

**Summary of Three Dissertation Cello Recitals  
Russian, Mexican and Female Voices through the Cello**

by

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of the requirements for the degree of  
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(Music: Performance)  
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## **DEDICATION**

I dedicate this dissertation to God above all, who allowed me to begin this journey and get to the end. I also dedicate this dissertation to my dear husband, Francisco, my daughter, Francesca and my son, Xavier, who were my constant inspiration, motivation and source of strength. Finally, I dedicate this dissertation to my mother for her unconditional love, and to my father and mother in-law for their support every step of the way.

## **ACKNOWLEDGEMENTS**

I would like to give my deepest appreciation to my cello professor, Richard Aaron, for believing in me. I will always be grateful for his invaluable mentorship, unlimited support, dedication and commitment to making me a better musician and cellist.

A special thank you to all my professors throughout my three years of studies as well as my doctoral committee members for their guidance and inspiration to get to the finish line.

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## **ABSTRACT**

My three doctoral recitals explore music written by Russian composer Piotr Tchaikovsky, Mexican composers Manuel Ponce, Mario Lavista, Arturo Marquez and José Elizondo; and female composers Amy Beach, Andrea Casarrubios, Clara Petrozzi and Ethel Smyth. Each program allowed me to dive into the music written by the above-mentioned composers and also to learn more about cello pedagogy, foreign cultures, and underrepresented composers.

For my first dissertation recital, “Works By Pyotr Ilyich Tchaikovsky”, I performed 18 works originally written for voice and piano, violin and piano, string quartet, and solo piano by Russian composer Pyotr Ilyich Tchaikovsky. These works were transcribed, edited and fingered by me. The 18 transcriptions for cello and piano belong to a larger project that I envisioned which involves publishing this music in a book and making it available to cellists from intermediate to advanced levels. The aim of this project is to make more of Tchaikovsky’s beautiful music accessible to cellists around the world. The pedagogical component of this project involved editing the music with bowings and fingerings to make it accessible for the less experienced cellist.

My second dissertation recital was titled “Música de México: From Impressionism to the 21<sup>st</sup> century”. This program featured music by Mexican composers who incorporated folk music from their country to their compositions. Their music was not only highly shaped by their Mexican heritage but also by other cultures. For instance, Manuel Ponce’s cello sonata was influenced by French impressionism, music from Cuba and Spain. Jose Elizondo’s Danzas Latinoamericanas embrace rhythms from Argentina, Brazil and Mexico. The music of Arturo Marquez is very much influenced by Cuban

music and Mario Lavista's avant garde writing features European styles and include religious genres as well as Medieval and Renaissance style.

My last dissertation recital was titled "Women's Voices From Around The World". In this program I performed works by American composer Amy Beach, Spanish living composer Andrea Casarrubios, Peruvian-Finish living composer Clara Petrozzi and English composer Ethel Smyth. This recital encompassed music from the romantic period to 21<sup>st</sup> century atonal music. I chose this program because I am also a female musician and because I wanted to showcase music of underrepresented composers that is less performed for audiences today. In addition to performing Amy Beach's Three Compositions op. 40 and Dreaming op. 15 no. 3, I also included an encore piece by Amy Beach titled Pastorale that was originally written for flute, cello and organ but later arranged for cello and organ. I performed this piece with organ and it gave a very special touch to the recital. Andrea Casarrubios wrote "Seven" as a tribute to the essential workers during the COVID-19 pandemic as well as to those who lost lives and are still suffering from the crisis. More than one in the audience was touched by her work. Clara Petrozzi's work "Interno" was dedicated to my first cello teacher, Annika Petrozzi, who is her mother. It was very meaningful for me to perform her work because of the connection I have to both musicians. Ethel Smyth's sonata for cello and piano is a masterpiece that deserves to be performed as much as other major romantic sonatas of the cello repertoire. Her beautiful melodies, rhythmic activity, harmonies and dialogues, made its performance a memorable experience.

