

**University of Missouri School of Music**

**Senior Recital • 2021-2022 Series**

**Nate Roberts, cello**

***"Director's Cut"***

**Natalia Bolshakova, piano**

**April 15th, 2022 • 7:00 p.m. • Sheryl Crow Hall**

## Program

**Adagio and Allegro, Op. 70** ..... **Robert Schumann**  
(1810-1856)

**String Quartet No. 14 in D Minor, "Death and the Maiden"** ..... **Franz Schubert**  
(1797-1828)

II. Andante con moto

Alexandre Negro, Sam Li - violins  
Aidan Clark - viola

*Brief Intermission*

**Sonata for Cello and Piano in D Minor, Op. 40**..... **Dmitri Shostakovich**  
(1906-1975)

I. Allegro non troppo  
II. Allegro  
III. Largo  
IV. Allegro

*This recital is given in partial fulfillment of the requirements for the Bachelor of Arts Degree in Music.*

*Nate Roberts is a student of Dr. Eli Lara. Quartet was coached by Professor Eva Szekely.*

## Program Notes

Robert Schumann's *Adagio and Allegro* is a chamber music piece written in 1849 for horn and piano. The piece was originally intended to be called "*Romance and Allegro*", but Schumann eventually decided against it. The piece embodies a range of emotions, starting with a deep and lyrical Adagio, followed by a passionate and lively Allegro. Schumann wrote the piece as a response to the early development of the *Ventilhorn*, which was one of the distant relatives to the modern-day French horn. However, the success of Schumann's composition proceeded as he wrote arrangements of the piece for violin and cello, respectively.

String Quartet No. 14 in D Minor, known as *Death and the Maiden*, has been known to be one of the pillars of chamber music repertoire. Franz Schubert composed this work in 1824. The piece was named after the theme in the second movement, taken from the melody of "*Der Tod und das Mädchen*", a *lied* that he wrote in 1817. The story of this piece is told with a woman laying on her deathbed, confronted by death. Death is supposed to be this terrifying figure, however, in this piece, death is comforting this woman, telling her to not be afraid, but proud of the things that she's done in her life, and content that she will no longer be suffering from her horrible illness. This second movement starts in G minor and is comprised of a theme with five variations. The theme is a bleak and sorrowful melody, like a death march. Schubert never breaks away from the harmonic structure, but each variation expresses a different emotion. The first and second variations are calm, but it is not until the third variation that takes you by surprise with a sudden fortissimo. The piece ends with a G major chord, representing death comforting the woman as she passes away. The piece was not published until 1831, three years after Schubert's death.

Dmitri Shostakovich's Sonata for Cello and Piano was written in 1934, a crucial time in the development in Soviet cultural history. It was composed before his first denunciation by Joseph Stalin. During his brief divorce, Shostakovich wrote the sonata for his friend, Viktor Kubatsky and premiered the piece with Kubatsky in December, 1934.

"It is about as lyrical as Shostakovich will ever get." –Jonathan Ruck, University of Oklahoma.

The first movement is in sonata form, and begins with a beautiful and lyrical melody, which was very uncommon for his style. The movement is filled with drastic tempo changes and unexpected modulations, and it ends with a bleak and desolate return of the opening melody. The second movement is a dance containing strenuous glissandos with the melodies frequently exchanged between the cello and piano. The third movement is slow and dark; however, unlike the *largo* at the end of the first movement, it is lyrical. If Shostakovich were to grieve his marriage in this piece, it would be in the third movement. The finale is another dance with a rigorous theme. The sonata would later be recorded by renowned Russian cellist Mstislav Rostropovich and the British composer and pianist Benjamin Britten.

### A word from Nate Roberts

As we are all well aware of the atrocity going on in Ukraine, we must not let the actions of Vladimir Putin dictate what we perform, what we discuss, and what we create. Putin does not, and will never, represent the historical Russian composers and artists from years ago that have constructed masterpieces that will be remembered for generations to come.

## Artist Biographies

A Columbia native, **Nate Roberts** has been around the University of Missouri for 17 years. Before his collegiate career, he studied under Kirk Trevor at the Missouri Symphony Conservatory. Roberts competed at State Solo and Ensemble and earned several ratings of superior. He was part of the Conservatory of music for 6 years. Roberts stayed in his hometown to pursue a double Bachelor of Arts with degrees in Digital Storytelling and Music. Roberts has studied with Dr. Eli Lara for four years. He has been assistant principal cellist of the University Philharmonic, performed with the Missouri Symphony, MU Camerata, Chamber Soloists, various string quartets, played upright bass in jazz combos and has been a part of the award winning Leme Ensemble. He has also performed in various albums and singles by Joel Rodriguez and Samuel William. Roberts has been teaching all throughout college, having worked with students from Columbia, Marshall and Sedalia. This January, Roberts was selected to be part of the Missouri Music Educators Association (MMEA) All-Collegiate Orchestra directed by Dr. Christopher Lees, and was named assistant principal cellist. After graduating, Roberts plans on pursuing a master's degree in music while continuing his passion for the cinematic arts.

**Aidan Clark** is a junior history major at the University of Missouri. She is from Lee's Summit, a suburb of Kansas City, Missouri. In addition to her history studies, she is a viola student under the instruction of Professor Leslie Perna and is assistant principal violist in the University Philharmonic Orchestra. She started playing the viola in fourth grade and began formal studies with instructor Monty Carter during her high school years. Upon graduating college, Aidan plans to attend law school to study environmental law and policy. Along with her history major, Aidan has minors in Spanish and sociology, and certificates in sustainability, constitutional democracy, and multicultural studies.

**Sam Li** is currently a sophomore at the University of Missouri majoring in music. He grew up in Houston, Texas, and recently moved to Columbia to continue his music career. Li is currently a violin student studying under Professor Julie Rosenfeld. While in Houston, he performed in the Region 23 Orchestra and received superior ratings in the All-State Solo and Ensemble competition. During his collegiate career, Li has been the assistant principal second violinist in the Mozart's Marriage of Figaro pit orchestra, as well as principal second violinist in the Columbia Civic Orchestra. After completing his undergraduate degree, he plans to pursue his master's in music performance.

Originally from Brazil, **Alexandre Negrao** was born and raised in Belem, the capital of the state of Pará. He started his studies on violin at the age of 7 at the Fundação Amazônica de Música, an organization providing access to music education for underserved communities. His first mentors were Antônio de Pádua Batista followed by Paulo Keuffer, and then Serguei Firsanov. Alexandre is a former member of the Theatro da Paz Symphony Orchestra, where he served as acting concertmaster from 2014 to 2016. Spring of 2016 Alexandre was invited to study in a special international string program at the University Southern Louisiana under the direction of violinist James Alexander. After completing the program Alexandre auditioned and was admitted as a scholarship student at the University of Missouri School of Music. He is currently in his senior year of the BM degree in violin performance in the class of Professor Eva Szekely. Alexandre has served as concertmaster of the MU Philharmonic, strings coach and assistant conductor with the Mid-Missouri Community Orchestra and has maintained a leading role with the Columbia Civic Orchestra. Alexandre was winner of the MMTA Collegiate Honors Auditions in 2019 and won the MU School of Music Concerto Competition in Spring 2021.