Liu You-Yu

The program opens with the Prelude and Sarabande from Bach's Cello Suite No. 6, a work that stands at the pinnacle of the solo cello repertoire. The Prelude unfolds with radiant expansiveness, its arpeggiated figures creating a sense of architectural grandeur and spiritual elevation. In contrast, the Sarabande offers a moment of profound introspection. Stripped to its essence, it speaks in a deeply human voice, where silence and resonance are as expressive as the notes themselves.

This is followed by the Passacaglia by Handel, in the virtuosic arrangement by Halvorsen. Built upon a repeating bass line, the piece evolves through a series of increasingly elaborate variations. What begins as a stately Baroque structure transforms into a dazzling dialogue of technical brilliance and expressive intensity, showcasing both contrapuntal ingenuity and Romantic flair.

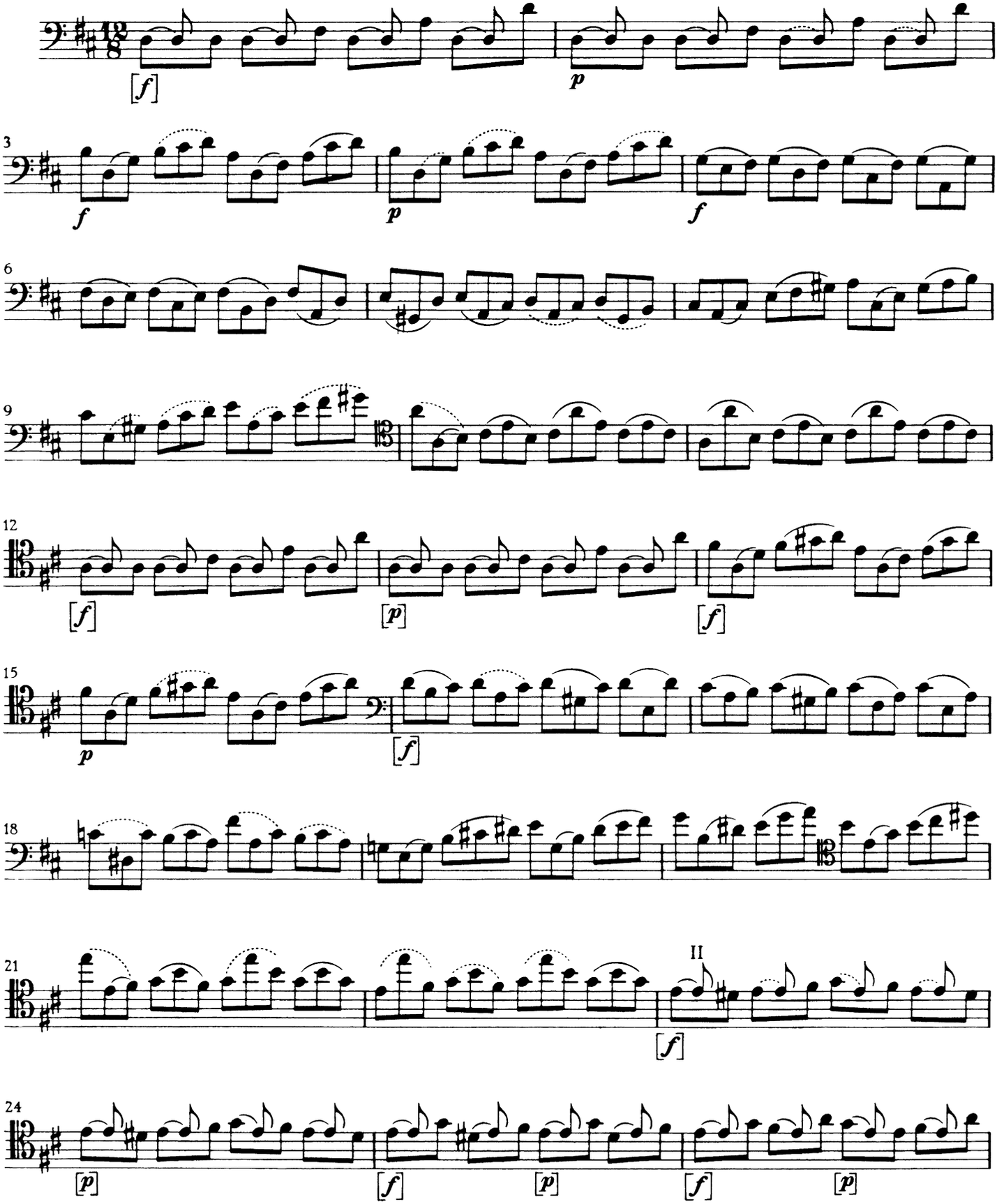
Davidoff's At the Fountain brings a shift in atmosphere, evoking a scene of lyrical intimacy. Often associated with the golden age of cello playing, the piece captures the gentle flow of water through its graceful melodies and delicate ornamentation. It offers a moment of poetic reflection, where warmth and charm take center stage.

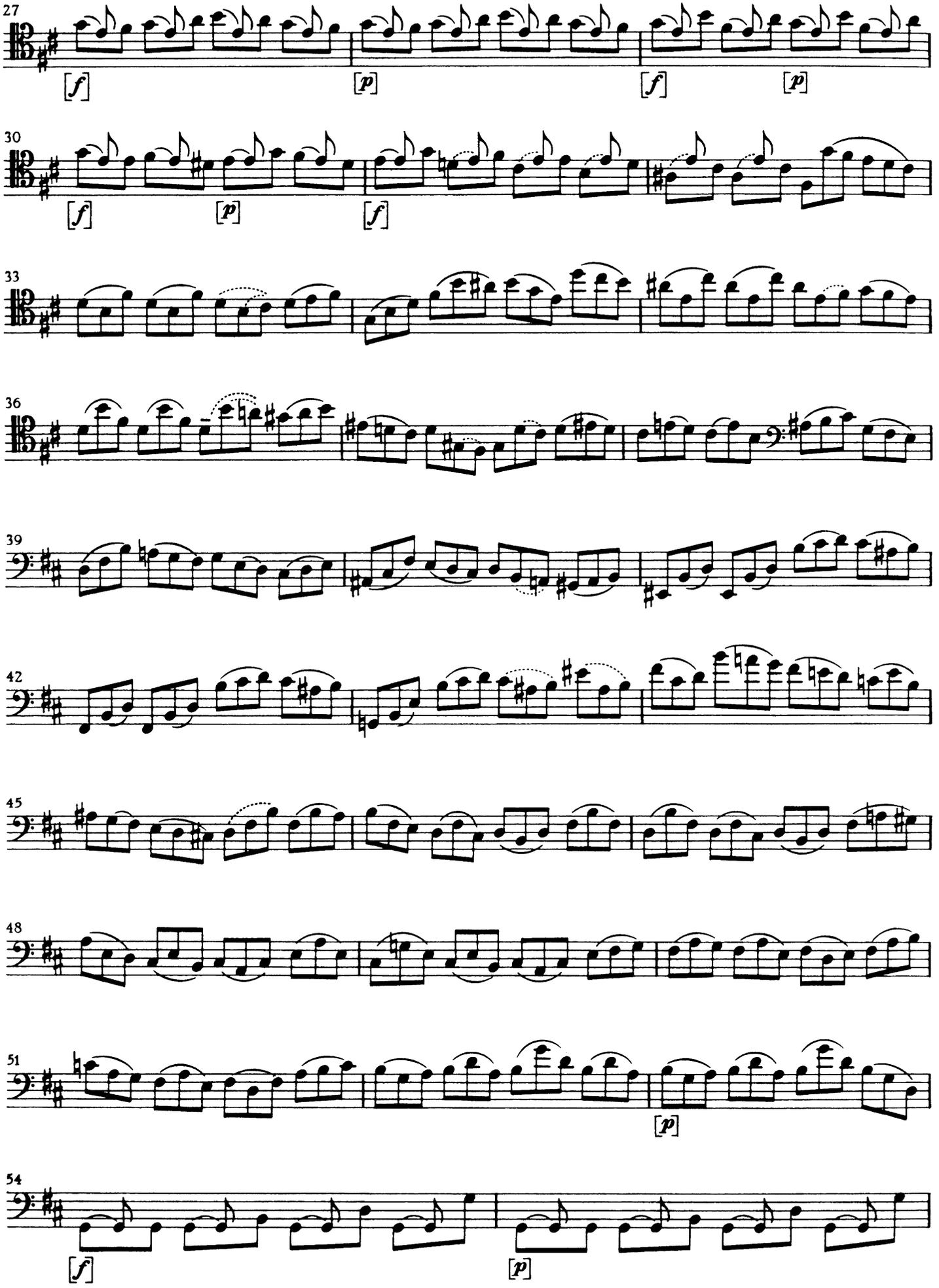
The program concludes with Chopin's Cello Sonata in G minor, a cornerstone of the chamber repertoire. Rich in harmonic depth and emotional complexity, the sonata reveals Chopin's unique voice in a collaborative setting. The interplay between cello and piano is both conversational and symphonic, moving from turbulence and longing to moments of lyric tenderness. The final movement drives forward with restless energy, bringing the work—and the program—to a powerful and compelling close.

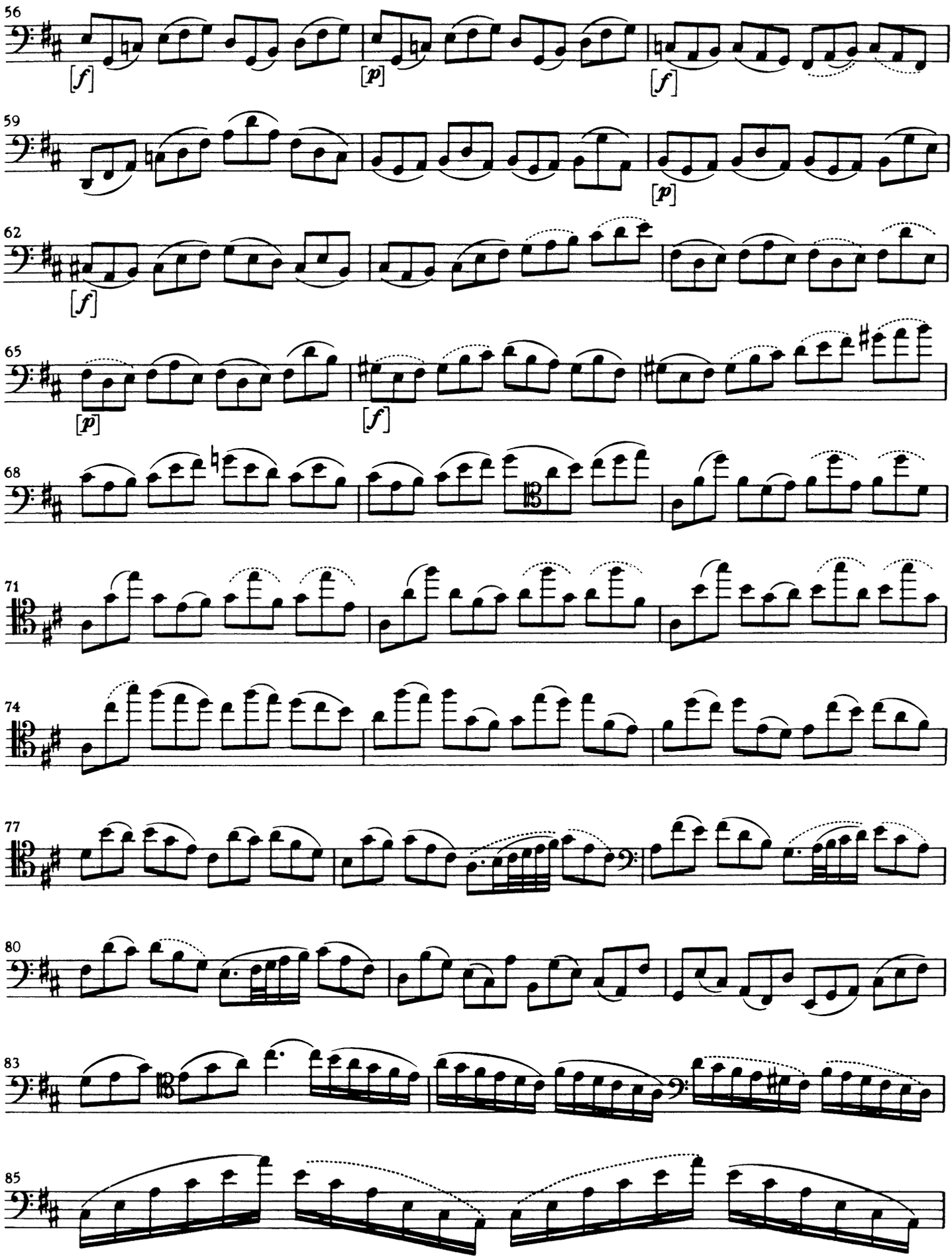
Suite VI

BWV 1012

PRÉLUDE




27
[f]
[p]
[f]
[p]
30
[f]
[p]
[f]
33
36
39
42
45
48
51
[p]
54
[f]
[p]


56
[f]
[p]
[f]
59
[p]
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[f]
65
[p]
[f]
68
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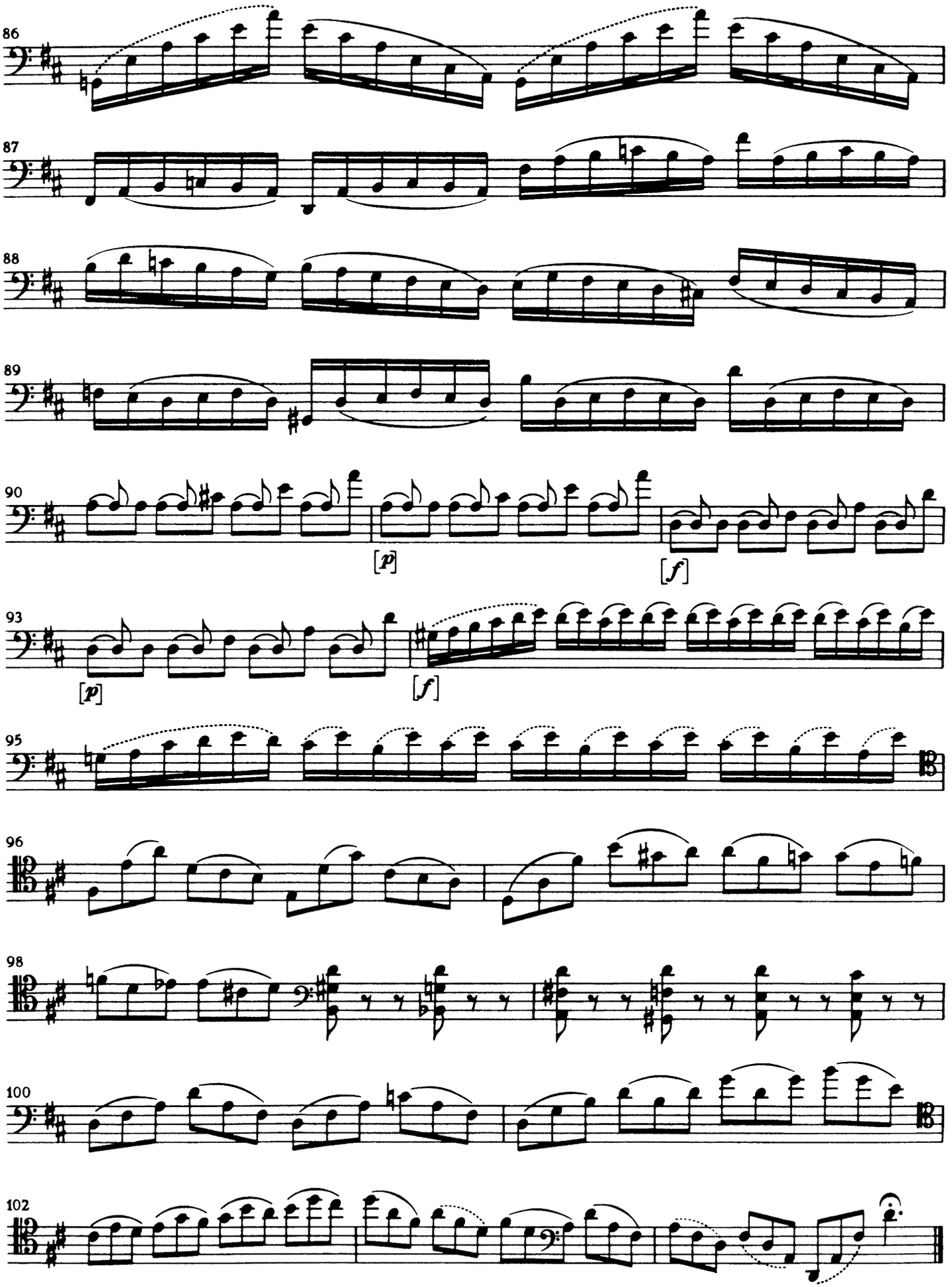
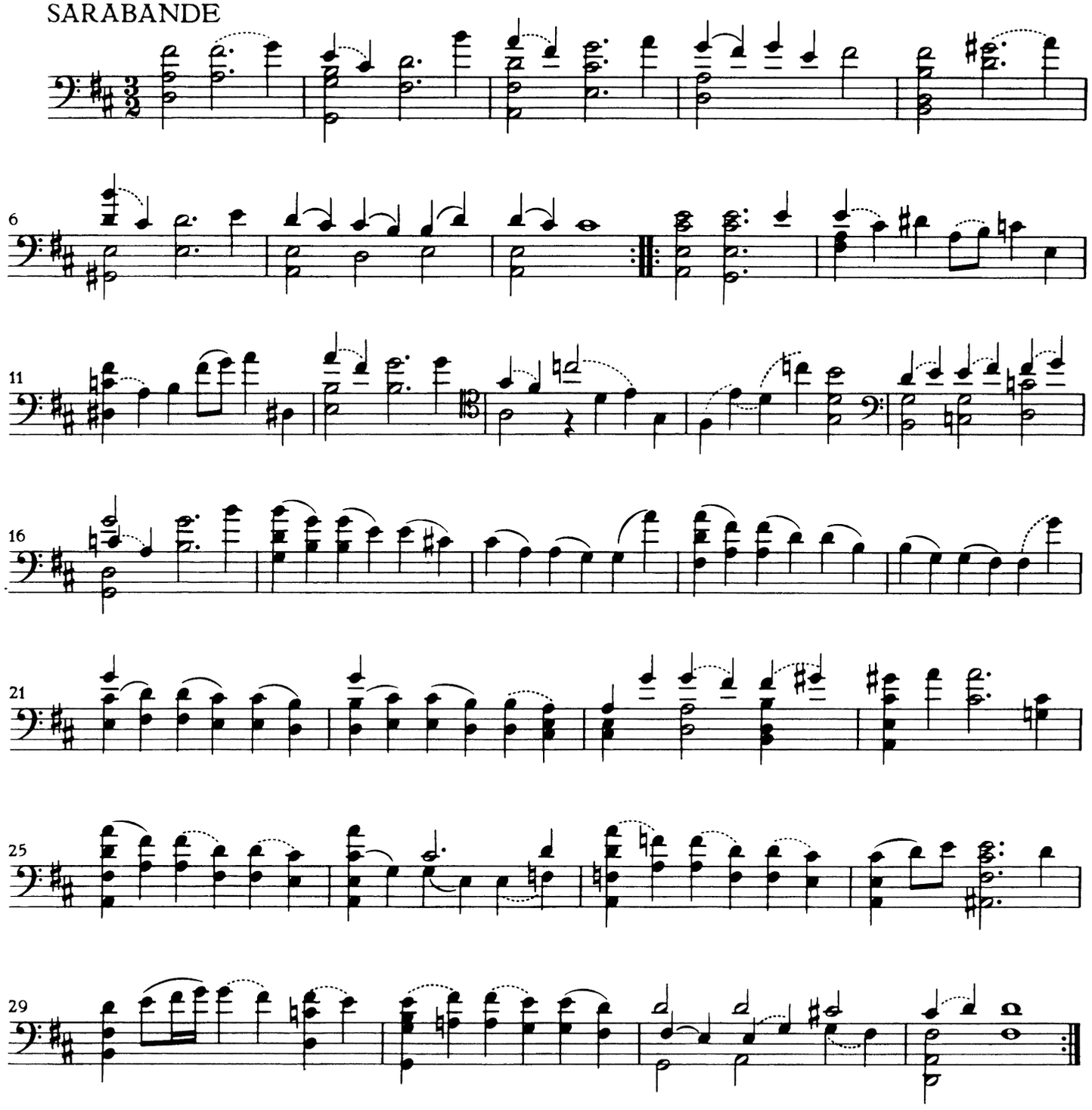
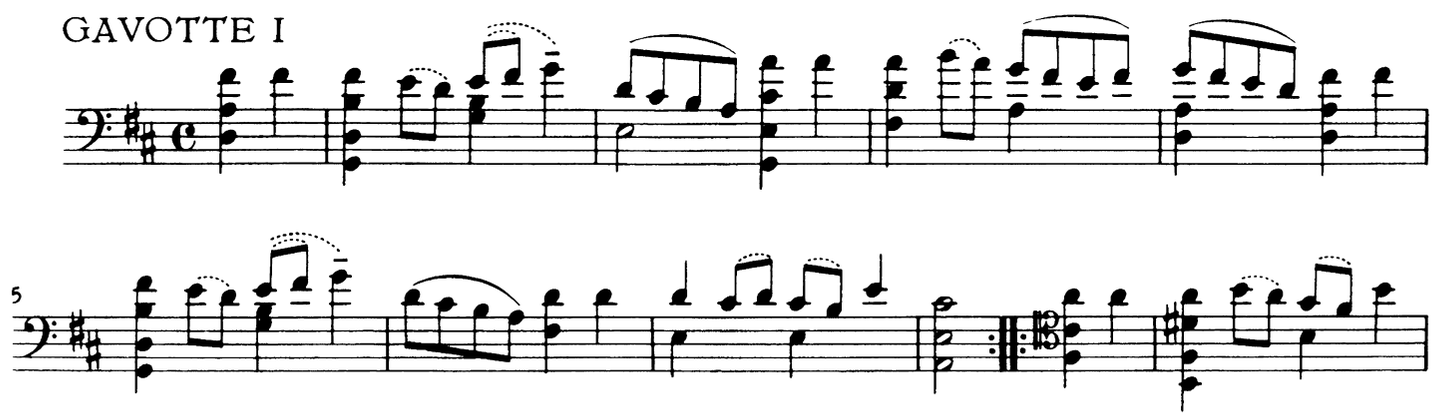
74
77
80
83
85


86
87
88
89
90
[p]
[f]
93
[p]
[f]
95
96
98
100
102

SARABANDE



GAVOTTE I



Wilhelm Hansen Edition

Passacaglia

für Violine und Bratsche

Frei nach **Händel** von

Johan Halvorsen

Ausgabe für Violine und Violoncell von

Michael Press

(Meinem lieben Bruder gewidmet)

Forlæggerens Ejendom for alle Lande

Wilhelm Hansen, Musik-Forlag, København
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A. B. Nordiska Musikförlaget, Stockholm

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Passacaglia

für

VIOLINE und VIOLONCELLO.

Frei nach Händel von Johan Halvorsen.

Ausgabe für Violine u. Violoncello
von MICHAEL PRESS.

Largamente. M.M. ♩ = 88.

Violine.

Violoncello.

ff

p dolce

pp dolcissimo

Con agilità.

p

pizz.

arco

f

p spiccato

con grazia

spiccato

pizz. arco

a tempo rubato

p 2te mal *f*

p a tempo rubato

2te mal

con espressione

f spiccato

f

pp possibile

rit.

