



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
GRADUATE RECITAL

Laura Robb Martin, cello
John Cozza, piano

Three Duets for Two Cellos, Op. 22
III. Allegro

F. A. Kummer (1797-1879)

with Malcolm King, cello

Suite Popular Española
I. El Paño Moruno
II. Nana
III. Canción
IV. Jota
V. Asturiana
VI. Polo

Manuel de Falla (1876-1946)

Clarinet Trio in A Minor, Op. 114
I. Allegro

Johannes Brahms (1833-1897)

with Noah Blevins, clarinet and John Kiunke, piano

INTERMISSION

Cello Sonata, Op. 6
I. Allegro ma non troppo
II. Adagio
III. Allegro appassionata

Samuel Barber (1910-1981)

*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.*



WEDNESDAY, 7:00 P.M.
APRIL 3, 2024
CAPISTRANO HALL 151

PROGRAM NOTES

Duet No. 3, Op. 22 by Friedrich August Kummer

Kummer was born in Meiningen, Germany in 1797. He was a cellist, pedagogue, and composer. In this duet, the melody is equally shared between both cellos. It is written in F Major and has a lyrical feel throughout.

***Suite Española* by Manuel de Falla**

Suite Española was originally named "Siete Canciones Populares Españolas" (Seven Popular Spanish Folksongs) and it was written for voice and piano. De Falla arranged these songs for violin and piano with the help of violinist Paul Kochanski. This in turn was arranged for cello and piano by Maurice Marechal. Each piece has a title related to a style of music from a different region in Spain. The lyrics discuss feelings of love and sadness. Manuel de Falla was a great composer and pianist from Cádiz, Spain. He is one of the most important Spanish composers of the first half of the 20th century, along with Isaac Albeniz and Enrique Granados. In addition, de Falla is also one of the most important Spanish composers of all time.

I thought it was important to celebrate Spain's contribution to the Classical music repertoire, because Spain is often left out in discussions of the Classical canon. I am excited to be able to celebrate my culture through these folksongs and I hope they become part of the standard repertoire in the future.

Clarinet Trio in A Minor, Op. 114, mov. 1 by Johannes Brahms

This piece was written for clarinet, cello, and piano. The clarinet part is written for a clarinet in A which can be substituted by a viola. This piece showcases a somber mood with both introspective and romantic qualities, and arpeggio patterns and conversation-like passages in the cello's upper range are heard throughout. In addition, there are extended melodies that use the interplay between the cello and the clarinet.

This trio has been generally overshadowed by another chamber work by Brahms: the Clarinet Quintet in B minor, Op. 115. However, it is still clear that he still achieved a cohesive piece for this unique set of instruments. While writing this piece, Brahms had the clarinet range in mind. The clarinet reaches as low as a C#, a note that is not possible to play in the standard B \flat clarinet. It is in loose sonata form, and it starts in A minor but ends in A Major.

Cello Sonata Op. 6 by Samuel Barber

Samuel Barber was an American composer, pianist, conductor, baritone, and music educator, born in West Chester, Pennsylvania in 1910. This sonata is in the key of C minor and was the last music he wrote under the instruction of his teacher Rosario Scalero at the Curtis Institute of Music.

In the first movement, we can hear the influence of Brahms in the second theme. In the recapitulation, which is rearranged and compacted, Barber shows his expressive and elegant voice. The second movement sees a contrast between slow, emotional introspection and a chaotic Presto. The final movement is very passionate, and it begins with a tumultuous entrance from the piano, followed by a cello and piano dialogue. It ends with a heroic and explosive feeling.

Thank you all for coming and I hope you enjoy it!