

## UPCOMING EVENTS

- **Saturday, September 22, 2018:**  
The Silent Movie Ensemble presents: *The Lost World*, Luke Hannington, director 7:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, September 23, 2018:**  
Faculty Artist Recital, Jay Mason, woodwinds 4:00pm Daniel Recital Hall Tickets \$10/7
- **Tuesday, September 25, 2018:**  
Woodwind Chamber, Helen Goode-Castro, coordinator 8:00pm Daniel Recital Hall Tickets \$10/7
- **Thursday, October 4, 2018:**  
Guest Artist Recital, Vitali Gavrouc, piano 8:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, October 7, 2018:**  
Faculty Artist Recital, Rob Frear, trumpet with Clara Cheng Stosch, piano 4:00pm Daniel Recital Hall Tickets \$10/7
- **Tuesday, October 9, 2018:**  
Bob Cole Conservatory Showcase, An Arts for Life Event, 8:00pm Carpenter Performing Arts Center Tickets FREE
- **Wednesday, October 10, 2018:**  
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets FREE
- **Thursday, October 11, 2018:**  
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Daniel Recital Hall Tickets \$10/7

For ticket information please call 562.985.7000 or visit the web at:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

**BOB COLE  
CONSERVATORY  
OF MUSIC**  
CALIFORNIA STATE UNIVERSITY, LONG BEACH

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THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



## FACULTY ARTIST RECITAL

# DAVID GARRETT

VIOLONCELLO & VIOLA DA GAMBA

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*"MUSICAL SUITES FROM 3 CENTURIES"*

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THURSDAY, SEPTEMBER 20, 2018 8:00PM

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GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM

- Suite No. 1 from *Pièces de Violle* (1685).....Le Sieur de Machy  
Prelude (fl. second half of the 17th century)  
Allemande  
Courante  
Sarabande  
Gigue  
Gavotte  
Menuet
- Suite No. 1 in G major, BWV 1007.....Johann Sebastian Bach  
Prélude (1685-1750)  
Allemande  
Courante  
Sarabande  
Menuet I & II  
Gigue
- Suite No. 1 for Violoncello Solo (1956).....Ernest Bloch  
Prelude (1880-1959)  
Allegro  
Canzona  
Allegro

## INTERMISSION

- Suite No. 1 in G major, Op. 131c.....Max Reger  
Präludium: Vivace (1873-1916)  
Adagio  
Fuge: Allegro
- Suite (1926).....Gaspar Cassadó  
Preludio-Fantasia (1897-1966)  
Sardana  
Intermezzo e Danza Finale

**GASPAR CASSADÓ** was one of the great cellists of his day, and so with his Suite we have a work that, like the Machy gamba Suite, is written idiomatically to fit the instrument. As a youth Cassadó was heard by Casals, who invited the young Cassadó to take lessons in Paris. While in Paris Cassadó also studied composition with Manuel de Falla and Maurice Ravel. Cassadó wrote many beautiful cello works and also wrote works under the names of old masters, ala Fritz Kreisler. Cassadó's famous work in this genre is the Toccata he attributed to Frescobaldi. Like Bach, Cassadó writes a Suite of dance movements, but in Cassadó's case they are the dances of his native Spain. Notice that the second movement, the Sardana, starts very high on the cello. This reflects the tradition that the Sardana is introduced by a flaviol, a small, high-pitched flute. Cassadó further reflects the Sardana tradition in the two-part structure of the movement and the phrase lengths within each section. Listen for the interlude-like section between the two sections in which the cello accompanies itself in a drum-like way. In the final movement the familiar, traditional harmonic progression of the Fandango is heard.

—David Garrett

**ABOUT DAVID GARRETT** David Garrett joined the applied teaching faculty in the department of Music in Fall 2001. He became part of the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. Garrett also appears frequently as recitalist, chamber musician, and soloist, receiving popular and critical acclaim. Writing in *Strad* magazine, Henry Roth observed, "he is a polished and experienced musician...excellent in all departments."

Garrett maintains a wide range of musical interests: he has recorded modern cello works for the Albany and Opus One labels, his doctoral dissertation includes publication of previously unknown baroque cello works, and he pursues the standard literature in regular solo and chamber music performances. Garrett also enjoys teaching: his preparatory students consistently excel in competitions and honors orchestras and he has been a member of the faculty at Ball State University, the University of Texas at San Antonio, and Trinity University. Currently, Garrett teaches cello at The Bob Cole Conservatory of Music at CSULB.