Andante.

p

pp

f 2te mal *pp*

Più mosso.

pizz.

mf

segue

con spirito

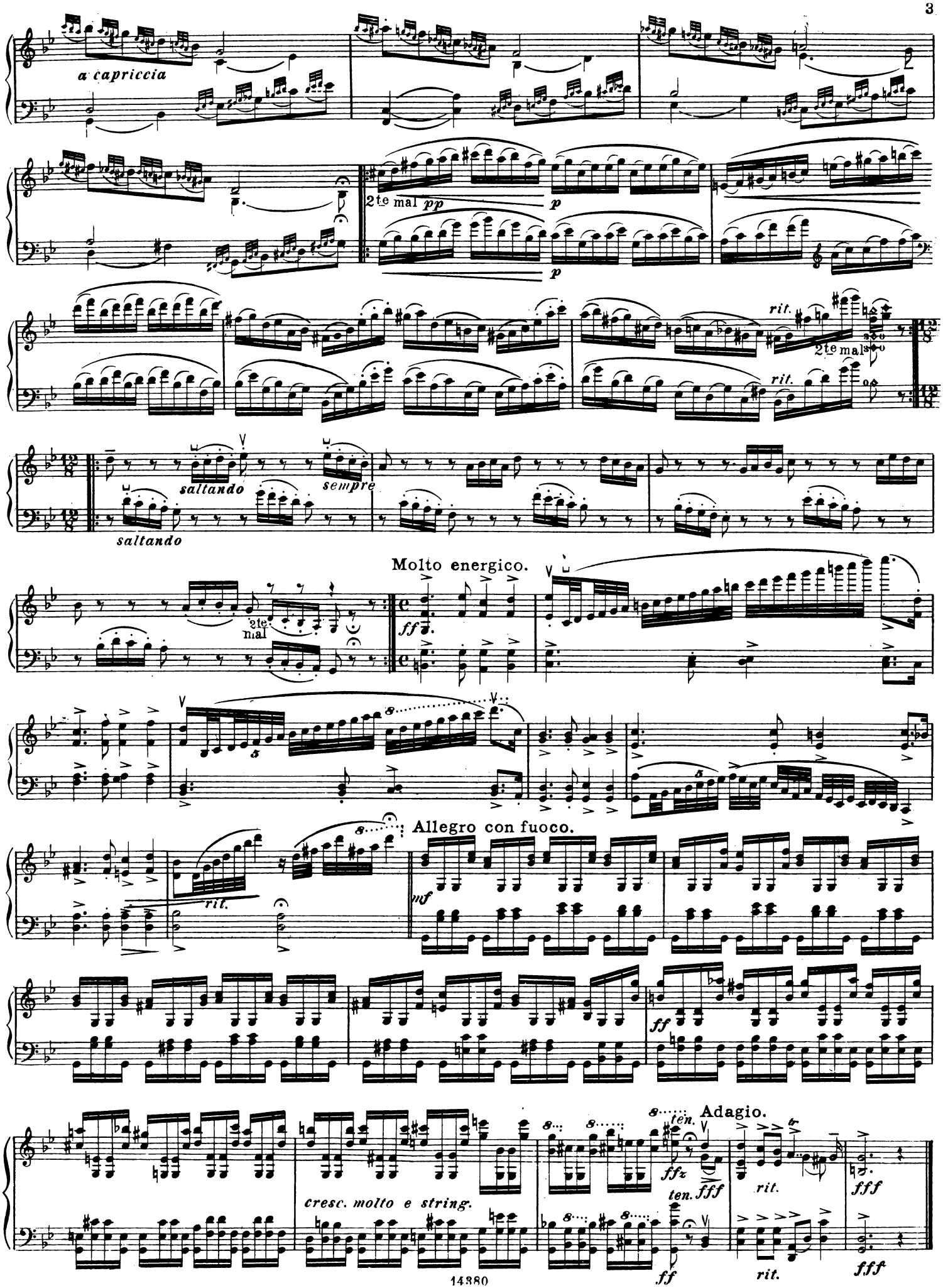
ppp pizz.

arco

p spiccato

p arco

spiccato



Wilhelm Hansens Tryk, København 1950

COLLECTION LITOLFF

DAVIDOFF-ALBUM

6 AUSGEWÄHLTE STÜCKE

FÜR

VIOLONCELL & KLAVIER

VON

C. DAVIDOFF

NEUAUSGABE

VON

PAUL MICHAEL

HENRY LITOLFF'S VERLAG

BRAUNSCHWEIG

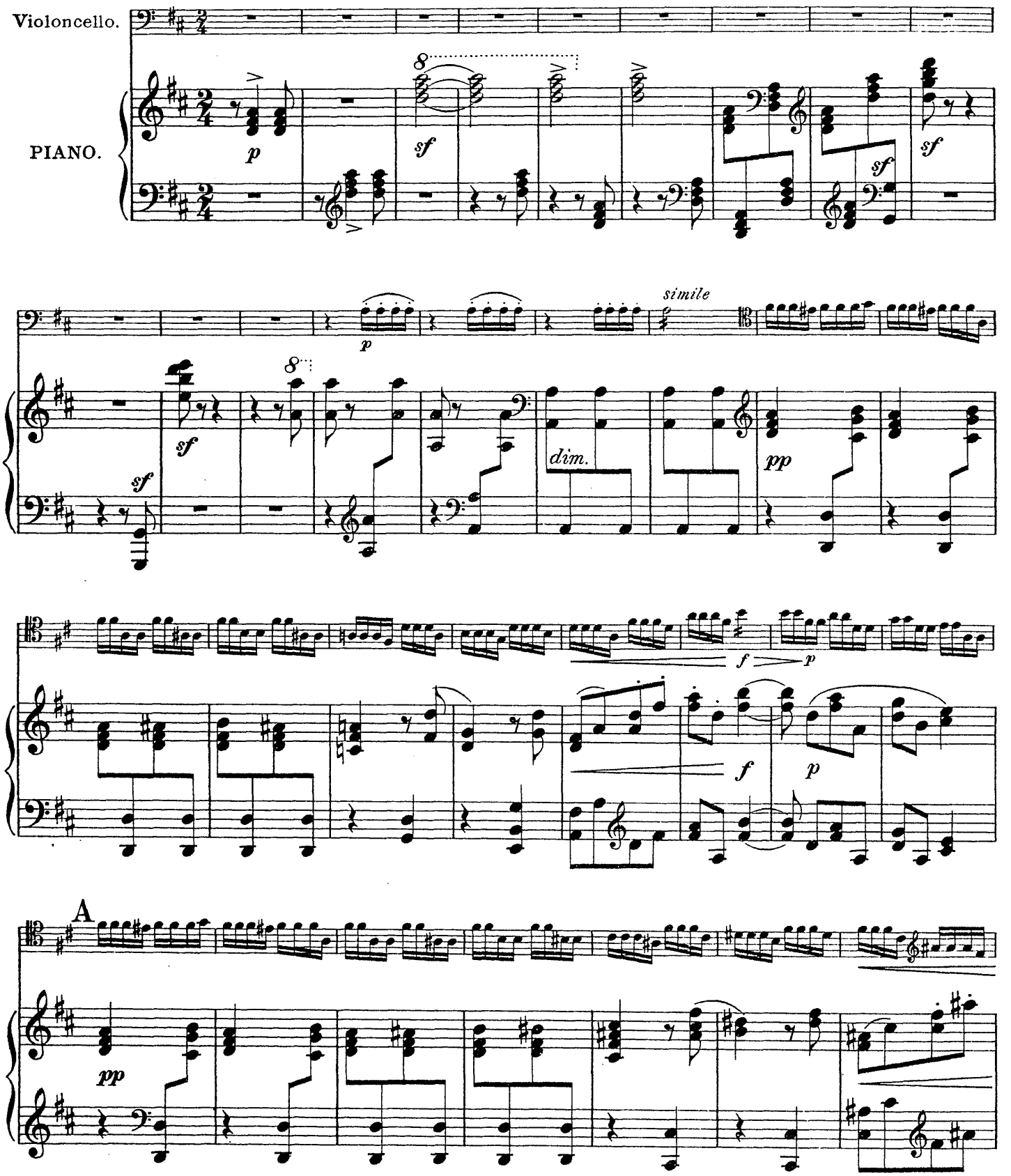
Am Springbrunnen.

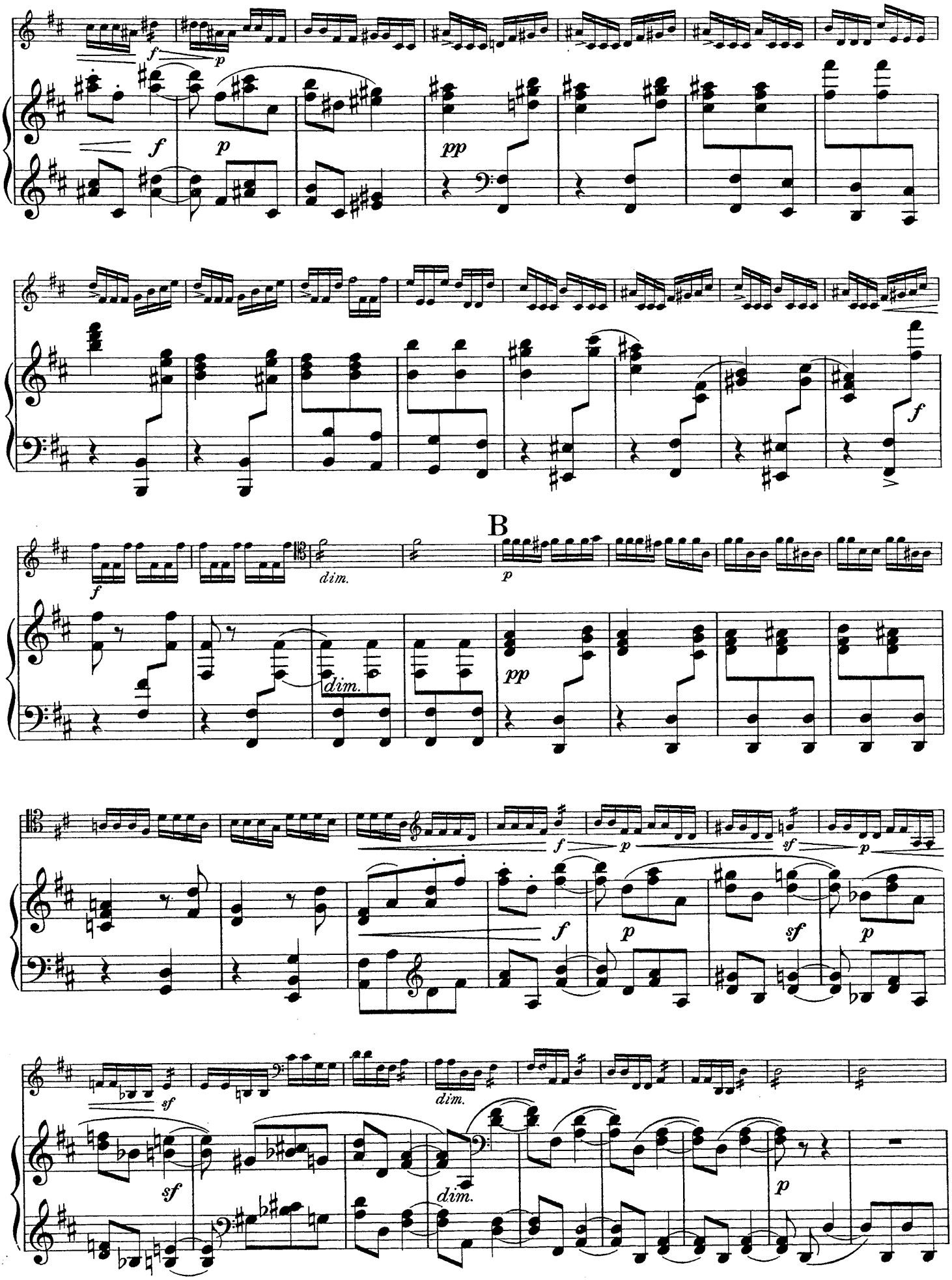
A la Fontaine. ✱ By the Fountain.

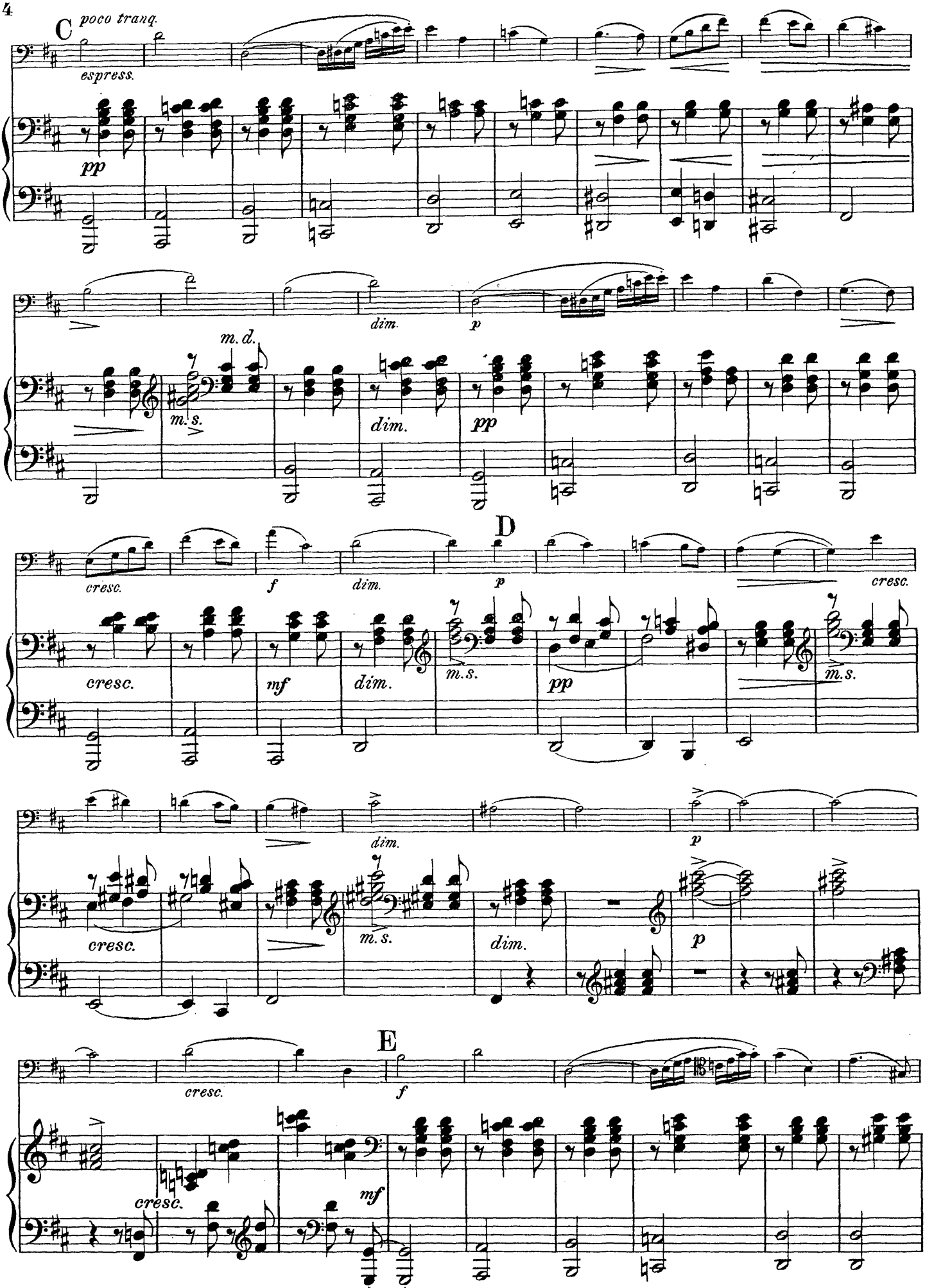
и 17084-57

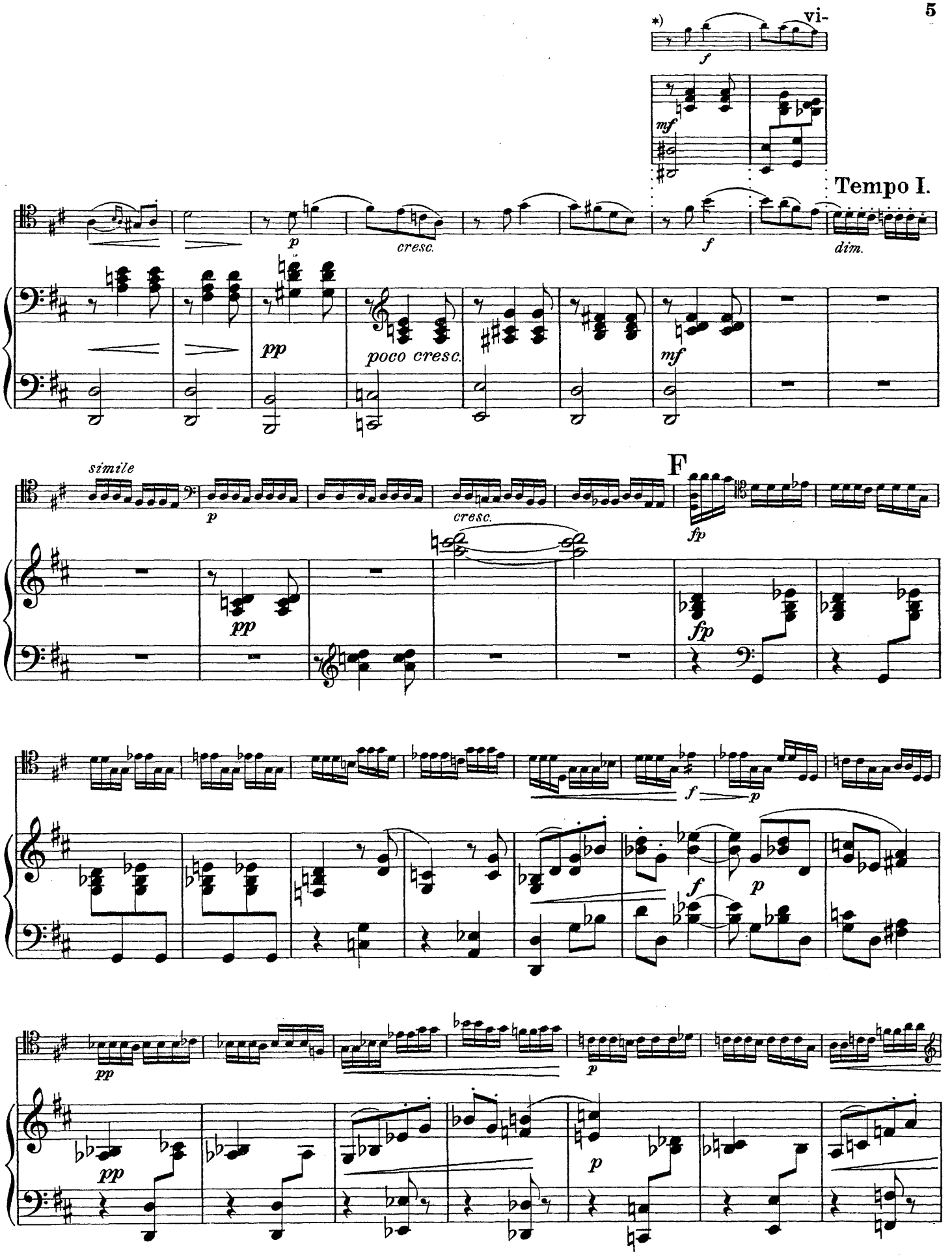
C. DAVIDOFF, Op. 20 № 2.

Allegro molto e leggiero. (quasi ♩ = 138)




B
dim.
dim.
dim.
dim.

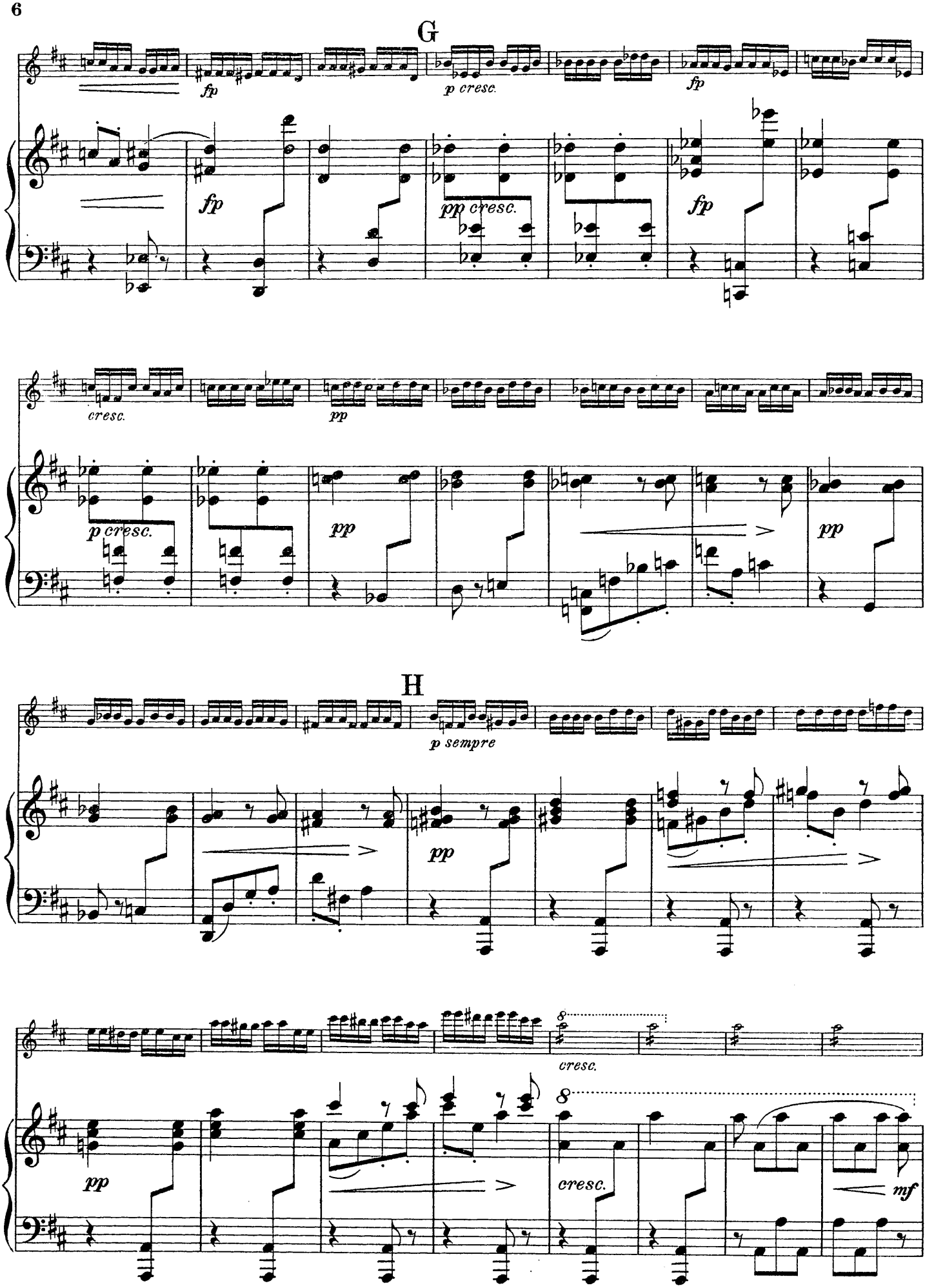

C
poco tranq.
espress.
pp
dim.
p
m. d.
m. s.
dim.
pp
D
cresc.
f
dim.
p
cresc.
cresc.
mf
dim.
m. s.
pp
m. s.
dim.
p
cresc.
m. s.
dim.
p
E
cresc.
f
cresc.
mf