## RECITAL 1 PROGRAM

FIRST DISSERTATION RECITAL

**Taide Prieto Carpio, Cello**

**Francisco Fernandez, Piano**

**Works By Pyotr Ilyich Tchaikovsky**

*Thursday, November 11, 2021  
Walgreen Drama Center, Stamps Auditorium  
8:00 PM*

**Six Romances op. 28**

No. 1 "No, I shall never tell"

Pyotr Ilyich Tchaikovsky (1840 - 1893)

**The Seasons op. 37a**

No. 6 "Barcarolle"

**String Quartet no. 1 op. 11**

Andante Cantabile

**Six Romances op. 6**

No. 4 "A tear trembles"

**The Seasons Op. 37a**

No. 12 "Noel"

**Twelve Pieces Op. 40**

No. 2 "Chanson Triste"

**The Seasons op. 37a**

No. 4 "Snowdrop"

**"Lensky's Aria" from *Eugene Onegin***

**Six Romances op. 16**

No. 1 "Cradle Song"

Goitsevang Lehobye, soprano

*Intermission*



**The Seasons op. 37a**

No. 10 "Autumn"

No. 11 "Troika"

**Six Pieces op. 19**

No. 4 "Nocturne"

**Romance op. 5**

**Six Romances op. 6**

No. 1 "Do not believe, my friend"

**Six Pieces op. 51**

No. 6 "Valse Sentimentale"

**Six Romances op. 6**

No. 6 "None but the lonely heart"

**Souvenir d'un lieu cher op. 42**

No. 3 "Melodie"

**Six Romances op. 63**

No. 6 "Oh child, beneath your window"

Goitsehang Lehobye, soprano

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts  
Horace A. Rackham School of Graduate Studies

## RECITAL 1 PROGRAM NOTES

18 transcriptions for cello and piano of works by  
Pyotr Ilyich Tchaikovsky

This program includes 18 transcriptions for cello and piano of works originally written for voice and piano, violin and piano, string quartet, and piano solo by Russian composer Pyotr Ilyich Tchaikovsky. The transcriptions and the editions were done by cellist Taide Prieto Carpio as part of her doctoral dissertation recital. The 18 transcriptions for cello and piano will be published in a book next year with the aim to make more of Tchaikovsky's beautiful music accessible to cellists around the world.

*“Through these works, it is my wish to inspire cellists from all backgrounds and levels of experience to explore the singing capabilities of the cello and to find their own singing voice with this beautiful music”.*

*Taide Prieto Carpio*

### **Six Romances Op. 28**

No. 1 “No, I shall never tell”

The first of a set of six songs for soprano and piano that was completed in April of 1875, “No, I shall never tell” talks about an untold love. The first stanza begins with:

No, you will never know who I love.

For the whole universe,

I will not name it.

## **The Seasons Op. 37a**

### No. 6 “Barcarolle”

*The Seasons* is a piano cycle commissioned from Tchaikovsky by the publisher Nikolay Bernard, for publication in his journal *Nuvellist*, which was issued on the first day of each month. A barcarolle is a song traditionally sung by Venetian gondoliers. Barcarolle represents the month of June. The poetic epigraph contained in the Russian edition is as follows:

Let us go to the shore;  
there the waves will kiss our feet.  
With mysterious sadness  
the stars will shine down on us.

## **String Quartet No. 1 Op. 11**

### Andante Cantabile

The second movement of Tchaikovsky’s first string quartet, *Andante Cantabile* was composed in 1871. It is based on a folk song that the composer heard at his sister’s house, whistled by a painter. A quote by Tchaikovsky says “...Tolstoy, sitting next to me and listening to the *Andante* of my First Quartet, burst into tears”. Evoking a prayer, this movement ends with an Amen. It is one of two works presented in this program that was originally transcribed for cello and string orchestra by the composer.

