

LISA SMITH WENGLER
CENTER FOR THE
arts
PEPPERDINE UNIVERSITY

presents

The Recital Series

**Gabriel Martins,
Cello**

Sunday, January 30, 2022, 2 PM
Raitt Recital Hall

The Cultivators: Highlights from the Kinsey African American Art and History Collection
is on view in the Weisman Museum of Art through Sunday, March 27, 2022.
There is no admission charge.

Reserve your free tickets
to the exhibition by
scanning the QR code
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[arts.pepperdine.edu/
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PROGRAM

JOHANN SEBASTIAN BACH (1685–1750)

The Suites for Unaccompanied Cello

Suite No. 1 in G Major, BWV 1007

- I. Praeludium*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Menuet 1 and 2*
- VI. Gigue*

Suite No. 2 in D Minor, BWV 1008

- I. Praeludium*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Menuet 1 and 2*
- VI. Gigue*

— INTERMISSION —

Suite No. 3 in C Major, BWV 1009

- I. Praeludium*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Bourrée 1 and 2*
- VI. Gigue*

Program subject to change.

Gabriel Martins appears by special arrangement with Concert Artists Guild

Please turn down or turn off all hearing aides.

Although heard as one work of art, many musical works have three or more movements or sections. A short pause often follows each movement, and during these pauses silence is needed to preserve the flow of the piece. But applause is truly music to a musician's ear at the *end* of a work, so we hope you will clap to your heart's content after the final movement.



Cellist **Gabriel Martins** has established himself as one of the world's most enthralling young artists, with a deep commitment to the timeless masterpieces of classical music. His artistry has already been recognized through an extensive list of accolades including the 2020 Concert Artists Guild – Young Classical Artists Trust Grand Prize, the 2020 Sphinx Competition Gold Medal, the David Popper International Cello Competition Gold Medal, the International Tchaikovsky Competition for Young Musicians

Silver Medal, the Schadt String Competition Gold Medal, the Orford Music Award, and the Prague Spring Czech Music Fund Prize. These successes have led to a number of high-profile debuts, including Wigmore, Carnegie, and Merkin Halls, 92nd Street Y, the Great Hall of the Moscow Conservatory, Maison Symphonique in Montréal, and the Arkansas, Memphis, Indianapolis, New Russian State, Pacific, and Phoenix Symphony Orchestras. According to legendary cellist Ralph Kirshbaum, he has "revealed heart, passion, intellect, and a finely-nuanced palette of colors in a compelling manner worthy of a seasoned artist."

For Martins, great masterpieces require great patience and solemnity in order to reveal their true, extraordinary capabilities. His powerful belief in this is what drives his distinctive, emotive performances. In 2021, Martins gave his first complete Bach Suite Cycle, in collaboration with Kaufman Center and the Alphadyne Foundation, where he played all *Six Cello Suites* back to back in New York City. In the spring of 2022 he will debut his first complete *Beethoven Cycle*, in collaboration with pianist Audrey Vardanega and the Lakes Area Music Festival, performing and recording all of the works for cello and piano. In addition to his commitment to the great classics of the cello repertoire, Martins composes his own works and arranges many others. His "Songs of Solitude" received their World Premiere in the spring of 2021 in collaboration with the Brooklyn Public Library, and his new cello arrangements of Bach's *Solo Violin Sonatas* and *Partitas* have received high acclaim and a feature in *Strad Magazine*. Martins' performances

have been broadcast on NPR, WQXR, KUSC, WFMT, and more. He is also a passionate educator, teaching privately and giving a number of master classes. He served as a teaching assistant both at the IU Jacobs School of Music and the USC Thornton School of Music, and his students have gone on to achieve major success in competitions and performances around the world.

Born of American and Brazilian heritage, Martins grew up in Bloomington, Indiana. He began playing the cello when he was five, studying with Susan Moses at the Indiana University String Academy. He went on to receive his BM as a Presidential Scholar at the USC Thornton School of Music with Ralph Kirshbaum. In his freshman year at USC, he won the school's concerto competition as well as its Bach competition. He received his MM at the New England Conservatory of Music. His festival appearances include Ravinia's Steans Music Institute, where he toured with Miriam Fried, and the Aspen Music Festival, where he won the concerto competition. He now resides in Boston, Massachusetts with his partner, violinist Geneva Lewis, whom he frequently collaborates with as a duo.

