

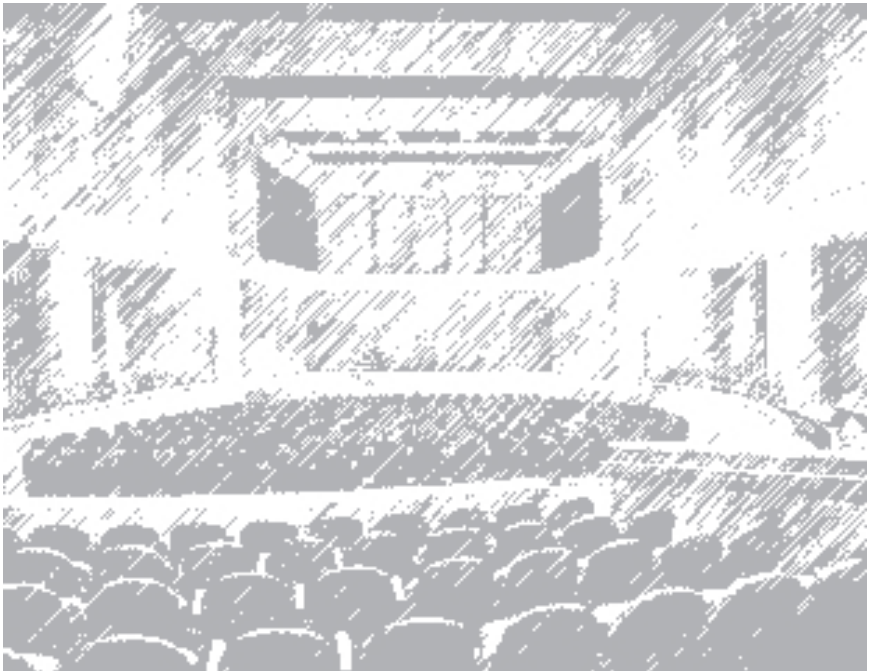
Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Avery McCoy, cello



Monday, December 15, 2014

7:00 p.m.

Music Building Recital Hall

Fifty-eighth Concert of the 2014-15 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Cello Suite No. 4 in E-flat Major

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I & II
- VI. Gigue

CARLO ALFREDO PIATTI (1822-1901)

Caprice No. 1

Intermission

GASPAR CASSADÓ (1897-1966)

Suite for Solo Cello

- I. Preludio-Fantasia - a Zarabanda
- II. Sardana
- III. Intermezzo e Danza Finale - a Jota

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. McCoy studies cello with Charae Krueger.

program notes

Cello Suite No. 4 in E-flat Major | Johann Sebastian Bach

Johann Sebastian Bach was a German composer and musician of the baroque period. This instrumental work was composed around 1720 during Bach's uniquely secularized tenure at Köthen. Contrasted against Bach's output of sacred music, they remain connected to the idea that Bach was fundamentally a religious composer. These suites derive from baroque social dances, showcasing the unaccompanied, single-voice cello as more than its historical role as supporting bass. Not only was Bach the first non-cellist composer to give the cello its first big break as a soloist; his compositions' technical demands and empowerment of the instrument prompt us still to marvel at this cello suite as sustaining, canonical, and transcendent.

I. Prelude

The entire first half of this *Prelude* consists of a glorious and compelling chord progression, presented as flowing eighth note arpeggios and highlighting a clear sense of bass line movement as a kind of unifying element. From the first two notes, both E-flats two octaves apart, they set the tone for this organ-like movement. The movement begins with continuous eighth note flow of arpeggiated chords until the halfway point, when all motion stops as the music reaches a crossroads at a low C-sharp with a fermata. It is then we hear a very unexpected, but exciting sixteenth note rhapsodic flourish to link us to our next section of eighth note arpeggios. The remainder of the movement alternates between flowing eighth notes, a definitive cadence briefly taking us to G minor, sequential sixteenth note passages, and a return to the opening arpeggio material, followed by a sixteenth note passage to a final E-flat Major chord. A truly dramatic and rousing movement, it sets an inviting and friendly tone for the movements that follow.

II. Allemande

After the grandness and large-scale character of the *Prelude*, this *Allemande* presents a gentle, flowing side of E-flat Major. After the opening perfect fourth leap, the musical flow is sweeping and directional. This feel remains throughout the movement, occasionally interspersed with measures of alternating sixteenth and eighth note rhythms. This inviting allemande is a perfect answer to the prelude and an ideal connector to the *Courante* which follows.

III. Courante

The E-flat Suite's *Courante* is filled with rhythmic and textural interest. Within the first five measures of the movement we hear eighths, quarters, sixteenths, and triplets, all complementing each other and working together to create a perfectly balanced rhythmic flow. This collection of rhythmic features, continues throughout the movement, giving this courante its direction and positive energy.

IV. Sarabande

The Fourth Suite's beautiful, rich, resonant *Sarabande* features the dotted eighth-sixteenth rhythm, reminiscent of a French overture. Also quite moving and emotionally significant are the rich harmonies - we hear two and three-note chords quite often. The harmonies are very striking as Bach flows through various key areas, especially the final eight measures of the movement. These closing bars are gorgeously expressive and personal, a meaningful emotional centerpiece of the suite.

V. Bourrée

The *Bourrée* is a perfect dancing movement with its sixteenth and eighth note energy. Listen for the extended length of the second part of the first bourrée - the first "half" is 12 measures long, and the second is 36 measures long, a full three times the length of the first part! This imbalance is unusual for its time, but the extended length results in a great number of exhilarating rhythmic groupings, emphasizing the movement's highly positive energy.

The second bourrée is quite the opposite of the first. Its primary rhythmic direction is a quarter note structure in two voices and feels stately and controlled. This small but witty bourrée is the perfect complement to the zippy drive of the first.

