

**MSM CAMERATA NOVA**  
*Cellobration!*

**David Geber** and **Julia Lichten**, Directors

**JT Kane**, Dean of Instrumental Studies and Orchestral  
Performance

WEDNESDAY, MARCH 25, 2026 | 7:30 PM  
ALAN M. AND JOAN TAUB ADES PERFORMANCE SPACE

# MSM CAMERATA NOVA

## *Cellobration!*

**David Geber** and **Julia Lichten**, Directors  
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### PROGRAM

FRIEDRICH DOTZAUER  
(1783–1860)

Six Pieces for Three Cellos, Op. 104  
NO. 6 *Larghetto – Allegro*

**Chase Park, Chenyi Hu, Miles Goosby**

ANDREA CASARRUBIOS  
(b. 1988)

*Maktub*

I. Mirage  
II. Takao

**Thomas Mesa, Wangshu Xiang, Clara Cho**

FRANÇOIS COUPERIN  
(1668–1733)

*Les barricades mystérieuses*

(Arr. Peter Baljeu)

**Chase Park, Aidan Pan, Loa Cho,  
Frida Rahmani**

JOE HISAISHI  
(b. 1950)

*Merry Go Round of Life* from *Howl's Moving Castle*

(Arr. Justin Zhao)

**Chenyi Hu, Hannah Sohn, Hannah Kim,  
Olivia Schulte, Wangshu Xiang**

TETSURO HOSHII  
(b. 1986)

*The Waltz of the Black Ants*

**Miles Goosby, Clara Cho, Loa Cho, Wangshu Xiang**

J.S. BACH  
(1685–1750)

Fantasia in G Major BWV 572

(Arr. Marc Terre)

**Aidan Pan, Loa Cho, Hannah Sohn, Frida Rahmani,  
Wangshu Xiang**

J.S. BACH  
(Arr. Blaise Dejardin)

“Sheep May Safely Graze” from Cantata BWV 208

**Chase Park, Loa Cho, Chenyi Hu, Hannah Kim**

PABLO CASALS

(1876–1973)

(Arr. by David Johnstone)

*O vos omnes*

**CELLO I**

Julia Lichten  
Hannah Sohn  
Eric Vasquez  
Hannah Kim

**CELLO II**

Chase Park  
Alex Dillulio  
Chaehwan Lee  
Julio Martin-Navas

**CELLO III**

Wangshu Xiang  
Thomas Mesa  
Yi-Hua Lu  
Eunbyeong Chun

**CELLO IV**

Chenyi Hu  
Juewen Zhang  
Miseo Bai

**CELLO V**

Philippe Muller  
Arol Rzayev  
Wan-ting Shieh  
Jessie Yeh

**CELLO VI**

Miles Goosby  
Frida Rahmani  
Olivia Schulte

**CELLO VII**

Loa Cho  
Aidan Pan  
Pablo Elizalde Nino

**CELLO VIII**

David Geber  
Clara Cho  
Xinyi Jiao  
Owen Graham

*Please hold applause between Casals and Mendelssohn*

FELIX MENDELSSOHN

(1809–1847)

(Arr. Christoph Stradner)

"Denn er hat seinen Engeln befohlen," from  
*Elijah*, Op. 70

Hannah Sohn, Arol Rzayev, Jessie Yeh,  
Eric Vasquez, Hannah Kim, Chaehwan Lee,  
Olivia Schulte, Aidan Pan

W. KAISER-LINDEMANN

(1940–2010)

*Variações brasileiras*

Miles Goosby  
Chase Park  
Chenyi Hu  
Loa Cho  
Hannah Sohn  
Hannah Kim

Aidan Pan  
Arol Rzayev  
Wangshu Xiang  
Pablo Elizalde Nino  
Frida Rahmani  
Clara Cho

## **PROGRAM NOTES** *Written by DMA candidate Wangshu Xiang*

**Friedrich Dotzauer** (1783–1860)

**Trio in G Major, Op. 104 No. 6** (for three cellos)

A central figure in nineteenth-century cello pedagogy, Friedrich Dotzauer was not only a celebrated performer but also a prolific composer whose etudes and method books remain foundational today. His Op.104 consists of six trios for three cellos, published in 1835, designed to combine technical development with musical substance. The final trio, No. 6, unfolds from a lyrical *Larghetto* into an energetic *Allegro*, showcasing dialogue, balance, and virtuosity among equal voices. The work reflects Dotzauer's belief that ensemble playing is an essential part of a cellist's musical education.