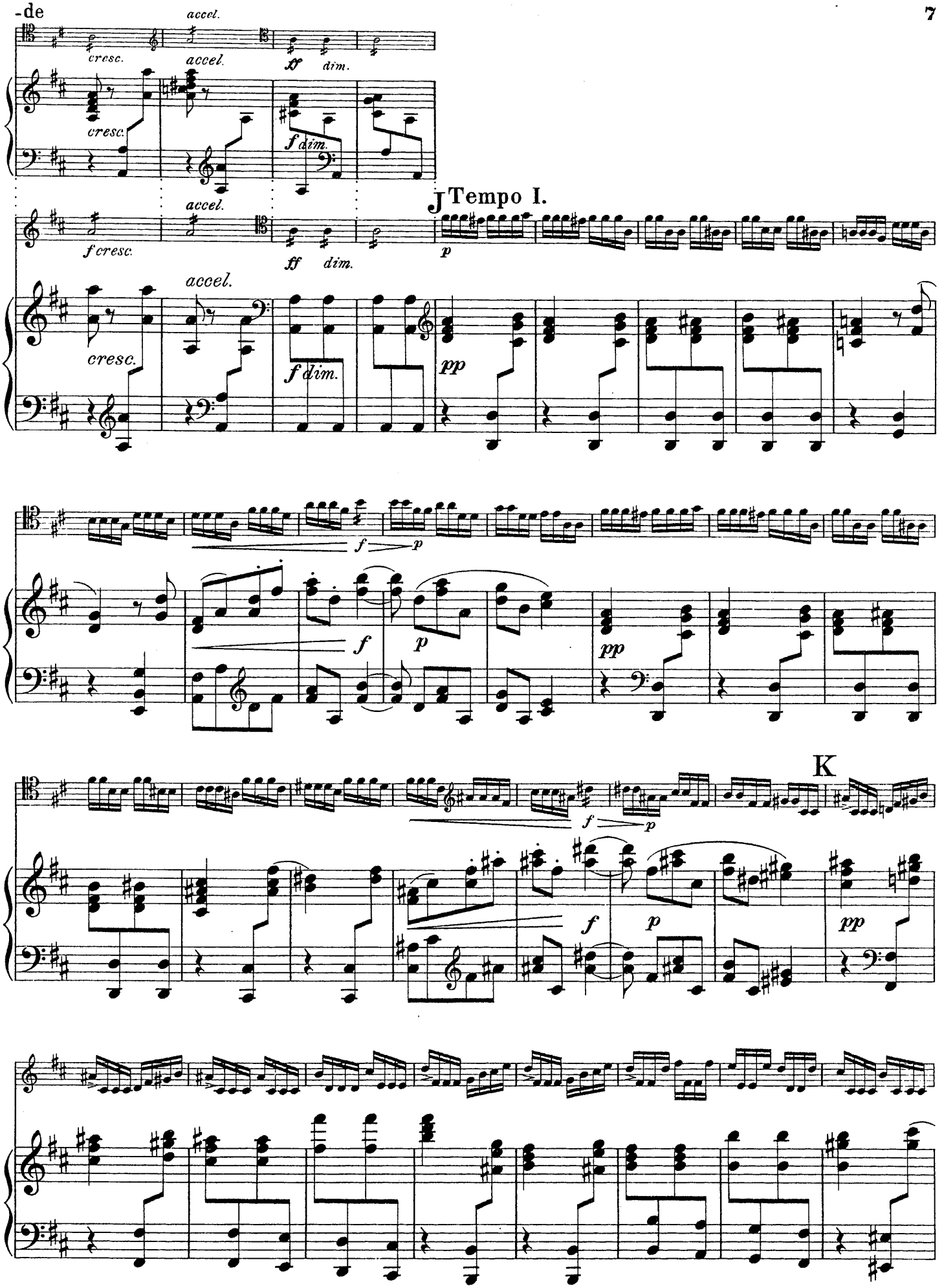


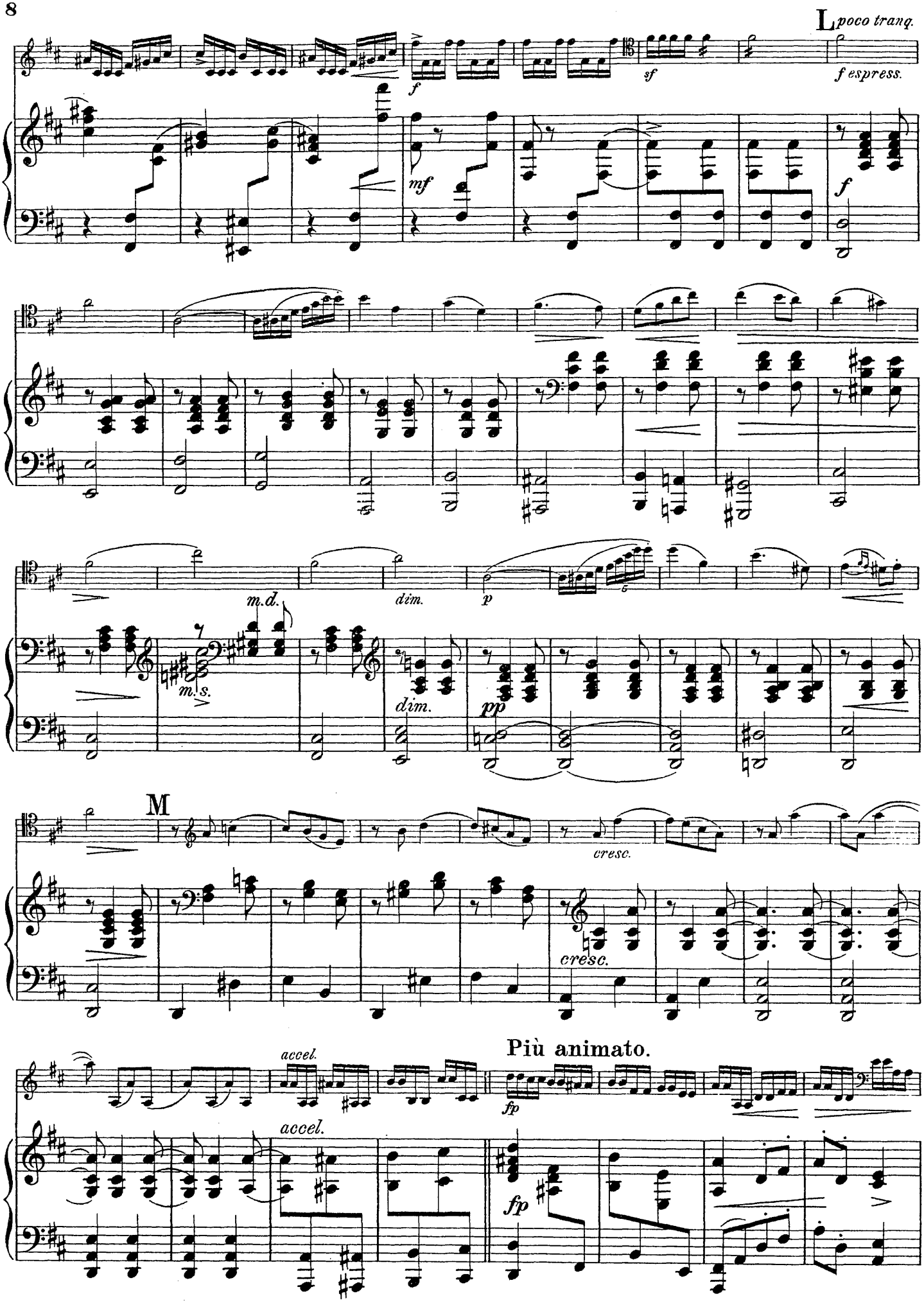
*) Bei einem Sprung die kleinen Noten.

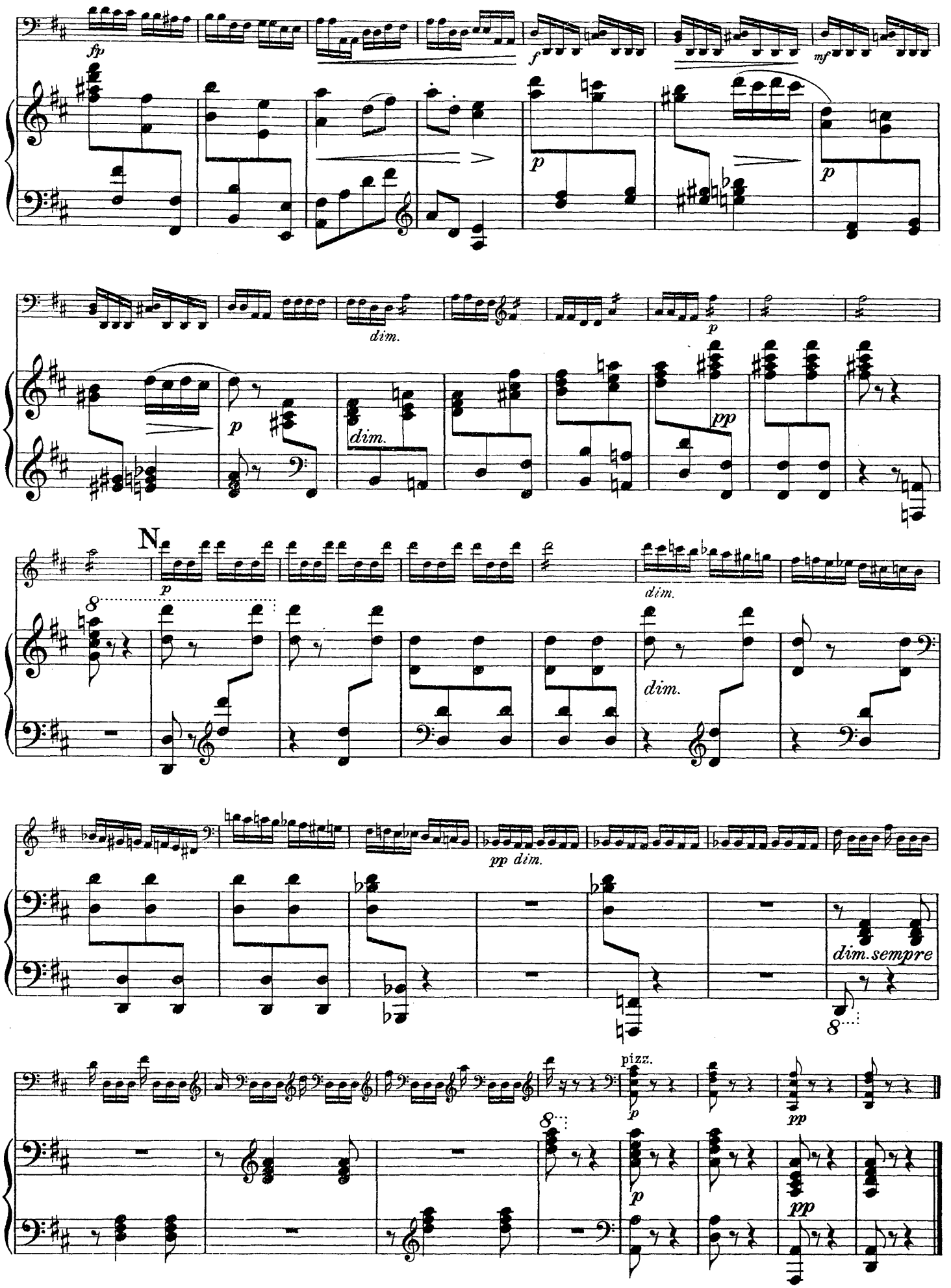
*) En sautant jouer les petites notes.

*) When skipping play the small notes.


G
fp
p cresc.
fp
fp
pp cresc.
fp
cresc.
pp
p cresc.
pp
pp
H
p sempre
pp
cresc.
pp
cresc.
mf


accel.
cresc.
accel.
ff dim.
cresc.
f dim.
J Tempo I.
f cresc.
accel.
ff dim.
p
accel.
cresc.
f dim.
pp
f
p
f
p
pp
K
f
p
pp


L poco tranq.
f espress.
sf
f
mf
f
m.d.
m.s.
dim.
p
dim.
pp
M
cresc.
cresc.
Più animato.
accel.
accel.
fp
fp


fp
f
mf
p
dim.
pp
N
dim.sempre
pizz.

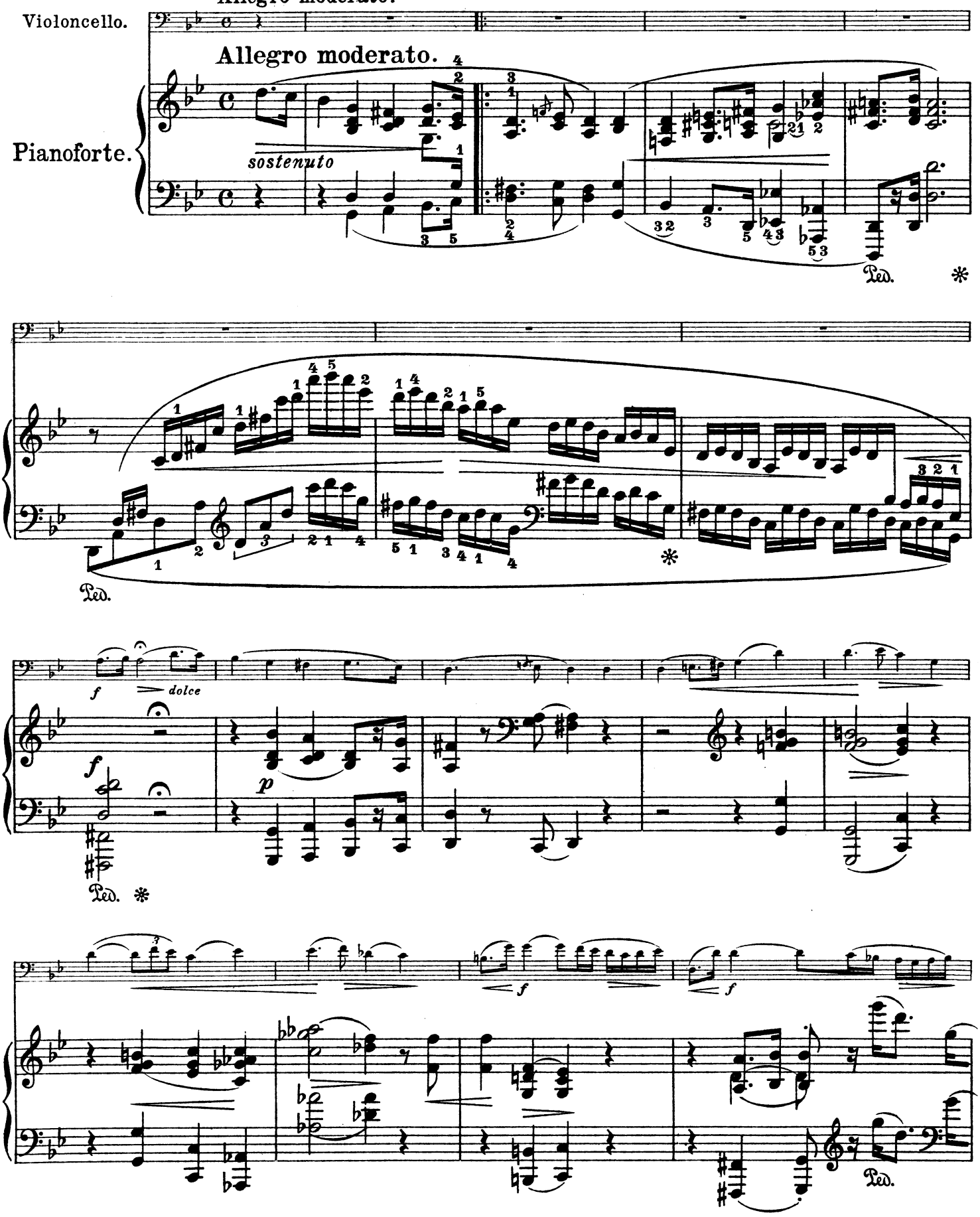
SONATE.

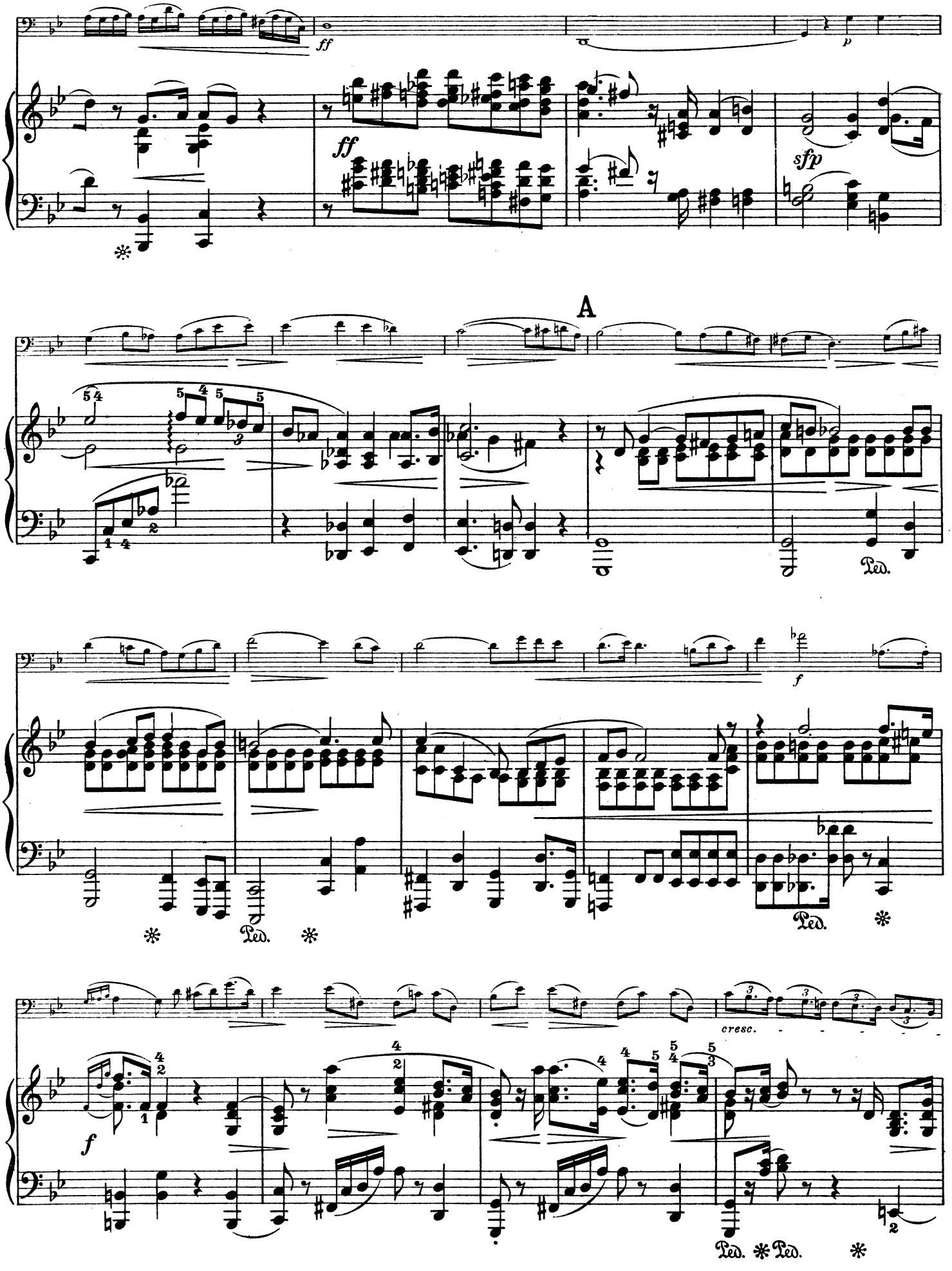
Fr. Chopin, Op. 65.

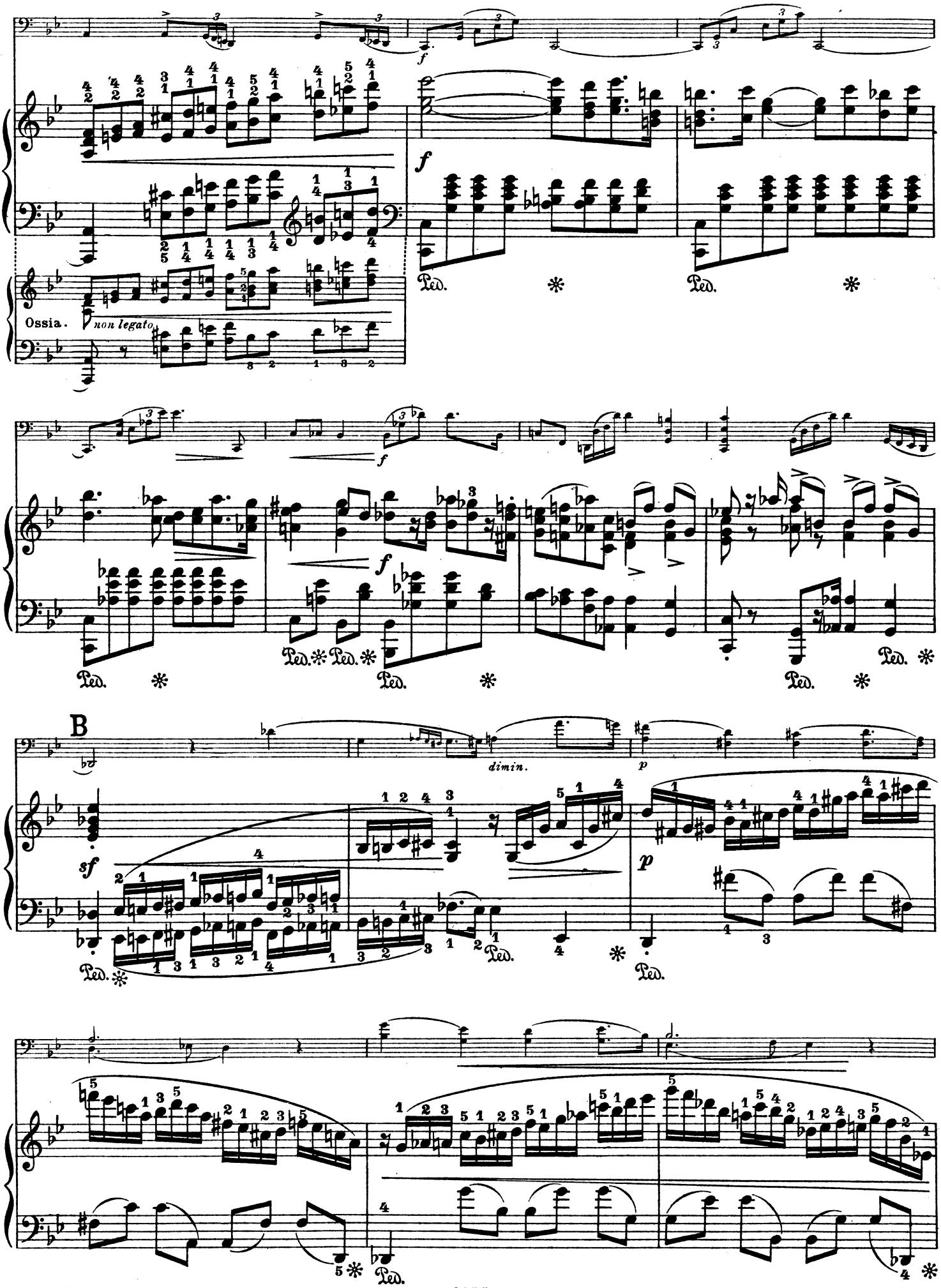
Allegro moderato.

