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Allan Ballinger, cello

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as assistant to Claude Frank.

Ms. Jang was the first prize winner of the 2006 Summit Music Festival Concerto Competition in Tarrytown, NY. She also won the Seoul National University Concerto Competition. Ms. Jang has also worked with international artists such as Tokyo string quartet, Brentano string quartet, Ying Quartet, Yefin Bronfman, Vladimir Feltsman, Eteri Andjaparidze, Anton Kuerti, David Shifrin, Stephen Clapp, Boris Berman, and Peter Frankl. She was the recipient of Elizabeth Parisot Prize at Yale University, awarded to an outstanding pianist, and currently received an EB Storrs scholarship from the Musical Club of Hartford.

MATTHEW RESCSANSKI began studying the cello at the age of 8, in his local public school music program. Since then, he has participated in local youth orchestras, Regional festivals, chamber groups, and pit orchestras before coming to the University of Connecticut to study under Dr. Katie Schlaikjer. He is currently pursuing a career in music education in the Integrated bachelor's/Master's program at the Neag School of Education and School of Fine Arts.

MICHAEL ALBAINE (b. 1992) is a composer currently studying with Dr. Kenneth Fuchs at the University of Connecticut. He is both a cellist and a pianist and has been studying cello with Katie Schlaikjer at UConn as well. His music is mostly acoustic, concert hall styled music. He has had many chamber works performed and was also given an orchestral reading of an unfinished piece in April 2012. Before UConn, he was studying composition with Dr. Art Krieger from Connecticut College in New London, CT. Last year he visited a composition workshop at the University of Missouri-Kansas City and received lessons with composers Chen Yi and Jim Mobberley. Albaine is currently auditioning for festivals during the summer and next year will be auditioning for grad schools.

<http://www.facebook.com/MichaelAlbaine>

<http://soundcloud.com/michael-albaine/sets>

MATTHEW NICHOLS is a junior cello performance major at the University of Connecticut, studying under Dr. Katie Schlaikjer. Previous teachers include Yun-Yang Lin and Leigh Hamilton. He is a recent winner of the UConn Concerto and Aria Competition, performing a movement of the Lalo Cello Concerto with the University Symphony Orchestra in December of 2012.



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music
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Sunday, March 10th, 2013 at 5:00 p.m.
von der Mehden Recital Hall

Allan J. Ballinger, *cello*

Suite No. 2 in d minor for Violoncello Solo, BWV 1008

J. S. Bach

Prelude
Allemande
Courante
Sarabande
Minuet I and II
Gigue

Sonata No. 5 in D major for Violoncello and Piano, Op. 102, No. 2 Ludwig van Beethoven

Allegro con brio
Adagio con molto sentimento d'affetto;
Allegro fugato

Hyun Ju Jang, *piano*

Intermission

Fratres for Four Cellos Arvo Pärt
The UConn Cello Quartet, with Matt Nichols,
Matt Rescanski, and Michael Albaine

Sonata No. 2 in F major for Piano and Violoncello, Opus 99 Johannes Brahms

Allegro vivace
Adagio affettuoso
Allegro passionato
Allegro molto

Hyun Ju Jang, *piano*
Allan J. Ballinger, *violoncello*

J. S. Bach Suite No. 2 in d minor for Violoncello Solo

The six suites for solo cello were composed by Johann Sebastian Bach during his tenure as Kapellmeister in Cöthen, between the years 1717 and 1723. Bach was exposed to the dance music of the French court as early as his teenage years, while a student at Michaelisschule in Luneberg. He personally knew three French dancing masters, and it is clear that his early acquaintance with the dance music of the French court led him to retain the intrinsic character of each dance in the *Suites*.

The *Suites* themselves are composed in accordance with the classical dance suites of the seventeenth and eighteenth centuries, whose standardization is attributed to J.J. Froberger. Each suite begins with a Prelude and is followed by the four standard dances of the suite: the Allemande, Courante, Sarabande and

be taken.”

