

# Bard College Conservatory of Music

Non-Required Recital

Jing Yi Sutherland, *cello*  
Pei-Hsuan Shen, *piano*

Saturday, March 29, 2025, at 7:00 PM  
László Z. Bitó '60 Conservatory Building

---

Fantasiestücke, op. 73

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann

(1810-1856)

Cello Sonata No. 3 in A Major, op. 69

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile – Allegro vivace

Ludwig van Beethoven

(1770-1827)

## NOTES ON THE PROGRAM

### **Schumann – Fantasiestücke, Op. 73**

Composed in February 1849 during one of the happier periods of his life, Robert Schumann's *Fantasiestücke*, Op. 73, is a set of three expressive pieces originally composed for clarinet and piano. Schumann later indicated that the work could also be performed on violin or cello, expanding its accessibility to a broader audience of musicians.

The title *Fantasiestücke*—or “Fantasy Pieces”—reflects Schumann's fascination with imagination and mood shifts, both of which are hallmarks of his musical style. While each movement is distinct in character, they are thematically and emotionally connected, forming a coherent narrative when performed together. Beginning with an introspective and almost shadowy first movement, the set gradually moves toward a more outwardly expressive and exuberant conclusion. The final movement builds with increasing intensity, culminating in a final coda where Schumann instructs the performers to push forward, urging “faster” twice. Through its expressive melodies and dynamic contrasts, *Fantasiestücke* showcases Schumann's gift for lyrical writing and his deep understanding of instrumental color, making it a beloved staple of the Romantic repertoire.

### **Ludwig van Beethoven – Sonata for Cello and Piano No. 3 in A Major, Op. 69**

Composed between 1807 and 1808, Beethoven's *Cello Sonata No. 3 in A Major, Op. 69* represents a turning point in the cello sonata repertoire, treating the cello and piano as equal partners rather than soloist and accompaniment. Written during a particularly fertile creative period that also saw the completion of his Fifth and Sixth Symphonies, this sonata exemplifies Beethoven's ability to balance lyricism with structural innovation.

The sonata unfolds over the span of three movements:

*Allegro, ma non tanto* -The first movement opens uniquely with the cello introducing the main theme alone, before the piano seamlessly joins in an intricate dialogue.

*Scherzo: Allegro molto* -The second movement is lively and rhythmically charged, with playful exchanges between the instruments and a contrasting, more lyrical middle section.

*Adagio cantabile-Allegro vivace* - The sonata concludes with an expressive *Adagio cantabile* that leads into a spirited *Allegro vivace*, bringing the work to a triumphant and exuberant close.

Dedicated to Baron Ignaz von Gleichenstein, a close friend and amateur cellist, this sonata remains a cornerstone of the cello repertoire, showcasing Beethoven's mastery of both formal innovation and emotional depth.