

***GUEST ARTIST RECITAL***

***THADDEUS BRYS, Cello***

***SUSAN BRYS, Piano***

***Wednesday, February 14, 1990***

***8:00 p.m. in the***

***Shepherd School Recital Hall***

**RICE UNIVERSITY**

**the  
Shepherd  
School  
of Music**

## PROGRAM

### **Suite Italienne**

*Introduzione*

*Serenata*

*Aria*

*Tarantella*

*Minuetto e Finale*

*Igor Stravinsky*

*(1882-1971)*

### **Sonata in G Minor, Op. 65**

*Allegro moderato*

*Scherzo*

*Largo*

*Finale*

*Frédéric Chopin*

*(1810-1849)*

## INTERMISSION

### **Sonata in D Minor, Op. 40**

*Allegro ma non troppo*

*Allegro*

*Largo*

*Allegro*

*Dmitri Shostakovich*

*(1906-1975)*

### **Tres Composiciones**

*Serenata Española*

*Lo Fluviol, el Titit y l'Escarbat*

*Complanta*

*Joaquin Cassadó*

*(1867-1926)*



## PROGRAM NOTES

*The Suite Italienne* is Stravinsky's cello version of his *Pulcinella*, a ballet with songs based at least in part on music by Pergolesi. With great panache, Stravinsky brings his own pungent harmonies and biting rhythms to themes borrowed from the 18th century. In five movements the suite takes us through the world of the Italian *commedia dell' arte*. Humor, tenderness, roguery, heavy dignity and even burlesque are paraded in this 20th century view of an older era.

*The Cello Sonata, Op. 65*, is the last major work that Chopin wrote before his death at the age of thirty-nine. Although his name is associated almost exclusively with music for the piano, the cello seems to have held a fascination for him. Besides the cello sonata he wrote a Polonaise and also a set of variations on a theme by Meyerbeer for the instrument that seems so well suited to his romantic sensibilities.

The first movement alternates between moments of resolve and yearning. The second movement, a scherzo and trio, contrasts a strongly rhythmic peasant-like dance in a minor mode with a soaring, aristocratic waltz in major.

The third movement is one of the simplest yet most poignant nocturnes that Chopin created.

In the last movement rhythmic verve and masculine boldness bring the sonata to a triumphant conclusion.

Shostakovich's *Sonata, Op. 40*, is among the composer's most popular pieces. This dramatic work demands virtuoso performers to realize its passionate outpourings of lyricism and frenzy, spiced with an ironic humor, meanwhile exploiting a wide range of special effects that include the use of mute, glissando and pizzicato.

Flamenco guitars, trumpet-like calls to the *corrida*, songs of birds and beetles and especially the lamentations of the *Complanta* imaginatively depict the Catalonia of Joaquin Cassadó, composer of the *Tres Composiciones* and, incidentally, father of the famous cellist Gaspar Cassadó. When I found these vignettes of Iberia in a cardboard box at the rear of a dusty second hand bookstore, I was immediately moved by them for their sincere and pure representation of the sights and sounds of Spain.

The translation of the second movement title is *The Little Creek, The Little Bird and the Junebug*".

## BIOGRAPHIES

*THADDEUS BRY*S, cellist, has appeared in recital throughout the United States and in Europe, Canada, Mexico and South America. He has been soloist with The Little Orchestra Society of New York and with numerous symphony orchestras in the South. He has recorded as soloist for The Vivaldi Society and as a member of the Ravina Quartet.

A student at the Mannes and Juilliard schools of music, his teachers include Lieff Rosanoff and Pablo Casals.

Thaddeus Brys is Professor Emeritus of cello at Louisiana State University.

*SUSAN BRY*S studied piano with Nadia Reisenberg and Arthur Balsam in New York City and Blue Hill, Maine.

She has toured as an accompanist and chamber player throughout the United States and in leading cities of Europe and is a former member of the Baton Rouge Symphony.



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