**Andrea Casarrubios** (b. 1988)

***Maktub*** (for three cellos)

Composed in 2013, *Maktub*—an Arabic word meaning it is written—unfolds in two contrasting movements. *Mirage* evokes a desert soundscape, moving from disorientation to a fierce, almost ritualistic dance. Takao draws inspiration from Mount Takao in Japan, blending lyricism with subtle rhythmic motion. Casarrubios's writing is visual and atmospheric, using the cello's expressive range to suggest landscape and memory. The trio setting allows intimacy and transparency while still conveying a sense of expansive journey.

**François Couperin** (1668–1733)

***Les Barricades Mystérieuses*** (arranged for four cellos)

Composed in 1717 and published in Couperin's Second *Livre de Pièces de Clavecin*, *Les Barricades Mystérieuses* remains one of the most fascinatingly ambiguous works of the French Baroque. Written in the style *brisé*—a broken, lute-inspired texture inherited from earlier French harpsichord and viol traditions—the piece unfolds as weaves of interlocking voices, creating the illusion of suspended motion. Harmony is deliberately veiled, emerging gradually through resonance rather than through clear melodic statements.

The meaning of the title has inspired centuries of speculation. The word "*barricades*" is often viewed as a musical gesture: the rhythmic and textural barriers that obscure cadences and delay harmonic resolution. What is unmistakable is the work's hypnotic restraint: forward-moving yet held back, intimate yet charged with tension. In a cello ensemble arrangement, this veiled elegance takes on a new dimension. Sustained sonorities and overlapping lines heighten the sense of breathing harmony, emphasizing the music's subtle tension between movement and stillness.

**Joe Hisaishi** (b. 1950)

***Merry-Go-Round of Life from Howl's Moving Castle***  
(arranged for five cellos)

Composed in 2004 for Hayao Miyazaki's animated film *Howl's Moving Castle*, this theme is one of Joe Hisaishi's most recognizable melodies. Rooted in the waltz tradition with its graceful and circular motion, the piece mirrors the film's recurring exploration of life's cycles—love, transformation, wonder, and return. Even the title evokes the idea of a carousel of experience—ever-turning and full of ups and downs—suggesting that life, like a merry-go-round, moves in loops, revealing new perspectives with each revolution.

**Tetsuro Hoshii** (b. 1986)

***Waltz of the Black Ants*** (for four cellos)

Premiered in 2011 by the Boston Cello Quartet, *Waltz of the Black Ants* showcases Tetsuro Hoshii's jazz background and fascination with rhythmic complexity. The piece weaves together layered meters, shifting accents, and diverse cello techniques—*pizzicato*, lyrical bowing, and percussive effects—to create a richly textured timbre. The title draws from Hoshii's childhood in Japan, where he observed black ants with admiration for their intelligence, cooperation, and relentless movement. The music captures this restless energy and collective motion, transforming the four cellos into both distinct voices and integrated parts of a larger, living system.

**J.S. Bach** (1685–1750)

***Fantasia in G Major*, BWV 572** (arranged for five cellos)

Originally conceived as an organ work during Bach's Weimar years (1708–1712), the *Fantasia in G Major*—also known by its manuscript title *Pièce d'Orgue*—reveals Bach's deep engagement with the French organ tradition, particularly the music of Nicolas de Grigny. Structured in three contrasting sections *Très vite* (Very Quickly) – *Gravement* (Seriously) – *Lentement* (Slowly), the piece juxtaposes brilliant virtuosity with massive harmonic pillars, finally drawing to an expansive and contemplative conclusion. In this cello ensemble arrangement, the grandness of the organ's sonority is translated through layered cello textures, allowing Bach's architectural design to emerge through resonance, balance, and depth. The sustained pedal tones that anchor the work's harmonic foundation, a hallmark of the organ, find new expression in the cellos' rich, sustained voices.