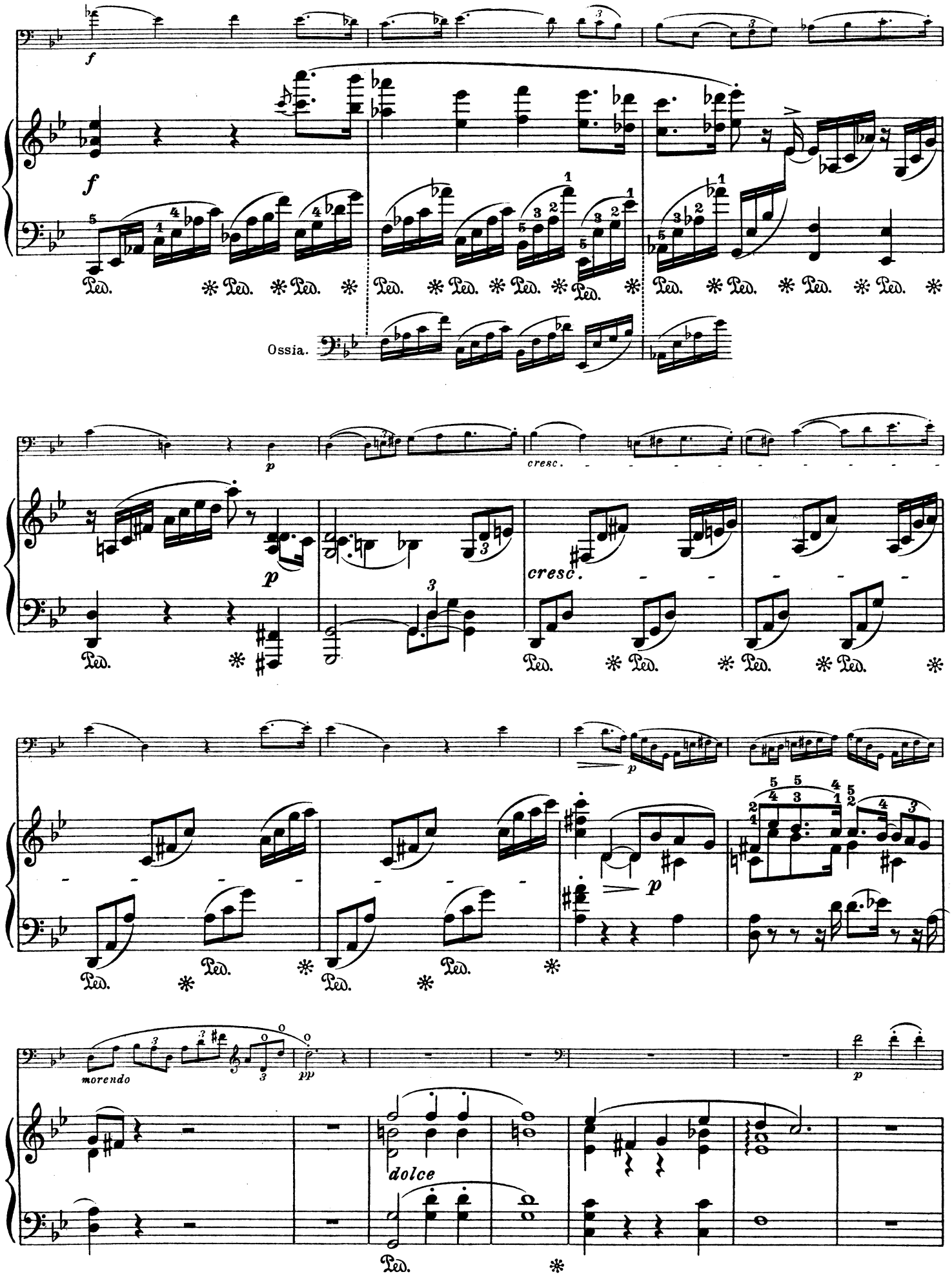
Violoncello.

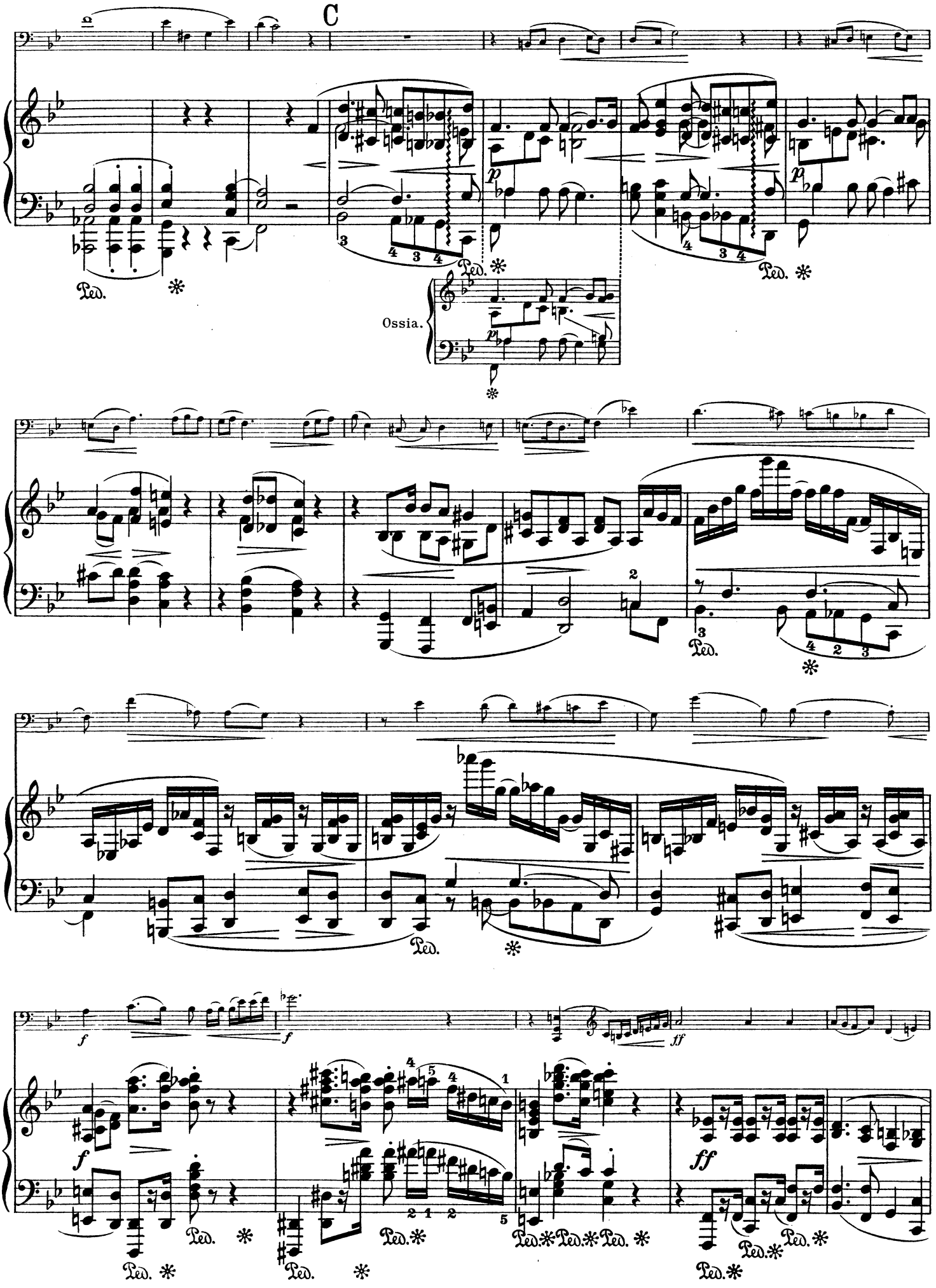
Pianoforte.

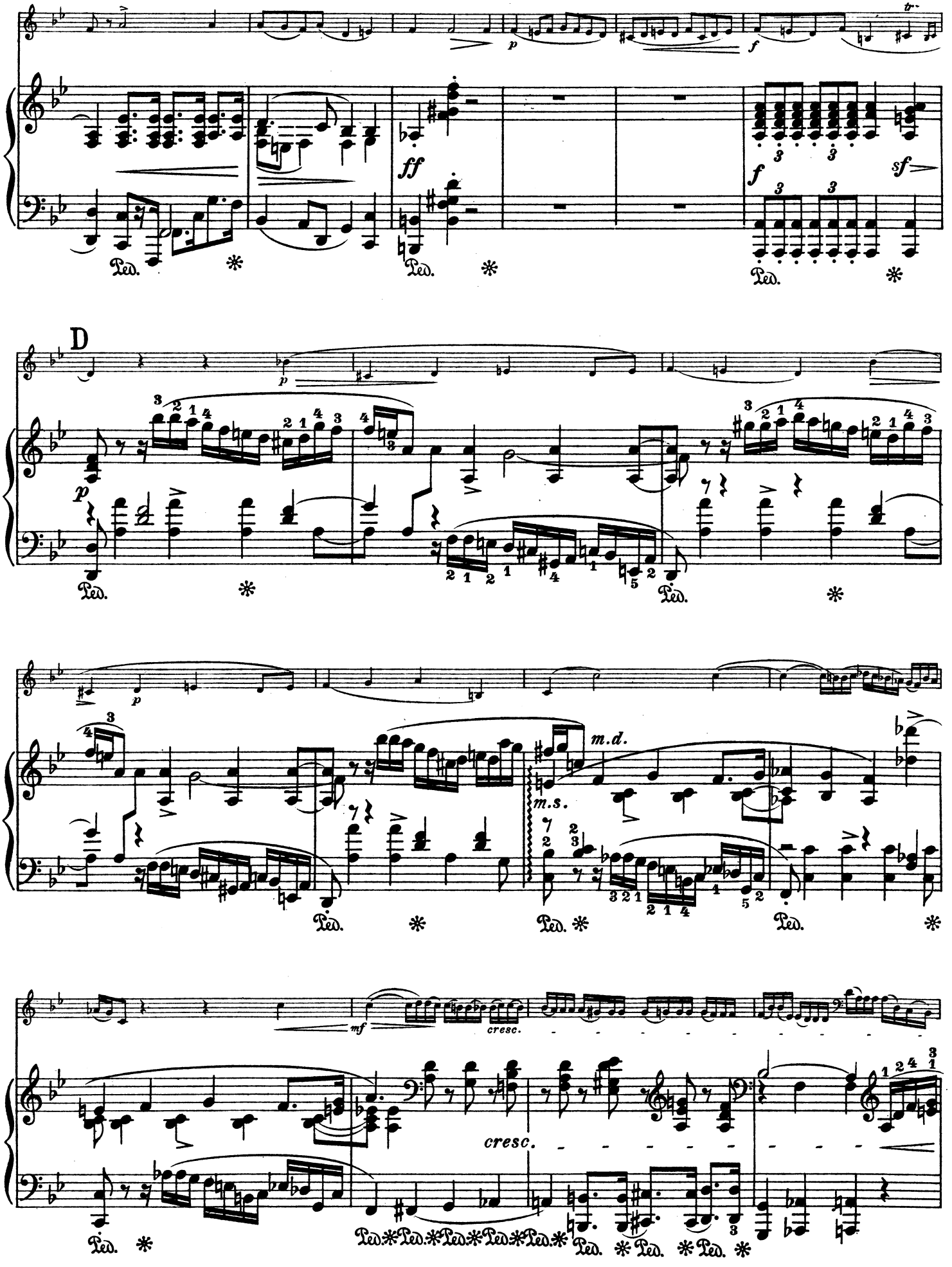


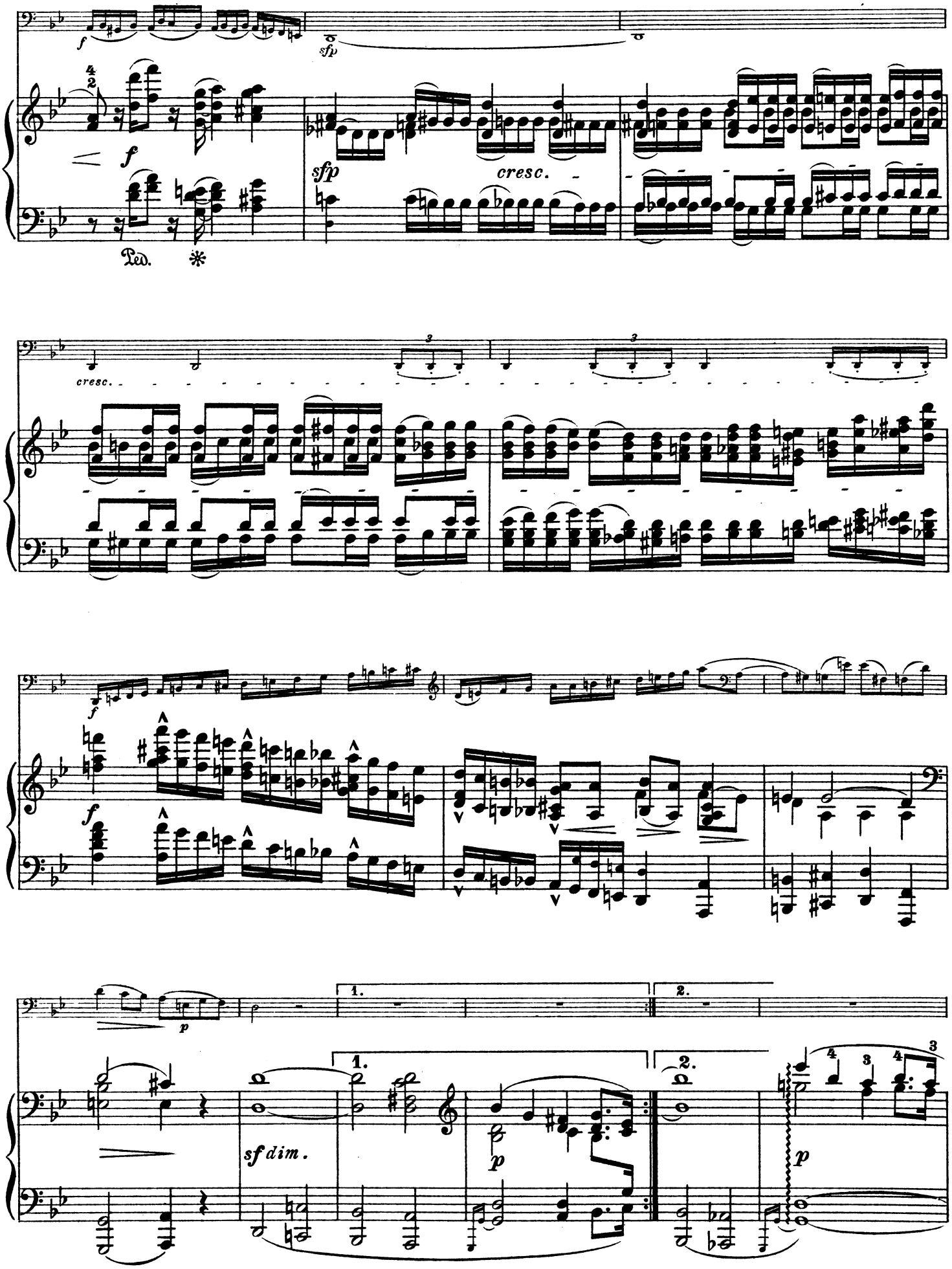

ff
p
ff
sfp
A
Ped.
f
Ped.
Ped.
cresc.
f
Ped. Ped.

