

The CSUSB Music Department proudly presents the
CSUSB Cello Ensemble Concert

An Evening of String and Film Music



♣ *Thursday, March 17, 2022, 7:30 PM* ♣

*Music Recital Hall
Performing Arts Building*

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Program

Welcome by CSUSB Cello Ensemble Director, Esther Back & Lupina Farhana (Emcee)

Four Miniatures, Opus 75 (Selections)Antonin Dvořák

I. *Cavatina, moderato* (1841-1904)

II. *Capriccio, poco allegro*

— San Bernardino Symphony Cello Trio—

Dustin Seo, Esther Back**, Circe Diaz Gamero**

La Muerte del AngelAstor Piazzolla

Allegro fugato (1921-1992)

Arr. Blaise Déjardin

(b. 1984)

— San Bernardino Symphony Cello with CSUSB Students —

Dustin Seo, Esther Back**, Circe Diaz Gamero*,*

Jason Sanchez-Cardenas, Karina Gomez-Torres

Concerto for Viola and Orchestra in C minor Johann Christian Bach

(Transcribed for Cello) (1735-1782)

III. *Allegro molto* Henri Casadesus (1879-1947)

Jason Sanchez-Cardenas, Soloist

Concerto for Cello and Orchestra in E minor, Op. 85 Edward Elgar

(1857-1934)

I. *Adagio; Moderato* Arr. by Gwyn Seymour

(b. 1949)

Caleb J. Baptist, Soloist

Concerto for Cello and Orchestra in B minor, Op. 104 Antonin Dvořák

I. *Allegro* Arr. by Sébastien Walnier

Eliana Jeong, Ninah Chan, Tabitha Usery, Joseph Sung, Soloists

Cantique de Jean Racine Gabriel Fauré

Andantino (1845-1924)

Arr. B. Déjardin

007 James Bond Theme Song Monty Norman

(b.1928)

Arr. by Richard Birchall

(b.1981)

CSUSB Cello Ensemble

Jason Sanchez-Cardenas+	Kellen McNeil+	*Professional Cellists
Joseph Sung++	Sophie Lu++	**Artistic Director of CSUSB Cello Ensemble
Karina Gomez-Torres+	Raquel Rosado++	
Tabitha Usery++	Lupina Farhana+	
Ninah Chan++	Dustin Seo*	+CSUSB Music Cello Major Student / CSUSB Student
Caleb J. Baptist++	Circe Diaz Gamero*	
Annabelle Su++	Esther Back**	++CSUSB Selected Open University/High School University Program Student
Eliana Jeong++		
Audrey Stanton++		
Joyce Pham++		
Joseph Mandella++		
Andrew Rodriguez+		

About the Cal State San Bernardino Cello Ensemble

The CSUSB Cello Ensemble provides a wide range of performances, career development, and educational outreach opportunities. The CSUSB Cello Ensemble performs many different genres of music and a wide range of classical music (both original and great familiar arrangements) that is more challenging than typical orchestra music. We provide a fun environment where cellists play together and bring out the sound and capabilities of the cello. We would like to develop cellists and bring out their highest levels every season and perform concerts at prestigious venues! This ensemble is modeled after the elite professional chamber cello group (consisting of twelve members) formed by the members of the Berlin Philharmonic and London Cello Orchestra.

In order to assure the highest level of performance and musicianship, the CSUSB Cello Ensemble provides master classes/workshops that feature world-renowned professional artists/cellists and highly-respected instructors. The group also consistently provides opportunities to perform with professional artists and faculty-in-residence at CSUSB, which constitutes significant experience for these students.

The CSUSB Cello Ensemble provides unique opportunities for cellists to perform as SOLOISTS within an orchestral setting before local, national and international venues and audiences. Each year, the Cello Ensemble holds a Solo Concerto Competition to identify a talented and deserving student to perform a concert/solo piece with the Cello Orchestra. The CSUSB Cello Ensemble is dedicated to challenging and motivating students to bring out their potential to be outstanding young musicians and help them with their artistic and professional development.

