



Unter dem
Sternenhimmel
des Rheins

For Benedict Klöckner

Composed by
José L. Elizondo

Unter dem Sternenhimmel des Rheins

Under the Starry Sky of the Rhein

dedicated to Benedict Klöckner

Music composed by José L. Elizondo
with quotes by J. S. Bach's Gigue from his Cello Suite #6

Cover image by Paulina Drummond

PROGRAM NOTES

Unter dem Sternenhimmel des Rheins (Under the starry sky of the Rhine) was commissioned by German cellist Benedict Klöckner as a companion piece for Bach's Cello Suites. The composer was particularly inspired by Mr. Klöckner's performance of the Gigue in Bach's Cello Suite #6, and even incorporates some quotes from that piece in his composition. In his attempt to include other elements that referenced Mr. Klöckner's homeland in Rhineland-Palatinate, he was captivated by the evocative landscapes and medieval castles of the region. The cello solo version of this piece imagines a medieval knight riding a horse through these epic landscapes under the starry sky of the river Rhine. The gallant gallop is sometimes punctuated by moments in which the knight is moved by the beauty of nature into halting his ride to engage in contemplation. The setting for this composition's premiere perfectly suits this imagery: performed masterfully by Benedict Klöckner in a concert at night, under the starry sky of the Rhein, at the magnificent castle Schloss Burg Namedy on the banks of the Rhein.

Unter dem Sternenhimmel des Rheins, in its cello and violin version, is also the first movement of Jose Elizondo's composition *Die Legende des edlen Ritters (The Legend of the Noble Knight)*, a multi-movement suite that further develops the themes presented and first explored in *Unter dem Sternenhimmel des Rheins*.