Martins appears courtesy of Concert Artists Guild.

gabrielmartinscello.com

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Martins is playing on a composite Francesco Ruggieri cello made in Cremona, c. 1690 and a François Nicolas Voirin bow made in Paris, c. 1880.

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Bach's six suites for unaccompanied cello date from about 1720, when the composer was kapellmeister at the court of Anhalt-Cöthen, about 30 miles north of Leipzig. Bach did not play the cello, and it may well be that he wrote these suites for Christian Ferdinand Abel, cellist in the Cöthen orchestra and one of the best cellists in Europe. Abel and Bach became good friends (Bach was the godfather of one of Abel's sons), and almost certainly the two worked together as these suites were composed: Bach would have asked him what was possible and what was not, what worked and what didn't, and so on. The result is music for cello that is very idiomatically written but also supremely difficult, and all by itself this music may tell us how high the standard of music-making was in the Cöthen court when Bach was there. Bach's suites for solo cello remained for years the property of a handful of connoisseurs—they were not published until 1828, over a century after they were written.

Bach understood the term "suite" to mean a collection of dance movements in the basic sequence of *allemande*, *courante*, *sarabande*, and *gigue*, which is the same sequence of movements of his instrumental partitas. But Bach added an introductory prelude to all six cello suites, and into each suite he interpolated one extra dance movement just before the final *gigue* to make a total of six movements. All movements after the opening prelude are in binary form.

Bach's cello suites have presented performers with a host of problems because none of Bach's original manuscripts survives. The only surviving copies were made by Bach's second wife and one of his students, and—lacking even such basic performance markings as bowings and dynamics—these texts present performers with innumerable problems of interpretation. In a postscript to his edition of these suites, Janos Starker notes that one of the pleasures of going to heaven will be that he will finally be able to discuss with Bach himself exactly how the composer wants this music played. In the meantime, individual performers must make their own artistic decisions, and these suites can sound quite different in the hands of different cellists.

Suite No. 1 in G Major, BWV1007

The noble *Prelude* of the *First Suite* rides along a steady pulse of sixteenth-notes, and it is the responsibility of the performer to breathe musical life—manipulation of tempo, contrasts of dynamics within phrases, the gradual building to a great climax—into these otherwise bare sequences of steady notes. Bach makes full use of the resonant sound of the cello's open G-string that underlies so much of this movement, and—in a nice touch—the movement's concluding line is effectively an inversion of its opening line. The *Allemande* moves along a similar sequence of steady sixteenths, though here the tempo feels slower and more dignified; in this and the other binary movements, the performer has the option to take or ignore the repeat of the second section. The *Courante* (French for "running") sails along somewhat harder-edged rhythms, while the *Sarabande* dances with a grave dignity; Bach makes effective contrast here between the resonance of great chords and the steady flow of the melodic line. The interpolated movement in the *First Suite* is a pair of minuets. Their sprightly rhythms remind us that the minuet had its origins in a quick dance rather than the stately tempo we have come to associate with the court dance; the second minuet is the only section in the suite not in G major—Bach moves to D minor here, though even this continually edges back toward the home tonality. The concluding *Gigue* is an athletic and quite brief dance in 6/8 that flows smoothly to its brisk close.