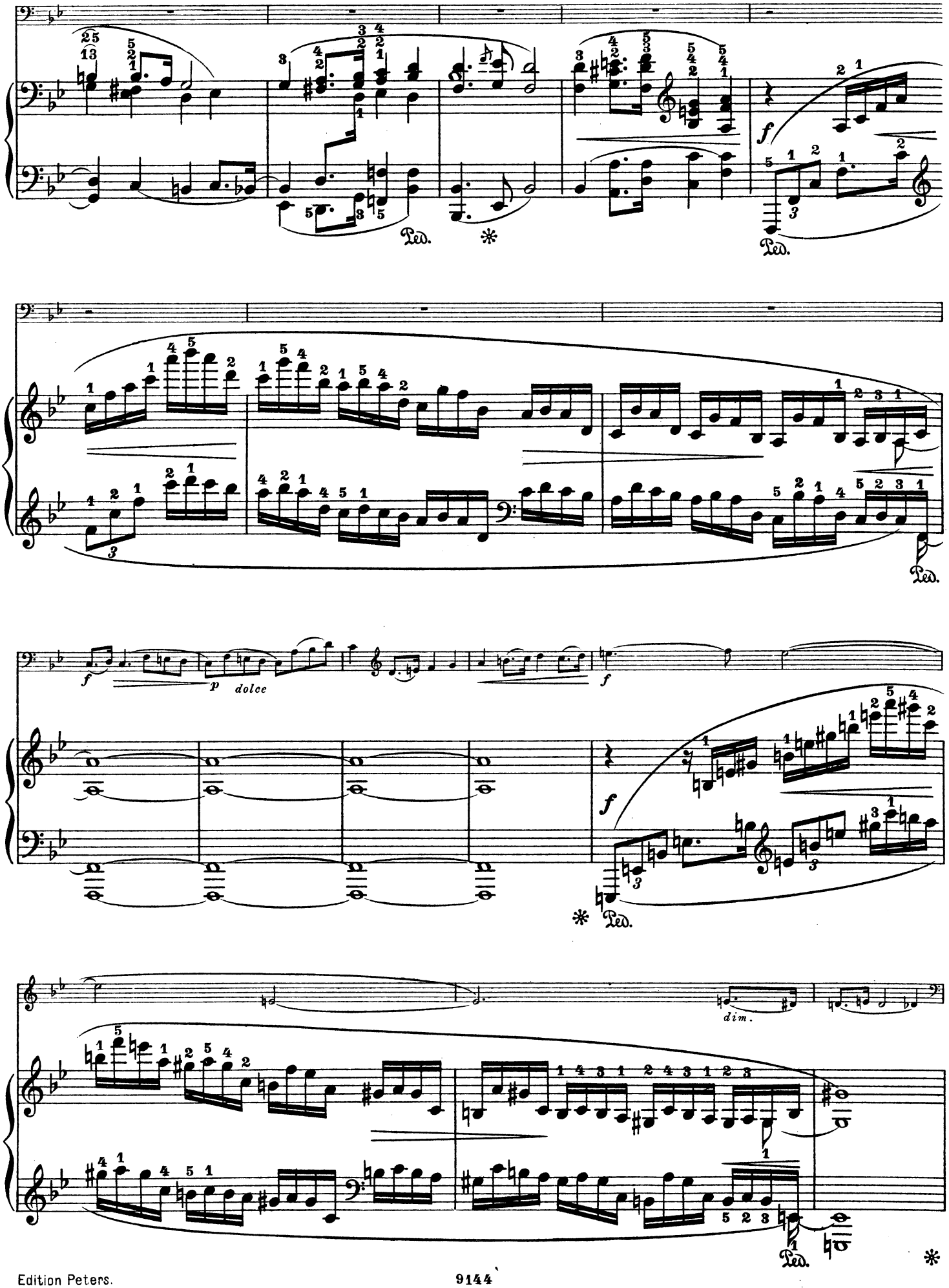

Ossia.
non legato
Ped.
B
dimin.
sf
p

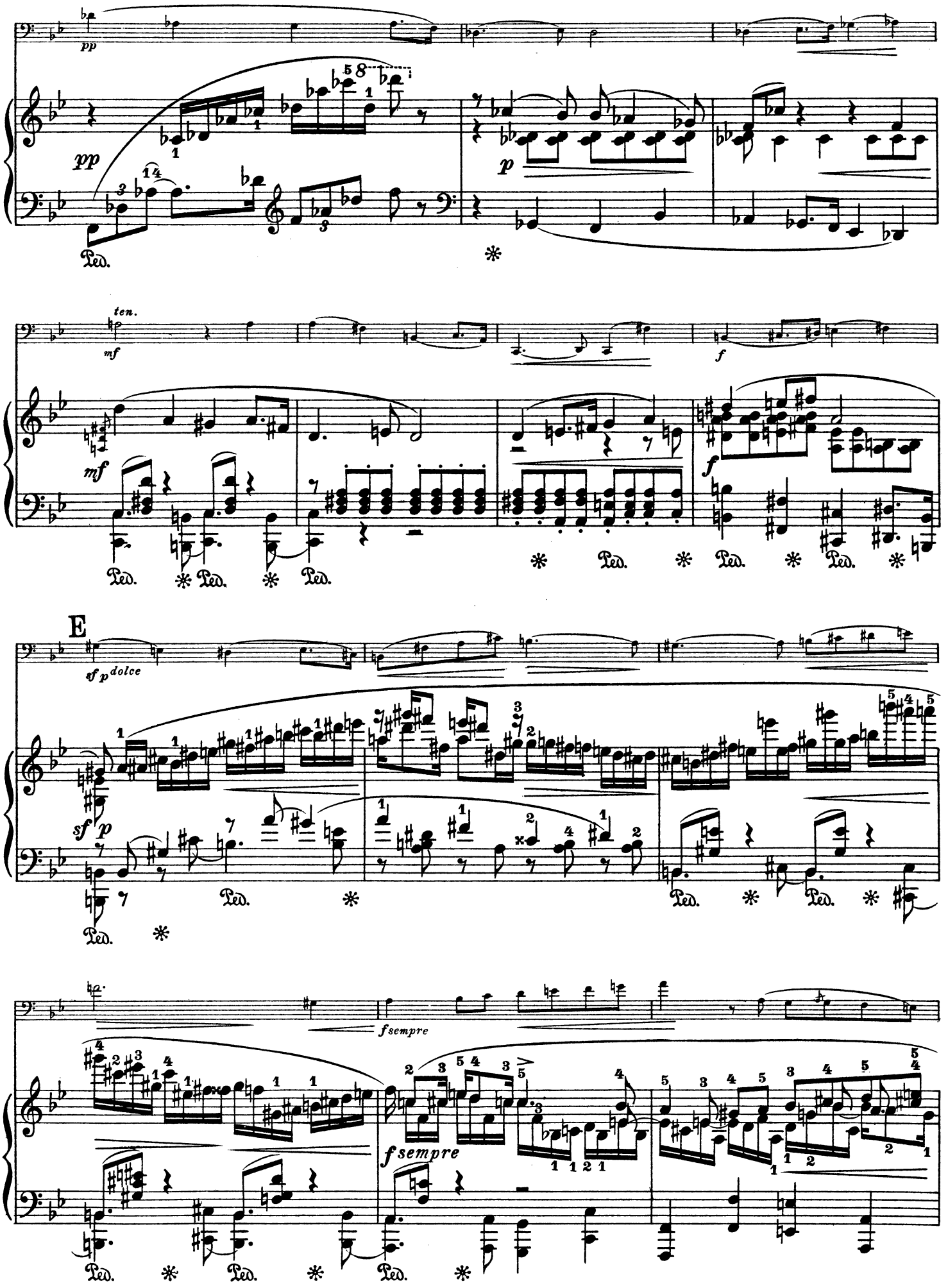

f
Ped.
Ossia.
p
cresc.
morendo
pp
dolce

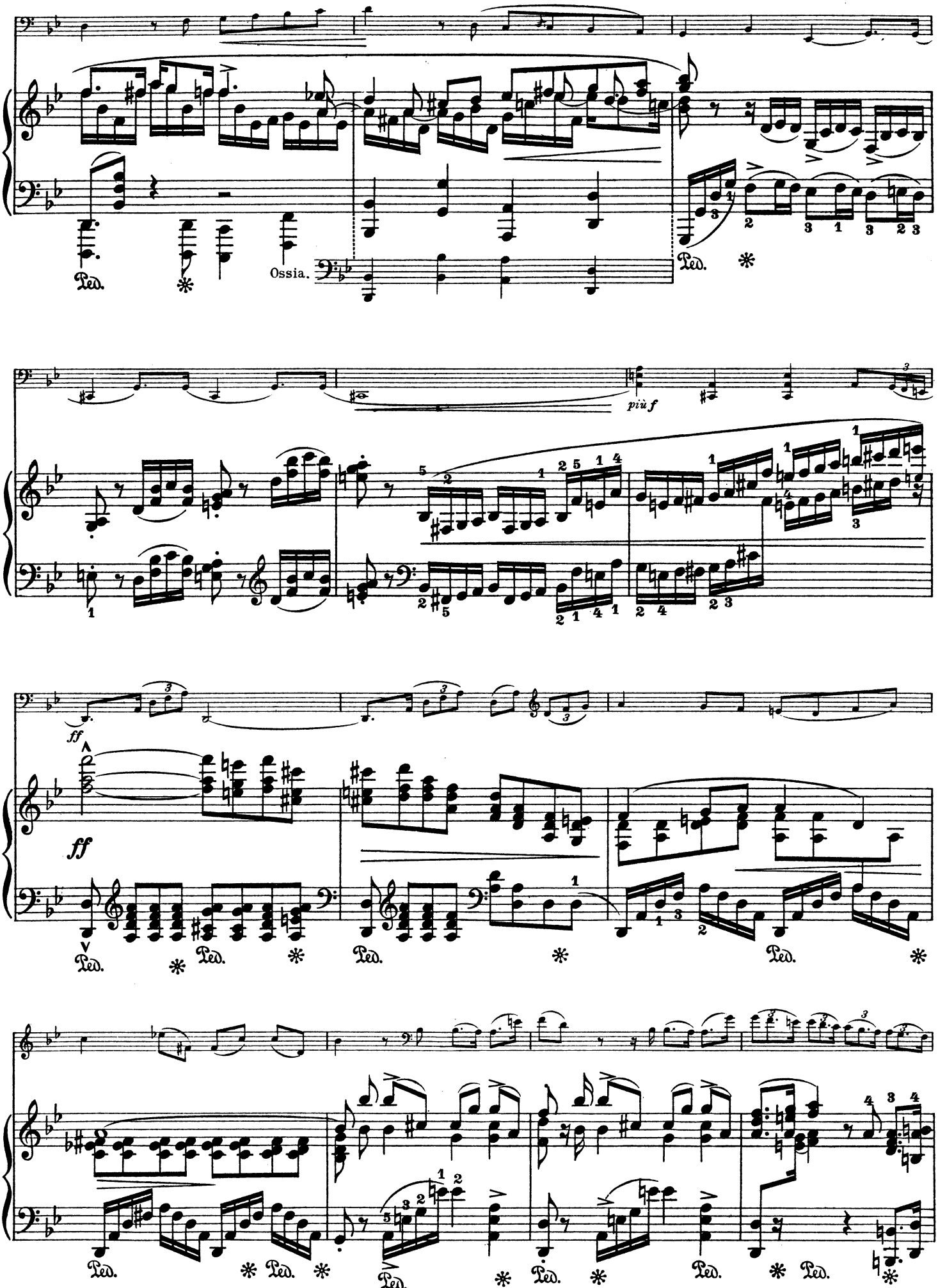

C
Ossia.
Ped.
*

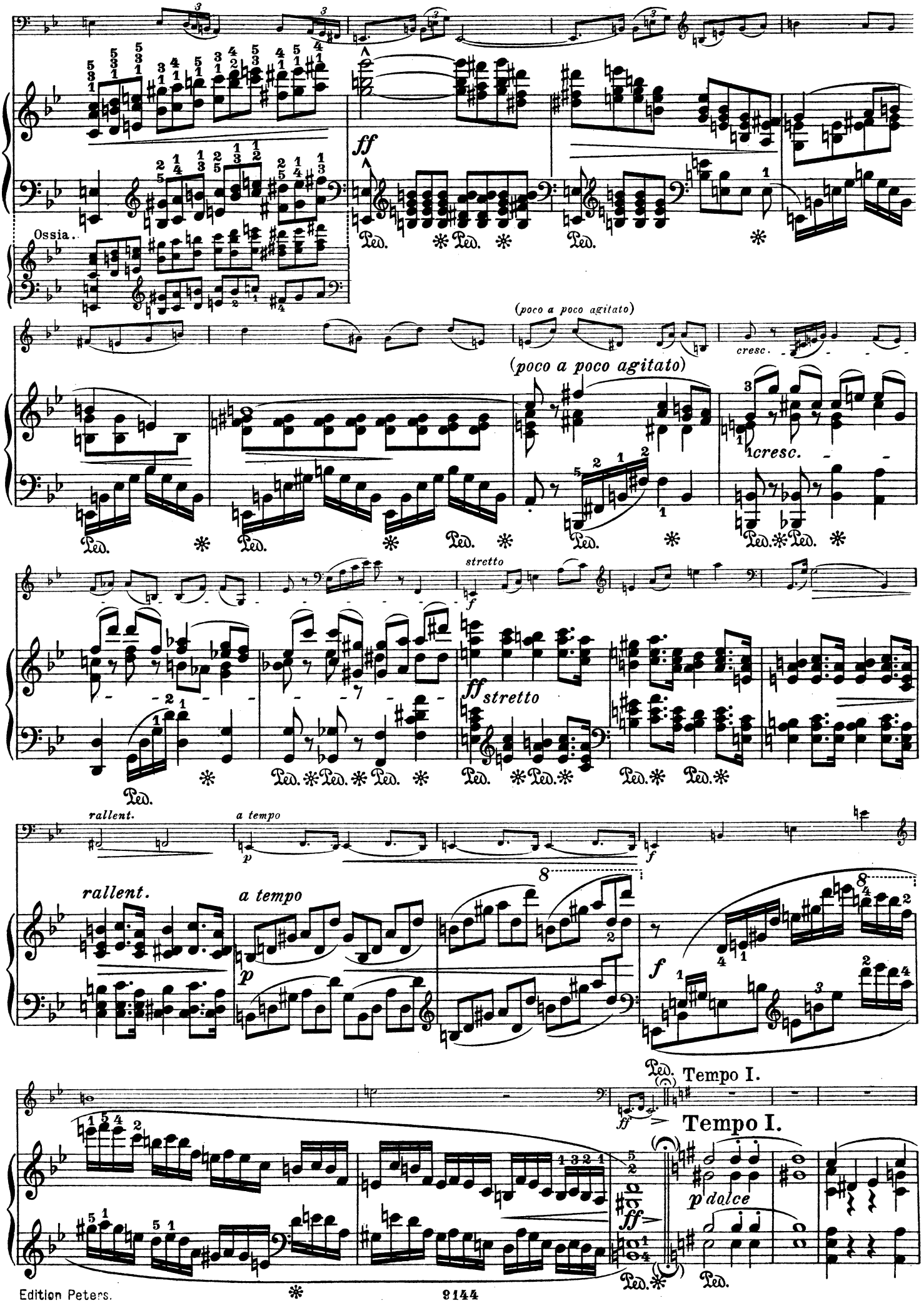

D
p
ff
f
sf
mf
m.d.
m.s.
cresc.
Ped.

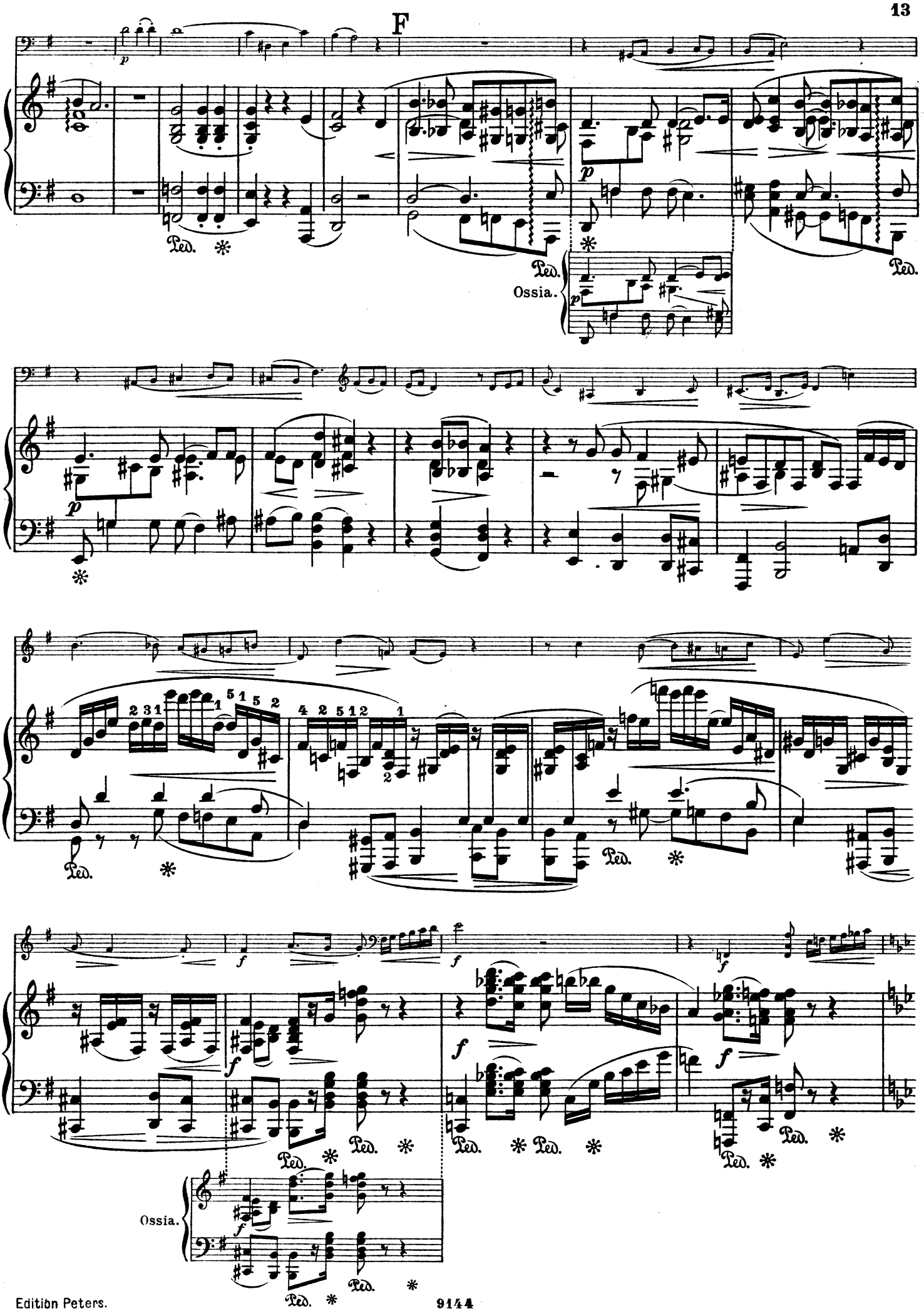

f
sfp
f
sfp
cresc.
Ped.
cresc.
f
f
p
1.
2.
sf dim.
p
p

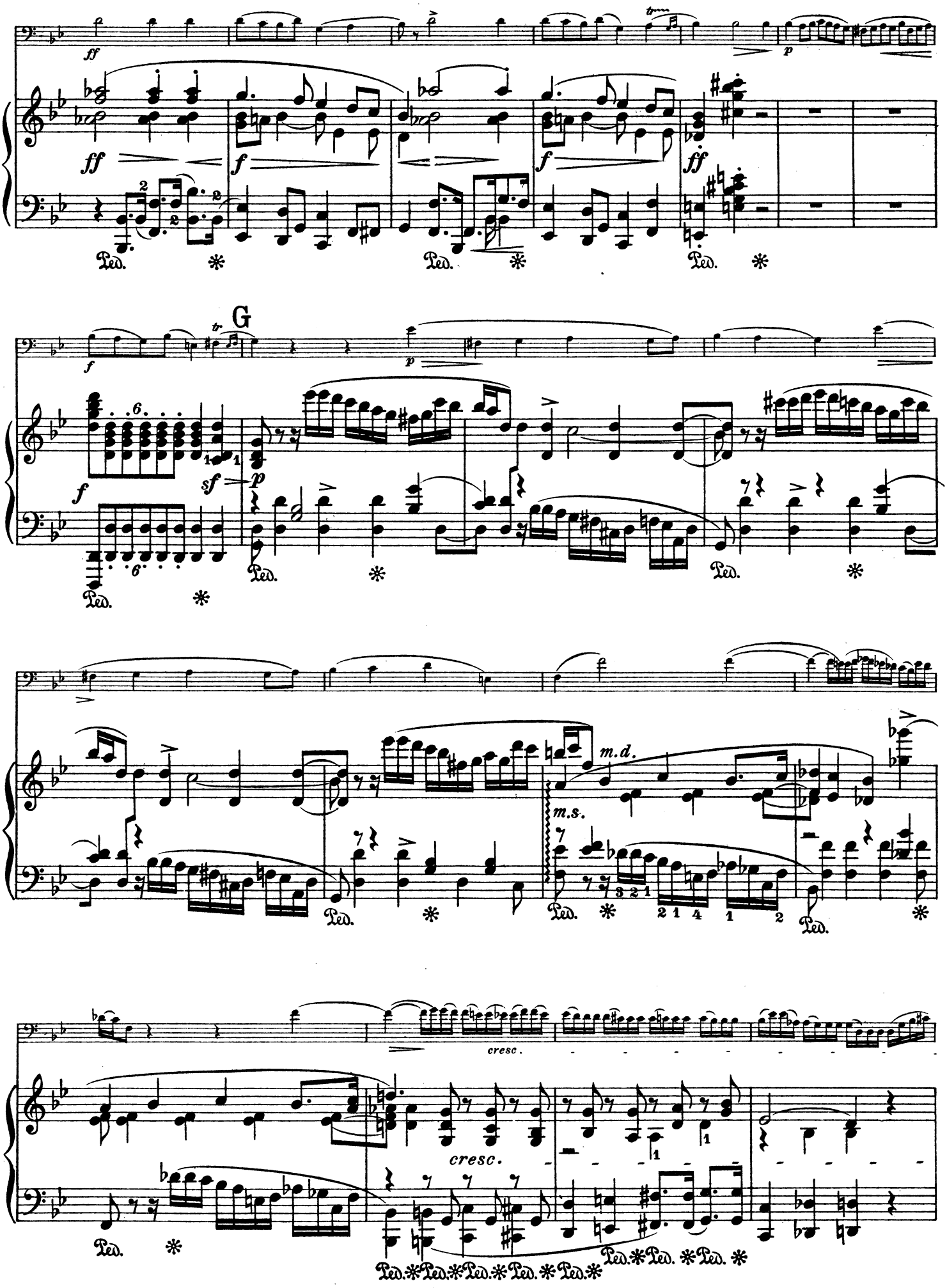

Ped.
f
p
dolce
dim.

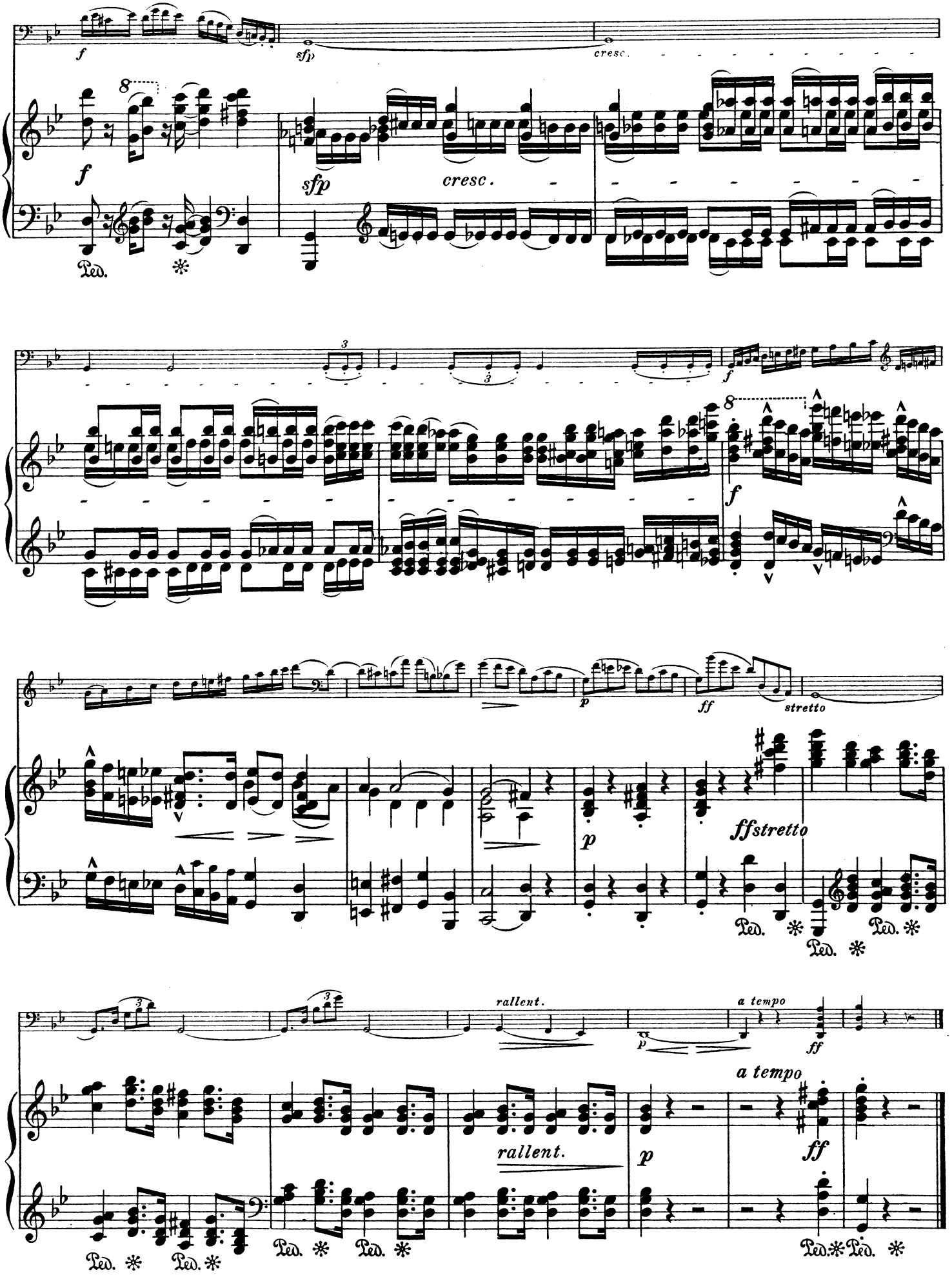

pp
ten.
mf
f
E
sf p dolce
sf p
fsempre
fsempre
Ped.


Ossia.
più f
ff
ff


Ossia.
ff
Ped.
(poco a poco agitato)
cresc.
stretto
f
ff stretto
rallent.
a tempo
p
Tempo I.
p dolce

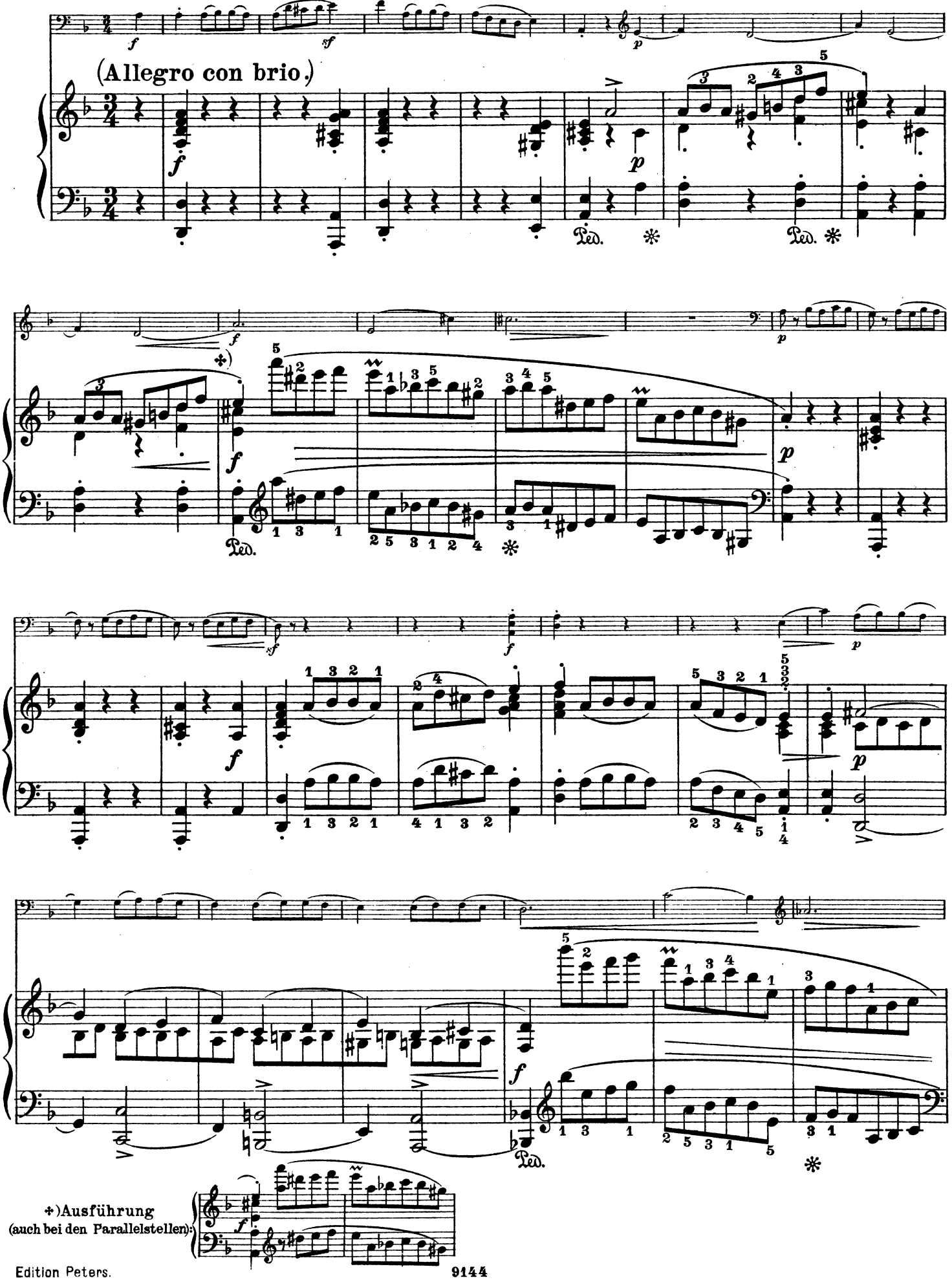

F
Ped.
Ossia.
Ossia.


G
m.d.
m.s.
cresc.
cresc.

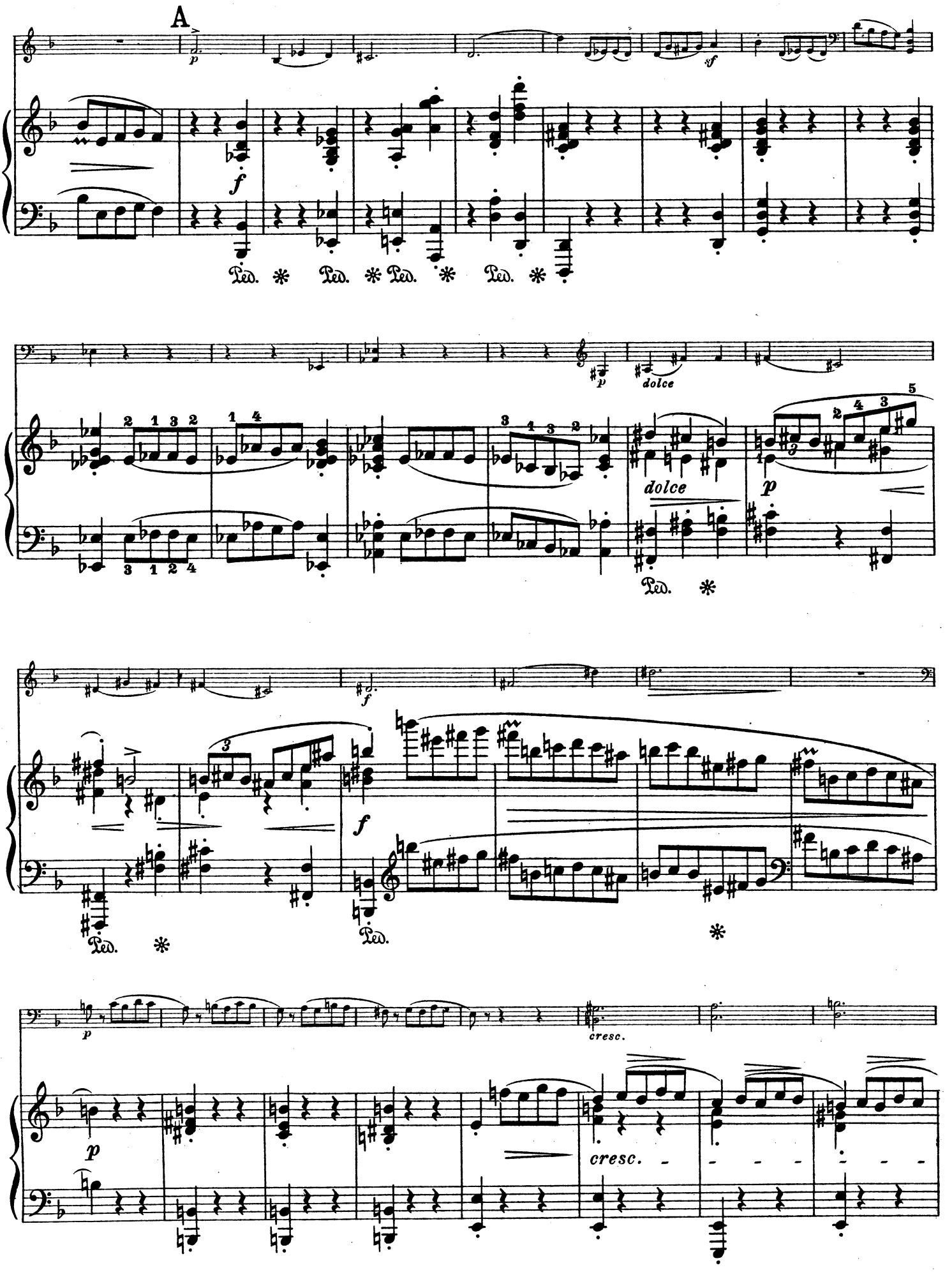

f
sfp
cresc.
f
sfp
cresc.
Ped.
f
f
p
ff
stretto
p
ffstretto
Ped.
rallent.
a tempo
p
ff
a tempo
rallent.
p
ff
Ped.