Unter dem Sternenhimmel des Rheins

Dedicated to Benedict Klöckner

Inspired by his performances of the Gigue from J. S. Bach's Cello Suite #6

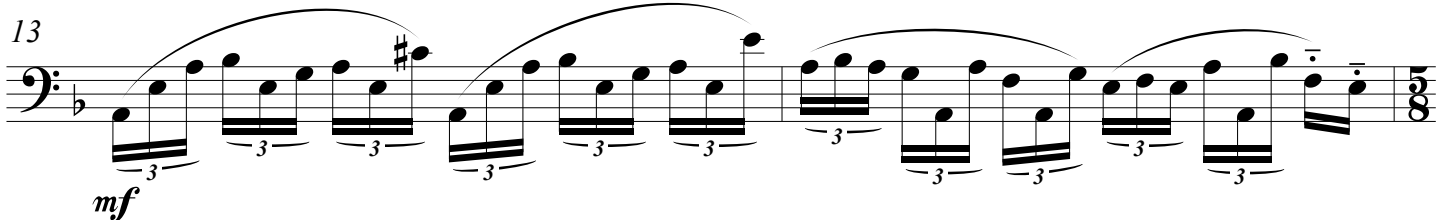
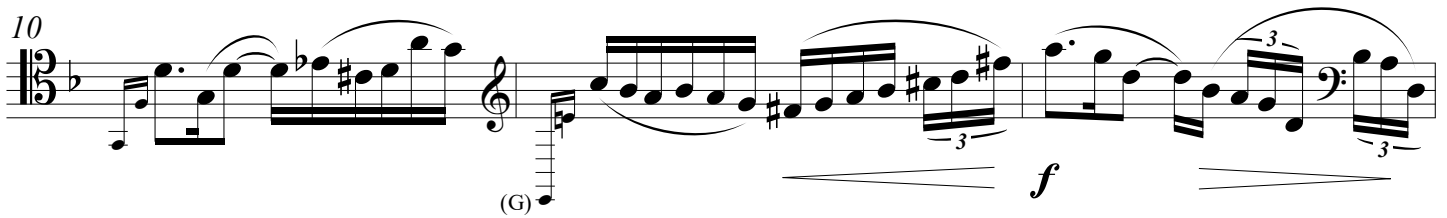
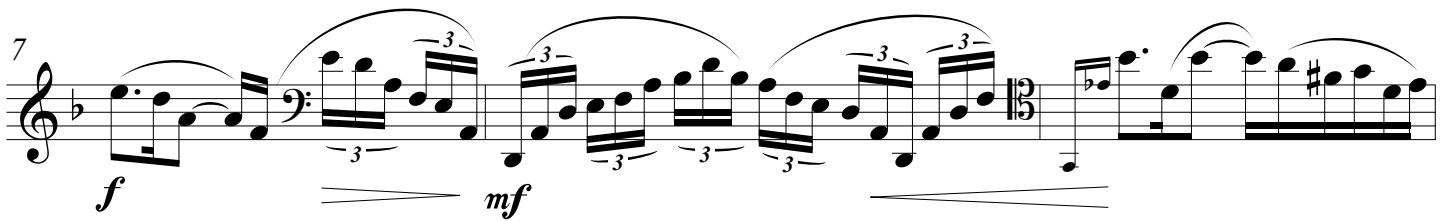
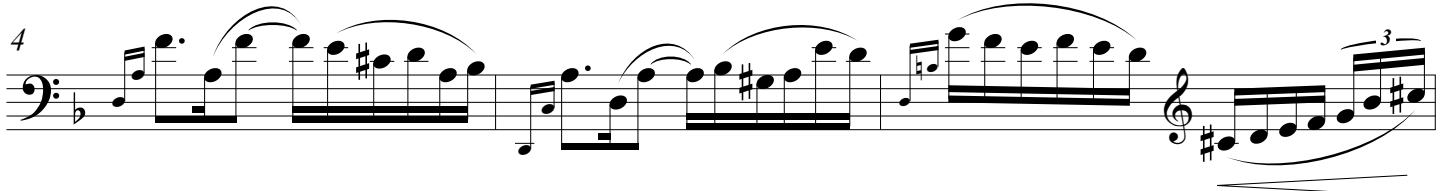
composed by José Elizondo

with quotes from J. S. Bach's Cello Suite #6

NOTE: Notes with the symbol * above them can be held a tiny bit longer to accommodate the melody's prosody.

Andante moderato, con brio (♩. = c. 89)

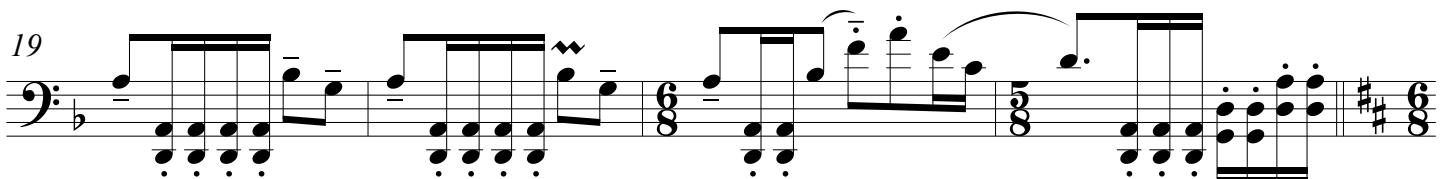
Cello



A

Differentiate the two voices:

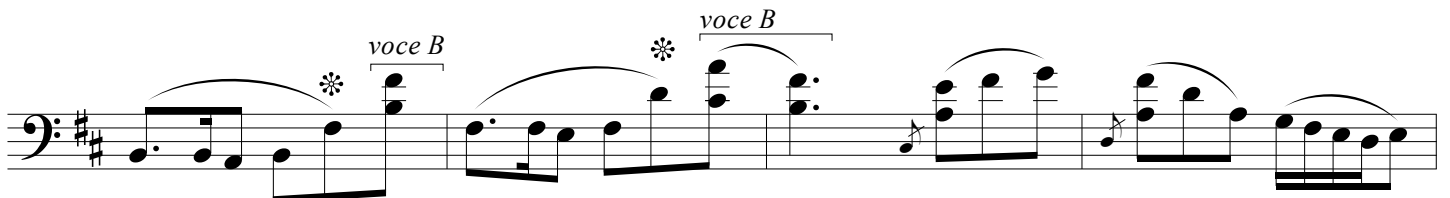
upper voice (main melody) vs. lower double stops (reminiscent of a horse gallop)