The Orange County Cello Ensemble, the director's former premier cello ensemble group, was synonymous with passion and dedication. As its artistic director, Ms. Back helped guide the OCCE members on to prestigious colleges and helped them have bright futures and/or amazingly successful careers. These members won prestigious awards and have contributed with unmatched

service to their communities. We welcome you into this distinguished group and look forward to the impact you will make as a future CSUSB Cello Ensemble member for this upcoming academic year.

**Esther Back is an acclaimed cellist known not only for her solo, orchestral, and chamber performances but also as an avid educator and outreach advocate. A pupil of world-renowned cellist and viol player Jaap ter Linden, Back studied at Frankfurt University at the age of eleven and came to America years later. She holds a Bachelor of Music degree in Cello Performance at California State University, Fullerton and a Master of Music degree in Cello Performance at the University of Redlands. At the present time she is working toward a Doctor of Musical Arts degree in Historical Performance Practices (Baroque Cello and Viola da Gamba) and a Doctor of Philosophy in Musicology at Claremont Graduate University.

As an avid teacher, Ms. Back serves as a faculty member at CSU/San Bernardino and has a large private studio; her students have won top awards at various music competitions: soloist opportunities with professional orchestras and invitations to regularly perform at prestigious venues. In addition, she is the founder, artistic director, and conductor for the Cal State San Bernardino Cello Ensemble. Under her numerous years of direction, her former Orange County Cello Ensemble (OCCE)—which she also founded—performed live on 88.9 KUCI frequently, as well as at Walt Disney Hall and prestigious venues in France. Back also produced the professional CD album, “Miracle of the Cellos.” Esther Back began her professional orchestral career in 2007, winning positions as cellist with the San Bernardino Symphony and other noteworthy ensembles.

Program Notes

(By CSUSB Cello Ensemble Students)

Four Miniatures, Op. 75
Antonin Dvořák

Antonin Dvořák (1841-1904) was born in Nelahozeves, Czechia, where he learned to play violin in primary school and received training from Joseph Spitz. At thirteen, Dvořák was sent by family to Zlonice and Prague, where he learned German, studied with his uncle, attended the only organ school in the area, and became proficient with the violin, viola, and organ. Compositions of Dvořák frequently contain influences from folk music originating in Moravia and Bohemia, which are prevalent in his native Czech Republic. In addition, some of Dvořák's compositions add a “romantic twist” to this folklore style. Op. 74, Terzetto (1887) was composed for a young musician who was renting a room in Dvořák's house. The original composition was rather intricate for this young musician and was thus adapted into a trio, “Bagatelle,” involving two violins and a viola. Later, this Bagatelle became known as *The Four Romantic Pieces*, Op. 75.

-Joyce Pham and Audrey Stanton

La Muerte del Angel
Astor Piazzolla

La Muerte del Angel was composed by Astor Piazzolla. He was born in 1921 at Mar del Plata, then later immigrated to New York with his family. The whole performance is about an angel who heals people spiritually but is ultimately killed in a knife fight. One of the most notable pieces from Astor Piazzolla is *La Muerte del Angel* and it generally reflects the turmoil of Argentina during the twentieth century. A major reason why all his music but this piece in general is known is because of the way he revolutionized the tango. Rather than just some folk music he was able to transform it into a revolutionary new style that people enjoy across the globe. It is an astounding composition showing his roots as an Argentinian with the tango and with his training in a traditional European Orchestra with a little bit of jazz added in. Because he learned from a classical teacher at the beginning of his music career when he returned to Argentina, he joined an orchestra. Because of his classical training and his roots in Argentina, his compositions are often heavily tango-based with the hot and fiery passion that comes from the tango. His compositions transform the instrumentalists into dancers having a passionate dancing battle against each other.