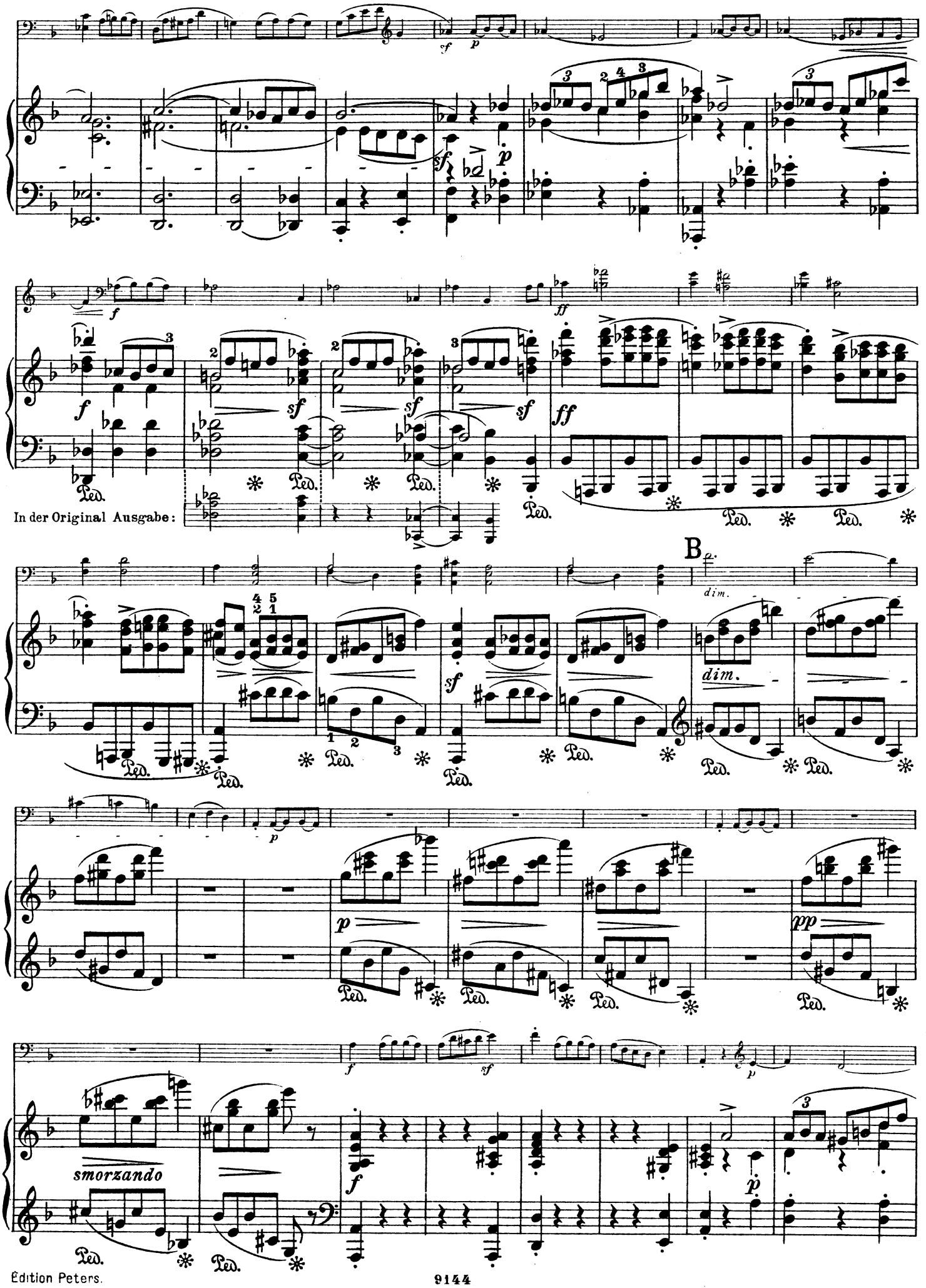
Scherzo.

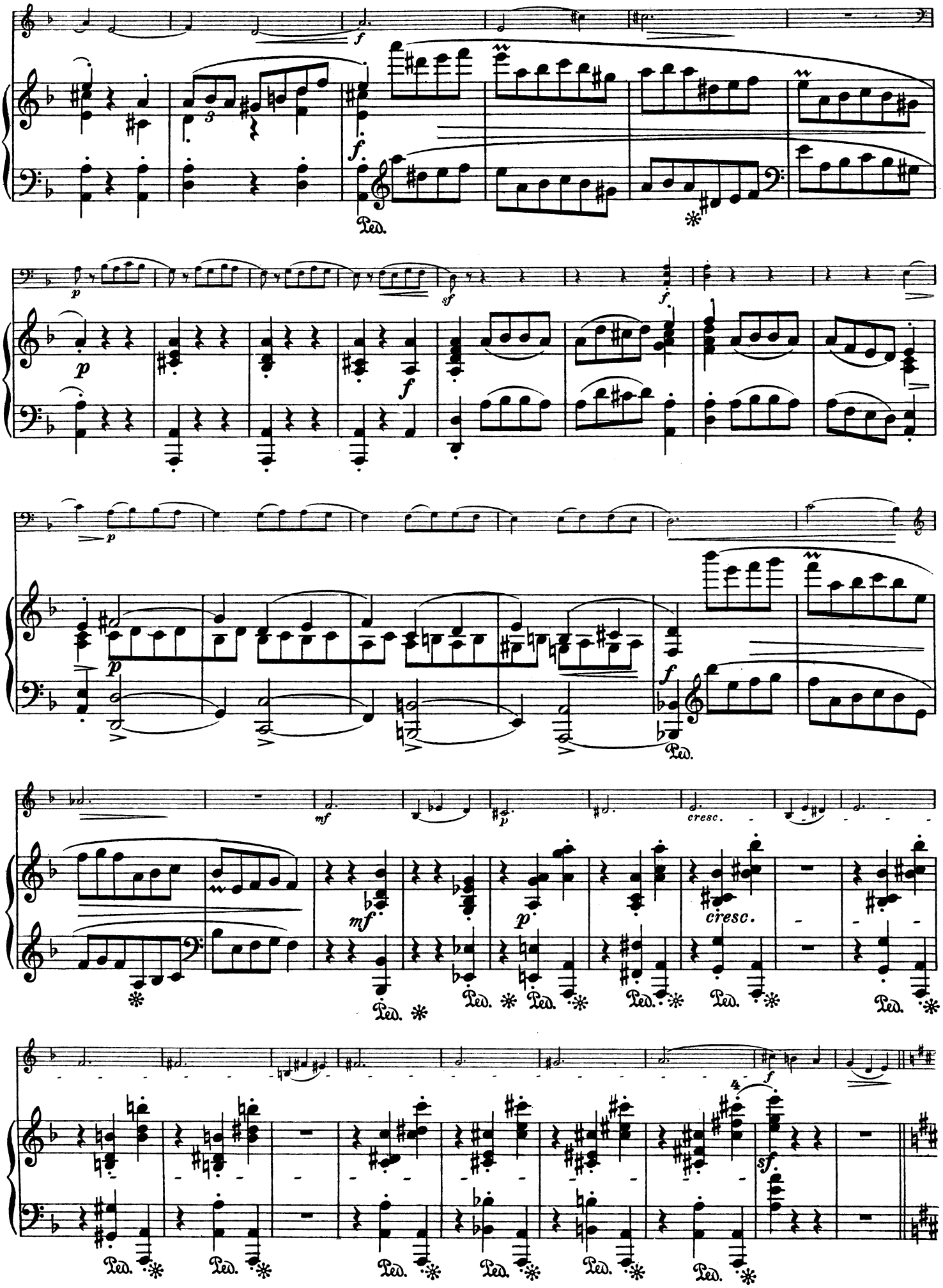
(Allegro con brio.)



✣)Ausführung
(auch bei den Parallelstellen):


A
p
f
sf
Ped. * Ped. * Ped. * Ped. *
p
dolce
dolce
p
Ped. *
f
f
Ped.
Ped.
*
p
cresc.
p
cresc.


In der Original Ausgabe:
B
dim.
smorzando

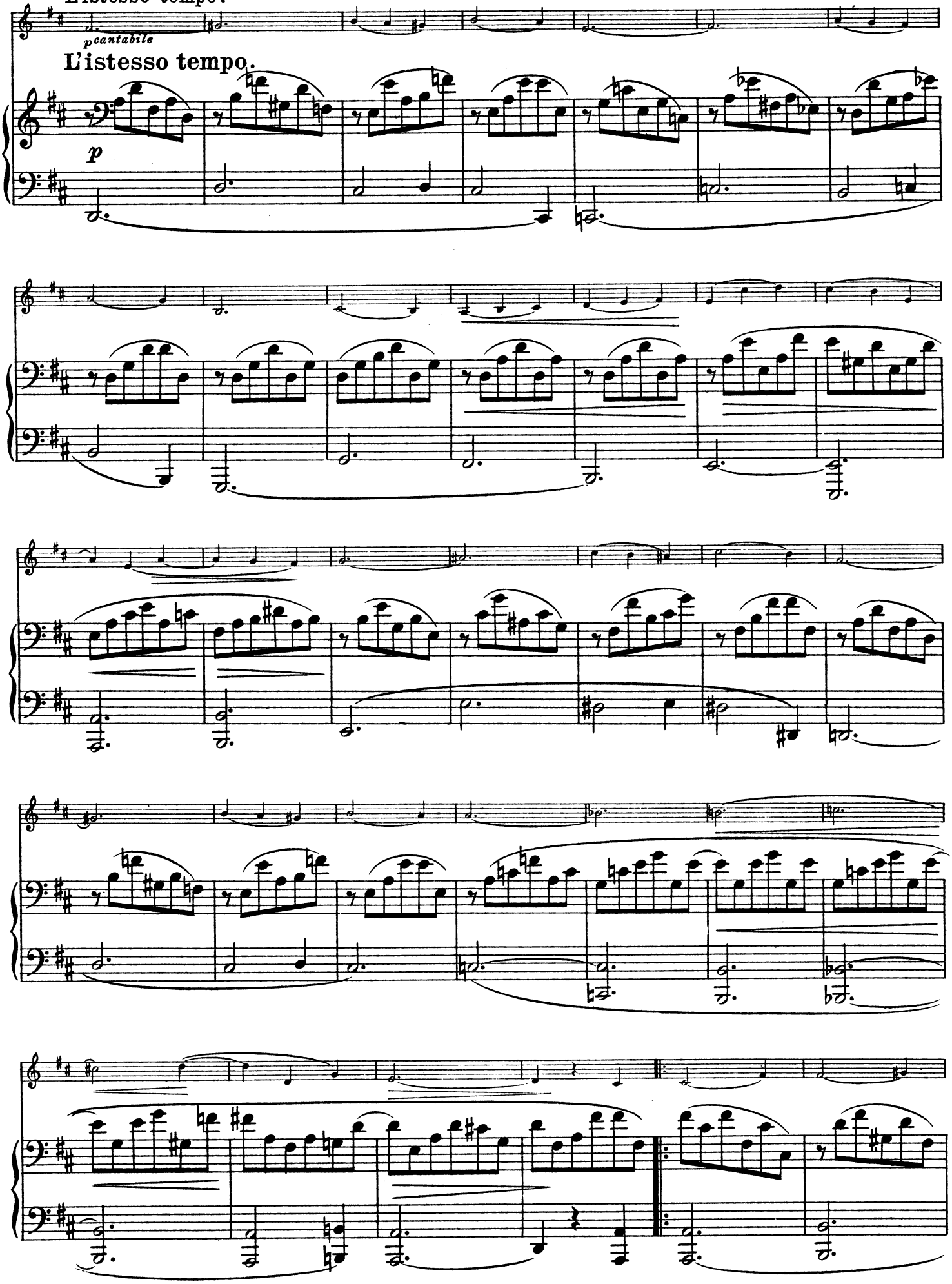

f
Ped.
p
sf
mf
cresc.
4

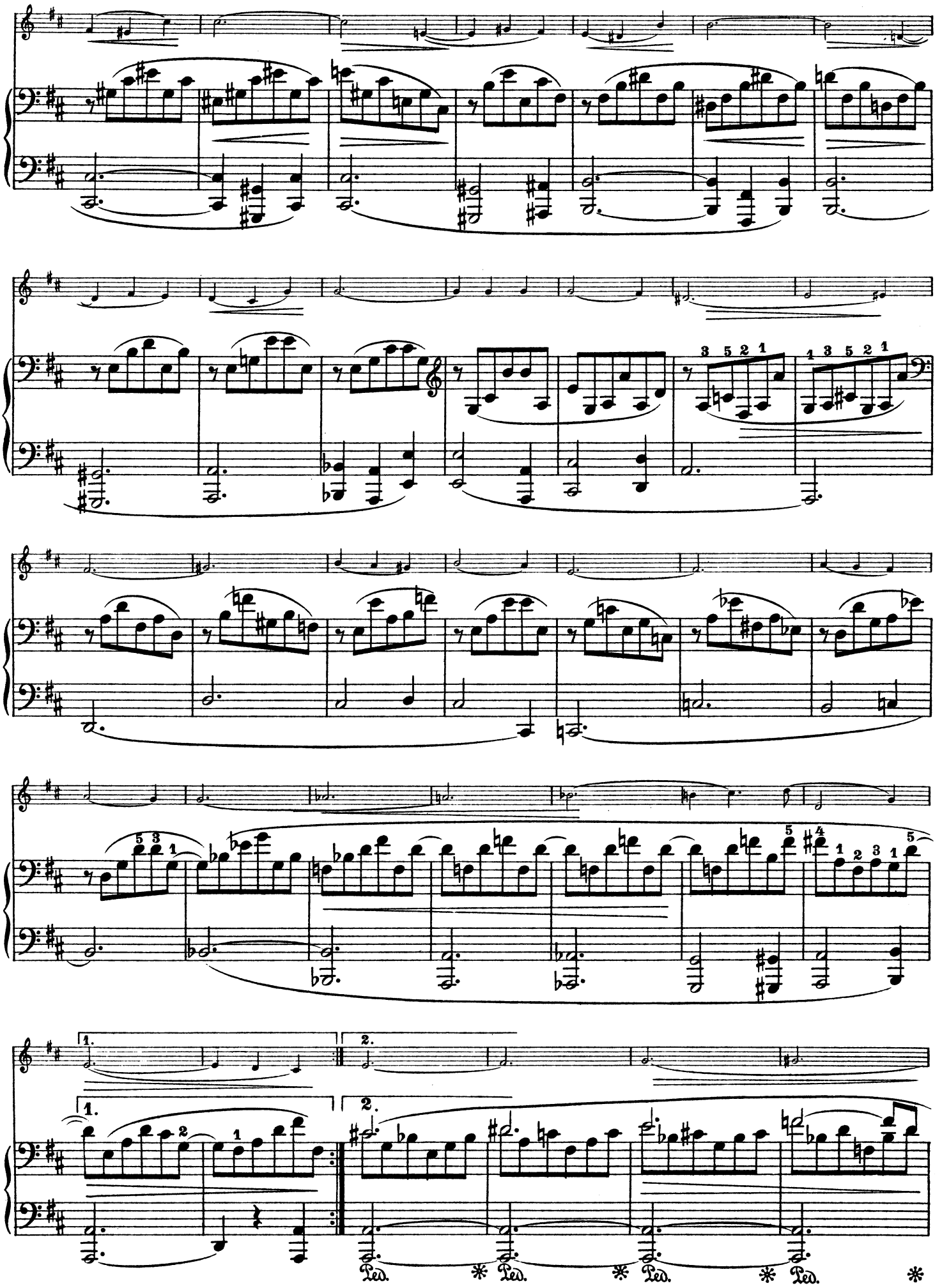
L'istesso tempo.

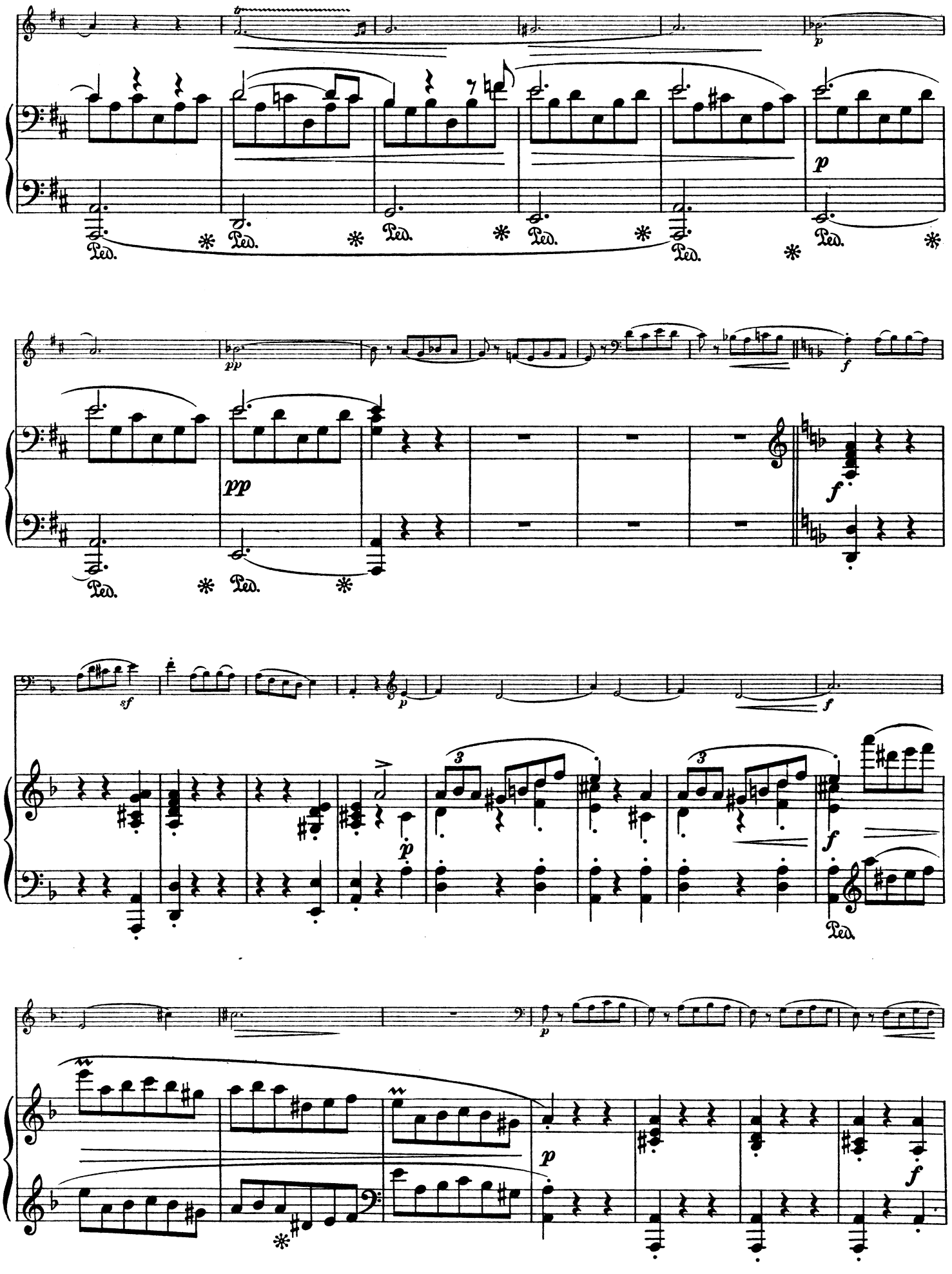
pcantabile

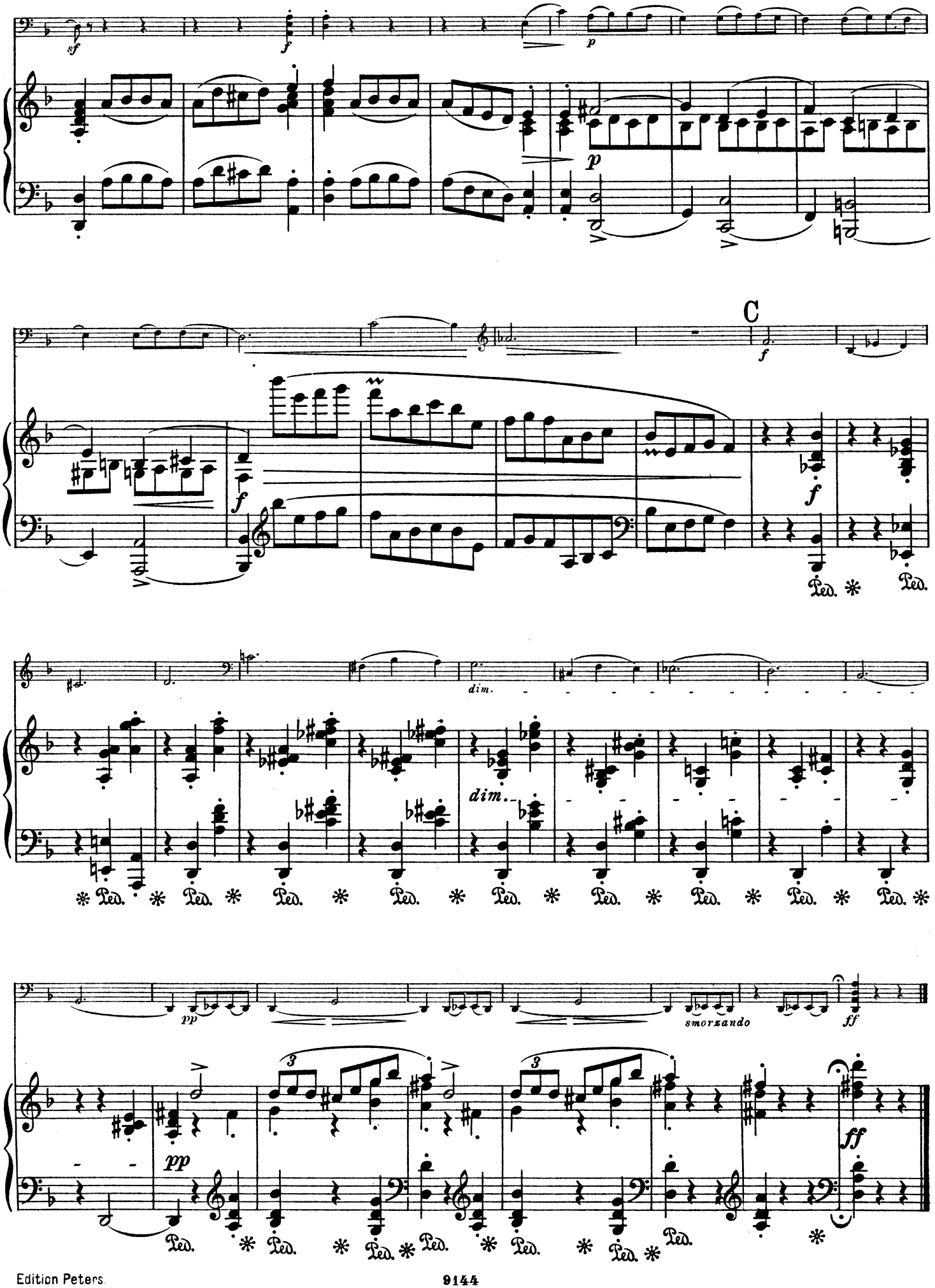
L'istesso tempo.