B Un po' più rilassato (♩. = c. 82)

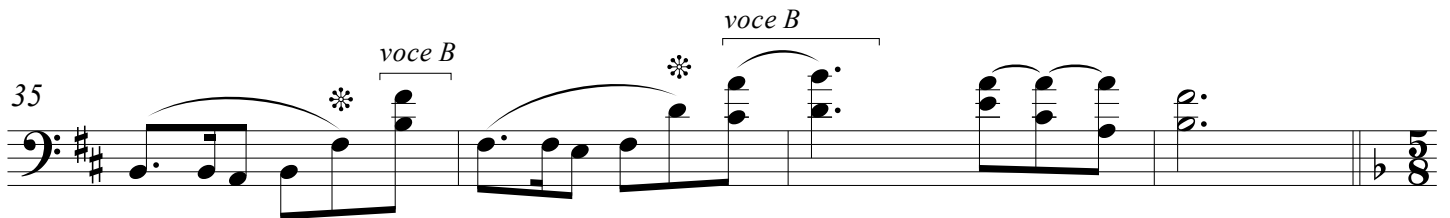

f affettuoso, un po' più romantico

27



C Differentiate the two voices: lower voice (main melody) vs. upper voice (double stops).
The upper voice should be flautando, legato, delicate and gentle (reminiscent of a graceful curtsy)


con tenerezza, un po' malinconico

35

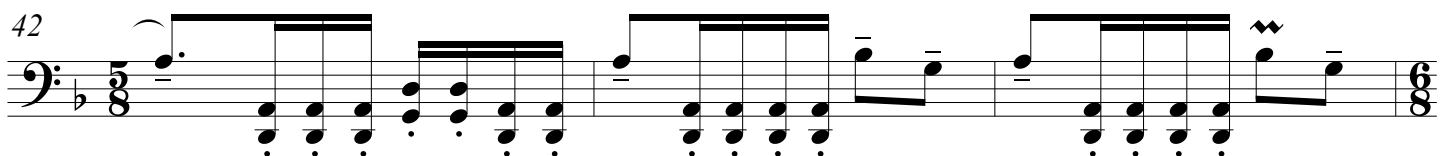

D Andante moderato, con brio (♩. = c. 89)

Differentiate the two voices:
upper voice (main melody) vs. lower double stops (reminiscent of a horse gallop)



mf ritmico, solenne, elegante

42


E Keep the lower fanfarre rhythmic,
but make the upper melody as expressive as possible

45



f più dolce e con espressione

49

con bravura ma elegante e con nobiltà

51

più dolce e con espressione

53

55

tremolo leggerissimo

con bravura ma elegante e con nobiltà

simile

57

quasi eroico

F

mp *passionato*

mf *più corretto*

62

mp *passionato*

mf *più corretto*

scherzando affettuosamente

66

mp *passionato*

mf

69

mp *mf*

G Un po' più rilassato (♩. = c. 82)

f luminoso, con amore, elegante

76

79 *accel.* *un po' tenuto*

crescendo in intensità poco a poco

H Andante moderato, con brio (♩. = c. 89)

Differentiate the two voices:
upper voice (main melody) vs. lower double stops (reminiscent of a horse gallop)

f ritmico, solenne, elegante, epico
crescendo

84

(cresc.)

86 *allargando*

(cresc.) *fp* *sffz*
molto drammatico