## **Six Romances Op. 6**

### No. 4 “A Tear Trembles”

This song belongs to his first set of Romances, composed in April of 1875 in Moscow. “A tear trembles” is originally for baritone and piano and the text was written by Aleksey Tolstoy. This love song starts with:

A tear trembles in your jealous gaze -  
Oh, do not be sad, you are all dear to me!  
But I can only love in the open -  
My love, as wide as the sea.

## **The Seasons Op. 37**

### No. 12 “Noel”

Noel is the twelfth character piece in Tchaikovsky’s “The Seasons,” depicting the month of December. The epigraph written in the Russian edition by Vasily Zhukovsky says:

Once upon a Christmas night  
the girls were telling fortunes:  
taking their slippers off their feet  
and throwing them out of the gate.

## **Twelve Pieces Op. 40**

### No. 2 “Chanson Triste”

"I have decided that each morning I shall write something new. Yesterday I wrote a romance, and today a piano piece", Tchaikovsky wrote to Nadezhda von Meck from Florence on 12/24 February 1878. Twelve Pieces Op. 40 happened as a result of this decision. Chanson Triste belongs to a set of twelve pieces for piano solo written in 1878. He wrote these pieces while also composing his violin concerto and Grand Sonata in G major for piano. Hungarian cellist David Popper (1843 - 1913) transcribed this song in 1896 for cello and piano and has since become very popular in the cello repertoire.

## **The Seasons Op. 37a**

### No. 4 “Snowdrop”

Marked Allegretto con moto e un poco rubato, this piece represents the month of April. It was approved by the editorial on March 22/April 3 of 1876. The epigraph written by Apollon Maykov says:

The blue, pure snowdrop-flower,  
And near it the last snowdrops.  
The last tears over past griefs,  
And first dreams of another happiness.

### **Lensky's Aria from *Eugene Onegin***

Eugene Onegin was Tchaikovsky's fifth completed opera, which he described as 'lyrical scenes in 3 acts and 7 tableaux'. It was written and orchestrated between May 1877 and January 1878, with revisions in March 1879, October 1880, August 1885, and June-July 1891.

Lensky is one of the main characters in the opera and his Aria is sung at the end of Act II in the duel scene between Onegin and Lensky. The quarrel is over Olga, Lensky's sweetheart and it is the loss of her that Lensky regrets the most, not caring whether he lives or dies. In the middle section, Lensky contrasts the happy days of his youth with his current difficult situation. This aria is often sung as an individual song for its dramatic and deep character.

### **Six Romances Op. 16**

#### No. 1 "Cradle Song"

Scored for soprano and piano, the text for Cradle Song was written by Apollon Maykov from his poem of the same name in the cycle *Modern Greek Songs* (1860).

Sleep, O baby mine, sleep and dream, baby mine!

Peaceful slumber now be thine.

Eagle, sun and breeze so mild,

Fondly guard my sleeping child.

Soon the eagle homeward flew

Sank the sun in ocean blue,

When three nights all had passed away

Home the gentle breeze did stray.

Then his mother asked in fear

"Why hast stayed so long from here?

With the stars in heaven to strive?

Or the oceans waves to drive?

Not with ocean's waves was I,  
Fought no fight in starry sky;  
Near thy child my watch I kept,  
Rocked the cradle while he slept.

Sleep, O baby mine, sleep and dream, baby mine!  
Peaceful slumber now be thine.  
Eagle, sun, and breeze so mild,  
Fondly guard my sleeping child.

Translation by Charles Fonteyn Manney

### **The Seasons Op. 37a**

No. 10 "Autumn"

No. 11 "Troika"

These two pieces correspond to the months of October and November. Autumn is marked *Andante doloroso e molto cantabile* and Troika (Russian sleigh) is marked *Allegro moderato*. The last seven pieces of *The Seasons* (from *Barcarole* to *Noel*) were written together right after Tchaikovsky finished his *Swan Lake*. The epigraphs for Autumn (by Aleksey Tolstoy) and Troika (by Nikolay Nekrasov) are the following:

#### Autumn

The autumn, falling on our poor orchard,  
The yellow leaves are flying in the wind.