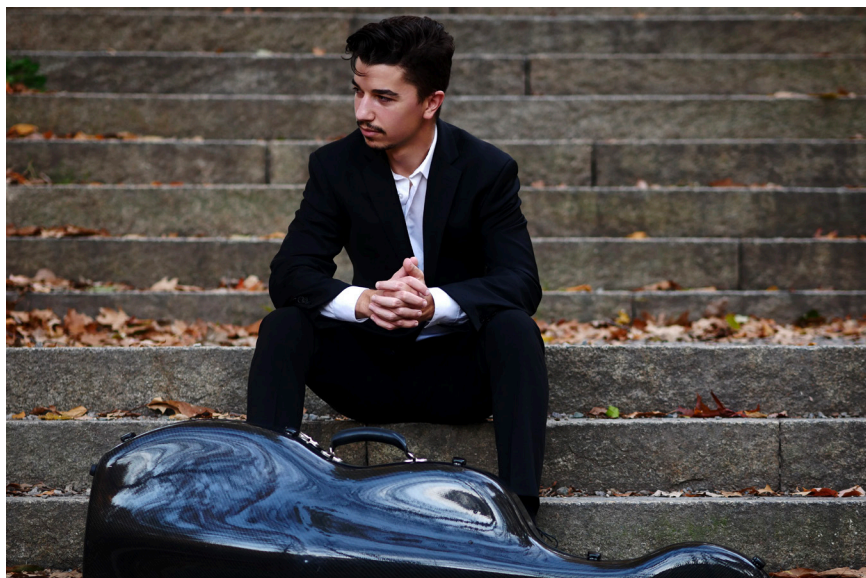
Suite No. 2 in D Minor, BWV 1008

The D-minor tonality gives the *Second Suite* a dark and somber spirit—only in the second minuet does the music move briefly into the sunlight of D major. The stern opening *Prelude* is built on a steady pulse of sixteenth-notes, while the *Allemande* dances gravely, its progress enlivened by dotted rhythms and turns. The *Courante* moves along swiftly, while the noble *Sarabande* makes its dignified way at a slower pace. After this, the two minuets offer some relief, with the sunny second dance serving as the trio section. A *Gigue* (derived from the Irish jig) usually swings along easily on a 12/8 meter, but here Bach sets it in a much shorter metric unit (3/8), and this *Gigue* dances sternly, with strong accents cutting into the rhythmic flow.

Suite No. 3 in C Major, BWV1009

The *Third Suite* is notable for its broad, heroic character, which comes in part from Bach's choice of key: C major allows him to make ample use of the cello's C-string, and the resonance of this lowest string echoes throughout the suite. The preludes of all the suites have an intentionally "improvisatory" quality: while the music is carefully written out, Bach wishes to create the effect that the performer is making it up on the spot. The *Prelude* of the *Third Suite* is built on a virtually non-stop sequence of sixteenth-notes, though at the end a series of declamatory chords draws the music to its climax. The *Allemande* is an old dance of German origin, and that name survives today in square dancing terminology ("Allemande left with the old left hand"); in this movement Bach enlivens the basic pulse with turns, doublestops, and thirty-second notes. The *Courante* races past, while the *Sarabande* is dignified and extremely slow. The interpolated movement here is a pair of *Bourrées*, and listeners will discover that they may already know the first of them, for this graceful dance has been arranged for many other instruments; Bach presents an extended variation of it in the second *Bourrée*. The concluding *Gigue* dances quickly on its 3/8 meter; Bach offers the cellist some brisk passagework as well as extended doublestopping in this good-spirited dance.

—Program notes by Eric Bromberger



The Recital Series at Pepperdine University has delighted audiences with new and emerging classical musicians since 1993. With intimate Sunday afternoon performances in Raitt Recital Hall, the series is nationally known for the high quality of its performances, the stunning location, the beautiful and acoustically superior venues, and the engagement and loyalty of its audience. Many of the featured artists have gone on to significant critical and professional acclaim, including cellist Johannes Moser, pianist Haochen Zhang, soprano Jessica Rivera, and cellist Alisa Weilerstein. The Recital Series is made possible by the generous support of funders to the Lisa Smith Wengler Center for the Arts. For more information or to purchase tickets, please visit **arts.pepperdine.edu**.

The Lisa Smith Wengler Center for the Arts is a member of Concert Artists Guild's Performance Prize Presenter Network, a growing community of presenters who partner with CAG to engage its Competition Winners on an ongoing basis.



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Hear interviews and behind-the-scenes insights from the artists and Center for the Arts staff about our season programming.



Next in the Recital Series

TONY YUN, PIANO

Pianist Tony Yun is the First Prize winner and Gold Medalist at the First China International Music Competition and a recipient of the Jerome L. Greene Fellowship at the Juilliard School. With playing that combines poetry and elegance, Yun has given recitals throughout North America, Europe, and Asia, including the Juilliard School, New York's Steinway Hall and at the Heidelberger Frühling Music Festival.