-Kurt Hennigan, Kellen McNeil, Andrew Rodriguez

Concerto for Viola and Orchestra in C minor
Johann Christian Bach/Henry Casadesus

The cello concerto in C minor was initially written for the viola with an orchestra accompaniment and was not written by its credited composer. The composer who has received credit for this concerto is Johann Christian Bach, who could also be known as the youngest son and or eighteenth child of Johann Sebastian Bach. Although Christian Bach did not write this concerto, he was still a very promising composer who brought a great deal of church music, operas, and orchestral pieces. It is also believed that J.C. Bach heavily influenced Joseph Haydn and Wolfgang Amadeus Mozart who would both later become vital composers to the history of music. The actual composer of this piece is Henri Casadesus. Casadesus was a French composer and violist who studied with Albert Lavignac and Theophile Leforge at the Conservatory for Music in Paris. Casadesus also tried passing off another piece with a different composer's name. This piece is the viola concerto in B minor, allegedly composed by Handel. This remarkable composer has written notable works and along with Saint-Saëns discovered in Société des Instruments Anciens, fondée par Casadesus in 1901. Casadesus spent his life creating music, and with his art, influenced countless other composers and today's musicians.

-Karina Gomez-Torres and Jason Sanchez-Cardenas

Concerto for Cello and Orchestra in E minor, Op. 85
Edward Elgar

The Cello Concerto in E Minor, Op. 85 by English composer Sir Edward Elgar, was first performed in London in October of 1919. It is a somber work, reflecting the sorrows faced by the composer's native land in the

closing months of World War I. Within Elgar's body of work, his cello concerto is unusual: instead of being hearty and self-assured, the music is introspective and restrained, especially when compared with such works as the composer's well-known *Pomp and Circumstance* marches. Structured in four movements rather than the customary three, the concerto opens with a dialogue between cello and clarinet, in this case replaced by the first and second cello, before strings introduce the first of several flowing, sorrowful themes. Each theme is then passed to the soloist to create a beautiful melody that varies each time it is played.

-Caleb J. Baptist and Ninah S. Chan

Concerto for Cello and Orchestra in B minor, Op.104
Antonin Dvořák

Antonin Dvorak, born 1841 in the Czech Republic, was the first Czech composer to receive global recognition, best known for his inventive melodies and Czech character prevalent in his works. He wrote only four concertos, and one of the more renowned is his festive and nostalgic cello concerto in B minor, which he began composing in 1894. This concerto is now one of the most common and infamous pieces on the global music stage.

-Tabitha Usery, Annabelle Su, Eliana Jeong

Cantique de Jean Racine
Gabriel Fauré

Cantique de Jean Racine, Op. 11, is a composition by Gabriel Fauré that was originally composed for a four-part chorus and organ. The name of the piece roughly translates to "Hymn by Jean Racine," referencing the famous playwright Jean-Baptiste Racine, whose text he used for the composition. Fauré used Racine's paraphrase of the Latin hymn, *Consors paterni luminis*, as the text of his piece. Camille Saint-Saëns was his primary piano teacher, who encouraged him to pursue composition. Thus, a piece was made for a composition competition at his school, the École Niedermeyer, when Fauré was nineteen. The piece, *Cantique de Jean Racine*, earned him first place. It premiered on August 4, 1866, a year after he had won the competition with his composition. The premier included strings as an accompaniment along with the organ, adding on to his composition which originally only included organ accompaniment. The piece itself is split into three distinct stanzas, the first being the introduction to the piece with a soft melody, inner voices, and bass, which is then followed by the second portion and then the third, which is a reprise of the first. It is written in D-flat Major—original key, with the tempo being written as Andante. *Cantique de Jean Racine* precedes Fauré's Requiem, which has a similar compositional style to his *Cantique*. Today, the two works are typically performed together onstage.

