

ADORATION

THEN, NOW AND FOREVER



Duo

Amie

Romances and Songs
for Cello and Piano

Julie Reimann - cello / Ellyses Kuan - piano



Romances

Romance Opus 23 (Amy Beach):

Written in 1893 (originally for violin) and dedicated to violinist Maud Powell, Amy Beach's Romance is a love story from beginning to end, filled with passion, soaring high notes and calming passages that pull the listener in.

Three Romances Opus 22 (Clara Schumann):

Composed in 1853 (originally for violin and piano), the romances reveal Schumann's lyrical melodic gifts, with the tender pathos of the first romance (andante molto), the alternation between brooding and bright spiritedness in the second romance (allegretto), and the expansive melody floating over the rippling tumble of the piano in the third romance (Leidenschaftlich schnell [passionately quick]).

Romance Op. 78, No. 2 (Jean Sibelius):

Sibelius wrote this Romance in 1915 for violin (or cello) and piano, as part of a four-piece set. The piece has a charmingly joyful quality to it, beginning and ending in a carefree whimsical fashion.

Romance (1890) (Alexander Scriabin):

Scriabin wrote this romance for horn and piano early in his career, in 1890. The piano performs a rich colorful undercurrent of texture and countermelodies, over which the simple yet yearning melody in the cello flows.



Adoration



Songs

I'll Bid My Heart Be Still (Rebecca Clarke):

The original melody 'I'll Bid My Heart Be Still' is an old love song from the Scottish Borders. Clarke composed her version of the song in 1944, as a wedding gift for her fiancé, James Friskin (who was Scottish) just before their marriage.

Passacaglia on an Old English Tune (Rebecca Clarke):

Written in 1941, the theme of Passacaglia is attributed to Thomas Tallis, from hymn 153 'Veni Creator'. The piece is rooted in Clarke's home country of England and follows the structure of the original hymn, with the theme being passed from the cello and different registers of the piano.

Intermezzo Opus 118 No. 2 (Johannes Brahms):

Brahms wrote the 6 pieces for solo piano that comprise Opus 118, in 1893. In A major, the tranquil beautiful opening melody of the Intermezzo No. 2 begins a dialogue, conversing back and forth, in almost a canonic form.

Berceuse Opus 40 (Amy Beach):

Beach published the 3 pieces that comprise opus 40 (La Captive, Berceuse and Mazurka) in 1898. A Berceuse is a lullaby and Beach's Berceuse has a lilting peaceful quality befitting a song of sleep and rest.

Song Without Words Opus 109 (Felix Mendelssohn):

Mendelssohn wrote his opus 109 Song Without Words in 1845, two years before his death, following the tradition of lyrical expressivity of his works of a similar name for piano.

The Deserted Garden (Florence Price):

Price composed the Deserted Garden in 1933. The piece uses the Dorian mode and the pentatonic scale, which lends it a mysterious yet bluesy feel (particularly in the piano part).

Adoration (Florence Price):

Originally composed for organ in 1951, Adoration was intended to be performed in church. Rich and warm in tone, the melodic line and rich pedal tones evoke a deep and peaceful spirituality.



**JULIE REIMANN, CELLO
ELLYSES KUAN, PIANO**