

Harvard College Opera Guest Artist Series
Masterclass & Discussion with Drew Forde
In partnership with the Harvard-Radcliffe Orchestra (HRO)
Friday, January 8, 2021
11:00 AM EST

Cello Suite No. 5 in C minor, BWV 1011
I. Prélude

J.S. Bach (1685 – 1750)

Joshua Cai '24, viola

Sonata for Viola and Piano, Op. 147
I. Moderato

Dmitri Shostakovich (1906-1975)

Sophie Choate '22, viola

The scores for each of the performers' pieces are available, starting on page 3. Please note that the masterclass portion of this virtual event will be followed by a live conversation with guest artist Drew Forde.

Guest Artist Biography

Known as ThatViolaKid on his social media platforms, **Drew Alexander Forde** is a fiery, passionate performer who leaves everything on the stage. An acclaimed expert in classical music's social media and brand building, Forde believes in the power of documentation, building his Instagram following of over 120,000 in part by generating large scale online movements, including #PlayHomiePlay and #JourneytoJuilliard. His own releases include an original rap/viola hybrid single, Duality, and a collaborative cover of Adele's "Hello" with Seattle Symphony cellist Nathan Chan, which has over 500,000 views on YouTube.

After starting the viola at the late age of 12, Drew went on to solo with the Atlanta Symphony Orchestra during his senior year of high school. Soon after acquiring his Bachelors in Viola Performance at the Robert McDuffie Center for Strings at Mercer University, Drew went on to finish his musical studies at The Juilliard School, obtaining a Master's in Music.

Drew has developed a robust following largely because of his candid communication, unique perspective, and contagious enthusiasm. A master of many faces, from silly to serious, Drew seeks to demystify the stubborn perceptions of classical music, channeling his influences from Neil deGrasse Tyson to Will Smith. He uses social media to share the hidden side of this sacred art: the humor, the heartaches, and the human moments. Through his constant interaction with an enthusiastic online audience, he often acts as a big brother to many young musicians; helping them learn the tricks of the trade and empowering them to seize their dreams—all while having a good laugh along the way.

Performer Biographies


Joshua Cai '24 began his journey in music on the violin at the age of 6 with his mother. He later found his passion in viola, enrolled at The Juilliard School Pre-College Division, and studied viola performance under the tutelage of Toby Appel from 2015-2018, and Carol Rodland from 2018-2020. He is now enrolled in the Harvard-NEC dual degree program, where he studies with Kim Kashkashian.

Sophie Choate '22 is a violist from Provo, Utah. As a member of the National Youth Orchestra of the USA from 2017-19, including as assistant principal viola, she toured Europe, Latin America, and Asia under the batons of Marin Alsop, Michael Tilson Thomas, and others. She placed first in the American Viola Society Festival competition in Los Angeles in 2018, and was also a YoungArts Merit Award winner in 2017. Her current and former teachers include Dr. Claudine Bigelow of Brigham Young University; Cathy Basrak, Assistant Principal Viola of the Boston Symphony Orchestra; and Jessica Bodner of the Parker Quartet. On Harvard's campus, she served as principal viola of the Harvard-Radcliffe Orchestra from 2018-20 and the Harvard College Opera Orchestra in 2019-20. Currently on academic leave from Harvard, she is spending this pandemic school year studying composition, conducting, pedagogy, and opera at Utah Valley University.

Suite No. 5

BWV 1011

Standard tuning / Normalstimmung

Tuning 

Prélude



4

7 *tr*

10

13

16 *tr*

19

22

24 *tr*

(1) E: tempo, 'tres viste'

93

Musical staff 1: Measures 93-98. The staff is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a complex melodic line with many slurs and ties, and a bass line with a steady eighth-note accompaniment.

99

Musical staff 2: Measures 99-104. Continues the melodic and bass lines from the previous staff. A measure at the beginning of this staff contains a circled 'b' indicating a flat.

105

Musical staff 3: Measures 105-110. Continues the melodic and bass lines. The melodic line shows some chromatic movement.

111

Musical staff 4: Measures 111-116. Continues the melodic and bass lines. A measure at the beginning of this staff contains a circled 'b' indicating a flat.

117

Musical staff 5: Measures 117-122. Continues the melodic and bass lines. The melodic line features several slurs.

123

Musical staff 6: Measures 123-128. Continues the melodic and bass lines. The melodic line has a more active, eighth-note feel.

129

Musical staff 7: Measures 129-134. Continues the melodic and bass lines. The melodic line has a more active, eighth-note feel.

135

Musical staff 8: Measures 135-140. Continues the melodic and bass lines. The melodic line has a more active, eighth-note feel.

141

Musical staff 9: Measures 141-146. Continues the melodic and bass lines. A measure at the end of this staff contains a circled 'b' indicating a flat.

147

Musical staff 10: Measures 147-152. Continues the melodic and bass lines. The melodic line has a more active, eighth-note feel.

153

Musical staff 11: Measures 153-158. Continues the melodic and bass lines. A measure at the beginning of this staff contains a circled 'b' indicating a flat.

159

165

171

177

183

189

194

200

206

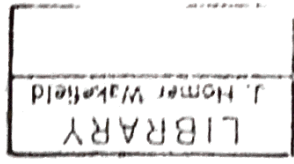
212

218

(1) cf. Crit. 1.6

M
226
C56 Viola
Op. 147
1975b
part 1 of 1

to Fjodor Drushinin
Sonata
for Viola and Piano



Dmitri Shostakovitch, Op. 147

I

Moderato ♩ = 104

pizz.
p

5

10 arco

16

22 *cresc.* *f*

28 *dim.*

34 *p* pizz.

40 2

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46

arco

Musical staff 46-50: Treble clef, 12/8 time signature. Starts with a *p* dynamic marking. The music features a series of eighth and sixteenth notes with various accidentals (sharps and naturals) and slurs.

51

Musical staff 51-56: Continuation of the previous staff, featuring similar rhythmic patterns and slurs.

57

Musical staff 57-61: Continuation of the previous staff, featuring similar rhythmic patterns and slurs.

62

3

P-no

pizz.

Musical staff 62-68: Treble clef, 12/8 time signature. Starts with a *p* dynamic marking. Features a triplet of eighth notes in the first measure, followed by a change to a 3/4 time signature. Includes a *pizz.* marking.

69

Musical staff 69-72: Treble clef, 3/4 time signature. Starts with an *f* dynamic marking. Includes an *arco* marking and a triplet of eighth notes.

73

Musical staff 73-76: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes.

77

Musical staff 77-81: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes. Ends with a *p* dynamic marking.

82

Musical staff 82-86: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes. Includes a *cresc.* marking and an *f* dynamic marking.

87

Musical staff 87-91: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes.

92

Musical staff 92-96: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes.

97

Musical staff 97-100: Treble clef, 12/8 time signature. Features multiple triplet markings over eighth notes. Includes *gliss.* markings over the final notes.

102 *gliss.*

107

113

117

123

131 *pizz.*

136 *arco*

141 *p*

144

147 1 5 2 P-no

160 *p* sul pont. trem.

165

169 modo ord.

173

177 *dim.* *pp*

183

189 *p*

195

201 *cresc.*

206 *f* *cresc.*

Handwritten text in a box at the top of the page, possibly a library or collection stamp.

211 *ff*

216

222 *p sub.* *p dolce* *pp*

227 *pp dolce* *pp*

232

236

241 *P-no*

247 *pizz.* *p*

251

255 *arco* *morendo*