

Belonging

JAMIE CLARK, CELLO

PROGRAM

Suite for Solo CelloAlexander Tcherepnin
I. Quasi Cadenza
II. Quarter Note = 96
III. Eighth Note = 42
IV. Vivace

Seven Tunes Heard in ChinaBright Sheng
I. Seasons
III. Little Cabbage
V. Diu Diu Dong
VII. Tibetan Dance

SEVEN Andrea Casarrubios

BunrakuToshiro Mayuzumi

Suite for Solo Cello Gaspar Cassadó
I. Preludio-Fantasia
II. Sardana (Danza)
III. Intermezzo e Danza Finale

PROGRAM NOTES

This program celebrates the fact that all of our stories deserve to be heard. Our differences are what make us beautiful and the stories of all cultures belong in our concert halls. I hope this collection brings you a sense of awe and inspires you to share your story. You belong.

Tcherepnin Suite for Solo Cello is a set of four short movements whose melodic lines are based on the pentatonic scale sometimes used in Chinese folk music. Each of the four movements is a universe of its own featuring everything from cunningly playful spirits to proudly heroic protagonists.

Seven Tunes Heard in China is a collection based on folk melodies and other songs collected by the composer from various regions of China. *Seasons* (Qinghai) "Spring is coming, narcissi are blooming, the maiden is out from her boudoir seeking, my love boy, lend me a hand, please." *The Little Cabbage* (Hebei) "The little cabbage is turning yellow on the ground, Shelost her parents when she was two or three. Mom, my Mom!" *Diu Diu Dong* (Taiwan) "The train is coming, it is going through the tunnel! *Tibetan Dance* "Based on a well-known Tibetan folk dance."

SEVEN for solo cello (2020) is a tribute to the essential workers during the global COVID-19 pandemic, as well 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 the sense of community and solidarity. The piece ends with seven bell-like sounds,

alluding to New York's daily 7PM 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

Bunraku is a genre of traditional Japanese puppet theater. The performance consists of a puppet operated by three people, a shamisen player, and a narrator (tayu). The shamisen, a plucked instrument, plays the music while the tayu both narrates the story and voice acts for all of the characters. The plot often conveys larger-than-life stories such as epic tales or bloody historical dramas that take place in three sections. I invite you to use your imagination in understanding the narrative as the cello takes on the role of all three figures in the theater.

Cassadó Suite for Solo Cello The Spanish virtuoso cellist Gaspar Cassadó was born in Barcelona and started cello at age 7. The solo suite was written in his 20s and contains all the flash and bravura you would expect from a young musician high on his own ability. Similar to the Bach Suites, Cassadó's Suite consists of stylized dance movements, yet with the unique flavors and spices of his native land.

The first movement is a Sarabande, an old dance form with a subtle emphasis on the second beats of the measure. It has been suggested that the two contrasting themes represent in turn Don Quixote and his beloved, Dulcinea. The second movement, a sardana, is a round dance accompanied by a cobla wind band comprising a high-whistling flaviol (wooden fipple flute), double-reed shawms and various brass instruments. The opening, played entirely in harmonics, imitates the high whistling sound of the flaviol summoning the dancers to the town square. The last movement is the one in which the spirit of the dance is most evident, with the snap of castanets imitated in sharp, abrupt rhythms, the strumming of the guitar in flamboyant arpeggio patterns, and the harmonies of Spanish folk music in the distinctive pattern of the four-note descending bass line.

ABOUT THE ARTIST

Cellist **Jamie Clark** of Boulder, Colorado has been praised for her sensitive, imaginative, and colorful sense of artistry. She has concertized throughout North America, South America, Europe, and Asia as a recitalist and a chamber musician. She has performed solo and chamber music recitals in venues such as Carnegie Hall's Weill Recital Hall, Boston's Jordan Hall, Eastman's Kodak Hall, New York City's American Academy of Arts and Letters, and the Isabella Stewart Gardner Museum.

Both an enthusiastic chamber musician and entrepreneur of collaborative outreach programs, Jamie is a Co-Founder and Artistic Director of the Flatirons Chamber Music Festival, a non-profit organization based in Boulder, Colorado. The festival strives to cross cultural, geographic, and temporal divides between performers, composers, and audience members, inspiring dynamic interaction within the entire Festival community.

Her commitment to community engagement has led to collaborations with the Music For Food initiative in Orlando, Deland, Boston, Denver, and Boulder. She also has served as a core artist for Open Scene, a vibrant orlando-based non-profit organization led by professional Latina women, championing multiculturalism and inclusion through artistic and humanistic programs. She is a founding member of the Parrish Cello Trio and Persimmon Ensemble, and regularly performs with EnsembleNewSRQ and the Sarasota Orchestra,

A passionate advocate for interdisciplinary collaboration between performer and scholar worlds, Jamie has written a series of scholarly papers including *The Art of Rehearsing: A Multidimensional Study in Rehearsing String Quartets* and *Schoenberg Quartet No. 2: Between the Twilight of Tonality and the Dawn of Early Expressionism*.

An engaged collaborative partner with contemporary composers, Jamie received a Stetson University Summer Grant to fund "Hear Her Voice" in 2021. "Hear Her Voice" features seven solo cello commissions by outstanding female composers. Each piece offers a distinct perspective of isolation experienced in the context of the COVID-19 Pandemic.

Jamie is thrilled to be joining the faculty of University of Northern Iowa in Fall of 2024. She previously served for five years at Stetson University as Assistant Professor of Cello and Coordinator of Chamber Music. She received her Doctor of Musical Arts Degree and Masters of Music Degree from the New England Conservatory with Laurence Lesser and Paul Katz. She received her Bachelors of Music degree from the Eastman School of Music with David Ying.

*In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.*

*This event is **free** to all UNI students, courtesy of the Panther Pass Program.*

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