#### Troika

In your loneliness do not look at the  
road,  
And do not rush out after the troika.  
Suppress at once and forever  
The fear of longing in your heart

### **Six Pieces Op. 19**

#### No. 4 “Nocturne”

Six Pieces op. 19 are originally written for piano solo. Tchaikovsky arranged the fourth piece “Nocturne” for cello and orchestra in 1888 and was performed by Anatoly Brandukov in Paris in February of the same year. It is a beloved piece for many cellists and often performed with orchestra or with piano.

### **Six Romances Op. 6**

#### No. 1 “Do not Believe my Friend”

This piece is scored for soprano and piano and the text was written by Aleksey Tolstoy in 1856. A deep love song, the first stanza opens with the following:

Do not believe it, my friend, when in bitter torment  
I say that I do not love you any more!  
Do not believe the deception of the sea as it ebbs away,  
It will return to the land, loving once again.

### **Romance Op. 5**

Tchaikovsky wrote his Romance in F minor, Op. 5, for solo piano in October or November 1868 in Moscow. The piece was dedicated to Désirée Artôt (1835–1907), a Belgian soprano with the Italian Opera Company in Moscow, to whom Tchaikovsky was briefly engaged in 1868 and was premiered by pianist Nikolay Rubinstein.

### **Six Pieces Op. 51**

#### No. 6 “Valse Sentimentale”

His op 51 is a set of pieces written for solo piano. He dedicated each of the six pieces to a different person. No. 6 was dedicated to Emma Genton, a French educator. This piece is often performed on cello or violin.

### **Six Romances Op. 6**

No. 6 "None but the lonely heart"

A beloved song by many, it was written for tenor and piano, and the text comes from the poem *Harpist's Song* by Lev Mey. The first stanza opens the song with:

No, only one who has known  
What it is to long for one's beloved  
Can know how I have suffered  
And how I suffer still.

### **Souvenir d'un lieu cher Op. 42**

No. 3 "Mélodie"

Tchaikovsky's op. 42 is a set of three pieces written for violin and piano and was composed between March and May 1878. In a letter that he wrote to Nadezhda von Meck, Tchaikovsky says: "I have left my pieces (*dedicated to Brailov*) with Marcel to give to you... In my opinion, the first of these is the best, but it gave me the most trouble; it is called *Méditation* and is to be played at a tempo *Andante*. The second is a very brisk scherzo, and the third – *Chant sans paroles* (song without words).

### **Six Romances Op. 63**

No. 6 "Oh Child, Beneath your Window"

Tchaikovsky's Six Romances , Op. 63, were written in November and December 1887 to words by the Russian Grand Duke Konstantin Konstantinovich. In a letter from the Grand Duke to Tchaikovsky he says: "Perhaps you feel something from them might be suitable for setting to music?"

Tchaikovsky's reply was: "...how many of them are imbued with warm sentiments which are just right for setting to music! Reading your collection of poems, I immediately decided to use them in my next set of romances... "



Oh child! under your window I'll sing you a serenade.

Lulled by my singing, you will find joy in dreams;

Let your sleep and peace

In the silent, night hour kisses cherish gentle sounds.

Many sorrows, many hardships await you in life, child,

Sleep sweetly, while there are no worries, while the heart does not know anxiety.

Sleep in the darkness of the night

Serene sleep you, sleep not knowing earthly suffering.

Let your holy guardian angel, dear friend, fly over you

And cherishing your virgin sleep, sings a song of paradise to you;

Let the holy echo of the living of that song inspire hope in your soul.

Sleep, honey, sleep, rest under the chords of my serenade!

May you dream of a bright paradise filled with eternal joy;

Let your sleep and peace

In the silent, night hour kisses cherish gentle sounds.

