

## **JOP Encontro de Verão 2022 Cello Ensemble**

Greetings Everyone!

It gives me great pleasure to put this project together with you during JOP Encontro de Verão 2022.

The medium of a cello ensemble is rapidly becoming quite popular, with prominent groups such as St. Petersburg Cello Ensemble, Wiener Cello Ensemble 5+1 and the 12 Cellists of the Berlin Philharmonic exploring all kinds of repertoire. I thought JOP meetings provide an excellent context for this exploration here in Lisbon and I am excited to have the 8 of us play together. Rather than focusing on more established cello ensemble repertoire, such as Villa-Lobos' Bachianas Brasileiras, Popper Requiem etc., I wanted to do something less known and more original. I would like for us to sound powerful and showcase the beauty of the cello tone with dignity and resolve.

You of course know that this JOP Summer Meeting is going to be incredibly busy with activities, which means that we will certainly be under some time constraints. Please look at your individual parts and know them well before coming to our group rehearsals. Many of the pieces you are receiving are original and hand-written transcriptions, which requires alertness and flexibility. However, the parts are well marked and should be easy to navigate.

In the distribution of parts I tried to be fair and give everyone a chance to lead. Because of that, there will be some switching and moving around, which naturally we would like to keep to the minimum. I strung pieces together in such a way as to minimize the impact of changing seats during the performance.

Please take a look at the parts distribution list below to find out what you are playing and who your stand partner is. Below, please also find some performance notes for each piece that will hopefully help us go through our rehearsals more efficiently.

I hope everyone is onboard with this; if you have any questions, please don't hesitate to ask me via FB Messenger ahead of time.

I expect this project will be a great success, and that based on this, we are able to continue exploring cello ensemble options in the future!

See you all very soon,

Kirill

## Programme:

*\*All 8 cellos come on stage for the first two pieces\**

**1. Georg F. Händel - Passacaglia** in 5 parts (7 minutes)

Cello I - Vasco and Joana; Cello II - Pedro M and Pedro C; Cello III - Rita and João;  
Cello IV - Henrique; Cello V - Kirill

*\*Henrique, Pedro C, Pedro M and Kirill switch seats\**

**2. Arvo Pärt - Fratres** in 4 or 8 parts (10 minutes)

Cello I - Pedro C and Henrique; Cello II - Pedro M and Kirill; Cello III - Rita and João;  
Cello IV - Vasco and Joana

*\*Reset for 4 cellos; Vasco, Joana, Henrique and Kirill off stage\**

**3. Joseph Lamb - Bohemia Rag** in 4 parts (3 minutes)

Cello I - Rita; Cello II - João; Cello III - Pedro C; Cello IV - Pedro M

*\*Everyone stays in their places (parts are in reverse order)\**

**4. Scott Joplin - The Easy Winners** in 4 parts (4 minutes)

Cello I - Pedro M; Cello II - Pedro C; Cello III - João; Cello IV - Rita

*\*Reset for 5 cellos; João off stage, Joana and Vasco on stage\**

**5. Sergey Rachmaninov - Vocalise** in 5 parts (7 minutes)

Cello I - Vasco; Cello II - Joana; Cello III - Rita; Cello IV - Pedro M; Cello V - Pedro C

*\*Reset for 9 cellos; João, Henrique, Inês, Kirill, Carolina and Julia on stage\**

**6. Gabriel Fauré - Après un rêve** in 4 parts with piano (3 minutes)

Cello I - João and Vasco; Cello II - Rita and Henrique; Cello III - Pedro C and Joana;  
Cello IV - Pedro M, Inês and Kirill; piano - Carolina and Julia

*\*Rita, Pedro C, Vasco, Henrique, Pedro M switch seats; Carolina and Julia off stage\**

**7. Prokofiev March** in 3 parts (2 minutes)

Cello I - Rita, Pedro C and João; Cello II - Pedro M, Vasco and Joana; Cello III - Henrique, Inês  
and Kirill

*\*After last bow, Inês off stage; Rita and João switch and join Henrique and Kirill for encore\**

**8. Encore: Misirlou from Pulp Fiction** in 2 parts (2 minutes)

Cello I - Vasco, Joana, Pedro M and Pedro C; Cello II - Rita, João, Henrique and Kirill

## Performance notes

**Passacaglia:** this arrangement has less in common with the violin/cello duo version that everyone knows, and more to do with the original version for harpsichord. No double dotting needed at the beginning. Try more romantic feel with vibrato. All separate eighth notes are to be played with fuller bow. All repeats and dynamic contrasts are good. Coda is doppio movimento.

**Fratres:** this arrangement needs an incredible amount of focus. Playing it with 8 cellos also requires us to be extra careful with tuning, especially in artificial harmonics. We need to find a unique sonority and blend for the opening 2 bars. No vibrato until 3 bars after 4. Again, no vibrato 3 bars after 8. It needs to have a great deal of musical tension throughout, otherwise it sounds boring.

**Bohemia Rag:** with this, we need to create a honky-tonk piano type sound quality. More mechanical than musical feel, think silent movies. Because there is only a score available with no time to turn the pages, it would be good to play it off iPads, if possible

**The Easy Winners:** cannot be too fast, 1/4=circa 74, needs to have very precise articulations, also in bass line. Please take all the repeats. Because of page turns, it would be best to play it off iPads, if possible.

**Vocalise:** self-directed rich 5-part arrangement. Think a lot about breathing and let Cello I lead. Please take all the repeats.

**Après un rêve:** beautiful arrangement exploring the expressive sound of a full cello ensemble supported by piano. Requires flexibility, imagination and sensitivity in tone and vibrato. Please look at any exposed high parts.

**March:** this arrangement exists only in the form of 3-part score with some obscure markings. Great piece to end the concert with - sneaky, mischievous, and full of surprise articulations and dynamics. Please look at some exposed high notes for intonation.

**Misirlou:** fun piece for encore. We might experiment a bit with voicing and parts splitting