SUNDAY, MARCH 13, 2022, 2 PM

\$28



BENJAMIN BAKER, VIOLIN

Violinist Benjamin Baker won first prize at the 2016 Young Concert Artists International Auditions and third prize at the Michael Hill Competition in New Zealand in 2017. He demonstrates "virtuosity, refinement, and youthful exuberance" (*New York Times*) in his music and has performed as a soloist with London's Royal Philharmonic Orchestra, the English Chamber Orchestra, the National Children's Orchestra in Manchester, and more.

SUNDAY, APRIL 3, 2022, 2 PM

\$28

Coming Soon to the Center for the Arts:

BESSIE, BILLIE, AND NINA

Pioneering Women in Jazz

The musical and social legacies of Bessie Smith, Billie Holiday, and Nina Simone remain as relevant as ever. Featuring three dynamic vocalists (Charenée Wade, Vanisha Gould, and Tahira Clayton) backed by an all-female band, *Bessie, Billie and Nina* celebrates the enduring legacy of these three iconic artists with performances of their classic songs, including Bessie Smith's "Downhearted Blues," Billie Holiday's "Strange Fruit," and more.

THURSDAY, MARCH 24, 2022 , 8 PM

\$20-\$45

SATAN'S FALL

An Oratorio by Stewart Copeland

Sponsored by the Office of the Provost and the Pepperdine Cross-School Collaborative Research Program

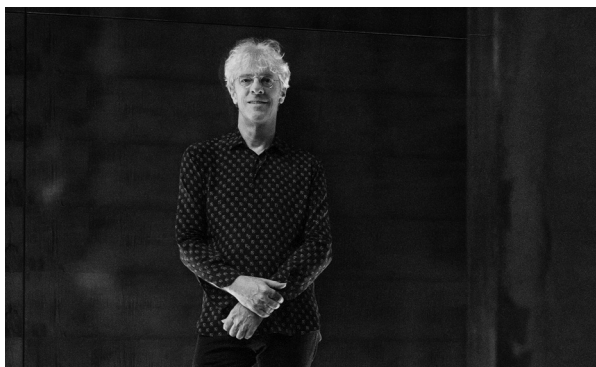
West Coast Premiere

Performed by the Pepperdine Chamber Choir and the Pepperdine Pickford Ensemble under the direction of Ryan Board and N. Lincoln Hanks

Stewart Copeland, GRAMMY Award-winning founder of the rock band the Police, presents the West Coast premiere of his first oratorio, *Satan's Fall*. Inspired by John Milton's 17th-century epic poem *Paradise Lost*, Copeland turns the literary struggle between God and Satan into a large-scale work featuring a chorus, seven vocal soloists, and chamber orchestra.

SATURDAY, APRIL 23, 2022 • 7:30 PM

\$20-\$40 • \$10 FOR PEPPERDINE STUDENTS



Coming up Next at the Weisman Museum of Art:



OPENING CELEBRATION

The Cultivators: Highlights from the Kinsey African American Art and History Collection

SATURDAY, FEBRUARY 19, 2022 • NOON–5 PM

FREE ADMISSION & PARKING

The opening celebration will include exhibition tours, as well as outdoor live music, food trucks, and activities for children and families. The Kinsey family will lecture on “The Myth of Absence” in Elkins Auditorium at 3 PM.

Outdoor Stage: Live Music

Noon, Jazzy Ash

1 PM, Masanga Marimba

2 PM, DJ Monalisa

Parking Lot: Food Trucks

Noon–3 PM, D Lo's Kitchen,

Wings N' Waffles, Happy Ice

Weisman Museum: Exhibition Tours

Guided tours with Khalil Kinsey at

12:30 PM and 1:30 PM

Gregg G. Juarez Courtyard

11 AM–3 PM, Children of all ages

will be able to participate in a collaborative paper quilt art project inspired by Bisa Butler's quilted artworks.

Elkins Auditorium

3 PM, Multimedia presentation by the Kinsey Family

For more information
and to register, scan
the QR code or visit
**[arts.pepperdine.edu/
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**in memoriam*

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