## RECITAL 2 PROGRAM

SECOND DISSERTATION RECITAL

**Taide Prieto, Cello**

**Catherine Kautsky, Piano**

*Monday, February 6, 2023*

*Stamps Auditorium*

*8:00 PM*

### MÚSICA DE MÉXICO: FROM IMPRESSIONISM TO THE 21<sup>ST</sup> CENTURY

**Sonata for Cello and Piano** (1922)

(1882–1948)

Allegro selvaggio

Allegro, alla maniera d'uno studio

Arietta, Andantino affettuoso

Allegro burlesco

Manuel M. Ponce

*Intermission*

**Preludio para Violonchelo** (2019)

(1943–2021)

Mario Lavista

**Lejanía Interior [Inner Distance]** (2006)

Arturo Márquez (b. 1950)

**Danzas Latinoamericanas** (1998)

1972)

Otoño en Buenos Aires [Autumn in Buenos Aires]

Pan de Azúcar [SugarLoaf Mountain]

Atardecer Tapatío [Sunset in Guadalajara]

José L. Elizondo (b.

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts  
Horace A. Rackham School of Graduate Studies

## RECITAL 2 PROGRAM NOTES

### **Sonata for Cello and Piano (1922)**

Manuel M. Ponce (1882–1948)

Manuel Ponce is one of Mexico's most celebrated and prolific composers, and is considered by many the father of Mexican musical nationalism. He wrote a large number of pieces for guitar, piano, arrangements of folk music, songs, chamber music, and orchestral music, including concertos for guitar, violin and piano. He was a polyglot and a successful teacher, lecturer, researcher, editor, music critic, administrator, conductor, pianist, and composer. Ponce studied music in Mexico City, Bologna, Berlin and Paris under Paul Dukas. His compositional style spans from baroque, classical, and romantic to impressionistic, neoclassic, and neo romantic. He was heavily influenced by music from Spain, France, Cuba, and especially from Mexico. Ponce became internationally famous as the composer of the song *Estrellita* (Little Star), made popular by violinist Jascha Heifetz, and by his guitar works, championed by Andrés Segovia, including his celebrated *Concierto del Sur*.

Ponce wrote a substantial number of sonatas for various instruments, including some uncommon combinations, such as his sonata for guitar and harpsichord. His sonata for cello and piano stands as one of his most important works in this genre.

In this sonata, he makes use of a brilliant and detailed writing for both instruments, and an elaborate development of musical ideas with highly contrasting sections. His first movement is an Allegro in sonata form; a second movement in ternary form, starting with a scherzo, followed by a lyric and contrasting B section; a meditative third movement with beautiful cantabile melodic lines; and a rhythmical Allegro finale movement.

The sonata, dated 1922, seems to have been started somewhere between 1915 and 1917 in Cuba.

In any case, the *cinquillo cubano* (a typical Cuban/Caribbean rhythmic cell, composed of 5 notes) that starts the first movement and is present throughout, is a strong evidence of the influence of Cuban music in this work. The rest of the movements are an example of Ponce's Romantic style, which was clearly influenced by the European trends of the late 19th and early 20th centuries, particularly French and Spanish, which had a strong musical influence in Mexico at the time.

Its premiere was on October 8th, 1922 at the *Teatro Principal* in Mexico City by the Uruguayan cellist Oscar Nicastro, to whom the sonata was dedicated, and by Ponce himself at the piano.

As an interesting fact, in the second movement, Ponce originally wrote "*Allegro alla maniera d'uno scherzo*" (Allegro in the manner of a scherzo). Later, he scratched the last word and changed it to "*studio*" (etude).

### **Preludio para Violoncello (2019)**

Mario Lavista (1943 - 2021)

Mario Lavista was born in Mexico City and studied music at the National Conservatory of Mexico under Carlos Chávez, Héctor Quintana, and Rodolfo Halffter. He later studied in Paris under Henri Pousseur, Nadia Boulanger, Christoph Caskel, and Karlheinz Stockhausen. In his writing he explored unusual timbre possibilities by the use of extended techniques. He also embraced religious genres as well as Medieval and Renaissance styles. Lavista enjoyed an international career, serving as visiting professor at the University of Chicago, Cornell University, the University of California San Diego, Indiana University, McGill University, University of North Texas, and The University of New Mexico.

