

DEPARTMENT OF
MUSIC
AT PRINCETON

PROGRAM IN PERFORMANCE SENIOR RECITAL SERIES | 2023

Saturday, April 29, 2023 | 1 PM

Taplin Auditorium, Fine Hall

Jeremy Cha '23

Cello

Featuring:

Eric Plutz, piano

The Alliaceous Trio

Victor Chu '23, violin

Jeremy Cha '23, cello

Richard Huang '23, piano

The use of photographic, video, or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

BACH

Suite for Solo Cello No. 2 in D minor, BMV 1008

Prelude

Allemande

Courante

Sarabande

Minuet I, II

Gigue

Duration: 3 - 4 - 2 - 4 - 3 - 3 minutes

BEETHOVEN

Cello Sonata No. 5 in D major, Op. 102 No. 2

I. Allegro con brio

II. Adagio con molto sentimento d'affetto

III. Allegro - Allegro fugato

Eric Plutz, piano

Duration: 6 - 8 - 6 minutes

CRUMB

Sonata for Solo Cello

I. Fantasia

II. Tema Pastorale con variazioni

III. Toccata

Duration: 3 - 5 - 3 minutes

SHOSTAKOVICH

Piano Trio No. 2 in E minor, Op. 67

IV. Allegretto - Adagio

The Alliaceous Trio

Victor Chu, violin

Jeremy Cha, cello

Richard Huang, piano

Duration: 10 minutes

PROGRAM NOTES

By Jeremy Cha

Suite for Solo Cello No. 2 in D minor, BMV 1008 (Bach, c. 1720)

Bach's second suite for solo cello was composed sometime around 1720. The suite features the same array of dance movements that compose the other cello suites, with its prelude, allemande, courante, sarabande, minuets, and gigue. What makes the second suite particularly distinct from the other cello suites though is its minor key, which creates a darker, more serious impression of these French dances. The darker tonality meshed with the vibrant dance rhythms and characters creates for an interesting tension between somberness and liveliness, something that has fascinated me to no end since the first time I heard this suite. Simplicity in terms of technicality and complexity in terms of emotionality is how I like to think of this suite.

The prelude is a rising and falling 16th note exploration of the D minor tonality. The allemande showcases a heavier-set, rhythmically staunch dance character set to D minor. The courante is a frantic wave of running D minor harmonies, even more energetic and excited than the 16th note textures of the prelude. The sarabande sits at the lowest ends of the cello's register and paints a solemn, winding harmonic picture. The minuets in turn return to the upbeat dance character, featuring stately D minor harmonies organized in chords in the first minuet contrasted against the loosely winding and exploratory D major harmonies of the second minuet. The gigue concludes the suite with a rambunctious, frenetic dance felt in a strict rhythmic character, reaffirming the dark D minor tonality with a resolute and energetic finality.

Cello Sonata No. 5 in D major, Op. 102 No. 2 (Beethoven, 1816)

The fifth cello sonata was the last in the genre composed by Beethoven and is a wonderfully fun and concise encapsulation of Beethoven's style; bare essentials woven together in a way that somehow makes all the sense in the world. The first movement is a brisk sonata form movement in D major, brimming with anxious excitement. The second movement is a slow exploration of the cello's lyrical power, starting with a hymn-like theme in minor that is contrasted with a chorale-like tune in major. The third and final movement is a fugue that relentlessly and systematically charges forward to the very end of the piece, sometimes to the point of almost sounding abstract. By the end, you're left with the distinct impression that everything just played for you came from none other than Beethoven.