VI. Gigue

This *Gigue* consists almost entirely of eighth notes in a twelve-eight compound meter throughout the movement, giving the piece an incredibly uplifting character. Much of the movement is in the middle to low register of the cello, making articulation more challenging. It is a thrilling and exciting movement that provides the perfect ending to the suite.

Caprice No. 1 | Carlo Alfredo Piatti

Carlo Alfredo Piatti was an Italian cellist and renowned pedagogic. This caprice comes from Piatti's *Twelve Caprices for Solo Cello, Op. 25*, composed in 1865.

The *Twelve Caprices* were intended not only as technical études but also as concert pieces, which Piatti himself performed, and they are still widely used for the development of techniques necessary for virtuosic cello playing.

Suite for Solo Cello | Gaspar Cassadó

Gaspar Cassadó was a Spanish cellist and composer of the early 20th century. This suite came from one of Cassadó's most prolific periods, in the mid-1920s and consists of three dance movements: *Preludio-Fantasia - a Zarabanda, Sardana*; and *Intermezzo e Danza Finale - a Jota*. Like the Bach *Baroque Suite*, it is a set of dance movements introduced by a prelude. All three movements of the piece require well-developed musicianship and demand technical prowess and agility. Cassadó shows many aspects of the instrument including its entire five octave range, technical thumb-position passages, effects of harmonics, double stops, chords, grace notes, and embellishments in order to imitate and reproduce the characteristics of traditional Spanish music. The first movement quotes Zoltán Kodály's *Sonata for Solo Cello*, and the famous flute solo from Maurice Ravel's ballet *Daphnis et Chloé*.

I. Preludio-Fantasia – a Zarabanda

The first movement introduces the setting and genre of the piece. The least metrically metered of the suite, it leaves room for the fantasy feel while Spanish modes and flourishes establish nationality and flair typical of Catalonian music. There are three main themes in this movement that are heard before the piece climaxes at a cadenza-like passage. After the cadenza, the themes are heard again, but shortened and in reverse order, bringing the movement to a dignified and rewarding end.

II. Sardana

A *Sardana* is a traditional dance originating in northern Catalonia, the music for which is played by a band called a cobla. The cobla consists of ten wind instruments (five of which are native), a bass, and a tambori (a small drum). It begins with a free introduction in six-eight meter called an Introit, traditionally played by a flaviol (a small pipe flute), and has two main dance parts in two-four time called tiradas: the curt (short) and the llarg (long). In modern choreography, the curt is a two-bar pattern dance with the hands held low. The llarg is in four-bar patterns, the hands are held high, and it is quite lively. The tiradas may be repeated in varying succession to determine the length of the dance, often with a two-measure break called a contrapunt inserted between repetitions of the llarg. The second movement follows this form, imitating the full sound of the cobla by frequent use of double stops and thumb position.

III. Intermezzo e Danza Finale - a Jota

The third and final movement has its roots in the fandango. The fandango is a lively flamenco dance in triple meter, usually accompanied by guitars and castanets or handclapping. It is a main folk dance of Portugal in which two dancers face each other and take turns to demonstrate whose agile and light footwork is more eye-catching. There are a variety of forms of fandango dating back to the eighteenth century. Cassadó incorporates characteristics of two of these forms in his composition: the sung fandango and the fandango grande. The sung fandango traditionally begins with a slow introduction followed by verses in which the music is repeated with different, octosyllabic lyrics. The fandango grande usually begins slowly and gradually increases in tempo. The third movement mimics this and begins with a slow introduction followed by several sections eventually increasing in tempo to a grand finale.

biography

Avery McCoy, an enthusiastic orchestral musician, has served as principal cellist for the KSU Symphony Orchestra and performed in the Georgia Symphony Orchestra as well as the Georgia Philharmonic. While playing with the KSU Symphony Orchestra, Mr. McCoy traveled to China and performed a three-concert tour in Xi'an and Beijing. He has also performed with conductors Ovidiu Balan and Robert Spano. Having a wide variety of music in his repertoire, Mr. McCoy has performed with the rock band, Kansas.

Mr. McCoy was a finalist in the 2013 KSU School of Music Concerto Competition as well as the Georgia Philharmonic Concerto Competition in 2012. He has also performed in master classes for David Ying, Jesús Castro-Balbi, Michael Mermagen, Wesley Baldwin, and Petr Nouzovsky.

Mr. McCoy is passionate about chamber music and has had the privilege of participating in master classes with the Ying Quartet, Pacifica Quartet, Eighth Blackbird, and the Aspen String Trio.

When Mr. McCoy is not learning, he is teaching. Mr. McCoy has served as a chamber music clinician for the KSU summer camp and taught at the KSU String Project program. Furthermore, Mr. McCoy frequently visits schools where he enjoys leading cello sectionals. Mr. McCoy also teaches privately where he aids students' growth and development of their proficiency in playing the cello and their passion for music.

Previous to attending Kennesaw State University, Mr. McCoy studied with Sarah Paul. Currently, Mr. McCoy is earning his degree in Music Performance at KSU where he studies with Charae Krueger.

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KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

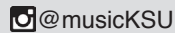
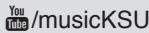
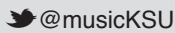
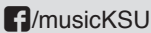
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Michael Alexander
Interim Director, KSU School of Music

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upcoming events

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Thursday, January 8
Von Grey with KSU Orchestra

Monday, January 12
Helen Kim, violin
with Sakiko Ohashi, piano

Tuesday, January 13
Faculty Recital: David Watkins, piano

Friday, January 16
Atlanta Symphony Orchestra: Marin Alsop, conductor and Julian Rachlin, violin

Thursday, January 22
Guest Artists: Yakov and Aleksandra Kasman, piano duo

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