Preludio para Violoncello was commissioned by the IX Carlos Prieto Cello Competition in 2019 and was dedicated to the Mexican cellist Roxana Mendoza. The following is a note about the piece by the composer:

*Throughout the piece I used various techniques in order to calibrate, to verify the technical and interpretative level of the contestants. Thus, in the score there are melodic passages in double stops, chorales with natural harmonics, harmonic trills accompanied by an open string, color changes by means of the bow in different positions (from molto sul ponticello to sul tasto) and variations in the vibrato (from non vibrato to molto vibrato). The work lasts approximately 6'30".*

### **Lejanía Interior (2006)**

Arturo Márquez (b. 1950)

Arturo Márquez is one of Mexico's most successful and well-known living composers. His works have been performed extensively in Latin America, by most of the great European and American orchestras, and by countless artists all over the world. His Danzón No. 2, inspired by the Cuban dance form that migrated to Veracruz on Mexico's gulf coast, is one of the most popular orchestral works in the world today.

Márquez studied piano, music theory and composition at Mexico's National Conservatory, the California Institute of the Arts, and in Paris privately with Jacques Castérède. He has been the recipient of several prestigious awards and honors by the governments of Mexico, France, Austria, Germany, and many other cultural institutions around the world. He has received commissions from the Rockefeller Foundation, Los Angeles Philharmonic, World Harp Congress, Festival Internacional Cervantino, the Universidad Nacional Autónoma de México, Festival del Caribe, among many others.

Lejanía Interior (Inner distance) is a piece for cello and piano dedicated to Mexican cellist Carlos Prieto. Its rhythmic elements, representative of Latin American music, are

present throughout the piece. This piece is structured into five contrasting sections that are connected with each other. The introspective opening *Tranquilo con pasión* introduces polyrhythms of 3 against 2 in the piano, to be followed by 3 against 4 between the piano and the cello part. The next two sections *Piu mosso* and *Con brio* are more upbeat and feature a return of the introduction material in between the two sections. This is followed by a *Poco meno* section that presents a vamp in the piano part and concentrates the moving material in the cello part that begins calm but that quickly boils into a dramatic peak to once again take us to the introduction material. The *Con brio* material comes back in the final section, and the piece closes with a return of the main theme.

### **Danzas Latinoamericanas (1998)**

José Elizondo (b. 1972)

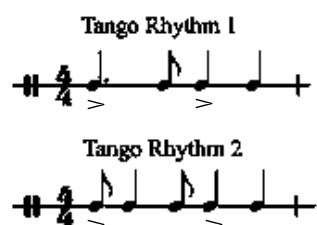
José Elizondo's music has been performed by over 180 orchestras around the world, and by cellists Yo-Yo Ma, Carlos Prieto, Andrei Ionita, Benedict Klöckner, Sheku Kanneh-Mason; violinists James Buswell, Mikhail Pocheikin; tenors José Luis Ordoñez, Pablo Pollitzer; flutists Sefika Kutluer, Evangelina Reyes López; and many other distinguished artists.

Elizondo has degrees in Music and Electrical Engineering from the Massachusetts Institute of Technology (MIT), and Harvard University, where he studied musical analysis, orchestration and conducting.

Danzas Latinoamericanas is a suite of 3 short pieces inspired by dances from Argentina (tango), Brazil (bossa nova), and Mexico (jarabe). They were commissioned by and dedicated to Mexican cellist Carlos Prieto.

*Otoño en Buenos Aires* (Autumn in Buenos Aires) is a passionate tango that pays homage to the music of Astor Piazzolla and Carlos Gardel. Tango is a dance typically

done by couples that originated in the 1880s along the *Río de la Plata*, the natural border between Argentina and Uruguay. The tango was born in the impoverished port areas of these countries as the result of a combination of *Rioplatense Candombe* (a style of music and dance that originated among the descendants of liberated African slaves), Spanish-Cuban *Habanera*, and Argentine *Milonga*. Although numerous variety of Tango styles have developed around the world, Argentine tango music is characterized by counterpoint, clarity in the articulation, a clear, repetitive pulse or beat, and a strong tango-rhythm which is based on the 2x4 (*dos por cuatro*), (two strong notes every four pulses, usually written in 2/4 or 4/4).



