

ABOUT HANNAH ADDARIO-BERRY Hannah is an avid and versatile chamber musician who performs regularly with many ensembles, including the San Francisco Chamber Orchestra, San Francisco Contemporary Music Players, Zoco Ensemble, and Magik*Magik Orchestra. From 2006-2010 she was cellist with the renowned Del Sol String Quartet, during which time the quartet performed more than 50 world premieres.

ABOUT THE SCORDATURA PROJECT One hundred years ago, Zoltán Kodály composed his Sonata for Solo Cello, one of the most significant works written for the instrument since the Bach Suites. In celebration of this centenary, cellist Hannah Addario-Berry has created a program that showcases the 1915 Sonata with companion works created by several dynamic young composers. The program is being presented in a solo concert tour around the United States and Canada. At the end of the tour, the program will be recorded in a new solo cello CD, titled *Scordatura*. More details at scordaturacello.com

UPCOMING EVENTS

- **Monday, November 16, 2015:**
Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall
FREE
- **Thursday, November 19, 2015:**
Percussion Ensemble, Ted Atkatz, director 8:00pm Daniel Recital Hall \$10/
FREE
- **Monday, November 30, 2015:**
Piano Plus! Shun-Lin Chou, director 8:00pm Daniel Recital Hall \$10/7
- **Tuesday, December 1, 2015:**
Concert Band and Brass Chamber, Jermie Arnold and Rob Frear,
conductors 8:00pm Daniel Recital Hall \$10/7
- **Friday, December 4, 2015**
Caribbean Holiday Celebration, Dave Gerhart, director 8:00pm Daniel
Recital Hall \$15/10/5 children under 10

For upcoming events please call 562.985.7000 or visit the web at:
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THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



GUEST ARTIST RECITAL

HANNAH ADDARIO-BERRY

CELLO

SCORDATURA

CELEBRATING ZOLTÁN KODÁLY'S SONATA FOR SOLO CELLO

SATURDAY, NOVEMBER 14, 2015 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

Sonata for Solo Cello, Op. 8 (1915).....Zoltán Kodály
Allegro maestoso ma appassionato (1882-1967)
Adagio (con grand' espressione)
Allegro molto vivace

INTERMISSION

Ekpyrotic: Layerings IV (2015)..... Eric KM Clark
for solo cello and pre-recorded layers

Sonaquifer (2015) Gloria Justen

Nightmare Lullaby No. 1 (2015)CSULB Student Samara Rice

let's try this again (2015) CSULB Student Cristina Lord

Calor (2015)..... Jerry Liu

PROGRAM NOTES

SONATA FOR SOLO CELLO, OP. 8 Zoltán Kodály's *Sonata for Unaccompanied Cello*, Op. 8 was composed in 1915 and was one of the first pieces written for unaccompanied cello since J.S. Bach's six suites were completed in approximately 1723, effectively reintroducing the cello as a solo instrument. Kodály's innovative *Sonata* also stands out as one of the most challenging pieces in the repertoire for cello. The *Sonata* bears many striking features, the most prominent of which is the use of *scordatura* tuning, in which the standard tuning of the cello's open strings in perfect fifths (C-G-D-A) is changed by lowering the C and G strings a semitone to B and F#. The change in tuning alters the timbre of the instrument, expands the range of the cello from the low open B string to B on the A string five octaves higher, and allows for combinations of open strings and stopped pitches that would otherwise not be possible in standard tuning.

The *scordatura* tuning also presents the cellist with a variety of technical challenges not seen in any other piece written for cello. Another unique feature of the *Sonata* is Kodály's incorporation of various aspects of Hungarian folk music within traditional musical forms. At times Kodály evokes the human voice, seeking to imitate specific styles of folk song, and in other instances the cello imitates various folk instruments, sounds and techniques associated with those instruments, drawing on styles of Hungarian music originating from an 18th century revolution, and 19th century military music influenced by gypsy bands. The *Sonata* is highly virtuosic, technically challenging, and one of the most musically unique pieces available to cellists today.

—Celeste Power

EKPYROTIC: LAYERINGS IV Indeterminacy is a fascination of mine, but with certain planned elements involved. My *Layerings* series explores having a soloist record the same material multiple times, allowing natural human divergence to cause an overlapping of the musical material.

I explore the use of miniature clothespins on the first, second and third strings (A, D, G). These preparations create bell tones, almost like a gamelan in timbre. Repetition is an important aspect of this section, as it allows the diverging lines to evolve more. The vocal element has rhythms but with suggested pitch; a midpoint line is used to suggest what part of the performer's register should be vocalized, so each recorded layer is different in pitch vocally as well.

As for the title of the work, *Ekpyrotic*, I chose this as a form of a multiverse, where different realities may exist in an infinite number of different universes. From Wikipedia: "the ekpyrotic model of the universe is an alternative to the standard cosmic inflation model. The name comes from the Stoic term *ekpyrosis* meaning conflagration or in Stoic usage "conversion into fire"...(it) maintains that the universe did not start in a singularity, but came about from the collision of two branes...(it) is cyclic, though collisions between branes are rare on the time scale of the expansion of the universe to a nearly featureless flat expanse."

—Eric KM Clark

CALOR *Calor* is the Latin word for "heat." Like the heat of a flame, the music flickers between smoldering drowsiness and fiery momentum. Stemless noteheads and meterless measures give the performer freedom to linger or intensify as they see fit, with spacings between noteheads guiding the musician toward the composer's intent.