

Recital Hall
M.O. Morgan Music Building
Saturday, 31 March 1990
8:00 p.m.

STUDENT RECITAL

BENJAMIN DAVENPORT
Cello

JOHN HERRIOTT, Piano

Sonata in A Major, op. 69

Allegro ma non tanto

Allegro molto

Adagio cantabile - Allegro vivace

L. Beethoven

(1770-1827)

Concerto in C Major, Hob VIIb, no. 1

Moderato

Adagio

Allegro molto

J. Haydn

(1732-1809)

INTERMISSION

Sonata, op. 40

Allegro ma non troppo

Allegro

Largo

Allegro

D. Shostakovich

(1906-1975)

*Presented in partial fulfillment of
the requirements for Music 455B.*

PROGRAMME NOTES

Sonata in A Major, op. 69

L. Beethoven

Beethoven's sonata in A major, op. 69, is the third of five sonatas for 'cello and piano, and is notable in that it is the only one with a scherzo movement. Written in 1807/1808, at the same time as his 5th and 6th symphonies, it is dedicated to the Baron von Gleichenstein. The first movement (*Allegro ma non tanto*) opens with six bars for unaccompanied 'cello, establishing a mood of lyricism which is maintained throughout much of the work. The main feature of the scherzo is its playfully syncopated rhythm, and the trio (which occurs twice) contains a lyrical double-stopped melody in the 'cello. The finale is preceded by an eighteen bar slow introduction, which gives way smoothly to the finale itself, a sonata form *Allegro vivace*, whose cantabile style brings us back to the mood of the first movement in concluding the work.

Concerto in C Major, Hob VIIb, no. 1

J. Haydn

Haydn's 'cello concerto in C major is a relatively recent addition to the repertoire. Listed by Haydn in his Entwurf Katalog of 1765, the parts were lost, and were only rediscovered in Prague in 1961. The concerto was probably composed c1761/2, making it contemporary with the first of his Esterhazy symphonies. The first movement (*Moderato*) is a cross between a baroque ritornello and the emerging sonata form. The main theme, with its measured, confident tone is slightly modified each time it appears. In the *Adagio*, the theme is introduced by the orchestra, which then takes a mostly accompanimental role after the 'cello enters. The finale (*Allegro molto*) is closer to sonata form than the first movement, with a fairly lengthy development section and a clear recapitulation. The movement is characterized by its constant rhythmic drive and energy.

Sonata, op. 40

D. Shostakovich

Composed in 1934, during the short-lived period of success between the premiere of his opera **Lady Macbeth of the Mzensk District** and his subsequent censure by Stalinist authorities, the sonata for 'cello and piano op. 40 is often considered the last important work of the artistically free Shostakovich. It contains many characteristics of Shostakovich's symphonic writing, notably the large-scale four movement form, and the general continuation of nineteenth century structural traditions. The first movement is in sonata form, and presents two themes in the exposition, only the second of which reappears in the recapitulation. The second movement, a driving, primitive scherzo is followed by a hauntingly beautiful slow movement which ranks among Shostakovich's best. The work is concluded by a sinister parody of the traditional brilliant finale, which brings the piece to an abrupt close.