Senior Recital: Jennifer Lim, Cello

BEETHOVEN
Cello Sonata No.3 in A major, Op. 69

I. Allegro ma non tanto
II. Scherzo. Allegro molto
III. Adagio cantabile – Allegro vivace

[ Intermission ]

FAURE
Elegie

MANUEL DE FALLA
Suite Populaire Espagnole

I. El paño moruno
II. Seguidilla murciana
III. Asturiana
IV. Jota
V. Nana
VI. Canción
VII. Polo
PROGRAMME NOTES

BEETHOVEN

Beethoven’s Cello Sonata No. 3 in A Major was written in 1808, during his middle period. This sonata is probably the most well-known of his five cello sonatas, and was written when Beethoven was acutely deaf. In his Heiligenstadt Testament, dated October 1802, Beethoven expressed his thought of suicide - "It was only my art that held me back. Oh, it seemed to me impossible to leave the world until I had produced all that I felt was within me." However, just like some of his other works during this time, this sonata radiates a sense of positivity from the start. This sonata is a thoroughly classical work, with symmetrical phrases and each instrument having equal importance - a new “genre” that was invented in contrast with the style of his two earlier sonatas that were written nearly a decade before.

The first movement opens with a lyrical introduction by the solo cello. This movement is mostly pensive in nature, with a dark and explosive middle section. The second movement is a scherzo, which is the only that is found in his cello sonatas, and begins with the theme on an upbeat. The Adagio cantabile is a lyrical 18-bar introduction to the third movement. An Allegro vivace breaks in with a joyous theme. The third movement, like the first, is positive in nature, and reminiscence of the theme from the first can be heard in the third.

FAURE

Élégie (Elegy), Op. 24, was written by the French composer Gabriel Fauré in 1880, and was originally intended to be part of a cello sonata. Although the work received positive reviews during an early private performance, Faure never did finish the sonata. The completed slow movement of the sonata was then published as a single work for cello and piano. Fauré called the "new" piece Élégie and dedicated it in tribute to cellist Jules Loeb, who had passed away in 1883.

The work demonstrates Fauré’s ability to distil anguish in a short and effective musical work. The choice of the cello as the solo instrument is ideal, with its range that is closest to the human voice. Élégie begins with a sombre and sorrowful melody, followed by a fast climax in the middle before returning to the original melody at the end. This work embraces a wide range of emotions - tragedy, beauty, virtuosity, and resignation. This piece was also orchestrated by the composer, and transcribed for Viola by Lionel Tertis.
MANUEL DE FALLA

*Suite Populaire Espagnole* was originally written for voice and piano in 1914. Originally known as *Siete Canciones Populares Españolas* (“Seven Spanish Folksongs”), this work was later rearranged for violin and cello and the instrumental version was referred to as *Suite Populaire Espagnole*.

De Falla, together with Albeniz and Granados are composers that uses famous Spanish folk tunes as the main source of their inspiration. This set of miniatures by De Falla can be seen as a metaphorical journey for the listener through Spain. The styles and provenance of each movement are strikingly diverse and are from different parts of Spain - *El paño moruno* has its origins in the Moorish South, *Asturiana* is from Asturias in the north, two lullabies - the Andalusian *Nana* and *Asturiana* from Northern Spain, the temperament of fiery flamenco that is personified in *Polo*, and *Jota*, a dance of Aragonian provenience, that is originally performed with castanet accompaniment.