Along with his wife, Junko, David Garrett performs cello and piano recitals as the Belrose Duo, including several tours in both the U.S. and Japan. Away from the cello Garrett enjoys playing the viola da gamba, composing, and arranging, and in his spare time he enjoys games and sports, especially, tennis, chess, and bridge.

Nelsova was a friend of Bloch, a good enough friend that she stayed at his house in Oregon to coach with him in advance of her upcoming performances of his works. While there, she suggested to Bloch that he write something for unaccompanied cello. Bloch asked Nelsova to play an example of solo cello music. Nelsova played some Kodály Sonata. Not to Bloch's taste. Same response to Reger. Nelsova presumed that Bloch wasn't interested in the idea, based on his response that day. But then a few months later, Nelsova received from Bloch the manuscripts of his first two Suites for cello. Bloch's Suite doesn't use dance movements (though the last movement certainly has the feeling of a Gigue), but his writing reflects the tradition of Bach's cello Suites. The Prelude in particular, with its frequent use of appoggiaturas and the key of C minor reminds me (and in spite of the different meter) of the Sarabande from Bach's fifth cello Suite.

**MAX REGER** Known as Max, Reger's full name was a mouthful: Johann Baptist Joseph Maximilian Reger. Reger fashioned himself to be an heir to Bach's traditions, and like Bach he was a multi-faceted musician. Reger was a prominent pianist, organist, conductor, and prolific composer. Reger's opus numbers go beyond 140, but that hardly tells the whole story of the volume of his output. His three cello Suites are Op. 131c. Reger's Op. 131a is six preludes and fugues for solo violin, Op. 131b is three duos for violin and viola, and Op. 131d is three suites for solo viola. Reger's Op. 131 alone contains 15 big pieces!

Reger endeavors to pull together a variety of musical qualities in his compositions—the purposeful structure of Beethoven, the counterpoint of Bach, and the progressive harmonic language of Liszt. Reger's three cello Suites were composed for the leading cellists of the day. The third Suite was written for Paul Grümmer (cellist of the Busch Quartet and teacher at the Vienna Music Academy), the second Suite for Hugo Becker (teacher at the Berlin Hochschule für Musik), and tonight's Suite No. 1 was written for Julius Klengel (Principal Cellist of the Leipzig Gewandhaus Orchestra and teacher at the Leipzig Conservatory). Reger apparently had a cantankerous side to his character, as reflected in an anecdote I enjoy. After receiving a bad review of one of his works in the press, Reger wrote back to the critic, "I sit in the smallest room in my house. I have your review before me. Soon it will be behind me."

## PROGRAM NOTES

This evening's program, besides being a set of enjoyable pieces, exhibits a few lines in music history. One line is the development of string playing from the 1680s to the 1950s. Another is the influence of Bach on later composers and the influence Bach inherited. Perhaps the most peculiar thing about this program is that it is a program entirely made up of suites—for that matter, all "Suites No. 1" by their respective composers.

The notion of dance pieces being linked together into a suite developed well before Bach or Machy. Very early examples of printed music include pairs of dances, often a slow dance followed by a fast one, such as a Pavan and a Galliard. Over time certain sequences of dances were tried and either abandoned or favored, ultimately arriving at a standardized set of movements forming the core of the baroque suite: Allemande, Courante, Sarabande, and Gigue. This set of movements has the appeal of alternating slow and fast movements and is exactly parallel to the baroque sonata, which is typically four movements with alternating slow and fast tempos. The interchangeability of "suite" and "sonata" was such that some composers titled their works Sonatas and titled the individual movements Allemande, Courante, Sarabande, and Gigue.

Though inspired by actual dances, perhaps especially the tradition of dancing at the French court, baroque instrumental suites weren't intended for dancing. Machy, Bach, and other baroque composers of suites intended their music for listening. The tradition of adapting dance pieces for concert performance is probably as old as dance music itself. And that tradition has carried on. For example, in the twentieth century the tango developed from a club dance into a concert hall piece.

**LE SIEUR DE MACHY** Little is known about Le Sieur de Machy. Even his given name is unknown ("Le Sieur" translates from French as "Mister"). Later musicians, in particular viol players, referenced him, but most of what is known about Machy comes from his sole publication, the Suites for solo viola da gamba. Besides including eight suites for solo bass viol, Machy's collection is prefaced by a chart of ornaments and an explanation of their execution. For understanding the performance of baroque ornaments Machy's chart is an important resource. Machy writes using chords so that the viol is independent of the need for the support of a basso continuo accompaniment.

