



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
GRADUATE RECITAL

Laura Robb Martin, cello

Cello Sonata in B-flat Major, Op. 46

Louise Farrenc (1804-1875)

- I. Allegro moderato
- II. Andante sostenuto
- III. Allegro

with John Cozza, piano

INTERMISSION

Cello Suite No. 5 in C Minor, BWV 1011

Johann Sebastian Bach (1685-1750)

- Allemande
- Gigue

Piano Trio No. 1 in D Minor, Op. 32

Anton Arensky (1861-1906)

- I. Allegro moderato

with Joan Shalit, violin and Oskar Castañeda, piano

Clarinet Trio in B Flat Major, Op. 29

Vincent d'Indy (1851-1931)

- IV. Final

with Noah Blevins, clarinet and John Kiunke, piano

*This recital is presented in partial fulfillment of the requirements
for the Graduate Performers Certificate.
Laura Robb Martin is a student of Andrew Luchansky.*



FRIDAY, 4:00 P.M.
APRIL 11, 2025
CAPISTRANO HALL 151

PROGRAM NOTES

Laura Robb Martin – April 11, 2025

Cello Sonata in B-flat Major Op. 46 by Louise Farrenc

Louise Farrenc was a French composer and pianist. She created a reputation for herself as a performer and a teacher during her lifetime. She was a piano prodigy. She studied piano with a lot of teachers, as well as composition with Anton Reicha, the teacher at that time in the Paris Conservatory. After completing her studies, she started her performance career and was well received. She went back to the Paris Conservatory, this time as a teacher from 1842 to 1872. Farrenc was the only woman to hold this position in the Paris Conservatory throughout the 19th century. She was able to receive an equal salary to her male colleagues, which was uncommon.

This sonata is one of her latest works and was written around 1859. The melody is shared by both the cello and the piano, making the pianist's role equal to the solo cellist. This stylistic trait, among others, suggests that she used Beethoven's sonatas as inspiration. The first movement is a flowing and joyous introduction. The second movement is full of delicate ornamentation. The sonata ends with a fast and lively third movement.

I find it important to stress the significance of including works written by women in music performances. Showcasing women composers in recitals featuring only women's works can be important and positive, but what we need to strive for is including music written by women in spaces where male composers are the standard. That is to say, mostly every classical music occasion. It is important to not isolate the work of women composers as merely "great music for a woman" but showcasing them on their own merit.

Cello Suite No. 5 in C minor BWV 1011 by Johann Sebastian Bach

This Suite belongs to Bach's collection of six Cello Suites, which are some of the most performed solo cello works of all time. Bach wrote them around 1720. They were rarely performed until cellist Pau Casals recorded them in 1936. Each suite consists of six movements. They all begin with a prelude, followed by five movements based on a series of Baroque dances.

No original manuscript of the suites written in Bach's hand survives, but we do have a hand-written manuscript made by his second wife, Anna Magdalena. However, we rarely read directly from it since some expressive markings are missing and some are unclear.

Suite No. 5 was originally written in scordatura with the A string (highest string of the cello) tuned down to G, but nowadays it's up to the performer to decide how to play it since a version for standard tuning is included in most printed editions of the suite, along with the original version. I decided to use the standard tuning version in order to avoid retuning my string during the recital.

Piano Trio No. 1 in D Minor, Op. 32 by Anton Arensky

This movement is written in sonata form, which is a musical structure that normally consists of three main sections: exposition, development, and recapitulation. Arensky dedicated the piece in memory of the renowned Russian cellist Karl Davydov. Upon graduating from the Saint Petersburg Conservatory, Arensky became a professor at the Moscow Conservatory. There, he taught several well-known composers including Rachmaninoff, Glière, and Scriabin. This movement begins softly with a lyrical and reflective melody from the violin and piano, who are then joined by the cello. The entirety of the piece is romantic and lush, and it concludes with a coda marked "Adagio". Arensky made a very early recording of this trio on wax cylinder, and it is almost certainly its first recording. However, it was never completed. Fun fact: In 1987, the USSR Academy of Sciences named a glacier in Antarctica after him—the Arensky Glacier.

Clarinet Trio Op. 29 in B-flat Major by Vincent d'Indy

Vincent d'Indy was born into an aristocratic family. His grandmother raised him and made him receive lessons from famous teachers. Despite this, he was sent to study law in Paris. However, he ended up joining a Parisian orchestra as a timpani player to learn music "from the group up". He ended up studying with César Franck, who is thought to have been his biggest influence in his compositions.

While this piece is not well known, it is lively and full of interest. The final movement is very playful and full of complex rhythms, giving it a circus-like feeling in some parts. There are lively conversations between the three instruments, and it combines elegance with wit.

Thank you so much for coming, I hope you enjoy the recital