*Pan de Azúcar* (Sugar Loaf) is named after the famous mountain in Rio de Janeiro. It is inspired by Brazilian bossa nova, and it echoes the sensuous music of Antonio Carlos Jobim and Heitor Villa-Lobos. The melodies in this piece are expressive, melancholic and peaceful, with a general mood of "joyful serenity".

*Atardecer Tapatío* (Sunset in Guadalajara) is inspired by Mexican jarabe folk-dance music and the sound of *mariachi* bands. Jarabe is one of the most traditional song forms of the mariachi genre. In Spanish, *jarabe* literally means syrup, which probably refers to the mixture of meters within one jarabe. The music is worry-free, festive, full of life and it is a tribute to the composer's homeland.

## RECITAL 3 PROGRAM

THIRD DISSERTATION RECITAL

## Taide Prieto, Cello

Francisco Fernandez, Piano

Sunday, March 19, 2023  
Former St. Patrick's Church, Fond du Lac, WI  
4:00 PM

### WOMEN'S VOICES FROM AROUND THE WORLD

**Three Compositions, Op.40** (1898)

La Captive  
Berceuse  
Mazurka

Amy Beach (1867 - 1944)

**Dreaming, Op. 15, No. 3** (1892)

**Seven**, for cello solo (2020)

Andrea Casarrubios (b. 1988)

*Intermission*

**Interno**, for cello solo (2008)

Clara Petrozzi (b. 1965)

**Cello Sonata in A minor, Op.5** (1887)

Allegro Moderato  
Adagio non troppo  
Allegro vivace e grazioso

Ethel Smyth (1858 - 1944)

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts  
Horace A. Rackham School of Graduate Studies

### RECITAL 3 PROGRAM NOTES

**Three Compositions, Op. 40 (1898)**



Amy Beach (1867 - 1944)

From an early age Amy Beach demonstrated an enormous amount of ability to learn music and was considered a child prodigy. She was one of the first American composers to be successful without having received musical training in Europe and was the first American female composer to have a symphony published and performed by a major professional orchestra, the Boston Symphony Orchestra. She wrote 150 songs, chamber music, hymns, piano music, enormous amounts of choral music, a symphony, an opera.

Three Compositions, Op. 40 is a set of short pieces, originally written for violin and piano with highly evocative titles. La Captive means "The Captive" in French. Beach wrote this melody to be played on the G string of the violin, making both the player and the melody itself become captive of said string. Berceuse is a lullaby that carries a tender and sweet melody that is ornamented with grace notes, giving a playful, child-like character to the piece.

The third composition, titled Mazurka, is a lively Polish dance in  $\frac{3}{4}$  meter. Its challenge lies in playing it as gracefully and elegantly as possible while keeping a dance-like character, regardless of the technical and virtuosic passages.

### **Dreaming, Op. 15, No. 3 (1892)**

Amy Beach

Dreaming is the third piece in a set of Four Sketches, originally written for piano solo and arranged for cello and piano by Amy Beach herself. These sketches are prefaced by an epigraph from Victor Hugo, the French Romantic writer and politician. The epigraph for dreaming is: "You call me from the depths of a dream". The dream is represented by its evocative harmonies, murmuring triplet accompanimental figurations, and smooth, glassy melodic lines.

## **Seven (2020)**

Andrea Casarrubios (b. 1988)

Andrea Casarrubios is one of the most successful Spanish female living composers and cellists, with a very successful career. Casarrubios' compositions have been programmed worldwide, presented by organizations such as the Philadelphia Orchestra, the Chicago Symphony Orchestra, the Indianapolis Symphony Orchestra, Carnegie Hall, Sphinx Organization, Washington Performing Arts, Manhattan Chamber Players, the European Parliament, NPR, and the Spanish National Radio (RNE). Her latest engagements include commissions and concerts in Canada, Mexico, Spain, Germany, and the United States.