The F major sonata is thus the product of the mature Brahms, whose soaring melodies and rich harmonies are enriched by his frequent use of hemiola, which alternates triple and quadruple meters with one another, and by his stretching the limits of the piano and cello to approximate an orchestral texture.

Program Notes by Allan Ballinger

Acknowledgements

I would like to thank Dr. Katie Schlaikjer, my teacher, for her invaluable musical insight and dedicated instruction over the past three years. I would also like to acknowledge and thank the other members of my doctoral committee, Prof. Julie Rosenfeld, Dr. Alain Frogley, Dr. Eric Rice, and Dr. Richard Bass, for their guidance and support during my studies at the University of Connecticut. Thanks also go out to Prof. Irma Vallecillo and Prof. Harvey Felder; and to Hyun Ju Jang, Matt Rescanski, Matt Nichols, and Mike Albaine for sharing their talents on this Recital. Finally, I'd like to thank my friends from the *Enfield Congregational Church* for offering to host the reception following this recital, and for their unwavering friendship and support.

Soli Deo Gloria

ALLAN BALLINGER is a doctoral candidate at the University of Connecticut, pursuing the Doctor of Musical Arts degree in cello performance. He is a student of Dr. Katie Schlaikjer, and has previously studied with Kangho Lee of the *University of Connecticut*, Julie Ribchinsky of the *Connecticut Trio*, Lee Fiser of the *LaSalle Quartet*, Mussie Eidelman of the *Youngstown (OH) Symphony*, and renowned solo artist Lynn Harrell. Allan did his undergraduate studies in cello performance at the *University of Cincinnati College Conservatory of Music*, and has master's degrees in both History and Music Education from Central Connecticut State University.

He taught instrumental and vocal music for many years in the Connecticut public school system, and has a studio of private students at the Rectory School and Killingly School of Music. Allan is currently a Lecturer in History and Political Science at Capital Community College, an online faculty member for the University of Phoenix, the Minister of Music for the Enfield Congregational Church, and a graduate assistant for the University of Connecticut School of Fine Arts.

A native of South Korea, **HYUN JU JANG** began studying the piano at the age of five. She graduated from the prestigious Seoul National University and came to New York in May of 2006. Ms. Jang earned her Master of Music degree from Mannes College, where she received a scholarship to study with Yuri Kim. In May 2010, she received an Artist Diploma in piano performance at Yale School of Music under Professor Claude Frank. Since 2010, she has worked for the Morse Academy Summer Festival at Yale as a faculty. Currently, Ms. Jang is pursuing her Doctor of Musical Arts degree at the University of Connecticut under Professor Irma Vallecillo. She is a staff pianist at Yale University where she also serves

Mount (Matthew 5:38-39): “You have heard it said, an eye for an eye and a tooth for a tooth... But I say to you: do not resist evil.” The Soviet authorities accused Pärt of political defiance, and *Credo* was subsequently banned from performance in the USSR for the next decade. During the ensuing eight years, Pärt made his living primarily by composing for movies, accompanied only by the publication of his Symphony No. 3 and the cantata *Laul Armastatule*, the latter of which was later withdrawn.

Fratres, one of his earliest *tintinnabuli* works, has been arranged by the composer for many different combinations of instruments. This arrangement, for Four Cellos, has the fourth cellist playing a drone on the pitches G and D, the second cellist outlining the pitches of a G minor triad in what is called the *tintinnabuli* voice, and the first and third cellists playing the melody in parallel motion at the interval of a tenth. The melody follows the contour of a G Phrygian Dominant scale: G A-flat B-natural C D E-flat F and G. A fascinating variety of sonorities result from this combination of musical elements.

The work of Arvo Pärt has fascinated me for years, and my doctoral dissertation involves an intersection of history, musical analysis, and spirituality entitled “In Quest of the Sacred: Arvo Pärt and *Sieben Magnificat-Antiphonen*.”