Machy's Suite is built on the same structure as the Bach cello Suite, using the Allemande-Courante-Sarabande-Gigue structure preceded by a Prelude. The difference is in the extra movements, sometimes called galanteries. Machy added his galanteries, a Gavotte and Menuet, after the Gigue, while Bach inserted his galanteries, a Menuet, between the Sarabande and concluding Gigue.

The different dance pieces are characterized especially by tempo and meter. The Allemande, which translates from French as "German" or "in the German style," is in 4/4 time with a pick up figure before the strong downbeat. The Allemande is in a moderately slow tempo with flowing melodic lines. The Courante, which can translate as "running," is in a quick tempo in 3/4 time with a pick up note before the downbeat. In its early history the Sarabande was a quicker dance movement but by Machy's and Bach's time it had evolved into the slowest movement of the dance suite. The Sarabande is in 3/4 time and often has the extra emphasis of a harmonic stress or an ornament on the second beat of the measure. The Gigue is a quick movement in triple time. Machy's Gigue is in 3/4 time while the Gigue in Bach's Suite No. 1 is in 6/8 time. The Menuet (also often spelled Minuet) carried on as a compositional form well past the baroque era. It is in a quick triple time. The Gavotte is in two beats per measure and has a pick up figure before the down beat.

Machy's suite, for solo bass viol, is very idiomatically written for the instrument. The viola da gamba (all these terms for the viol are interchangeable, which leads to confusion when discussing the history of the instrument) is about the size of the cello, but while the cello has four strings tuned a fifth apart, the gamba has six strings tuned in intervals like a guitar (the gamba strings are D-G-c-e-a-d1). Another obvious difference is that viols have frets, like a guitar, while the cello does not. The biggest difference between the instruments, though, is in tone production. The gamba strings, made of gut, have much lower tension compared to the modern cello's metal strings. The resulting sound is softer and with a quality that has a combination of sweet and reedy qualities. That the cello became favored over the gamba reflects a trend in music that continues today: things get louder! Though the cello superseded the gamba on the concert stage, the cello is not really a descendent of the gamba. Music historians count them as a sort of cousins, whose mutual ancestor was an instrument farther back in the family tree of organology.

**JOHANN SEBASTIAN BACH** was a practical composer. He wrote a large body of music but always for the purpose at hand. When Bach had an organ position he wrote organ music, when he had a church director position he wrote church music, and when he had court positions he wrote concert music. The six cello Suites come from Bach's period as Music Director to Leopold, Prince of Anhalt-Köthen. It was during this time, from 1717-1723, that Bach composed many of his instrumental works such as the cello suites, violin sonatas and partitas, *Brandenburg Concertos*, and the *Orchestral Suites*. The Suites weren't published during Bach's time. In fact, there's no record that they were performed in his time or for what purpose they were used. They may have been written for the cellist in Prince Leopold's ensemble, they may have been written as instructional pieces (as were some of Bach's keyboard works) or they may have been written for some other reason altogether. Bach's cello Suites come down to us through two manuscripts, one by Bach's wife, Anna Magdalena, and one from Peter Kellner, an acquaintance of and possibly a student of Bach. Bach's cello Suites were first published in the 1800s but were mostly unused until Pablo Casals incorporated them in his recital repertoire in the early 1900s. The rest is history: now Bach's cello Suites are essentially the Old Testament of the canon of cello repertoire. The Prelude to Suite No. 1 is especially famous. It has been used many times in movies, television shows, and commercials. And the cello Prelude is hardly Bach's only big hit. It's fun to look down the list of Bach's "credits" at [imdb.com](http://imdb.com).

**ERNEST BLOCH** was born in Switzerland but became a citizen of the United States of America. Bloch played an important role in music education in the U. S. He was the first composition professor at the Mannes School in New York, the first director of the Cleveland Institute of Music, and Director of the San Francisco Conservatory of Music. Bloch continued to teach part-time, lecturing and giving lessons at Berkeley, after he moved to the small town of Agate Beach, Oregon. Prominent composers who studied with Bloch include George Antheil, Quincy Porter, and Roger Sessions. Bloch composed often-played cello works earlier in his career. His *Schelomo* for cello and orchestra is a major part of the cellist's concerto repertoire. His other frequently played cello works are *Meditation Hebraique* for cello and piano and the three pieces collectively titled *From Jewish Life*. These works reflect Bloch's Jewish identity, a facet of his life that Bloch drew upon often in his compositions. By contrast though, Bloch's three cello Suites do not reflect his Jewish heritage. These works, written for the Canadian cellist, Zara Nelsova, are an example of how a great performer can inspire new compositions.