Andrea's piece, *Seven*, was commissioned by cellist Thomas Mesa in 2020. It was written as a tribute to the essential workers during the COVID-19 pandemic as well as to those who lost lives and are still suffering from the crisis. The piece ends with seven bell-like sounds, alluding to New York's tribute to health care workers during the lockdown, where people would come out to their balconies and windows to salute, with claps and shouts, often making noise with pans or any other household utensils at the usual health care shift change -at 7am and 7pm-. This was a way for New Yorkers to recognize and connect with each other, expressing appreciation for those on the front lines.

A distinctive element of this piece is that the C string must be tuned down to a B natural. Casarrubios takes full advantage of the scordatura by using the B natural open string frequently and asking the performer to play one of the main melodies on the fourth string, tuned down to B. This melody not only stays in the low register of the string, but climbs three octaves above the open B, creating a completely different color which the composer calls "husky voice". The composer also uses glissandi to represent lament and weeping.

## **Interno (2008)**

Clara Petrozzi (b. 1965)

Clara Petrozzi is a Peruvian-born violinist, violist, musicologist and composer who is based in Finland. Her piece Interno, means “internal” in Spanish and it was dedicated to her mother, Finish cellist Annika Petrozzi who was also my first cello teacher. For this reason I feel a connection to this piece and a very meaningful experience to be presenting it as part of this program. The title refers to our inside world as well as the mother in whose body life is formed. This piece is divided into two main sections. The first part introduces the interval of a tritone which remains present throughout the piece. Other dissonances appear throughout the piece, as well as rhythmic patterns that call for unexpected activity in the music. One can only wonder what really happens inside of a mother’s womb while a baby is formed.

## **Cello Sonata in A minor, Op. 5 (1887)**

Ethel Smyth (1858 - 1944)

Ethel Smyth was born in the UK and studied music in Leipzig with Heinrich von Herzogenberg. Her works included symphonies, choral works, salon music, and operas. Her operas were very successful during her lifetime and her compositions were recognized by composers of the stature of Tchaikovsky, Brahms and Dvořák. In 1903, she became the first woman to have a composition of hers performed at the Metropolitan Opera House in New York City.

Smyth was one of the most successful turn-of-the-century English composers, however, she faced tremendous challenges having her music published and performed only because of her gender. Nevertheless, she was the first female composer to be granted a damehood. She was one of the main representatives of the suffragette movement, a

women's organization in the early 20th century, under the banner "Votes for Women", fought for the right to vote in public elections in the United Kingdom.

Her sonata for cello and piano is a masterwork in three movements. The first movement *Allegro Moderato*, in traditional sonata form, borrows stylistic elements from other monumental works for cello and piano, such the sonatas by Brahms and Beethoven. A distinctive stamp of hers, is the use of syncopations in one of the instruments as a driving force, juxtaposed with rhythmic melodies in the other instrument. The movement ends with a short *Meno mosso* coda presenting the main theme, previously only heard in minor, in the major mode.

The second movement, *Adagio non troppo*, opens with a solemn introduction in the piano that is followed by a painful legato melody in the cello. There are many conversations between the cello and the piano throughout the movement but one of the most interesting and deeper conversations occur in the context of polyrhythm, mainly that of 3 against 2. At its most emotional peak, the melody reaches fortissimo dynamics that are later contrasted by pianissimo moments.

The third and final movement is *Allegro vivace e grazioso* and it is the most virtuosic movement of the three. This movement is in rondo form, presenting two contrasting characters that take turns back and forth. The first character is in 6/8 and is very rhythmical, the second character is in 2/4 and is very melodic. The movement's intricate rhythmic exchange between the cello and the piano add a level of complexity to the movement. The piece ends triumphantly, displaying virtuosity in both instruments.