

A slow dance in three the *Sarabande* traditionally is performed with a slight stress on the second beat of each measure. This is thought to be a stately walking dance and is one of the more intimate movements due to its traditionally slow tempi and lyrical lines.

The *Gigue* is the finale of the baroque dance suite and is always a quick dance in one. Often one of the most challenging of the six movements the C major Gigue is no exception employing an array of technical devices to propel the suite to its triumphant end.

From **Jewish Life: Prayer**

**Ernest Bloch**

The three pieces *From Jewish Life* were composed by Ernest Bloch in 1924 and dedicated to Hans Kindler (solo cellist with the New York Philharmonic). *Prayer*, the first of the series of short pieces, embodies Bloch's personal voice. It is important to note the Bloch was not interested in composing melodies that exactly reconstruct music of Jewish culture but rather music that portrayed his own emotional sense of the Jewish experience as he is quoted here "...I am not an archaeologist; for me the most important thing is to write good and sincere music." The piece creates a sense of deep sadness employing declamatory rhythms giving them an introspective and sincerely human voice.

**Pezzo Capriccioso**

**Peter Tchaikovsky**

Composed in a single week in 1887 the *Pezzo* is not capricious in an emotional sense. Tchaikovsky's varied and fanciful treatment of the main theme and the agile nature of the middle and final sections give it a capricious feel. The piece is written in the somber key of B minor most likely due to Tchaikovsky's suffering with the imminent death of his friend Nikolay Kondratyev who was in the final stages of syphilis at the time. The first performance in the piano accompaniment version was given on Feb. 28, 1888 and the full score for orchestra was published in May of the same year.

**Sonata in C Major op. 119**

**Sergei Prokofiev**

Prokofiev's cello sonata in C major was composed in 1949 during the final years of the composer's life. At this point he has already been officially condemned for "formalism" by the Soviet cultural ministry officials in *Pravda*, despite which he still composed strikingly beautiful music.

The first movement is in a strictly Classical Sonata form and employs a rich flowing array of lyrical lines in stark contrast to quick and sometimes percussive elements. A deep and rich solo cello melody opens the movement and the soft ostinato that closes allows the music to seemingly float away into nothing. In contrast the second movement is very capricious in nature. The opening section begins with a conversation between cello and piano employing impish melodies which dances its way to a lyrical and lush central episode and finally ending the way it began. The Finale combines much of the previous two movements. There are lyrical lines combined with strikingly virtuosic passages and an expansive ending which reminisces back to the Russian heritage of Rachmaninov and Tchaikovsky from which Prokofiev comes.

ST. CLOUD STATE UNIVERSITY  
DEPARTMENT OF MUSIC

# "Bach to Bloch"

An evening of cello repertoire performed by

## Greg Nelson

CELLO

## Jenya Trubnikava

PIANO

WEDNESDAY, NOVEMBER 17, 2010  
7:30 PM

RUTH GANT RECITAL HALL, PERFORMING ARTS CENTER  
ST. CLOUD STATE UNIVERSITY

# Program

*Suite III in C major BWV 1009* .....J.S. Bach  
Prelude  
Sarabande  
Gigue

From **Jewish Life: Prayer** .....E. Bloch

*Pezzo Capriccioso Op. 62* .....P. Tchaikovsky

∞ *Intermission* ∞

*Sonata in C Major Op. 119* .....S. Prokofiev  
Andante Grave  
Moderato  
Allegro ma non troppo



Please turn cell phones OFF during the program so they do not disrupt the recording of this event.



THANK YOU!

# Greg Nelson



Professor Greg Nelson is Adjunct Instructor of Cello at St. Cloud State University. Greg received his Bachelor of Music in performance from St. Olaf College under the instruction of Dr. David Carter, and his Master of Music in the same field from the University of Minnesota with Professor Tanya Remenikova.

Mr. Nelson has taught at SCSU for two years and in addition to his duties at the college, maintains a studio of cellists in the Minneapolis area. He has also been instructor at the Strings and Piano Academy Summer festival at St. Olaf College, and the Chamber Music Midwest festival in New Richmond, WI.

Mr. Nelson has been principal cellist with the St. Olaf Orchestra (with whom he performed Shostokovich's cello concerto in 2005), the Muncie Civic Symphony, the St. Cloud Symphony, Linden Hills Chamber Orchestra, and the University of MN Symphony Orchestra. His teachers have included Dr. David Carter, Mr. Mihai Tetel, Prof. Tanya Remenikova, Mr. Sachiya Isomura, and Arek Tesarczyk.

Greg maintains an active performance career in addition to his educational endeavors and frequently performs at various venues in the Twin Cities and St. Cloud areas. He frequently performs in chamber music settings often with other faculty of SCSU. He will solo with the SCSU Orchestra and the Linden Hills Chamber orchestra in performance of the cello concerto by Edward Elgar this fall. Mr. Nelson is also a proponent of new music and has premiered numerous compositions most notably as soloist in the Mixed Blood Theater company production Bahala Na in 2007. His latest project is a work for solo cello and electronics, done in collaboration with Brett Wartchow.

# Program Notes

## Suite III in C Major

J.S. Bach

- *Prelude*
- *Sarabande*
- *Gigue*

Although the exact composition dates are unknown, the six suites for unaccompanied cello were most likely written between the years of 1717-1723 while Bach was serving as music director in Cothen, Germany. The vast array of technical devices and emotional range of the suites have made them some of the most widely performed and recognized works in the current cello literature. The intimate and introspective nature of the works have led to numerous and fiercely opposing interpretations of the suites since their appearance on the performance stage in the late 19th century.

The suite in C major like the others consists of six defined movements, a prelude followed by five dances, taking after the French baroque dance suite genre. The *Prelude* acts as an introduction to the suites; here beginning with a descending C major scale before moving onto an improvisatory far reaching exploration of harmony before an extended stay in the dominant key of G major (defined by a repeated bass pedal tone) and finally arriving back at the key of C major to end exactly the way it began.