

Korynne Bolt, cello

7 May 2015, 5:00pm

St. Mark's Episcopal Church

Lincoln, NE

Sonata in B minor for solo cello, op. 8.....Zoltán Kodály (1882-1967)

I. Allegro maestoso ma appassionato

II. Adagio con gran espressione

III. Allegro molto vivace

~Pause~

Las Sombras de los Apus.....Gabriela Lena Frank (b. 1972)

With Greg Beaver, Willie Braun, and Justin Lepard

Notes on Today's Program

Kodály Sonata

Composed in 1915, the Sonata for solo cello by Kodály was the first significant unaccompanied cello work since Bach's six suites. Although it could not be premiered until 1918, when World War I had ended, it soon became a pillar of the cello repertoire. The piece is written scordatura, or for an alternate tuning scheme. Here, the two lower strings are tuned down a half-step each, so the open strings are A-D-F#-B. This produces an effective harmonic resonance for the key of B minor.

Kodály's writing deeply reflects the folk music of his native Hungary. The first movement is built on sweeping melodic lines and grand gestures, introducing thematic motives that are closely related to the remaining two movements. Movement two is a more introspective, anguished interlude and involves various left-hand pizzicato techniques. Finally, movement three abruptly breaks forth into an exciting conclusion, showcasing the extreme high and low registers of the cello.

Las Sombras de Los Apus

Written in 1998 for scordatura cello quartet, Gabriela Lena Frank's *Las Sombras de Los Apus* is inspired by Peruvian mythology. In Quechua legends, the *Apus* are minor deities inhabiting the peaks of the Andes. Travelers through the mountains must give offerings to appease the Apus or risk disaster. As you will hear, in the middle of this piece there is a *huayco*, or avalanche, presumably the work of an angry *Apu*.

Each cello in this composition employs a different tuning; one cello is tuned in fifths as usual, one follows the same tuning as in the Kodály; one has the lower two strings each tuned a half-step up, and one has the C string tuned a tritone down to a very low F#. There are frequent aleatoric boxes [repeating patterns not intended to line up the same way every time]; each performer reads off a score with all parts included, to facilitate arriving together at crucial moments. The writing depicts a scene in the Andes Mountains, a beautiful but austere landscape. The low open F# string evokes the rumbling of tectonic plates associated with earthquakes (marked *gruñido*, or groaning). Harmonic glissandos in the upper three cello parts signify mist as well as the moment the *huayco* breaks forth.

Thank you all for joining me! There will be refreshments after the performance.