



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, May 1, 2026 • 7:00 PM

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# ALEX MOORE

*Graduate Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Brennan Recital Hall

# ALEX MOORE, CELLO

*Graduate Recital*

WONEE KIM, PIANO

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## PROGRAM

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Andrea Casarrubios (b.1988)  
**SEVEN for solo cello (2020)**

Ludwig van Beethoven (1770–1827)  
**Sonata No. 4 for Cello and Piano in C Major, Op. 102 No. 1 (1815)**  
I. Andante — Allegro vivace  
II. Adagio — Allegro vivace

- Intermission -

Robert Schumann (1810–1856)  
**Fantasiestücke, Op. 73 (1849)**  
I. Zart und mit Ausdruck  
II. Lebhaft leicht  
III. Rasch und mit Feuer

Edvard Grieg (1843–1907)  
**Sonata for Cello and Piano in A minor, Op. 36 (1883)**  
I. Allegro agitato  
II. Andante molto tranquillo  
III. Allegro

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*Alex Moore is from the studio of Melissa Kraut. This recital is presented in partial fulfillment of the degree Master of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Andrea Casarrubios (b.1988)

### **SEVEN for solo cello (2020)**

*Duration: 9 minutes*

Andrea Casarrubios is a cellist and composer from San Esteban del Valle in Spain and currently resides in Oak Park, Illinois. During the COVID-19 pandemic, the composer was living in New York City, which led to the conception of SEVEN for solo cello. Written in 2020 during the height of the global shutdown, SEVEN reflects upon the unique atmosphere that the pandemic created, especially in New York City. At the beginning of the score, Casarrubios has written the following:

“...SEVEN is a tribute to essential workers and honors the victims of the global COVID-19 pandemic. Through the music, I sought to explore the contradiction between solitude and community; that unique emotional complexity precipitated by the overwhelming challenges of 2020. Written in Manhattan, the piece ends with seven bell-like sounds, alluding to the daily 7pm tribute during the lockdown that occurred in many countries — a moment when we would lay aside our personal challenges, open our windows, and connect with each other to express appreciation for those on the front lines.”

The piece uses a scordatura tuning with the C string tuned down to B, which gives not only extra depth in the low register, but also creates a unique sonority within the cello. The composer explores many different colors and sensations within the piece, and creates a biome that encapsulates grief and isolation in its many facets. The nature of this work invites us to reflect on our own experiences with loneliness, mourning, and even hope brought about by the pandemic.

Ludwig van Beethoven (1770–1827)

### **Sonata No. 4 for Cello and Piano in C Major, Op. 102 No. 1 (1815)**

*Duration: 18 minutes*

Scholars of Beethoven tend to organize his compositions into three chronological periods: early, middle, and late. In Beethoven's late period (1812–1827), he was experimenting and “pushing the envelope” so to speak to the point that some of his pieces sound nothing like what most of us think of when we think of Beethoven's style of composition. This sonata, composed in 1815, is an example of some of his experimentation as well as some of his classic musical characteristics.

In this sonata, two distinct worlds are present, described by my teacher as “heaven and hell”. The opening section of the first movement lands us in heaven. Not much occurs in this Andante section, except a lovely, somewhat floating texture and the development of the cello’s first motif. The Allegro vivace begins with a jump scare with sforzandos in A minor, abruptly bringing us into hell, where we remain for the rest of the movement.

The opening of the second movement leaves us somewhere in between these worlds. Beethoven’s writing in this section is otherworldly and ahead of its time. The central key is obscured so much until a cadence brings us back to heaven with the return of the cello’s opening motif from the first movement. This time, the allegro vivace section continues the heavenly sentiment. This section is playful and humorous, and leaves us celebrating after a journey to hell and back.

Robert Schumann (1810-1856)

**Fantasiestücke, Op. 73 (1849)**

*Duration: 10 minutes*

Robert Schumann was a German Romantic composer who, throughout his life, struggled greatly with his physical and mental health. He began composing seriously after the loss of his physical ability to play piano, which inhibited his career as a performer. Schumann’s mental health became so poor near the end of his life that he attempted suicide by throwing himself into a river. He was rescued and spent the rest of his life in an asylum.

This set of fantasy pieces was originally composed for clarinet and piano, with the composer indicating that they could also be transposed for cello or violin and piano. Schumann wrote these pieces in only two days in 1849, and while it is not quite as complex as later works, including his Cello Concerto written only a year later, the style and progression of the movements takes listeners on an impactful journey. The first movement is mostly melancholy with some glimmers of hope throughout. Long melodic lines and flowing accompaniment seem to attempt to climb up out of the pit of sadness, but always sink back down.

The second and third movements, contrastingly, are much more playful and joyous. The second movement’s B section is especially silly, with triplet figures exchanged between cello and piano, giving an image of a game of tag. The third movement, “fast and with fire”, is highly energetic with running sixteenth notes and a quick tempo.

Schumann pushes the performer to play even faster towards the end of the piece, creating the effect of a sprint to the finish line. This progression of slow and pensive to fast and exhilarating may be a window into Schumann's ever-changing temperament.

Edvard Grieg (1843–1907)

**Sonata for Cello and Piano in A minor, Op. 36 (1883)**

*Duration: 30 minutes*

Edvard Grieg was a Norwegian composer who frequently incorporated Norwegian folk music into his writing, which assisted in shaping a strong national identity in Norway. He was a pianist as well as a composer, and one of his most famous works is his Piano Concerto in A minor, Op. 16. This sonata is his only work for cello and piano, and he accompanied the cellist Grützmacher at its premiere in 1883. Similar to Beethoven's deafness and Schumann's multitude of health problems, Grieg struggled greatly with his physical health. He suffered frequent lung ailments, including tuberculosis, which collapsed his left lung.

The sonata begins with a frenzied, anxious feeling that quickly erupts into a fury. Grieg's structure is always familiar in these first movements; an A section with bursts of energy and passion, followed by a B section that softens, broadens, and sings. There is such a dichotomy in this sonata between rage and pure innocent beauty. This brings us to the second movement, a beautiful, sweeping *Andante*. Similar to the Beethoven, there are moments of both heaven and hell and places where both intersect in this movement before a final climb back up to the heavens. The final movement is a dance-like *Allegro* that really brings home all of the built-up energy in this sonata. Between quick outbursts and frolicking melodies, the final movement is the most grand, and wraps up this sonata's story in a victorious, triumphant ending.

*Notes by Alex Moore*

*Alex would like to sincerely thank Dr. Kraut, Professor Balderston, their parents Jason and Toni Moore, and their partner Roman for their invaluable support over the course of this journey.*



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