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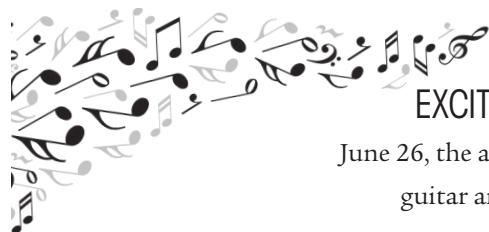
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EXCITING SEASON UPDATE

June 26, the amazing Robin Bullock, on
guitar and mandolin, will wrap up
M@SA's 2021-22 season.

MAY 22, 2022

A.W. Duo

CELLO: JAMES WALDO

PIANO: ALYONA AKSYONOVA WALDO

Pohádka — Leoš Janáček

I. Introduction: Andante

II. Con moto

III. Con moto

Fratres for cello and piano — Arvo Pärt

Peace — Jessie Montgomery

Sonata for Cello and Piano in G minor, Op. 65 — Frederic Chopin

I. Allegro moderato

II. Scherzo

III. Largo

IV. Finale. Allegro

(encore) Nocturne in E-flat Major Op. 9, No. 2 — Frederic Chopin
arranged for cello and piano by David Popper

ABOUT THE ARTISTS

Cellist **James Waldo** is an avid chamber musician, recitalist, and educator. He recently completed his Doctor of Musical Arts (DMA) degree program at the University of Wisconsin-Madison, where he was awarded the University Graduate Fellowship, two Foreign Language and Area Studies Fellowships (FLAS; Russian language), Teaching Assistantships for Music Theory, Western Music History, and History of the Delta Blues.

Spring 2022 performance engagements include an appearance as concert soloist with the Edgewood College Orchestra and performance engagements with the LunART Festival, Misdsummers Music in Door County, WI, and the Madison Festival Choir. James is 2021-2022 artist-in-residence for the Juilliard (Evening Division) composition studio of Ray Lustig, where he works with students to develop new works for the cello.

James has served as principal cellist for the Cecilia Chorus of New York's semiannual concerts in Carnegie Hall since 2013, and he has performed on period instruments with the Madison Bach Musicians, the North Carolina Baroque Orchestra, LeStrange Viols, and the Salon/Sanctuary Concert Series in NYC.

Beyond his engagements in classical music, James received a doctoral minor in jazz studies, and has performed and recorded for numerous popular music artists, including The Brilliance, Spirits of the Red City, and jazz pianist Robert Rodriguez. James' playing can be heard on composer Luigi Porto's soundtrack to *Uljhan*, an award-winning independent film by Indian filmmaker Ashish Pant.

James is currently cellist-in-residence for the Juilliard Evening Division Composition Lab, run by composer Ray Lustig.

A native of Voronezh, Russia, pianist **Alyona Aksyonova Waldo** maintains an accomplished career as a concert pianist, chamber musician, collaborative pianist, and educator. As a soloist, she was winner of the Second Gavrilin Governor's International Competition and finalist of The Third International Gnossin Piano Competition in Moscow. She appeared twice as soloist with the Voronezh Academic Symphony Orchestra.

After relocating to New York City at age 19, Alyona was awarded a full

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2022 SEASON

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FEB 24-
MAR 13

{proof}

MAR 24-
APR 3

**DEATH of a
SALESMAN**



JUN 23-
JUL 3

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BLONDE** *The Musical*

JUL 21-
JUL 31

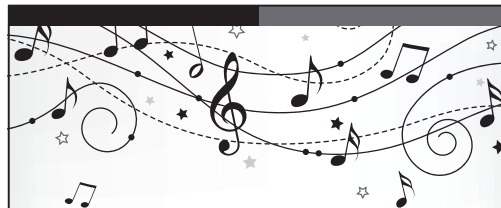
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SEP 22-
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DEC 1-
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scholarship for Bachelor of Music and Master of Music degree programs from Mannes College, The New School for Music, under the tutelage of Vladimir Feltsman and Pavlina Dokovska.

Notable chamber music performances include Midsummer's Music in Door County, WI; Piccolo Spoleto Festival in Charleston, SC; performances with cellist Sara Sant'Ambrogio at the Highlands-Cashiers Chamber Music Festival, NC; concerts at Weill Recital Hall of Carnegie Hall, and performances at the Polish, Russian and French Consulates of New York. and Merkin Hall at Lincoln Center. As a collaborative pianist, Alyona worked for the La Lingua Della Lirica Festival in Novafeltria, Italy, and served as staff pianist for the Mannes Prep Division in New York.

James and Alyona formed A.W. DUO in 2011 after connecting musically as graduate students at Mannes College in New York City. The duo released a recording of Rachmaninoff's Sonata for Cello and Piano in 2013, and gave performances of Beethoven's complete cycle of works for cello and piano in New York City and Columbia, SC in 2015.