-Joseph Sung and Joseph Mandella

007 James Bond Theme Song
Monty Norman

Monty Norman, born in 1928, is the composer of the famous theme song for the even more famous *James Bond* films. From his East End upbringings of London, his early years were dedicated to pursuing a singing career. By the 50s and 60s, he was performing for bands such as Cyril Stapleton, Stanley Black, and Nat Temple. His success allowed him to perform in variety shows alongside other singers and musicians—some of whom are as follows: Benny Hell, Jimmy Edwards, and Max Miller. During this time, his song “False Hearted Lover” received international success, and later in the decade, he transitioned from singing to composing for various singers. In 1962, Norman composed the infamous theme song, but this was not without controversy, since subsequent arrangements for it have been done by John Barry. An arrangement is a musical reconceptualization of a song. In this manner, though there might exist an original composition of the song—as is the case for Norman—a piece can be reharmonized, paraphrased, and orchestrated. This act of orchestration involves new thematic materials, transitions and endings that transform an already existing melody. The act of arrangement begs questions of authorship and originality. Because unlike the Romantic conceptualizing of the original author from whom an original piece of art springs into being, originality is quite complex. For example, even though an author of a written text such as James Joyce’s *Ulysses* is indeed his original work, its intertextuality—with allusions from every genre and time period—prompts us to reach for other works, questioning our notion of the original text. There are of course works such as Herman Melville’s *Moby Dick* which is also encyclopedic, delving into massive treatises mid-paragraph and chapter, giving us information from vast sources—none of which are Melville’s own creation. Finally, there are works that are revisited by the same author, such as Henry David Thoreau’s *Walden*—a work to which, after spending his two years at the pond, he returns and revisits and edits till the end of his life. This act of revisiting a piece and rearrangement is prominent in music, as is often seen in Johann Sebastian Bach’s work. Consider the composition from his Prelude Partita No. 3 for the violin. Though originally created for the violin, Bach reverted back to it and transformed the solo into an orchestral conglomeration with parts for several trumpets, oboes, and even an organ. In the case of the “James Bond Theme” song, courts have ruled for Norman, leading him to continue receiving royalties from the franchise since its inception. However, the rearrangements for the piece have been numerous and continuous, as John Barry is known to have composed soundtracks for up to eleven of the franchise films. Assuming that Norman is the original author of the piece, we can now turn to his description: The piece is rhythmic, with the first few bars described as a “dum di-di dum dum.” According to Norman, this rhythm arises from his own work as a composer of the song “Good Sign, Bad Sign.” It is a song he writes for an adaptation of the novel, *A House for Mr. Biswas*. His composition of the famed theme song is supported by Norman’s release of an album entitled *Completing the Circle*, which contains both “Good Sign Bad Sign” as well as the franchise’s hit theme song. Juxtaposed with each other, one can hear the title’s “Dum Di-Di Dum Dum,” thus laying claim to its origins lying with Norman.

-Lupina Farhana, Raquel Rosado, Sophie Lu

WINNERS OF CSUSB CELLO ENSEMBLE SEMI-ANNUAL SOLO AUDITION (Fall 2021)

- College Division: First Place, Jason Sanchez-Cardenas (\$300.00 Scholarship);
Second Place, Karina Gomez-Torres
- High School Division: First Place, Caleb J. Baptist
- Junior Division: First Place, Sophie Lu
Congratulations!

JOIN CSUSB CELLO ENSEMBLE

- Transferable University/College credits available - Please email to receive forms to complete the registration (High school students are eligible to apply for both Open University and High School University Program)
- Auditions are required for interested high school/volunteer students (middle school students are acceptable - but must audition)
- Rehearses weekly every semester 7:00 - 8:50 p.m. on Tuesday (upcoming Fall Semester: August 22 – December 2, 2022)
- Offers Soloist opportunities (Semi-annual solo audition)
- Admission into a Cello Ensemble group is by audition only and non-majors are welcome.
- All inquiries including auditions, please contact Professor Esther Back at Esther.Back@csusb.edu.

UPCOMING EVENTS

April 24, 2022, 4:00 p.m. Mixed Chamber Music Concert,
CSUSB Performing Arts Building Recital Hall
April 26, 2022, 7:00 p.m. Semi-annual solo audition,
CSUSB Performing Arts Building 125

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