



In Manus Tuas

In Your Hands

Macaulley Whitlock, cello

Yundu Wang, piano

Flamenco from Suite espagnole No. 1

Rogelio Huguet y Tagell (1882-1956)

In Manus Tuas

Carolyn Shaw (1982-)

Sonata for cello and piano, mvt. III Arietta

Manuel Ponce (1882-1948)

Jennie Belle (recording)

Macaulley Whitlock
produced by Brian Paulding

Violin, Ellie Schaer; Piano, Eric Klaxton; Drums, Ben Paulding; Guitar, Brian Paulding

Flamenco - Rogelio Huguet y Tagell (1882 - 1956)

Flamenco comes from the Suite Espagnole No. 1 by the rather unknown composer Rogelio Huguet y Tagell. It was originally supposed to be written for piano trio but eventually was composed for solo cello. With this in mind, it makes sense that there are numerous double stops and chord structures which attributes to its robust sound and instrumental virtuosity. The pizzicato passages are reminiscent of flamenco guitar sounds and lyrically lamenting passages in the middle section that emphasize flamenco character.

Studying this piece brought me straight back to my travels in Sevilla, Spain a few years ago. During that time I fell in love with the raw emotion that the flamenco style evokes. The juxtaposition of sadness, power, and beauty all coming from very few performers. As I worked on and refined this piece over the last year, both of my grandmothers died, and Flamenco became a metaphor for grief for me. Even in sadness and pain, there is still beauty and power.

In Manus Tuas - Caroline Shaw (1982-)

"In Manus Tuas is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis' setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut. In Manus Tuas was written in 2009 for cellist Hannah Collins, for a secular solo cello compline service held in the dark, candlelit nave." - Caroline Shaw

"The act of experiencing music leads to the act of creating music. This repurposing of the Tallis motet is more about the emotion felt in that moment than the music itself. The piece ends with an extended section strumming or plucking the instrument in ever-increasingly fragmented phrases. Caroline told me once that this section was as though you are trying to tell someone something but keep getting caught up in the words, unable to say what you need to say. Caught in the form of limitation / Between un-being and being." - Anne Leilehua Lanzilotti, viola

For me, this piece has been a time of exploration on my cello and a moment to enjoy what this beautiful instrument can do. The connection to it strengthened as I was going through pictures of my Grandma Whitlock and found pictures of her hands at two meaningful moments in her life. Marrying my grandfather, Max, and as she was in hospice holding her daughter's hand.

Sonata for Cello and Piano, movement III Arietta - Manuel Ponce (1882-1948)

Manuel Ponce was the most influential composer in México in the first half of the Twentieth century. Throughout his life, Ponce was influenced by European musical trends as are Romanticism, Impressionism and Neo-classicism. Moreover, his inspiration had ideological influences rooted in Nationalism. As a result, the composer started to collect folk songs and to foster Mexican nationalism already in the first decade of the century. His style developed from a romantic period (up to 1915), through a transitional period (1915 – 1925) to a more modernistic period in the last part of his life. In all his compositional periods, Ponce's music shows a national inspiration by the use of rhythms, intervallic structures and other features of a nationalistic character. - Horacio Contreras

This third movement acts as a simple, intimate intermezzo, which is lyrical in nature. The more I played this piece the more it became a love song to my grandmas, the amazing women that they were and the people and communities they impacted throughout their lives. Playing this piece is extra special to me because it is Mexican and reminds me of my time living and teaching in Mexico. It is such a beautiful country with diverse traditions of music, dance, food and clothing. Not to mention the incredible people! Shout out to all my people back there that I love and miss every day.

Jennie Belle - Macaulley Whitlock, produced by Brian Paulding

This original piece started out as a final project for a class back in January. Making music in a digital audio workspace was completely out of my comfort zone, was a big learning curve for me, and honestly a little overwhelming. We were two weeks into the class when my Grandma Kiteck passed away. As I was reflecting on memories of her, I found videos from a few summers ago where we were eating lunch in her kitchen and she was talking and just telling stories. This is when I thought that I could use some of those clips of her speaking to turn this class project into something more meaningful for me and my family. Although I was proud of what I had created at the end of the class in January, I had this feeling it wasn't quite done and that I wanted to present this somehow at my recital. That's when the talented musician, composer, and all around brilliant visionary that I get to call my friend, Brian Paulding, agreed to help me. He knew exactly how to bring my ideas to life both conceptually and physically. I really cannot thank Brian and the other musicians involved in this project enough. The time and energy that was put in means more to me than you know. Now my family and I have something that will keep the memory of our dear Jennie Belle alive forever. Thank you!

In this piece you will hear a few of Grandma Kiteck's favorite songs, Amazing Grace, Ashokan Farewell, and The Swan. These songs are special because they call back to her time in her beloved church choir and her years as an impactful strings teacher in her community of Berea, Kentucky. You will also hear a variety of bell sounds. It's not surprising that Jennie Belle collected bells, right? I remember as kids, we would always test out the different bells that she had around her house. All different sizes, shapes, and sounds. Lastly, you will hear her reminiscing on her family, growing up, and on her life in general, which was not easy, and in fact outright hard at times. Through it all, she was kind, positive, and still laughed, which was one of my favorite things to do. Make her laugh. It is a beautiful sound that I am grateful to have recorded.