



# Cello Sophie Shao



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- YouTube Video Links
- Photo Gallery

Complete artist information including video, audio and interviews are available at [www.pricerubin.com](http://www.pricerubin.com)

## Sophie Shao – Biography

Cellist Sophie Shao, winner of the prestigious Avery Fisher Career Grant and top prizes at the Rostropovich and Tchaikovsky competitions, is a versatile and passionate artist whose performances the New York Times has noted as “eloquent, powerful” and the Washington Post called “deeply satisfying.”

Shao has appeared as soloist to critical acclaim throughout the United States: the Smith Center in Las Vegas, Lied Center in Lincoln, Segerstrom Hall in Costa Mesa, California, the Palladium in Carmel, Indiana, the Walter Reade Theater and Rose Studio at Lincoln Center. Last season she performed the UK premiere of Howard Shore’s concerto “Mythic Gardens” with Keith Lockhart and the BBC Concert Orchestra at the Watford Colosseum in Watford, England and with Ludwig Wicki and the 21st Century Orchestra at the KKL in Lucerne, Switzerland. Other past concerto performances include Haydn and Elgar Concerti with Lockhart and the BBC Concert Orchestra, Beethoven’s Triple Concerto with Hans Graf and the Houston Symphony, Richard Wilson’s “The Cello Has Many Secrets” with the American Symphony Orchestra, and has returned with the ASO to perform Saint-Saens’s “La muse et la poete” at the Bard Music Festival.

Ms. Shao has given recitals in Suntory Hall in Tokyo, the Philadelphia Chamber Music Society, Middlebury College, Walter Reade Theater and Rose Studio in Lincoln Center, the complete Bach Suites at Union College and in New York City. Her dedication to chamber music has conceived her popular “Sophie Shao and Friends” groups which have toured from Brattleboro, VT to Sedona, AZ, while other exciting collaborations include Tan Dun’s Ghost Opera with Cho-Liang Lin, performances with the Chamber Music Society of Lincoln Center, Chamber Music Northwest, and Music Mountain (with the Shanghai Quartet), among many other presenters across the country. She is a frequent guest at many leading festivals around the country including Caramoor, Chamber Music Northwest, Bravo! Vail Valley Music Festival, Music from Angel Fire, the Bard Festival, and Santa Fe Chamber Music Festival, and was a member of Chamber Music Society Two, Chamber Music Society of Lincoln Center’s program for emerging young artists.

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## Sophie Shao – Biography

Ms. Shao's recordings include the Complete Bach Suites available this season, Andre Previn's Reflections for Cello and English Horn and Orchestra on EMI Classics, Richard Wilson's Diablerie and Brash Attacks and Barbara White's My Barn Having Burned to the Ground, I Can Now See the Moon on Albany Records, Howard Shore's original score for the movie The Betrayal on Howe Records, and the music of George Tsontakis on Koch Records. Her performance of Howard Shore's "Mythic Gardens" has just been released on Sony Classical along with Lang Lang's performance of "Ruins and Memory".

A native of Houston, Texas, Ms. Shao began playing the cello at age six, and was a student of Shirley Trepel, former principal cellist of the Houston Symphony. At age thirteen she enrolled at the Curtis Institute of Music in Philadelphia, studying cello with David Soyer. After graduating from the Curtis Institute, she continued her cello studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music, where she was enrolled as a Paul and Daisy Soros Fellow. She is on the faculty of Vassar College and plays on a cello made by Honore Derazey from 1855 once owned by Pablo Casals.

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## [Music](#)

Cellist Sophie Shao and pianist Ieva Jokubaviciute offer romanticism at its finest

By Stephen Brookes October 28, 2013

Bringing off a whole afternoon of romantic-era music isn't easy; all that sighing and swooning and hot-blooded emoting can get a little ripe in modern ears after a while. But in a program of Schumann, Brahms and Beethoven at the Phillips Collection on Sunday, the extroverted cellist Sophie Shao — accompanied by the wondrous Lithuanian pianist Ieva Jokubaviciute — found an eloquent balance between rapture and cool restraint, and turned in a deeply satisfying performance.

Despite (or maybe because of) their distinct personalities, Shao and Jokubaviciute seemed ideally paired with each other. Opening with Schumann's Adagio and Allegro in A-flat, Op. 70, Shao threw her head back and leapt in — hair flying and nostrils flaring in fine romantic abandon — as Jokubaviciute accompanied with quiet precision and delicacy, supporting Shao's sweeping interpretation but bringing a compelling edge and nuance of her own. It made for romanticism at its best: impassioned, even transporting, but with a clear-eyed intelligence that kept it from overheating into mush.

That finely calibrated interplay marked the entire afternoon. Brahms's spirited Sonata in E Minor, Op. 38, with its restless and sometimes combative back-and-forth between the two players, was a case study in the art of the duet, and Shao held little back in a warm, glowing reading. Schumann's Fantasy Pieces, Op. 73, was equally satisfying — the playing just got better as the afternoon progressed — with an almost palpable connection between the players.