Johannes Brahms *Sonata No. 2 in F Major for Violoncello and Piano*

Johannes Brahms was born in 1833 in Hamburg, Germany. He held several posts as teacher and choral conductor prior to publishing his first major success, *Ein Deutsches Requiem* in 1868. His first sonata for cello and piano, Opus 38 in E minor, was published in 1866 and was the composer’s first duo sonata. The second sonata for cello and piano, Opus 99 in F major, comes from what is considered to be Brahms’s third creative period, spanning the years 1876 to 1890. It is related to his Third Symphony, Opus 90, also in the key of F major. The expositions of each are united by the median span of F major to A major, while the Scherzo of the cello sonata is a reworking of the finale of the symphony. The demands made upon the instruments in the cello sonata point toward the creation of an orchestral texture out of the medium of a duo sonata, and the four movement format more closely resembles the arrangement for a symphony than the traditional three movement sonata form.

While Brahms is considered to be a traditionalist among the late nineteenth-century Romantic composers, in some respects he was quite progressive, particularly his development of continuing thematic variation, in which all the motive forms and phrases of a melody develop out of the first several notes. The twentieth-century serial composer Arnold Schoenberg believed that his own music represented continuity from that of Brahms. In fact Schoenberg used the Opus 99 cello sonata as an example of Brahms’s progressive qualities. “Younger listeners will probably be unaware,” he said in 1931, “that at the time of Brahms’s death this sonata was still very unpopular and was considered indigestible... at that time the unusual rhythm... the syncopations which give the impression that the third phrase is in 4/4... and the unusual intervals, the ninths contained in this phrase, made it difficult to grasp. I felt all this myself, so I know how seriously it must

Gigue. Often a dance was inserted prior to the closing Gigue, and Bach explored this by inserting a Minuet in the first two suites, a Bourree in the third and fourth, and a Gavotte in the final two.

As there is no autograph version of the suites, cellists must consider four eighteenth century manuscripts: one by his second wife, Anna Magdalena, dated 1727; another copy made by one of his students, Joseph Kellner in the previous year; and two late 18th century manuscripts whose authorship is unknown. These manuscripts vary in a number of ways, but especially when it comes to the issue of slurring and articulation, where there appears to be very little consensus about what the composer intended. I have chosen to base my performance of the second Suite primarily on the Anna Magdalena manuscript.

Ludwig van Beethoven *Sonata No. 5 for Violoncello and Piano*

The Beethoven Op. 102 cello sonatas are the last of his accompanied sonatas for any instrument, written for cellist Joseph Linke and dedicated to the composer’s patron, Countess Erdody. Thought to be among the first works of his late period, these sonatas combine elements of dramatic outburst with moments of almost mystical reflection.

Along with the first Op. 102 sonata in C major and his Op. 101 piano sonata, the D major cello sonata is considered part of a trilogy of works ushering in Beethoven’s final creative period.

The second movement in particular is considered by many performers and critics alike to be one of Beethoven’s most profound, likened to the “Heiliger Dankgesang” of the Opus 132 String Quartet in A Minor, or the “Arietta” of the Piano Sonata Opus 111 in C minor. The *Allegro fugato* finale is an extremely tightly woven fugue that begins in a jovial mood, but whose complexity creates a degree of *gravitas* that balances the emotional outbursts of the first movement and the mystical reflection of the second.

Arvo Pärt *Fratres* for Four Cellos

Estonian composer Arvo Pärt (b. 1935) grew up during a tumultuous period in his country’s history. The brief independence enjoyed by the Baltic state following World War I was interrupted in 1939 by the Second World War, resulting in its incorporation as a Soviet Socialist Republic following that conflict. Estonia was one of fifteen Soviet Republics governed by a strident anti-religious Marxism-Leninism. The ensuing persecution of religion and placement of restrictions on composers within the USSR provided the background for Pärt’s formative years and education, impacting his creative work and culminating in the development of his mature style of composition. The first compositions in this mature style, what the composer calls the *tintinnabuli* technique, appeared in 1976, among which are two of his most famous: *Für Alina* and *Fratres*.

Pärt’s mature style was preceded by an eight year period of creative silence, apparently in response to the Soviet authorities’ official condemnation of his *Credo* in 1968. *Credo* begins with an outspoken statement of Christian faith, “Credo in Jesum Christum,” and continues by setting two lines from the Sermon on the