## **J.S. Bach** (1685–1750)

### ***Sheep May Safely Graze***, BWV 208 (arranged for four cellos)

This beloved aria originates from Bach's secular cantata *Was mir bebagt, ist nur die muntre Jagd* (The Lively Hunt Is All My Heart's Desire), composed in 1713 to celebrate the birthday of Duke Christian of Saxe-Weissenfels. Although part of a festive hunting cantata, the movement embodies a ceremonial pastoral ideal—music associated with prosperity, peace, and good governance. Its gently flowing accompaniment and serene melody preserve this courtly, celebratory tradition while transcending its original context. Over time, *Sheep May Safely Graze* has become one of Bach's most enduring ceremonial works, frequently heard today at weddings and special occasions. In this cello arrangement, the rocking accompaniment and serene melodic line highlight Bach's ability to convey peace and warmth through simple and timeless writing.

## **Pablo (Pau) Casals** (1876–1973)

### ***O vos omnes*** (arranged for eight cellos)

Casals composed this deeply personal motet in 1932, setting a text from Lamentations (1:12): "O all you who pass by the way, attend and see if there is any sorrow like my sorrow." This piece was written during a time of escalating political unrest in Casals's native Catalonia that would soon erupt into the Spanish Civil War. By 1938, as Franco's forces closed in and Republican hopes collapsed, Casals was forced into exile in France, where he witnessed the suffering of hundreds of thousands of Spanish refugees confined to harsh concentration camps along the border. The motet reflects this profound humanism and spiritual introspection—Casals's unwavering belief that even amid devastation and exile, music speaks to our shared human condition and transcends the divisions that tear us apart, which especially rings true today.

Originally scored for eight-part choir, the motet is marked by expressive chromaticism, restrained intensity, and moments of aching stillness. For Casals, "music must serve a purpose; it must be a part of something larger than itself, a part of humanity," and this work embodies that conviction—its harmonic language composed of Renaissance polyphony yet with twentieth-century spiritual weight. In this arrangement, eight cellos merge into a collective that speaks with quiet dignity and universal compassion, honoring Casals's lifelong belief that music should transcend borders to address the shared sorrows and hopes of all people.

**Felix Mendelssohn** (1809–1847)

***Denn er hat seinen Engeln befohlen***, MWV B 53

(arranged for eight cellos)

Composed in 1844 for the Cathedral Choir of Berlin, this motet emerged during a pivotal moment in both Mendelssohn's career and Prussian history. King Friedrich Wilhelm IV had recently survived an assassination attempt, and Mendelssohn—who served as Prussian General Music Director—responded with this musical offering of divine protection. Setting verses 11 and 12 of Psalm 91 "For He shall give His angels charge over thee", the work became both a personal dedication to the monarch and a public expression of faith in troubled times.

Originally written for eight-part choir, the piece exemplifies Mendelssohn's ability to merge Renaissance polyphonic tradition with Romantic expressiveness, alternating between antiphonal dialogue—voices calling and answering across the cathedral space—and radiant homophony that suggests angelic hosts in unified song. Later incorporated into his oratorio *Elijah*, the music unfolds with gentle assurance, builds to moments of strength, and ultimately returns to calm. In this eight-cello arrangement, the vocal lines are transformed into instrumental writing that preserves the work's architectural clarity and spiritual conviction, the cellos' rich timbre bringing new depth to the scriptural text while maintaining the original's sacred character.

**Wilhelm Kaiser-Lindemann** (1940–2010)

***Variações Brasileiras*** (*The Twelve in Bossa Nova*) (for twelve cellos)

Translated as *Brazilian Variations*, and drawing on Brazilian popular idioms—particularly bossa nova—this work showcases a stylized celebration of groove, syncopation, and ensemble vitality, highlighting the fusion of classical and popular music. Written in 2000 for The 12 Cellists of the Berlin Philharmonic, the work explores the cello ensemble's full rhythmic and percussive potential. Through layered textures and driving pulse, the twelve instruments become a unified rhythmic organism, blending classical precision with popular energy.

Scored for twelve cellos, the work exploits the remarkable flexibility of the ensemble. Rather than functioning as a single orchestral block, the twelve instruments can divide into multiple configurations—solo voices, trios, quartets, duos, or larger groupings—allowing the sound to shift fluidly from intimate chamber textures to full, orchestral breadth. Chords can be distributed across smaller groups, while climactic moments engage the cello's entire range simultaneously. Melodic lines frequently pass from one player to another, creating a continuous dialogue that lies at the heart of chamber music. The result is a richly collaborative texture in which melody, harmony, and bass circulate freely among all twelve parts.

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The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 8 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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