But it may have been Beethoven's Sonata in A, Op. 69, No. 3, that revealed the two at their best. It's a subtle work with a kind of quiet nobility to it, and Shao brought both power and insight to her playing. But the piece is as much for piano as it is for cello, and Jokubaviciute may have stolen the show a bit in an absolutely jaw-dropping performance — subtle, complex, almost impossibly detailed and riveting in every way. Jokubaviciute is fast emerging as one of the most gifted young pianists on the scene; kudos to the Phillips (and its adventurous music director, Caroline Mousset) for finding and showcasing talent as remarkable as this.

## ENTERTAINMENT

Review: BBC Concert Orchestra features state, taste  
Feb. 13, 2013 Updated Aug. 21, 2013 1:17 p.m.

By TIMOTHY MANGAN / ORANGE COUNTY REGISTER



Cellist Sophie Shao and the BBC Concert Orchestra perform with conductor Keith Lockhart at Segerstrom Concert Hall on Tuesday.

KAREN TAPIA, FOR THE REGISTER

BBC Concert Orchestra

With: Keith Lockhart, conductor; Sophie Shao, cello

Where: Renée and Henry Segerstrom Concert Hall

When: Jan. 12

Next: 8 p.m. Feb. 14, Valley Performing Arts Center, Cal State Northridge; 8 p.m. Feb.

15, Copley Symphony Hall, San Diego

How much: \$27-\$97

Call: 818-677-3000 and 858-459-3728

Online: [valleyperformingartscenter.org](http://valleyperformingartscenter.org) and [ljms.org](http://ljms.org)

googleon: all

The BBC Concert Orchestra and its principal conductor Keith Lockhart offered a refreshing program of British music in its Philharmonic Society concert at Segerstrom Concert Hall on Tuesday. For once, a touring orchestra wasn't bringing coals to Newcastle. For once, we got to hear a good chunk of repertoire which is inexcusably neglected by our own orchestras.

The BBC Concert Orchestra, formed in 1952 and not to be confused with the BBC Symphony Orchestra, is what is known as a radio orchestra, performing for the BBC's radio and television programs, at the BBC Proms, and many other events. Its

charge is versatility, to perform classical, film music, jazz, crossover, whatever. This season it performs in London in The Rest is Noise festival, exploring the repertoire in Alex Ross' celebrated history of 20th century music of the same name. Its composer-in-residence is Jonny Greenwood of Radiohead.

The American Lockhart is, of course, the longtime conductor of the Boston Pops, and principal conductor of the BBC Concert Orchestra since 2010. Tuesday's program featured music by Britten, George Butterworth and Elgar.

It opened with Britten's potent "Four Sea Interludes" from "Peter Grimes" in a carefully calibrated reading. The orchestra, listed at just 56 members (there seemed to be a few extras here), brought a brilliant but never brittle sound to bear, the woodwinds standing out in shining light. Only the final "Storm" seemed a little underpowered, lacking in bass and explosiveness.

Lockhart showed himself to be an admirable and conscientious musician, coaxing lyrical lines and flow all evening, pointing up details and forging solid structures in well-tailored readings. But it soon became clear he would offer nothing either unleashed or outlandish. The concert was far from stuffy, but it had a feeling of correctness. The big moments lacked something, not just in the orchestra's not-quite overpowering sound (which had something to do with its size), but in Lockhart's gentlemanly ways.

Still, the performance of Elgar's "Enigma Variations" had much to cherish, particularly in Lockhart's warm and vivid characterization of each variation, each a portrait of one of the composer's friends. A listener could readily picture the various personalities, imagine how much Elgar loved his wife, and sense the dignity, intelligence, reserve and boisterousness of others.

Cellist Sophie Shao, winner of an Avery Fisher Career Grant, gave a thoughtful and strongly phrased reading of Elgar's Cello Concerto, avoiding the overcooked dramatics that many cellists bring to the score. Her rhythms, even in quietude, were gently pointed. Her playing highlighted the delicate and spare aspects of this autumnal music. Lockhart and the orchestra supported her handsomely.

The program was rounded out by Butterworth's "The Banks of Green Willow," a lovely folk-song idyll, played with euphonious grace. The encore was the glowing "Slumber Scene" from Elgar's "The Wand of Youth."

Contact the writer: 714-796-6811 or [tmangan@ocregister.com](mailto:tmangan@ocregister.com)

Review: The usually inventive BBC Concert Orchestra goes retro  
*The program brought to Southern California emphasizes old sounds of England.*  
*Intriguing programming back home doesn't make the trip.*

[February 14, 2013](#) | By Mark Swed, Los Angeles Times Music Critic





Cellist Sophie Shao and conductor Keith Lockhart with the BBC Concert Orchestra. (Lawrence K. Ho, Los Angeles...)

