



*Annabelle Su*

---

**SENIOR RECITAL**

*Works by Bach, Dvorak, Shostakovich and Popper*

April 28, 2026

6:00 p.m.

CSUSB Recital Hall

---

*Please join me for light refreshments after my performance*

# Recital Program

Tuesday, April 28, 2026, 6:00 p.m.

California State University San Bernardino

Performing Arts Recital Hall

Suite No. 2 for Violoncello Solo [d], BWV 1008 Johann Sebastian Bach

*Prelude* (1685-1750)

*Courante*

*Sarabande*

*Gigue*

Annabelle Su, *baroque cello*

Sergio Gistri, *Colle di Val d'Elsa (Italy), 2020; after Matteo*

*Goffriller (the 'Mischa Schneider'), Venice, 1693*

Concerto for Violoncello and Orchestra in B minor, Op. 104 Antonín Dvořák

*I. Allegro* (1841-1904)

Sonata for Violoncello and Piano in D minor, Op. 40 Dmitri Shostakovich

*I. Allegro non troppo* (1906-1975)

Hungarian Rhapsody, Op. 68 David Popper

(1843-1913)

Annabelle Su, *cello*

Dr. Alastair Edmonstone, *piano*

*This recital is given in partial fulfillment of the requirements for the  
Bachelors in Music Performance degree for Ms. Su.*

# Program Notes

**Suite No. 2 for Violoncello Solo [d], BWV 1008** is a part of a collection of six suites written for solo cello. Johann Sebastian Bach (b 1685 Eisenach; d 1750 Leipzig) was serving as Kapellmeister in Cöthen, Germany when he composed his cello suites, which explored the capabilities of the violoncello. No original autograph of the cello suites survived. However, manuscripts of the suites by Bach's second wife Anna Magdalena Bach survived and are widely used to help musicians interpret the musicality of the movements. Suite No. 2 is written in D minor, featuring darker, melancholy prelude, dramatic fast movements and emotional slow movements. Technically challenging are the use of double-stops and chords against rhythmic passages, with interesting harmonic progressions over short periods.

**Sonata for Violoncello and Piano in D minor, Op. 40** was written in 1934 while Dmitri Shostakovich (b 1906 St. Petersburg; d 1975 Moscow) was in Moscow, separated from his first wife. Shostakovich studied primarily in Russia at the Moscow Conservatory, where this piece was written. He maintained a complex relationship with the Russian government, which continued to shape his music until his death. The sonata is riddled with emotional lyricism and romantic turmoil, yet through a restrained and disciplined structure. The first movement follows a very clear structure, with an exception of the ending, which is a restatement of the first theme at half the speed, creating a dark echo of the first passage.

**Concerto for Violoncello and Orchestra in B minor, Op. 104** was written by Antonín Dvořák (b 1841 Nelahozeves; d 1904 Prague) in 1895, during his time in America. Dvořák became the New York Conservatory's director in 1892, where he was exposed to Native American and African music, which he found representative of America and its sound of the terrain. After hearing Victor Herbert's Second Cello Concerto, Dvořák was enlightened to the virtuosic capabilities of the cello, which inspired him to compose his Cello Concerto. This piece is a dynamic masterpiece of difficult techniques, key signatures, and movement from legato and virtuosic lines in the cello. The first movement is written in a double-exposition sonata form, exploring the contrasts between themes of a lively dance and a funeral march. The development is a long chromatic crescendo to a climax back to the second theme, and ending with restatement of pieces of the entire movement.

**Hungarian Rhapsody, Op. 68** premiered in 1893 in Budapest by David Popper (b 1843 Prague; d 1913 Baden bei Wien), a dedicated cellist and composer. Based upon a popular Hungarian dance called the *Czárdás*, the piece continuously moves from slow to fast while keeping a consistent tempo. In the opening cadenza, the cellist moves across the entire fingerboard, until settling into the main melody with the piano. The slow sections of the piece offer a deeper attitude with some humorous figures, while the faster presto sections demonstrate a perpetual motion of sixteenth notes, ultimately rolling through scales towards the exclamatory ending.

# Artist Bio

Annabelle Su is graduating summa cum laude this semester from California State University, San Bernardino (CSUSB), with a Bachelor of Music in Cello Performance and a minor in Entrepreneurship in the Arts. Su started her journey at CSUSB with the CSUSB Cello Ensemble in 2019, including four solo performances. She led the group as principal cellist on the ensemble's Italian Concert Tour in June 2025, performing the first movement of Haydn's Cello Concerto in D Major at prestigious venues including the Milan Conservatory. In the CSUSB Symphony Orchestra, Su earned the principal cellist position in her first year and has held it since. She also performed the final movement of Elgar's Cello Concerto in E Minor with the orchestra as a winner of the Young Artist Concerto Competition in Spring 2024. Additionally, she participates in the CSUSB Early Music Ensemble and Chamber Strings Ensemble.

Under the instruction of Dr. Esther Back, Su has developed extensively as a performer. She is a winner of the international Golden Classical Music Award and the Grand Prize Virtuoso Competition, performing at Walt Disney Hall in 2023 and receiving an invitation to perform at the Petit Palau at the Palau de la Música Catalana in Barcelona.

Committed to integrating artistic practice with academic inquiry, Su has always had an affinity for sharing knowledge and teaching others as a student teacher for the Summer Cello Intensive at the University of Redlands, the Coyote String Project, and currently the cello instructor at Kaiser High School. Beyond the classroom, Su is a dedicated campus leader with a passion for community involvement through the Coyote Music Society, the student body of the music department, as the current Vice President. In addition to her teaching positions, she serves as the student assistant for the CSUSB Symphony Orchestra under Dr. Lucy Lewis since 2023. She also dedicates her time to the Department of Housing and Residential Education as an Academic Mentor since 2024, where she guides residents on their academic journeys.

In the fall, Su will pursue a Doctorate of Musical Arts in Historical Performance Practice at Claremont Graduate University, continuing her studies in modern and baroque cello with the goal of becoming a professional performer, educator, and entrepreneur.

## Acknowledgements

Dr. Esther Back, *committee chair & cello professor*

Dr. Jessica Getman, *committee member*

Dr. Kevin Zhang, *committee member*

Dr. Alastair Edmonstone, *collaborative pianist*

Cash Tijerina, *lead technician*

Sara Bobbitt, *marketing specialist & Music Box Office*

Professor Mathew Poole, *music and theatre department chair*  
California State University San Bernardino Music Department