

University of Missouri School of Music

MM Degree Recital • 2021-2022 Series

**Andrew Lewis, cello**

**Natalia Bolshakova, piano**

March 5, 2022 • 2:00 PM • Sheryl Crow Hall, Sinquefeld Music Center

**Program**

***Trois Impressions (1926)* .....Henriëtte Bosmans  
(1895-1952)**

- I. *Cortège*: Moderato assai
- II. *Nuit Calme*: Très lent
- III. *En Espagne*: Allegro con brio

Natalia Bolshakova, piano

***Desert Call for Solo Cello (2001)* ..... Dalit Hadass Warshaw  
(b. 1974)**

***Mariel for Marimba and Cello (1999)* ..... Osvaldo Golijov  
(b. 1960)**

Jordan Nielsen, marimba

**Intermission**

***Sonata for Piano and Cello in G minor, Op. 19 (1901)* .....Sergei Rachmaninoff  
(1873-1943)**

- I. Lento – Allegro moderato
- II. Allegro scherzando
- III. Andante
- IV. Allegro mosso

Natalia Bolshakova, piano

*This recital is given in partial fulfillment of the requirements for the Master of Music degree in cello performance. Andrew Lewis is a student of Eli Lara.*

## Program Notes

**Henriëtte Bosmans** was a Dutch composer and pianist from Amsterdam. She came from a strong musical lineage and established her performing career as a concert pianist by the early 1920s. She appeared as soloist with notable European conductors performing major Classical and Romantic works by Mozart, Beethoven, Brahms, Grieg, and Rachmaninoff. She was also a frequent collaborator in chamber ensembles. These experiences influenced her compositional style, characterized by romantic, flowing, lyrical lines. After 1927, however, her music more closely resembled impressionist forms that Debussy and Ravel explored. World War II halted her career, however, as she was banned from performing in public in 1942 due to Nazi influences and her partially Jewish lineage. She supported herself through underground house concerts and financial aid until she regained her freedom in 1945.

In *Trois Impressions* (Three Impressions) for cello and piano (1926), Bosmans primarily implements romantic influences while foreshadowing some interest in impressionism. The first piece, *Cortège* (Processional), is characterized by long, lyrical lines from the cello over a constant ostinato, repeated rhythmic figure, in the piano. *Nuit Calme* (Calm Night), is slower and contains lush cello melodies, while the piano makes full use of harmonic and registral changes to establish a serene atmosphere. *En Espagne* (In Spain) is the most energetic of them all with a fast, explosive opening and a gradual buildup to the climax.

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**Dalit Hadass Warshaw** is a composer, pianist, thereminist, and music professor based in New York. She previously worked at the Boston Conservatory from 2004-2014 and now serves on the composition faculties for Brooklyn College and the Juilliard School. While she has become a successful contemporary music composer, she still appreciates influences from previous generations.

In her notes on *Desert Call* (2001), Warshaw wrote: "I value the cello as one of the most expressive, versatile, and 'human' of instruments. I am certainly not the first to be drawn toward this instrument because of its dramatic capabilities, and the compositional process of *Desert Call* was thus an especially pleasurable experience. Particularly when writing for a solo instrument, it is important to take into account the instrument's physical characteristics and limitations, and to employ them to maximum effect in ways that allow the playing (and the hearing!) of the music to be as fulfilling as possible. Thus, I wrote a work that revolves very strongly around the note C, and its dominant (G), the two lowest – and, therefore, most resonant – open strings of the cello. Particular musical influences were the solo cello suites of J.S. Bach (who remains unbeatable in this genre, as in many others!), the E minor Nocturne for piano by Chopin (which, as a pianist, I was playing incessantly around the time of the piece's composition), and the interval of the augmented 2nd, which features prominently in both Jewish and Mediterranean musical cultures. The title of the work is inspired by this last modal presence."

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Born in La Plata, Argentina, **Oswaldo Golijov** is currently a music professor at College of the Holy Cross in Worcester, Massachusetts and has collaborated with many prominent musicians, such as the Kronos Quartet and Yo-Yo Ma. With a style characterized by seamless voice leading and blending genres, he has written for many different instrument combinations, including the somewhat unusual cello-marimba duo.

In 1999, Golijov wrote *Mariel* for cello and marimba in memory of his friend Mariel Sturbin. In his notes, he stated that his goal was “to capture that short instance before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one’s memory and which reverberates through the piece, among the waves of and echoes of the Brazilian music that Mariel loved.” Throughout this piece, the marimba and cello exchange the leading role with repeated melodies.

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**Sergei Rachmaninoff** was born in Oneg, Russia and went on to become not only a prominent Romantic composer, but also one of the most recognized virtuoso pianists of his generation. He graduated from the Moscow Conservatory at age 19 and gained popularity through pieces like *Prelude in C-sharp Minor* (1892). His initial success was short-lived, however, because the dreadful premiere of his *Symphony No. 1* (1897) led him to writer’s block for the next few years.

Although his *Sonata for Piano and Cello in G minor* was one of the first few pieces he completed after recovering, it was overshadowed by his landmark *Piano Concerto No. 2* which premiered only a month earlier. The Sonata was written for Anatoliy Brandukov, who was both his good friend and a prominent Russian cellist. With Brandukov on cello and the composer himself on the notoriously difficult piano part, the pair delivered a successful premiere on December 2, 1901 in Moscow. Throughout its four movements, Rachmaninoff intended the two instruments to be equals and thus preferred to not call it a cello sonata, but a sonata for cello and piano.

The first movement contains a dynamic interaction between the two instruments where the piano establishes a theme and the cello expands upon it. The scherzo quickly moves between distinct motives of starkly contrasting characters, ranging from foreboding to dreamy. In the andante, Rachmaninoff often employed rubato to create a beautiful, elegant flow. In the final movement, the two main themes, which appear both at the beginning and ending, have thick textures that help create a triumphant, celebratory close to the sonata.

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