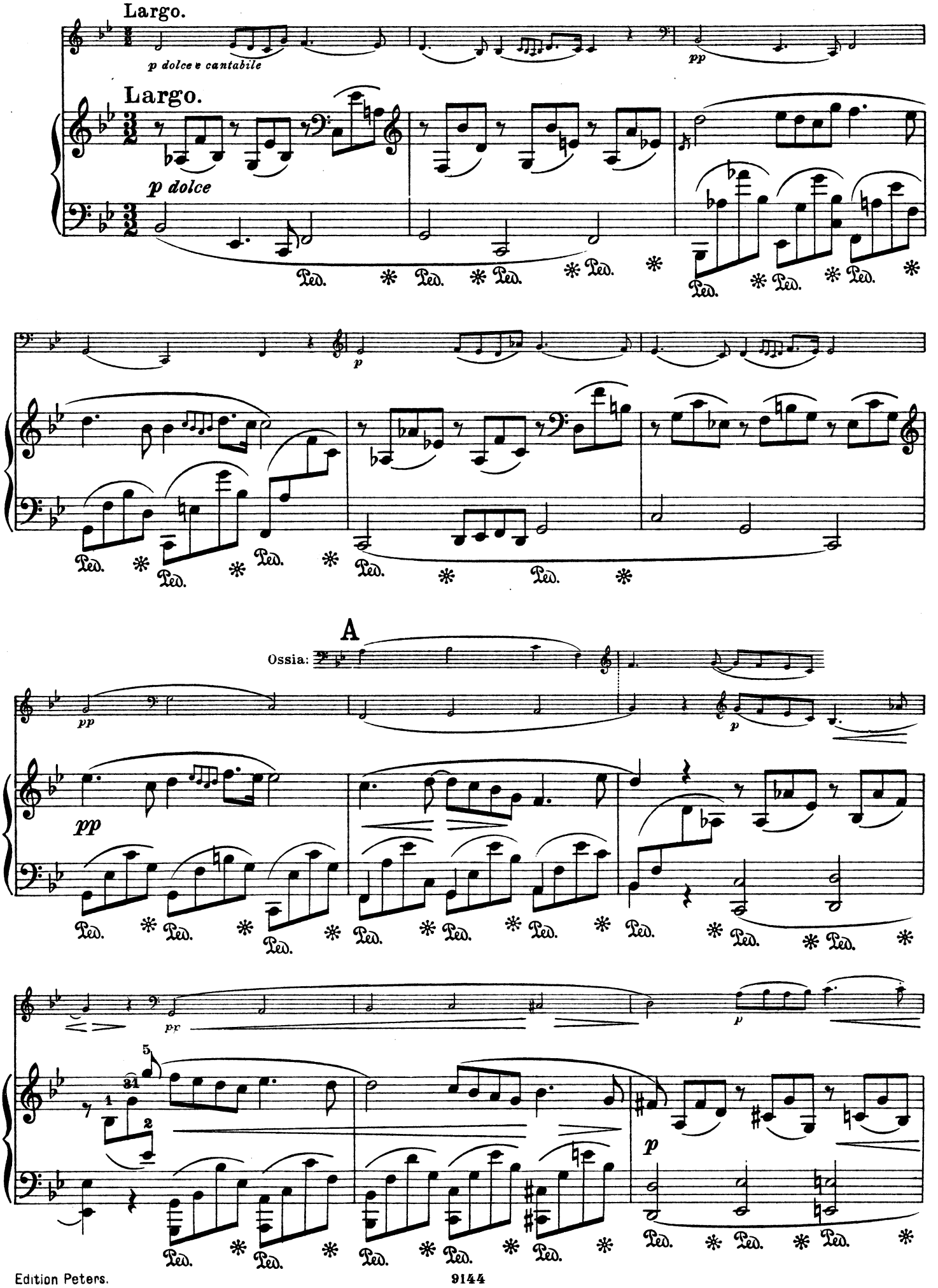
p

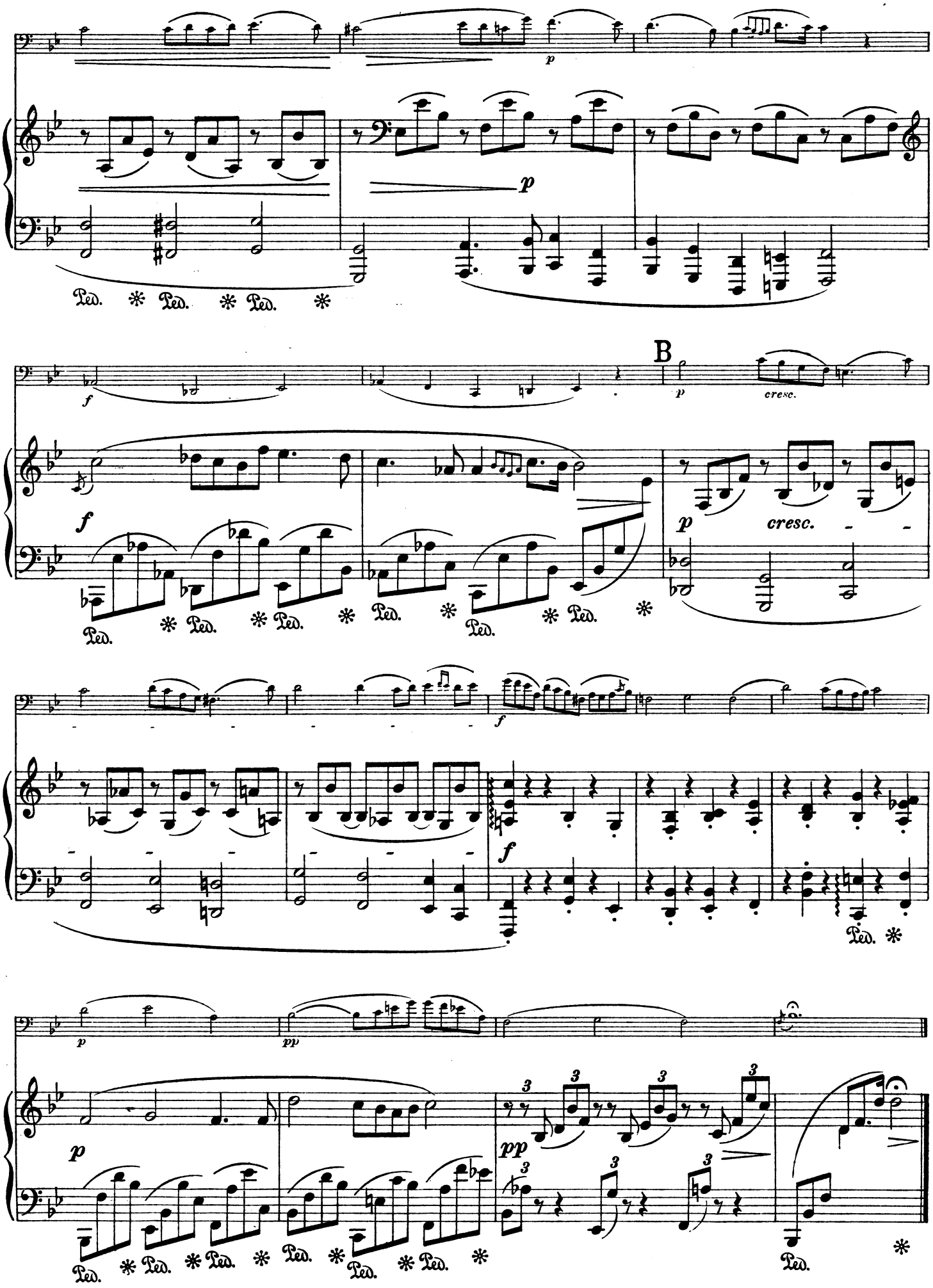



1.
2.
Ped.
*



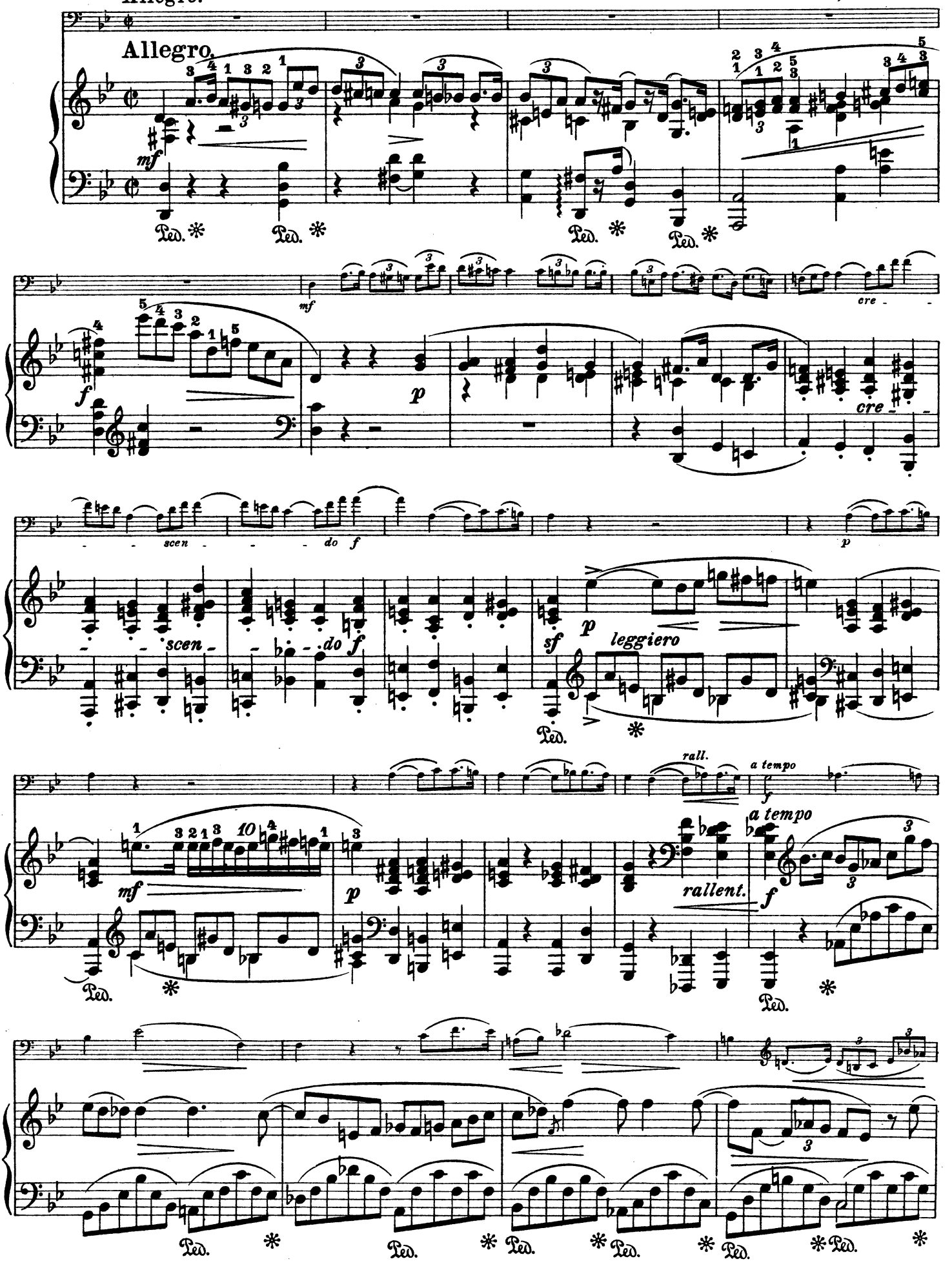

C
dim.
dim.
smorzando
Ped.
*

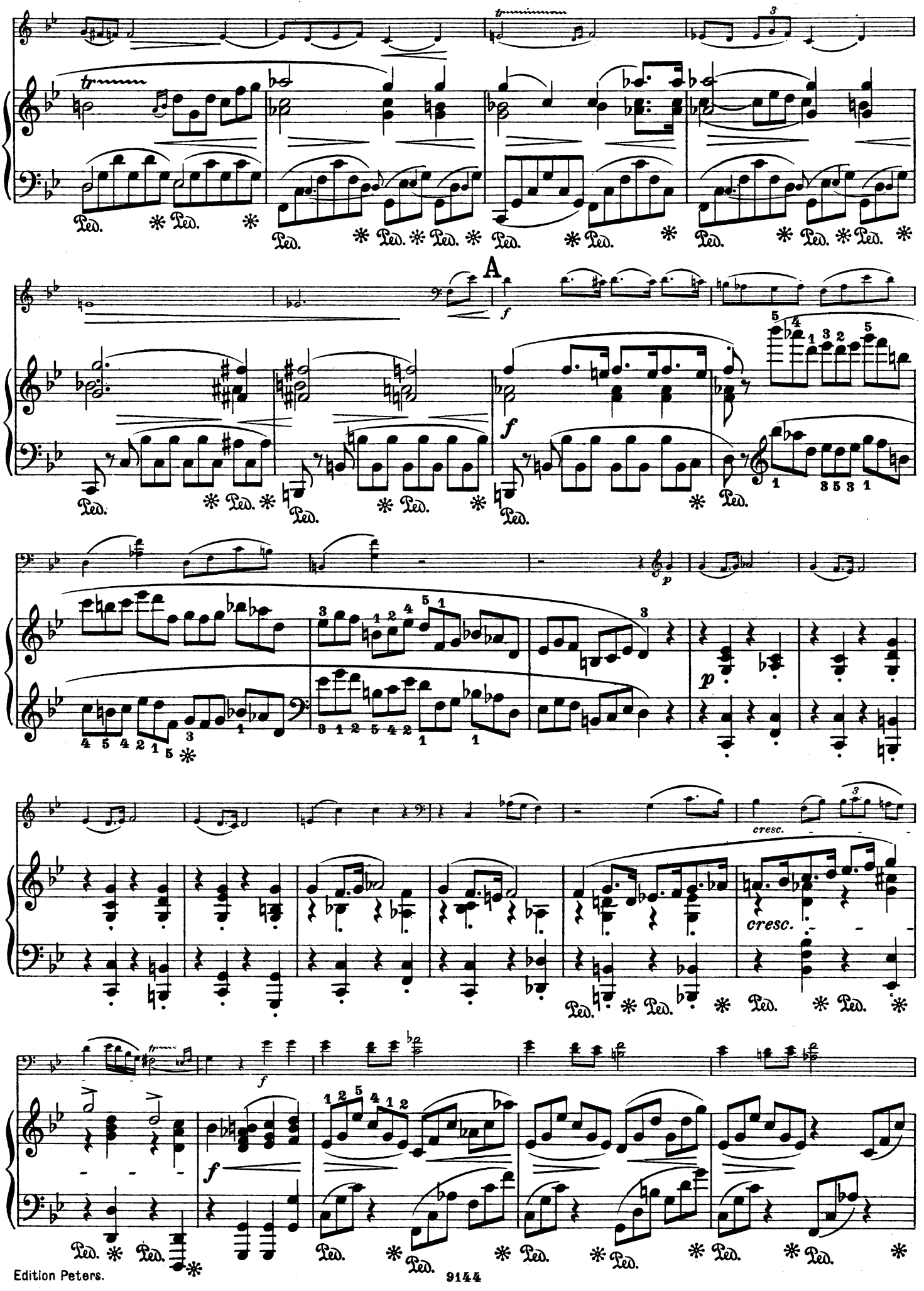

Largo.
p dolce e cantabile
pp
Largo.
p dolce
Ped.
p
A
Ossia:
pp
pp
pr
p
p
Ped.

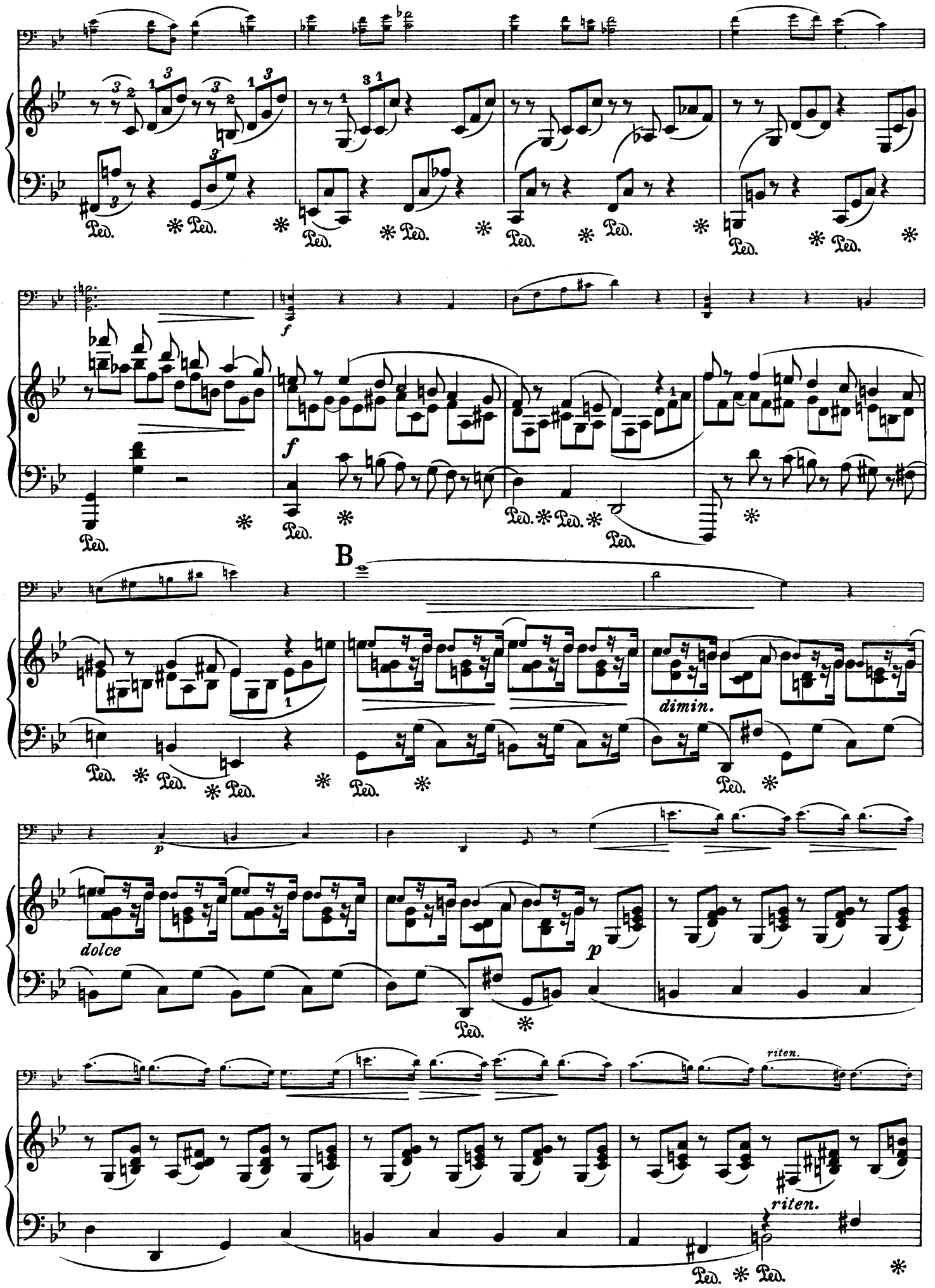

p
Ped. * Ped. * Ped. *
f
B
p
cresc.
f
p
cresc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
f
f
Ped. *
p
pp
p
pp
3
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ped. *

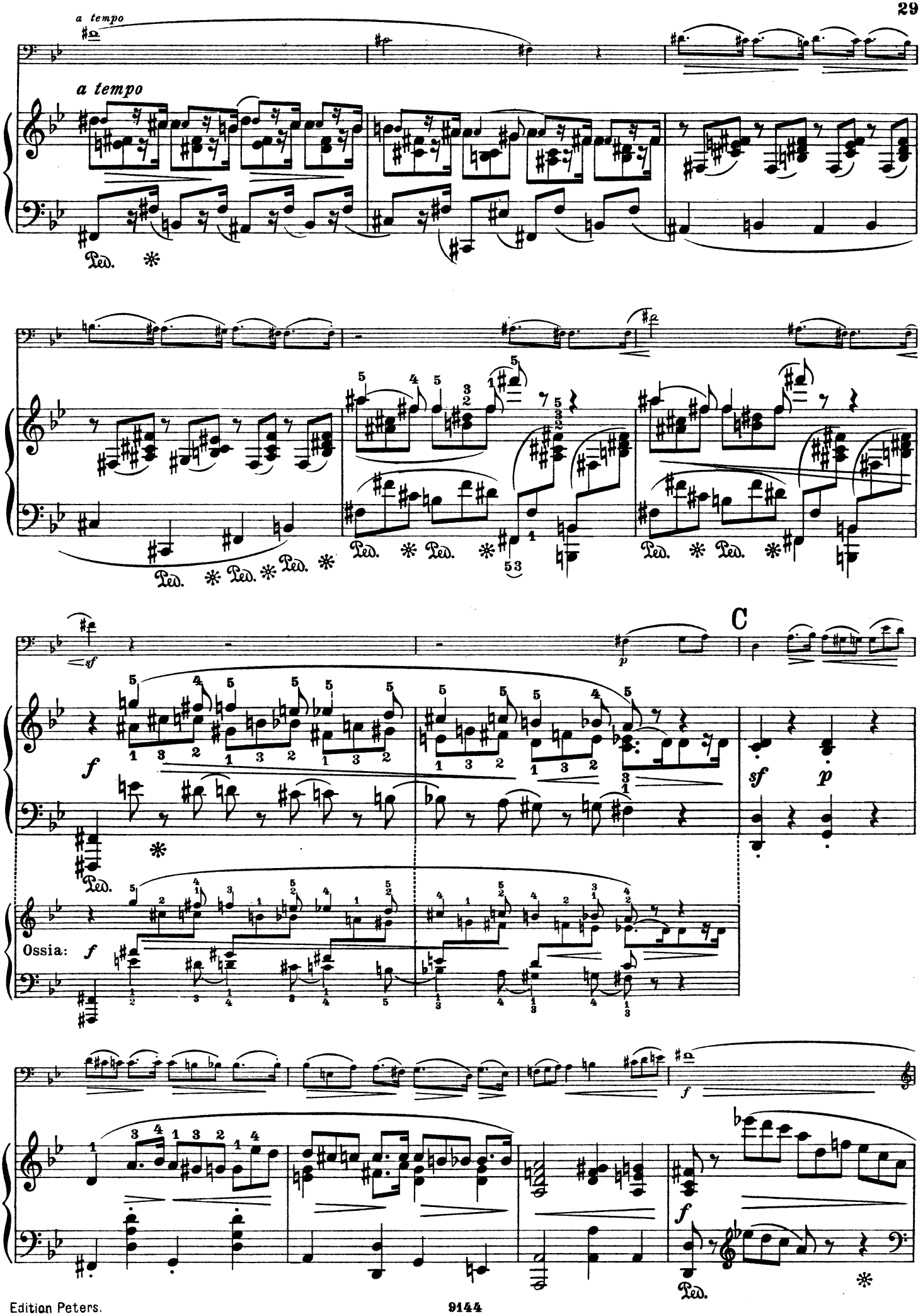
Finale.

