



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
GRADUATE RECITAL

**Laura Robb Martin, cello**  
**with John Cozza, piano**

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Cello Suite No. 4 in E-flat Major, BWV 1010

Johann Sebastian Bach (1685-1750)

Prelude  
Allemande  
Courante  
Sarabande  
Bourrée I/II  
Gigue

Cello Sonata in B-flat Major, Op. 46

Louise Farrenc (1804-1875)

I. Allegro moderato

INTERMISSION

Cello Concerto in E Minor, Op. 85

Edward Elgar (1857-1934)

I. Adagio - Moderato  
II. Lento - Allegro molto  
III. Adagio  
IV. Allegro - Moderato - Allegro ma non troppo

*This recital is presented in partial fulfillment of the  
requirements for the degree of Master of Music in Performance.  
Laura Robb Martin is a student of Andrew Luchansky.*



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THURSDAY, 7:00 P.M.  
APRIL 13, 2023  
CAPISTRANO HALL 151

## PROGRAM NOTES

### Cello Suite No. 4 in E-flat Major BWV 1010 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. All editions are based on her manuscript. However, we rarely read directly from it since some expressive markings are missing and some are unclear.

Suite No. 4 is one of the most technically challenging suites, since E-flat is not a comfortable key on the cello due to its lack of resonant open strings and it requires hand extensions.

### 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. 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.

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 Concerto in E minor Op. 85 by Edward Elgar

Edward Elgar composed in many genres and created a large body of orchestral literature. His music was very popular throughout Europe beginning around 1900, and later experienced a revival in the 1960s. His first symphony and violin concerto were very successful upon their release but interestingly, his cello concerto in E minor did not achieve popularity until after he died.

Written in 1919, the Cello Concerto in E minor Op. 85 was one of his last works. Elgar composed this concerto about World War I and its tragic repercussions. This concerto is very well known in cello solo repertoire. It is very technically demanding, contemplative, and passionate. This work is written for solo cello and orchestra, and is arranged for solo cello and piano accompaniment. The first movement opens with a solo recitative leading into a passionate and operatic theme. This is in contrast to the second movement, a very eerie Lento with many pizzicato chords as well as harmonics. The third movement is *molto espressivo* and has a beautiful warm tone from the cello, almost simulating a human singing voice. The recurring theme from the first movement comes back in the fourth movement. With many technical fast passages, it has the most drive and fire.

Hope you enjoy the recital, thank you!