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Then and Now

Gregory Hamilton Cello
Illinois State University

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Illinois State University
School of Music

Charles W. Bolen Recital Series

“Then and Now”

Gregory Hamilton, *cello*

Assisted by

Paul Borg, *harpsichord, organ, piano*

David Feurzeig, *piano*

Nathan Hesselink, *cello*

Kemp Recital Hall
August 31, 2004
Tuesday Evening
8:00 p.m.

This is the first program of the 2004-2005 season.

Program

Program (cont.)

Ricercar No. 3 in D Major

Domenico Gabrielli
(1651-1690)

Three Little Pieces, Op. 11
Mässige Achtel
Sehr bewegt
Äusserst ruhig

Anton Webern
(1883-1945)

Sonata in G Major
Grave
Allegro
Largo
Prestissimo

Domenico Gabrielli

El cant dels ocells (1972)

Traditional Catalau Carol
arranged by Pablo Casals
(1876-1973)

Ricercar No. 7 in D Minor

Domenico Gabrielli

Près un rêve (1878)

Gabriel Fauré
(1845-1924)

Sonata in A Major
Grave
Allegro
Largo
Presto

Domenico Gabrielli

Mountain Music I (1989)
In Magic Meadow
Stony Mountain Holler
Jerome Evenings

Peter Schickele
(born 1935)

Paul Borg, *organ*

David Feurzeig, *piano*

Sonata No. 1 in G Major
Andante
Allegro
Adagio
Allegro

Pietro Boni
(fl. 1700-1726)

Sonata No. 2 in C Minor
Grave
Allegro e alla Francese
Allegro

Pietro Boni

Paul Borg, *harpsichord*
Nathan Hesselink, *cello*

~ Intermission ~

Program Notes

The composers on the first half of tonight's program share similar traits. They both composed during the early Baroque, a full generation before J.S. Bach and Handel. They were both Italian, specifically from Bologna, where most of the printed music was published at that time. And they were both members of the *Academia Filarmonica*, a famous and prestigious group of musicians that churned out an abundance of instrumental music while introducing modern tonality and laying the foundations for the concerto, symphony, and sonata.

There is little doubt that Gabrielli's *Ricercare* for solo cello were a great influence on Bach's later and more celebrated *Suites for Solo Cello*. The concept of a linear, one-line instrument playing many lines- polyphony- was intriguing to both composers. How is this accomplished? Different voices often answer each other, one high and one low. Or one line of music breaks for a while as another takes over, only to be taken up again a few measures later. And sections of rich chords provide many voices at the same time.

Choice of continuo instruments can provide a variety of color and was traditionally left up to the performers. The warm and intimate sound of the organ fits well with the two Gabrielli sonatas, while the harpsichord and the added continuo cello gives strength and resonance to the Boni sonatas.

The second half, all composed or transcribed by 20th century composers, is played on the modern cello. Just as Gabrielli and Boni were instrumental in finding tonality, Webern was instrumental in breaking it down. This 12-tone work, then, represents the intent to avoid tonality.

Pablo Casals might be remembered more as a musician than a cellist. That is to say his influence as a teacher, composer and conductor were just as meaningful. It is a well-known fact that in the final year of his life, the *Canto dell Ocells* or "Song of the Birds" was virtually all that Casals played on the cello. In the end, this simple folk song from boyhood eclipsed all other music for Casals. The other transcription, *Après un Reve*, is probably better known today in its many instrumental transcriptions (flute, violin, cello, etc.) than in its original vocal setting.

Schikele says of *Mountain Music I*, "The title 'In Magic Meadow' refers to a favorite, unofficially communal place in Woodstock, New York, the site of many a fine picnic. The music combines major and minor in a way that I associate with the singing and banjo playing of Dick Boggs. I chose the title 'Stony Mountain Holler' as a tribute to the best traditional bluegrass band record I've ever heard, performed by Earl Taylor and his Stony Mountain Boys. My wife and I spent a month living in Jerome (Arizona)... simply because it was a fascinating and beautiful place; if 'Jerome Evenings' seems especially evocative, it is perhaps due to my earlier associations with the town..."

-Greg Hamilton

Upcoming Events

September

07	Carlyn Morenus, <i>piano</i>	CPA Concert Hall	8:00 p.m.
09	Guest Artist Series: Carl Ratner, <i>baritone</i>	CPA Concert Hall	8:00 p.m.
19	Faculty Showcase	CPA Concert Hall	8:00 p.m.
19	Choral Showcase	CPA Concert Hall	3:00 p.m.
19	ISU Symphony Orchestra & Choirs	CPA Concert Hall	7:00 p.m.
26	Wind Symphony	CPA Concert Hall	3:00 p.m.
28	Convocation Concert	CPA Concert Hall	11:00 a.m.
29	Faculty Brass	CPA Concert Hall	8:00 p.m.

October

01	Jazz Ensembles I & II	CPA Concert Hall	8:00 p.m.
03	Chamber Winds	Kemp Recital Hall	3:00 p.m.
04	Guest Artist Series: Mary Tollefson, <i>piano</i>	CPA Concert Hall	8:00 p.m.
05	Linden Duo: Kim Risinger, <i>flute</i> & Angelo Favis, <i>guitar</i>	Kemp Recital Hall	7:30 p.m.
06	Chamber Music for Piano and Strings	Kemp Recital Hall	8:00 p.m.
08	Guest Artist Series: Marcia Spence, <i>horn</i> ; Dan Willett, <i>oboe</i> & Simon Sargon, <i>piano</i>	Kemp Recital Hall	6:00 p.m.
09	Bandarama!	Braden Auditorium	7:30 p.m.
10	Symphonic Winds & Symphonic Band	CPA Concert Hall	3:00 p.m.
12	Faculty Jazz Ensemble	CPA Concert Hall	8:00 p.m.
13	Guest Artist Series: Stephen Aron, <i>guitar</i>	Kemp Recital Hall	7:30 p.m.
16	ISU Invitational Marching Band Championship	Hancock Stadium	Varies
17	ISU Symphony Orchestra & Choirs	CPA Concert Hall	3:00 p.m.

Concert events, locations and times are subject to change.
Some events may charge admission.