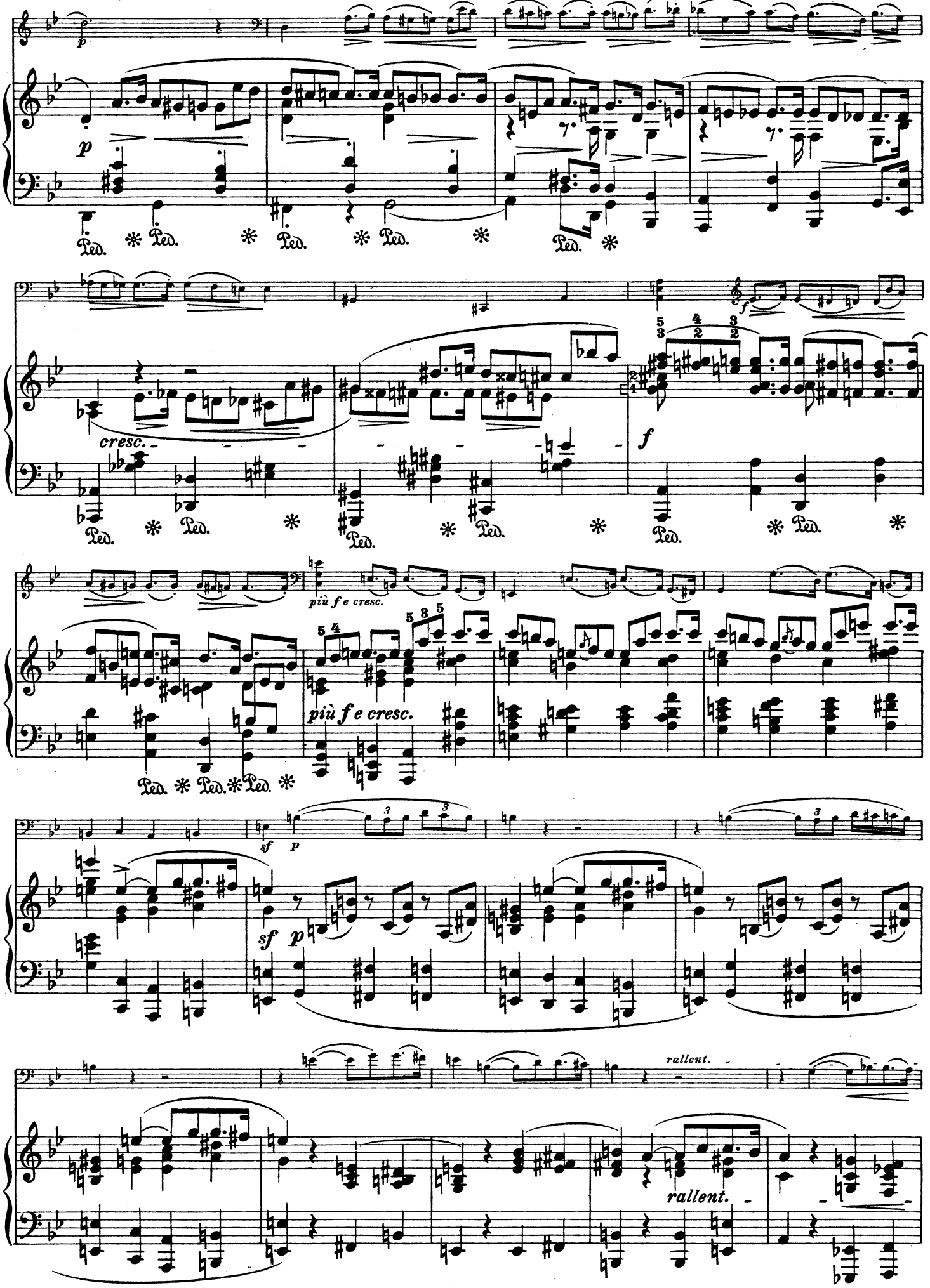
Allegro.

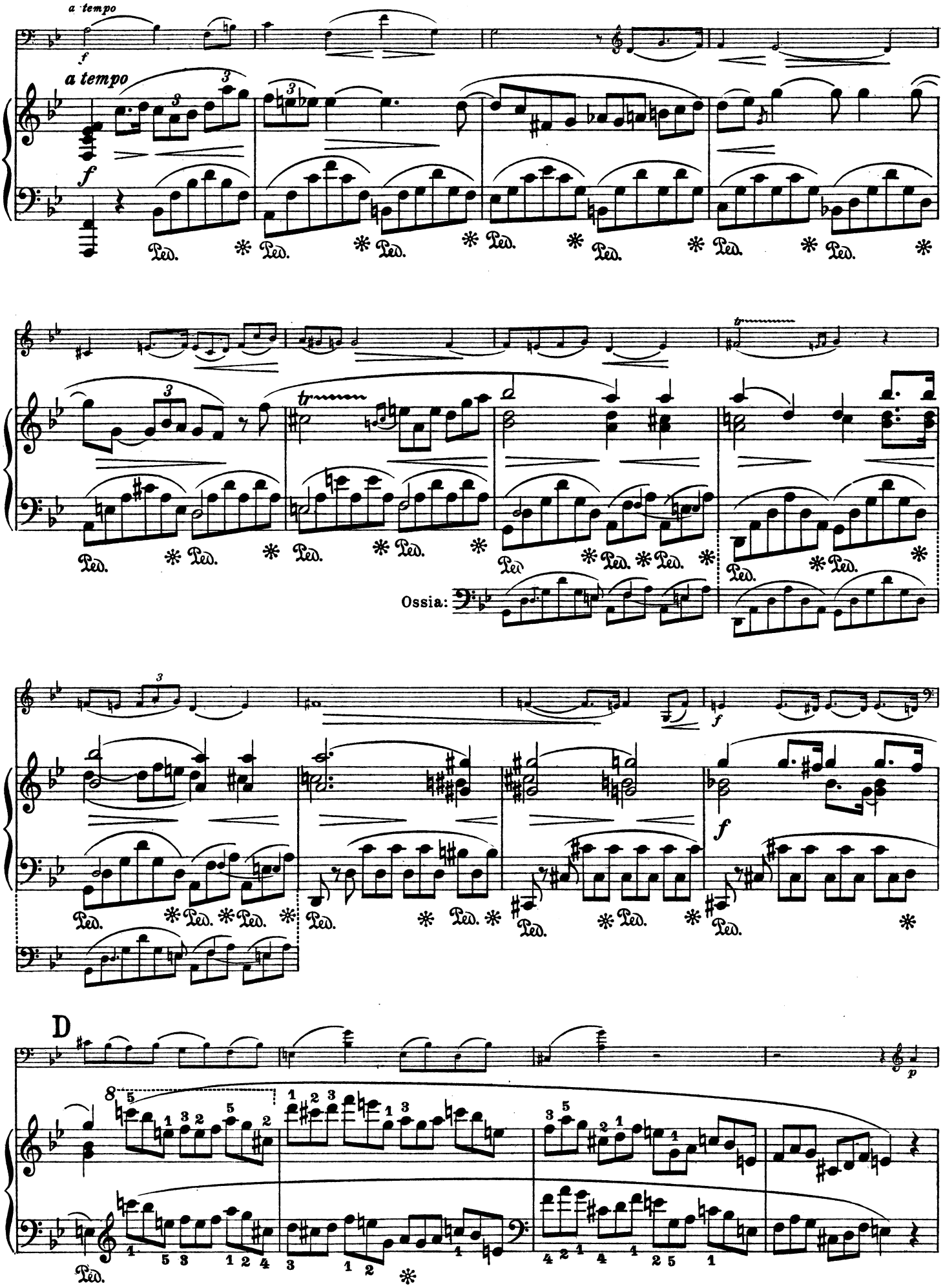


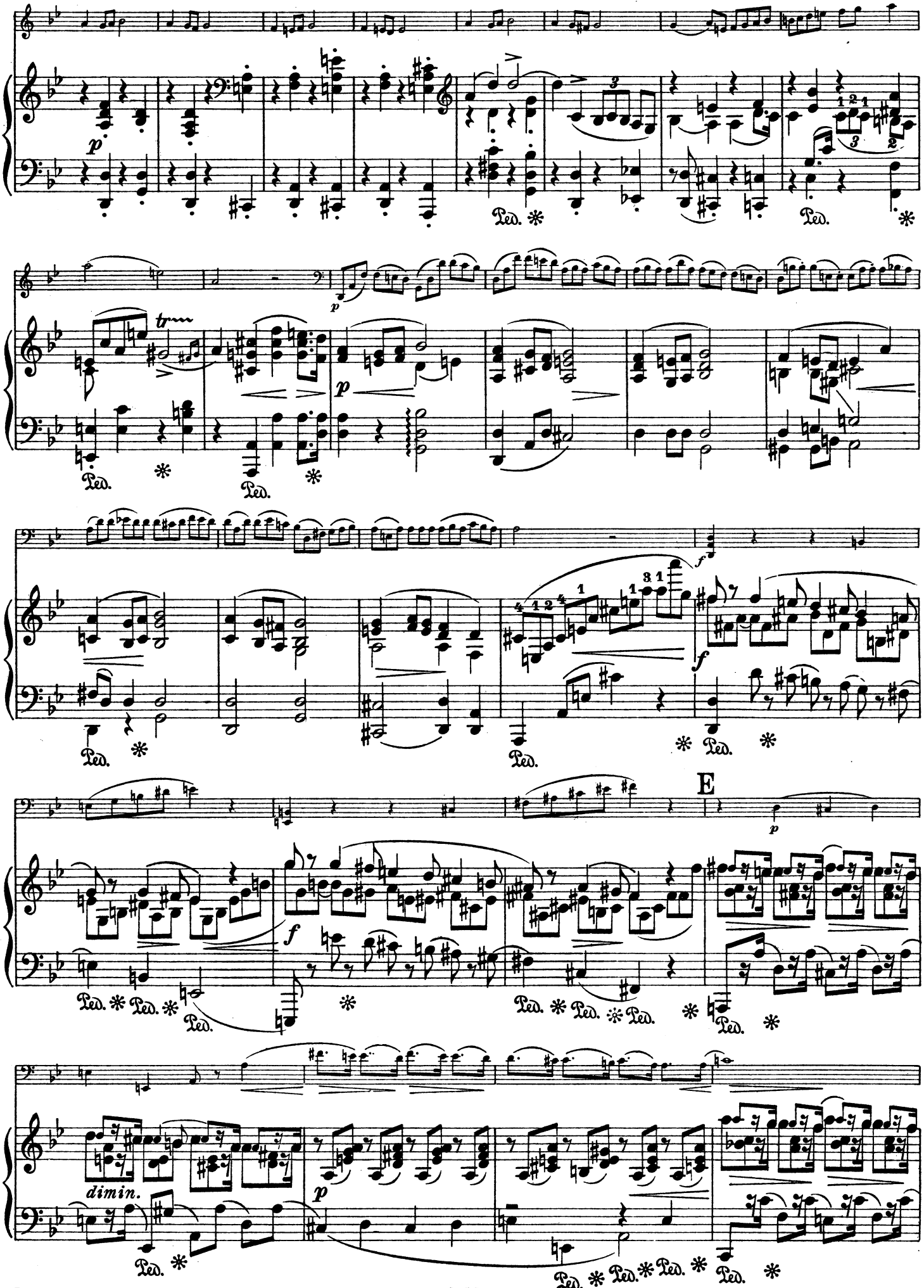

A
cresc.
cresc.

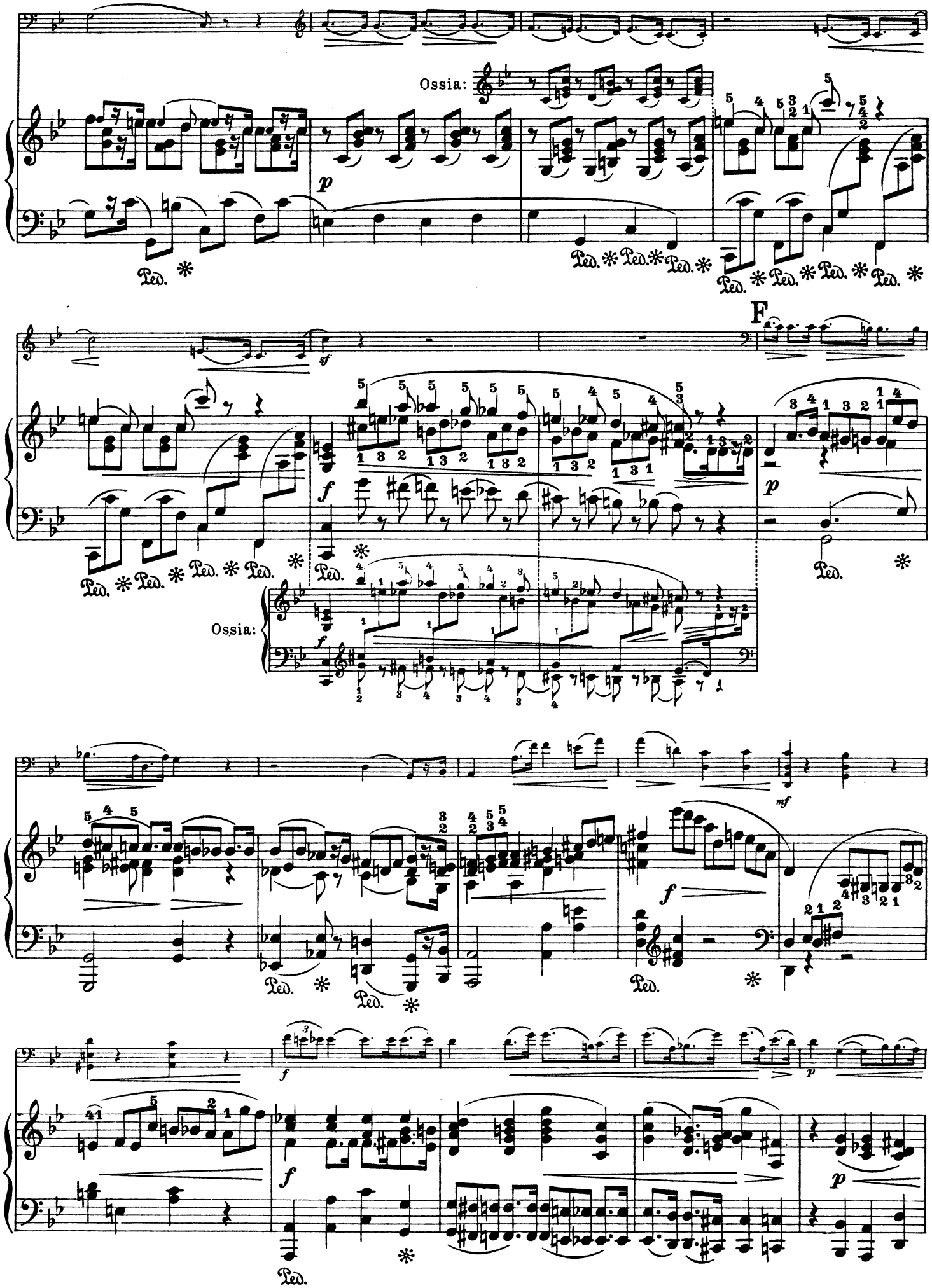

Ped.
f
B
p
dimin.
dolce
riten.

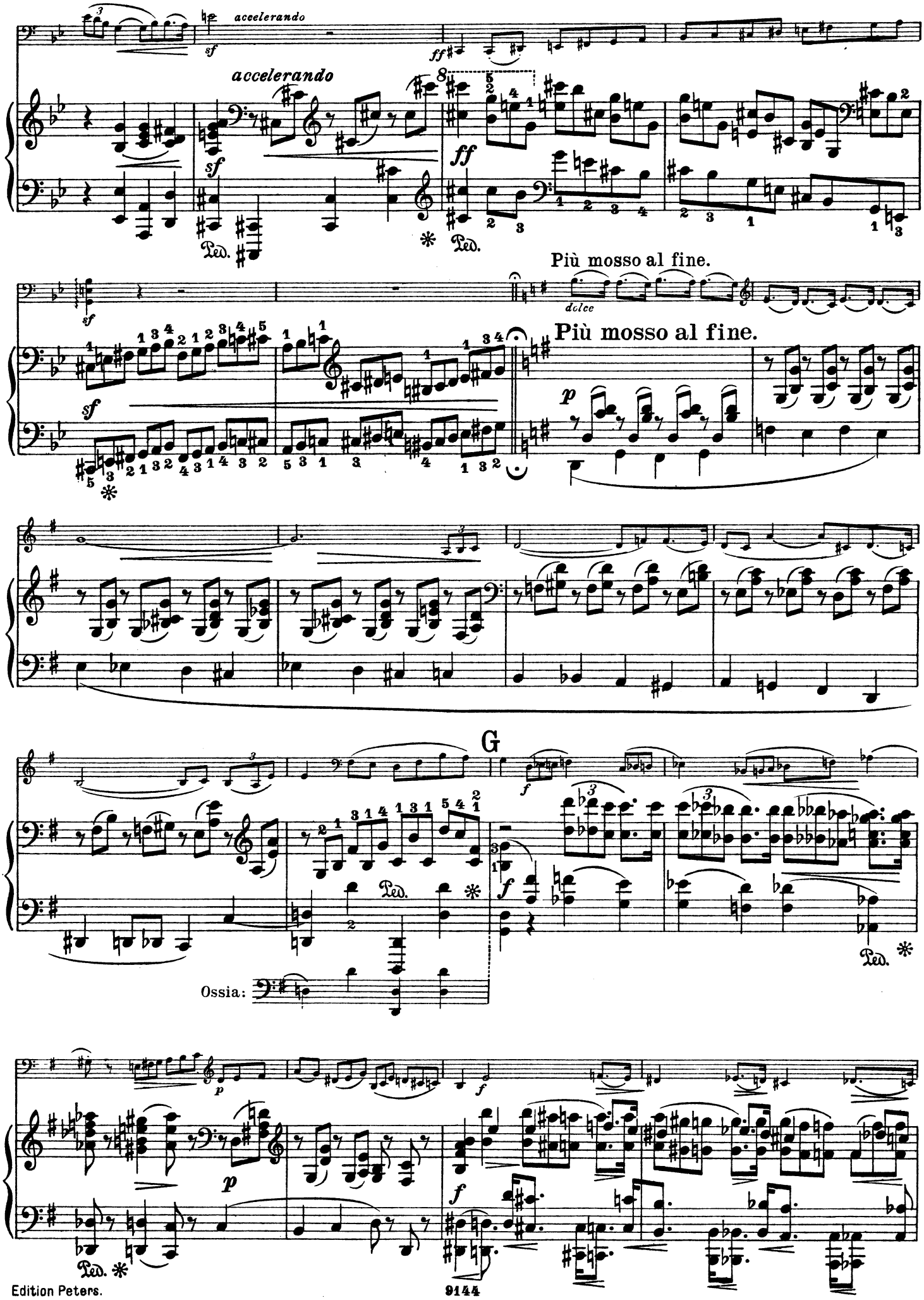

a tempo
a tempo
Ped.
C
Ossia:

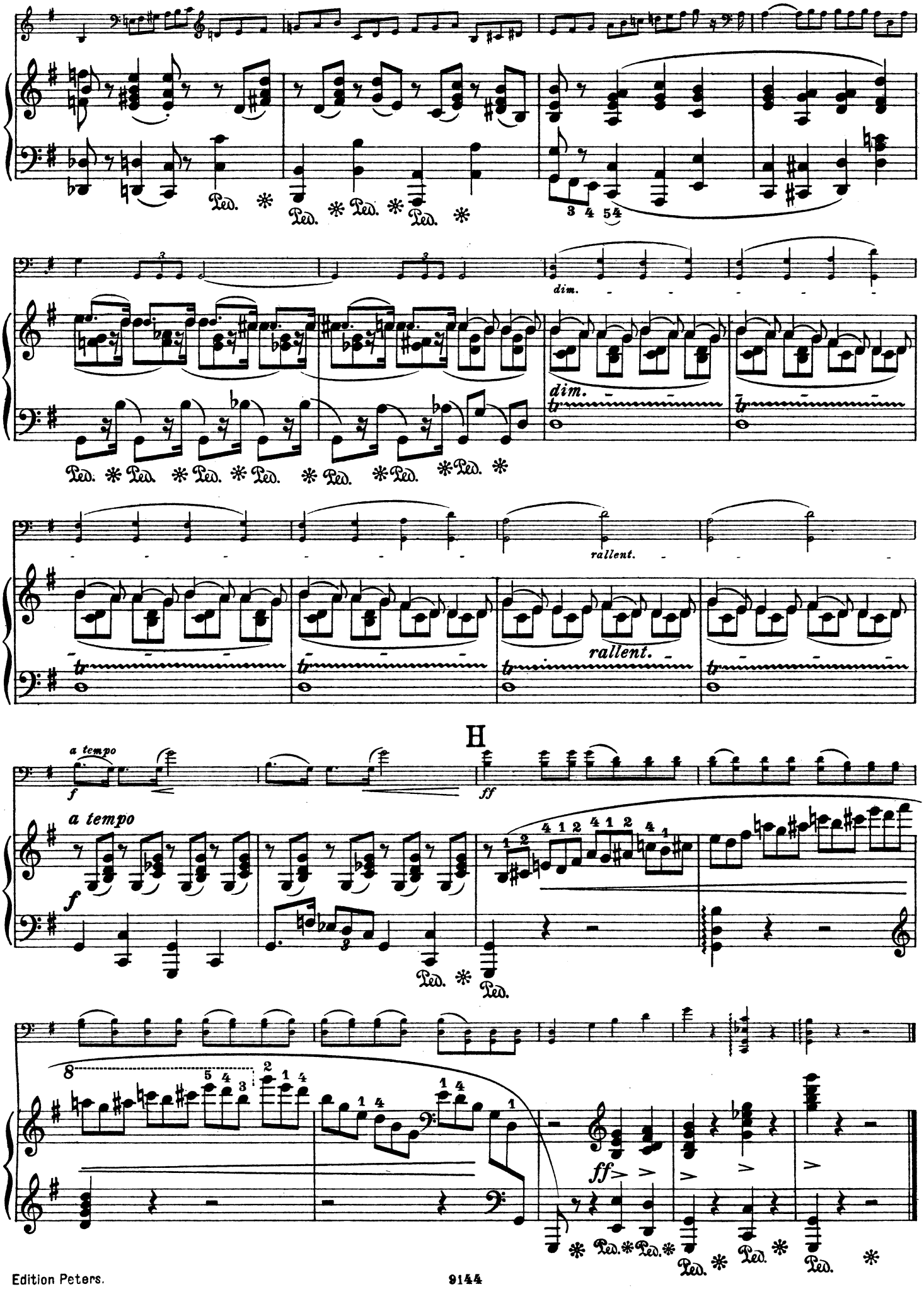

p
Ped. * Ped. * Ped. * Ped. * Ped. *
cresc.
f
Ped. * Ped. * Ped. * Ped. * Ped. *
più f e cresc.
più f e cresc.
Ped. * Ped. * Ped. *
sf p
sf p
rallent.
rallent.


a tempo
a tempo
Ped.
Ossia:
D


p
Ped.
tr
f
E
dimin.


Ossia:
F
Ossia:


accelerando
accelerando
Più mosso al fine.
Più mosso al fine.
dolce
G
Ossia:


dim.
rallent.
H
a tempo
ff