

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

presents

GUEST RECITAL

Gibbs St. Duo

Hilary Glen, *cello*

Sun Min Kim, *piano*

SUNDAY, OCTOBER 29, 2023 • URNESS RECITAL HALL • 4:30 P.M.

PROGRAM

Baroque Suite for Unaccompanied Cello

Allegro
Molto adagio
Allegro vivace

Dorothy Rudd Moore
(1940–2022)

Hilary Glen, *cello*

Five Pieces for Cello and Piano

La Captive, Op. 40, No. 1
Berceuse, Op. 40, No. 2

Amy Marcy Cheney Beach
(1867–1944)

Hilary Glen, *cello*
Sun Min Kim, *piano*

Theme and Variations on Draw the Sacred Circle Closer for Solo Cello

Adolphus Hailstork
(b. 1941)

Hilary Glen, *cello*

~ *Brief Intermission* ~

Sonata for Cello and Piano in E Minor, Op. 35

Allegro moderato
Scherzo: Allegro
Adagio sostenuto
Allegro comodo

Dora Pejačević
(1885–1923)

Hilary Glen, *cello*
Sun Min Kim, *piano*

PROGRAM NOTES

Baroque Suite – Dorothy Rudd Moore

Dorothy Rudd Moore was born into a musical family and from an early age, enjoyed making up her own melodies and songs. She went on to major in music at Howard University, where she earned many opportunities, such as having her 1st Symphony premiered by the National Symphony. At graduation, Ms. Rudd Moore was awarded a fellowship to study composition with Nadia Boulanger in France. Upon finishing her studies in France, Ms. Rudd Moore moved to NYC where she met and married Kermit Moore and with him, started the Society of Black Composers. As a composer, Dorothy was influenced most heavily by J.S. Bach and Duke Ellington – her pieces are quite complex harmonically and contrapuntally, which is a direct link to both of these musicians.

The Baroque Suite was written by Dorothy Rudd Moore as a wedding present to her future husband and cellist, Kermit Moore. In her words, she “...was influenced by two things – meeting him, and loving the Bach Suites.” (A conversation with Dorothy Rudd Moore and Bruce Duffie)

Five Pieces for Cello and Piano - Amy Marcy Cheney Beach

Amy Beach was not only a child prodigy and one of the most acclaimed American composers of her time, but she was also one of the first American composers to be successful without European training. Though she had a career as a concert pianist before and after her marriage, her husband encouraged her compositional work, and she published over 300 works over the course of her life.

Her Op. 40 set of pieces were originally written for violin, though Beach did the cello transcription as well. She adapts the pieces to fit the range of the cello by altering some of the octaves from the original violin edition.

Theme and Variations on Draw the Sacred Circle Closer for solo Cello - Adolphus Hailstork

Hailstork was born in Rochester, NY. He is currently a professor and Composer-in-Residence at Old Dominion University in Virginia. A celebrated composer, he has written in nearly all genres and his music draws from his African, native American, and European heritages. His works have been commissioned and regularly performed by the Rochester Philharmonic, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, and more.

“Draw The Sacred Circle Closer” is a Shaker song using a translation of lines from Friedrich Schiller’s text that was used in Beethoven’s 9th Symphony – the Ode to Joy. In the Theme and Variations for solo cello, there are five variations that move through many different characters and moods: playful, introspective, enthusiastic, etc.

Sonata for Cello and Piano in E minor Op. 35 Dora Pejačević

Countess Dora Pejačević began her musical studies on the piano with her mother, an accomplished pianist. She is noted as the first Croatian composer to publish a symphony and became a well-respected composer as a teenager. Though she died young at age 38 with much of her music unpublished, Pejačević was a prolific composer with a special focus on chamber music. Her Sonata for Cello and Piano is a massive, 30-minute work. It covers a wide range of characters and emotions, at times playful or melancholy. Her expressive writing for the cello, and delicate interplay between the cello and piano suggest an intimate familiarity with both instruments.