Together they tour across the United States, performing at chamber music series, festivals, colleges, and other community venues. The duo co-founded LISTEN CLOSELY CHAMBER MUSIC COLLECTIVE, organizing free chamber music performances at community-friendly locations around uptown Manhattan.

A PEEK AT MUSIC @ ST. ALBAN'S 2022-2023 SEASON

10/23/22: Charlton Singleton Jazz Quartet from Charleston, SC

11/20/22: Carolina Brass Quintet honoring trumpet player Bill Lawing's retirement from Davidson College.

1/15/23: Queen City Winds Charlotte-based wind quintet

2/26/23: Pianist Blair McMillen a native of Davidson and currently an active performer and teacher in New York City..

3/19/23: Helios Piano Trio (piano, violin and cello) Charlotte native John Fadial, violin with cellist Beth Vanderborgh and pianist Chi-Chen Wu.

4/23/23: North Carolina Baroque Orchestra Directed by Frances Blaker, performing 17th & 18th century concertos for winds and strings.

5/21/23: Charlotte Master Chorale directed by Kenney Potter.

6/11/23: Andrea Mumm Charlotte Symphony Orchestra harpist.

PROGRAM NOTES

Pohádka – Leoš Janáček

I. Introduction: Andante

II. Con moto

III. Con moto

Pohádka (Fairy Tale) was one of two works written by Janáček for cello and piano. He began writing the piece soon after his daughter Olga's death in 1903. *Pohádka* is loosely based on a fairy tale about a man mourning his inability to have children. Movement I, reminiscent of a child's adventure story, eases into a more mysterious and veiled depiction. The *Con moto* follows, echoing the first movement, then brings the listener back into consciousness from the dreamlike tale for the final movement's direct and joyous finale.

Fratres for cello and piano - Arvo Pärt

In the late 1960s, Pärt embarked on a musical journey to find his own musical voice. Proclaiming all his previous works meaningless, he threw himself into a deep personal exploration which he said felt like having to “learn to walk again as a composer.” During this time, Pärt discovered a love of silence and minimalism, and the beauty of a single note well played. From this he created the *tintinnabuli* style, a compositional technique based on building a triad whose three notes sounded like bells to him, hence his naming the technique *tintinnabuli* (Latin for ‘small tinkling bells’). “In my dark hours, I have the certain feeling that everything outside this one thing has no meaning...” he said. “Tintinnabulation is like this. Here I am alone with silence.” Tintinnabulation appears rudimentary, but is far from simplistic in effect. *Fratres* juxtaposes activity with stillness, representing Pärt's observation of the struggle between the instant and the eternity.

Peace - Jessie Montgomery

Composer Jessie Montgomery finished writing *Peace* in 2020, during the COVID-19 quarantine. She originally planned to name the work *Melancholy*, but did not want to further depress the public mood during the pandemic. Montgomery revisited the definitions of joy and sadness during her time in isolation. She writes, “I'm at a stage of making peace with sadness as it comes and goes like any other emotion. I'm learning to observe sadness for the first time, not as a negative emotion, but as a necessary

dynamic to the human experience.” She proves peace can be achieved in accordance with previously thought to be ‘negative’ emotions, while music bloomed in her home, despite the darkness of the times.

Sonata for Cello and Piano in G minor, Op. 65 - Frederic Chopin

I. Allegro moderato

II. Scherzo

III. Largo

IV. Finale. Allegro

Written in 1846, Chopin's Sonata for Cello and Piano in G minor, Op.65 was the final composition he published during his lifetime. Given he only wrote nine works for instruments other than the piano, a Chopin cello sonata is a rare gift. The piece was written for and dedicated to French cellist Auguste-Joseph Franchomme. Two years later, Chopin and Franchomme performed the final three movements together at Chopin's last public concert in Paris. A stormy first movement climaxes with each instrument playing a fleeting scale in opposing directions. The *scherzo* then alternates between the piano's violent hammering and lyrical song from the cello. These movements wind into the rich depth of the *largo*, allowing the listener a brief moment of peace before the finale swings into the chaotic energy felt in the first two movements with woven melodies, proving Chopin's skill at balancing the power of cello and piano.

(encore) Nocturne in E-flat Major Op. 9, No. 2 - Frederic Chopin
arranged for cello and piano by David Popper

Chopin's Nocturne in E-flat Major Op. 9, No. 2 was composed as the second in a set of three Nocturnes Op. 9 between 1830 and 1832, when Chopin was only about 20 years old. David Popper, unconventional cello composer and former leader of the Hungarian cello school, later arranged this nocturne as an encore. It soon became a common performance showpiece for 20th century cellists. This ornamental and decorative nocturne was written to be interpreted, with the penultimate bar even being without a prescribed pace, *senza tempo*.