

Roman Wood

1311 South Brook Street
Louisville, KY 40208

(859) 585-4501

roman.wood@louisville.edu

Cellist

Objective Statement: I will provide the necessary and proper instruction I have obtained through my studies and experiences in order to best set up my students for success.

EXPERIENCE

Cave Run Symphony Orchestra, *Section Cellist*

2014 - PRESENT

Kentucky Ambassadors of Music European Tour, *Principal Cellist* (Performances in England, France, Germany, Austria, and Switzerland)

2016

Freelance Musician, *Weddings, Church Services, Concerts, Recordings, Private Lessons*

2014- PRESENT

Member of The Singing Cardsmen, *Bass I*

2020- PRESENT

University of Louisville Symphony Orchestra, *Section and Rotational Principal Cellist*

2017- PRESENT

Participant in Masterclasses (Instruction from Melissa Kraut, Mihai Tetel, Wes Baldwin, Tony Kitai, Stephen Balderston, Michael Reynolds, Paul York, Norman Fischer)

EDUCATION

Student of Dr. Yoonie Choi

2011-2017

Student of Professor Paul York

2017- PRESENT

University of Louisville, *BM Cello Performance*

University of Louisville, *In Current Pursuit of Masters of Performance with Emphasis in String Ped.*

SKILLS

- Ability to work well with others of many different teachings and backgrounds
- Adequate knowledge of music history and theory
- Teach musicality and spread cellistic knowledge to all age groups
- Ability to play and perform music from a variety of genres

AWARDS

- UofL Emeritus Professor T.Y. Haung and Mary Huang Concerto Competition First Prize Winner 2021
- Four year member of the KMEA All- State Orchestra 2014-2017
- Member of Outstanding Student ASTA Chapter 2018 National First Prize
- Awarded spot in 2016 and 2017 KMEA All- State SATB Choir

Roman Wood, cello student of Paul York

Kara Huber, piano

in partial fulfillment of the Bachelor of Music degree

Saturday, April 17, 2021 Virtual Concert 5:00 p.m.

PROGRAM

Sonata No.3 in A Major for Cello and Piano Op. 69

I. Allegro, ma non tanto

II. Scherzo. Allegro molto

III. Adagio cantabile- Allegro vivace

Grave (1981)

Metamorphoses for Cello and Piano

Sonata No.2 in A Minor for Cello and Piano Op.81

I. Allegro moderato II. Andante cantabile III. Allegro con spirito

Ludwig Van Beethoven (1770-1827)

Witold Lutoslawski (1913-1994)

Nikolai Miaskovsky (1881-1950)

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PROGRAM NOTES

Sonata No.3 in A Major for Cello and Piano Ludwig Van Beethoven Op. 69 (1770-1827)

I. Allegro, ma non tanto

II. Scherzo. Allegro molto

III. Adagio cantabile- Allegro vivace

For hundreds of years, Beethoven could be recognized for his intense fury, restlessness, and overall uncertainty within his compositions. However, there once was a different, more classical side to the composer, and perhaps this can be best represented in his third cello sonata. Composed in 1808, it was around this time in Beethoven's career that one can observe cellistic equality and melodic bass emerge in his compositions. A widely recognized example of this can be examined in the first movement of his *String Quartet No. 7, Op. 59*, composed just two years earlier than the third cello sonata. Beethoven's A Major cello sonata was also the first of his cello sonatas in which the cello truly received full melodic equality. In his previous two sonatas, the cello acted more as a base figure, with no real opportunity to musically shine. The first movement of the Op. 69 sonata, *Allegro, ma non tanto*, opens with a rather curious theme, almost as if a question were being posed to the pianist. The piano comes in a few bars later, ending in a short cadenza. This innocent theme is observed throughout the movement, seeming that this question is longing to be answered. Nearing the end of the movement, the cellist once more poses this curious theme, and it finally is so sweetly answered. The second movement, *Scherzo. Allegro molto*, offers a contrasting musical voice to that of the first. Beethoven chose to implement a large amount of syncopation between the two voices within this movement, creating a sense of urgency and perhaps annoyance. The piano seems to melodically chase the cello around only to be met by the same energy. Eventually this tension is broken with a series of playful 6ths, however this does not last for long, as the movement would once again return to the initial syncopation. The last movement, *Adagio cantabile- Allegro vivace*, begins as a very tender lyrical passage in the cello voice, a theme that is derived from the first movement. After only a few bars of this lovely melody, the audience is met with a burst of energy when the *Allegro vivace* takes over. Feelings of overwhelming joy and humor become incredibly apparent, and this energy is sustained through the end of the piece, ending with an almost carefree finale.

