



## Aaron Copland School of Music

Presents

### Richard Jimenez, Cello

Student Recital

April 17, 2024, 5:00, LeFrak Concert Hall

Fantasiestücke Op. 73

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

Robert Schumann

Richard Jimenez, Cello  
Ching-Chia Lin, Piano

Cello Sonata in D minor L. 135

1. Prologue
2. Sérénade et Finale
3. Finale

Claude Debussy

Richard Jimenez, Cello  
Ching-Chia Lin, Piano

Violin Sonata No. 9 in A major Op. 47

1. Adagio Sostenuto - Presto
2. Andante con Variazioni
3. Presto

Ludwig Van Beethoven

Alejandra Fred-Estada, Violin  
Donovan Iemma, Piano

### **Intermission**

Cello Suite No. 1 in G major BWV 1007

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Minuet I & II
6. Gigue

Johann Sebastian Bach

Richard Jimenez, Cello

Scene in Four Parts

Andrew McKenna Lee

1. Prelude, with Adrenaline
2. Recitative
3. Gauze & Tar
4. Soliloquy

Richard Jimenez, Cello

SEVEN

Andrea Casarrubios

Richard Jimenez, Cello

Richard Jimenez is a student of Marcy Rosen.

Program Notes:

“As the title implies, *Scene in Four Parts* is a work for solo cello in four contrasting sections, played attacca.

*Prelude* dwells exclusively on extended pizzicato techniques derived from my experience as a guitar player. I have always felt that guitarists and cellists have a lot to learn from one other. Among other things, cellists can teach guitarists how to "sing" via their instrument; guitarists can teach cellists a variety of right- and left-hand plucking methods that go beyond the trove of standard, bowed string instrument pizzicato techniques.

*Recitative* is a dialog between two ideas: a short, spiccato motive derived from the opening material of the *Prelude*, and a new, more lyrical melodic theme. The two become increasingly intertwined and developed before culminating in an aggressive and exuberant march-like section that takes advantage of various percussive bowing techniques.

*Gauze and Tar* introduces a new melodic fragment, played in harmonics, embedded among wispy-textured gestures that make use of "air sounds" and glassy harmonic glissandi. This new melodic fragment is the basis for the theme that emerges in the final section of the piece, but not before the lyrical material from the *Recitative* section returns, this time in a much slower tempo, and with some modest contrapuntal and harmonic development. A pizzicato figure that makes use of the new melodic fragment emerges as a ruminative interruption of these proceedings, and establishes itself as the thematic material for the final movement.

In *Soliloquy*, the pizzicato figure from the preceding section distills down into a steady ostinato that serves as an accompaniment to an expansive descending melodic theme that echoes the harmonic passages at the opening of *Gauze and Tar*. The ruminative pizzicato interruptions reassert themselves amidst additional melodic development before dissolving into granular particles over a steady drone that ultimately fades into air.” - Andrew McKenna Lee

“Commissioned by Thomas Mesa and Astral Artists, SEVEN for solo cello (2020) is a tribute to the essential workers during the global COVID -19 pandemic, as well as to those who lost lives and suffered from the crisis.

My intention with this work was to create an experience in which two opposites coexist: solitude and resilience during isolation, and a sense of community and solidarity. The piece ends with seven bell-like sounds, alluding to New York's daily 7 PM tribute during the lockdown - the moment when New Yorkers clapped from their windows, connecting with each other and expressing appreciation for those on the front lines.” - Andrea Casarrubios