



California State University, Long Beach
Department of Music

presents

Andrew Honea
violoncello

in a

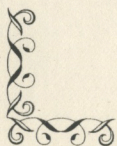
Faculty Recital

with

Patricia Dobiesz
piano

Monday, May 1, 1995, 8:00 p.m.

Gerald R. Daniel Recital Hall



Program

Sonata in D Major

Allegro
Adagio
Minuet

Locatelli

Sonata #5 in D Major, Op. 102, No. 2

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro; Allegro fugato

Beethoven

– Intermission –

Sonata in D Minor, Op. 40

Allegro non troppo - Largo
Allegro
Largo
Allegro

Shostakovich

Sonata in D Major, Pietro Locatelli (b. Bergamo, 1695; d. Amsterdam, 1764). Locatelli was one of a number of composer-violinists who studied with Corelli in Rome. He later settled in Amsterdam where he established a concert series. A great virtuoso, he introduced new effects and techniques. As far as is known, he wrote no sonatas for cello. This work is an arrangement by Alfredo Piatti of movements from the Opus VI violin sonatas. The first movement is an interesting example of a preclassical sonata form. The melodic material is worked out in a typically baroque manner by a process of continuous expansion; and yet the formal design has all the basic ingredients of a classic sonata. The *Adagio*, a binary movement in D minor, is notable for its fine cantabile melody and for the elaborate solo cadenzas at the end of each section. The third and final movement is a set of variations on a simple minuet theme. The variations follow a pattern of increasingly elaborate and virtuosic decoration of the original melody.

Sonata #5 in D Major, Op. 102, no. 2, Ludwig van Beethoven (b. Bonn, 1770; d. Vienna, 1827). This work is the last of the Opus 102 "Freje Sonate" (*Free Sonatas*) and was written during the summer of 1815 for the German cellist and composer Joseph Linke. Linke was an old friend of Beethoven's and a fellow performer at countless concerts. The principal innovation in this work is the finale, where the *Allegro*; *Allegro fugato* movement follows the *Adagio* without a break. Beethoven's whole attitude toward the fugue seems to have been changing at this point. Very early he had shown contempt for the fugue, but in the period of the last cello-piano sonatas, he wrote that "To make a fugue requires no particular skill. In my student days I made dozens of them. But the fancy wishes also to assert its privileges, and today a new and really poetical element must be introduced into the traditional form."

Sonata in D Minor, Op. 40, Dmitry Shostakovich (b. St. Petersburg, 1906; d. Moscow, 1975). As a convinced believer in Russian socialism, Shostakovich sought ways in which his music could serve the state. His works reflect his experiences in post-revolutionary Russia, and are marked by emotional extremes. In 1934 he wrote his only sonata for cello and piano, Op. 40. The opening theme (*Moderato*) is announced by the cello in a lyric D minor. This builds up in intensity and subsides to the second main theme which is a sustained melody of great depth and feeling. The movements ends (*Largo*) with detached bass notes in the piano and the cello having the first theme but now establishing a very somber mood. The *Moderato con moto* is a fast, light waltz which develops typical scherzo elements. The *Largo* is sombre and intensely moving, almost tragic in its depth of feeling. It certainly contains some of the most beautiful pages of Shostakovich's writing. The final movement (*Allegretto*) is crisp, light and gay. It leads into the middle section which, after some breathtaking pyrotechniques, comes back to the first theme. The end comes almost too suddenly, just as one is enjoying the themes.

Andrew Honea, originally from Texas, holds a Doctor of Musical Arts degree from the University of Southern California, as well as Master of Music and Bachelor of Music degrees from Yale University. He is a member of both the Long Beach and Pacific Symphony Orchestras, and has played for numerous television and motion picture soundtracks including "Chicago Hope", "City Slickers", "The Addams Family", and "Coming to America". Mr. Honea is currently on the faculty at California State University, Long Beach, Azusa Pacific University, and Southern California College as an Adjunct Professor of Cello. Formerly, he was Assistant Professor of Cello at the University of Alaska, Fairbanks, and visiting lecturer at Scripps College, Claremont, California.

Patricia Dobiesz, a native of Long Beach, studied piano with Joanna Hodges and Julien Musafia. She was a regularly performing member of the Consortium Musicum at California State University, Long Beach. Patricia completed both Bachelor of Music and Bachelor of Science degrees at California State University, Long Beach. After attending medical school at UCLA, and practicing medicine for two years, she returned to music, performing locally and teaching. Ms. Dobiesz teaches privately, at the Long Beach Conservatory, and at the Montessori School, as well as volunteering her time to teach music in public schools. Patty is married and has three children.