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Grave (1981) Witold Lutoslawski *Metamorphoses for Cello and Piano* (1913-1994)

Polish-born contemporary composer, Witold Lutoslawski, was widely recognized for his unique atmospheres, textures, and techniques within his compositions. Perhaps being of the most notable in his style of writing, Lutoslawski frequently implemented aleatoric elements in his works. It would be these techniques and practices that lead to some of his greatest works, including his various symphonies, cello concerto, and chamber works. Included in these works is his single movement piece titled *Grave, Metamorphosis for Cello and Piano*, composed in 1981. This work was written after the passing of long time friend and colleague, Stefan Jarocinski, a musicologist who dedicated a large portion of his activity to the musical works of Claude Debussy. The piece is in the style of a "composed accelerando", essentially meaning that it gives the illusion that the tempo is rising throughout the work, when in actuality it is not. Additionally, this helps add to the idea that the themes are going through metamorphosis, as listed in the subtitle of the work. Lutoslawski opens the composition with the pitches D-A-G-A. These pitches are a direct quote from Debussy's opera *Pelleas et Melisande*. Thus it is here that the composer pays respect to his late friend. This series of intervals is taken throughout the rest of the piece and widely expanded on, getting more and more intense, again, musically depicting "metamorphosis." The Debussy motif makes its return near the end of the piece with a much darker presentation, preceding a series of rising atmospheric fifths.

Sonata No.2 in A Minor for Cello and Piano Nikolai Miaskovsky Op.81 (1881-1950)

I. Allegro moderato II. Andante cantabile III. Allegro con spirito

Nikolai Miaskovsky has sometimes been referred to as the "Father of the Soviet Symphony." With almost 30

completed symphonies, 13 string quartets, and a countless number of other chamber music compositions, Miaskovsky is quite possibly one of the most underrated composers of all time. Additionally, he is the only composer in history to be a ve-time Stalin Priz winner (the Soviet Union's state honor). Published in 1949, one year before his death, Russian and Soviet composer Nikolai Miaskovsky's second cello sonata is a direct response to the well known Resolution on Music. This was essentially a document proposed by the Communist Party that would censure

any composer who failed to write in the style t for the socialist realist aesthetic. Additionally, well-known composers such as Prokofiev and Shostakovich too felt the wrath of this document, and were heavily discouraged to continue writing in a non-conforming "anti-soviet" style. With no other option, and Soviet Russia breathing down his neck, Miaskovsky produced his second cello sonata. The first movement, *Allegro moderato*, presents a simple but dark theme in the key of a minor that is found throughout the duration of the movement. Miaskovsky strongly suggests feelings of longing, inevitability, and uncertainty with his melodic and harmonic technique. One can definitely observe the effort he made to ensure that the piece is as melancholy and aesthetically Russian as it could be with these simple figures. Miaskovsky, however, elaborates on these folk-esque themes by writing incredibly dense harmonies in the piano, providing a rich, yet somber atmosphere, even in the most intense of moments. The second movement, *Andante Cantabile*, promotes similar ideas to that of the first, however with a slightly different texture. The movement opens with a simple theme, however this time in a major key. Additionally, Miaskovsky chose to use a more open chord structure, helping him to create a more light, lyrical atmosphere. The last movement, *Allegro con spirito*, drastically differs from the previous two movements. Taken at a rather brisk tempo, the movement portrays a more frustrated, perhaps agitated side to the composer. It starts with the piano repeating a minor chord, followed by short, continuously expanding cello runs, and maintains this character throughout most of the movement. The movement concludes with a recap of the opening, followed by a more dramatic presentation of the ending of the first movement.

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