Sonata for Solo Cello (Crumb, 1955)

Crumb's Sonata for Solo Cello was actually the first piece he ever published! It's a piece with lots of technical fun, exploring plucked and bowed melodies, chordal and melodic colors, and wacky dynamics. The first movement features with a theme of plucked, guitar-like chords contrasted with what Crumb called a "Hungarian motif" played with the bow. The first movement presents a clashing tension between these two themes that rises and falls. The second movement is a theme and variations. The theme is a light lilting tune followed by three variations built on that lilting theme, each variation utilizing different textures and playing techniques to convey the same theme. The third movement is a toccata that opens with a dramatic introductory passage that ascends all the way up the cello's register and then comes crashing down into the heart of the movement. This rise and fall structure of the introductory passage defines the rest of the movement. The rest of the third movement is a blur of passages that are constantly running up and down the cello's register, never stopping until the piece is finally over.

Piano Trio No. 2 in E minor, Op. 67 (Shostakovich, 1944)

We will only be performing the fourth and final movement of Shostakovich's second piano trio, yet I rest assured that just this one movement is enough to convey the vast universe of turbulent emotions that are the lifeblood of Shostakovich's music. The movement features three distinct characters. The opening character of the movement is an incessantly brooding, rhythmic character. The next character of the movement is a raucous, devilish dancing character with an almost nauseous amount of dancing swing. The third character of the movement is the morbid singing character brought all the way back from the first movement (wow!).

All of these movements, according to Shostakovich, were dances of death and despair, even though they bear similarities to many folk dance tunes from Eastern European Jewish cultures. In this vein, one can clearly hear the razor thin edge between apocalyptic doom and festive glee in this piece as the music dances between optimism and pessimism. Anyways, with that all out of the way, enjoy! And enjoy the special surprise at the end of this piece :)

ABOUT THE PERFORMERS

Jeremy Cha '23 is a senior from Westfield, New Jersey, majoring in Molecular Biology and minoring in Music Performance. At Princeton, Jeremy has been a member of the Princeton University Orchestra, Opus, La Vie en Cello, Early Music Princeton, and the Alliaceous Trio. Besides music, Jeremy is also an avid fan of pizza rolls, basketball, and good naps.

Eric Plutz is University Organist at Princeton University, where his responsibilities include playing for weekly services at the Chapel, Academic Ceremonies, and solo concerts. He coordinates the weekly After Noon Concert Series at the University Chapel, is Lecturer in Music and Instructor of Organ at Princeton University, and maintains a private studio. Also in Princeton, Mr. Plutz is Collaborative Keyboardist for Princeton Pro Musica. More information is available at www.ericplutz.com. Mr. Plutz has made four solo recordings: *Musique Héroïque*, *Carnival*, *Denver Jubilee*, and *French Trilogy*, about which James Reed (*The Diapason*) wrote, “Plutz is a master craftsman... his performances are sensitive, emotional, stunningly accurate, and spectacularly musical... truly a world-class performance by a world-class musician.” As an organ concert soloist, Mr. Plutz has accepted engagements in distinguished locations across the United States and abroad including Germany, Austria, Philadelphia, New York City, San Francisco, and Washington, DC. In celebration of Louis Vierne’s 150th birthday in 2020, Eric initiated The Vierne Project; performances of the complete organ symphonies. One of a handful of organists to embark on such a venture, he performed in Beverly Hills (CA), Durham (NC), Minneapolis (MN), Lancaster and Reading (PA), Ithaca (NY), Houston (TX), Evanston (IL), Portland (OR), and Olympia (WA). A CD recording of the symphonies on six different instruments was released in 2022. Originally from Rock Island, Illinois, Mr. Plutz earned a Bachelor of Music degree, magna cum laude, from Westminster Choir College and a Master of Music degree from the Eastman School of Music.

Victor Chu '23 is a senior from Charlotte, North Carolina. At Princeton, Victor has been a member of the Princeton University Orchestra and a founding member of both the revered Alliaceous Trio and the undefeated B602 Fortnite Squad.

Richard Huang '23 is a COS senior from Frisco, Texas. At Princeton, Richard has been a member of the Princeton University Orchestra, Princeton Pianists Ensemble, and the Alliaceous Trio. Artistic inspirations include Jay Chou.