The BBC Concert Orchestra could easily be mistaken on its current California tour for being not just British but the embodiment of Ye Olde England in some of its former glory. The foundation for its program at the Renée and Henry Segerstrom Concert Hall in Costa Mesa Tuesday night (to be repeated Thursday at in Northridge and Friday in San Diego) was Edward Elgar at his most familiar — the popular "Enigma Variations" and the sun-setting-on-the-empire Cello Concerto.

More nostalgia for times gone by came with a little piece by George Butterworth, written shortly before he died in battle in the First World War. Benjamin Britten's "Four Sea Interludes" from "Peter Grimes," which opened the program, has a slightly later, though also long-gone, British Isles written all over it.

If there was spanner in the works, it was that Keith Lockhart, music director of the orchestra since 2010, is not only an American but the longtime music director of the



Boston Pops, no less. The excellent soloist, Sophie Shao, happens to be a cellist from Texas.

### **PHOTOS: Arts and culture in pictures by The Times**

What made the evening even more peculiar is that this is the least conventional of the several orchestras supported by the BBC. Its programming is wide-ranging and occasionally hip. Coming up in London, for instance, the orchestra will undertake an intriguing performance of Kurt Weill's "Seven Deadly Sins" with the American indie singer and songwriter Shara Worden. Lockhart soon will conduct L.A. composer William Grant Still's "Afro-American" Symphony, which is heard far less often hereabout than Tuesday's Elgar or Britten. When the BBC Concert Orchestra returns home to play the kind of music it packed for its U.S. tour, it will alter the context by calling the program "The Death of Nostalgia."

There was little indication Tuesday night, however, that the band had any intention of doing nostalgia the slightest mischief, other than adding an American accent to the performances. The program notes were sincere and admirably extensive. The orchestral playing was straight ahead. Its style is gutsy. Its tone is not lush. The ensemble is solid, not flashy. But it did give the impression that it could cook if given, as it was not here, the opportunity.

There are, though, American connections at least to "Peter Grimes." As a British pacifist waiting out World War II in the U.S., Britten came up with the idea for the opera an hour away from Costa Mesa, in Escondido. Leonard Bernstein conducted the opera's U.S. premiere at Tanglewood in 1946. Also at Tanglewood and with the Boston Symphony the summer of 1990, Bernstein began his last concert with "The Four Sea Interludes" in a transcendently slow and mystically moving performance that felt like a bardic journey to another realm.

Lockhart had none of that. Rather than linger in atmospheric, he good-naturedly hammered out rhythms as if they were American rhythm and blues. The novel approach worked as far as it went.

Elgar's Cello Concerto is more echt-British music that Americans have made our own. An attention-grabbing new recording featuring the young cellist Alisa Weilerstein is rapturously passionate. Shao was impressive if more constrained. Her tone is big and gorgeous, and she has a modern sensibility. She plays much modern American music. Her Elgar was reliable, but her great strengths can be found elsewhere. She recently premiered a cello concerto by a New York composer, Richard Wilson, for instance, that deserves to get around.

Much is made of Butterworth, that he might have been important had he lived past 31. "The Banks of Green Willows," which began the second half of Tuesday's concert, lasts six minutes, has a pastoral mood and relies on folk song for some of its material. Written in 1913, the year of Stravinsky's "Rite of Spring" and Schoenberg's "Pierrot Lunaire," it felt like it belonged to an earlier era and would have been wan even then.

The "Enigma Variations" are hard to spoil, and Lockhart didn't. But they weren't given anything special either. The charismatic characters that Elgar vividly exposed

could be recognized. The haunting "Nimrod" was not overly effusive (even though it can withstand it).

The orchestra knew its way around the score. But that was it. Other orchestras and conductors can, and regularly do, play Elgar as well or better and more distinctively. This is the England this British orchestra in particular is supposed to have left behind.

BBC Concert Orchestra

**Where:** Valley Performing Arts Center, California State University, Northridge

## A Perfect Trio

by [B.A. Nilsson](#) on December 12, 2013

Sophie Shao and Friends

Union College Memorial Chapel, Dec. 8

0

The sun was setting, the hall was warm, so I drifted into a kinda-conscious twilight in which the music became an emotionally laden dialogue, a passionate exchange between lovers. Words weren't needed. Spoken communication requires the speaker to translate thought and feeling into words and the hearer to achieve what's at best an approximate understanding by translating them back. Music does it more directly, and the third movement of Schumann's *Piano Trio No. 1* revealed itself a tragic love song.

*Sophie Shao*

First there was the violin (brilliantly played by Frank Huang), with a melody that began, in Schumann-esque fashion, on the second half of the first beat of the measure, as if a little gulp of breath must be taken. It pleaded, this melody; it was a lover's entreaty, pushed aside by the cello's haughty response. The cello wasn't suffering as the violin was, so the violin responded with a more confident approach. In my dazed state, the sorrow beneath it was piercing.

The cello grew accepting but bossy, but soon I was aware that the piano (Gilles Vonsattel was the master at the keyboard) had been manipulating this pair all along—someone's parent, perhaps? An old family friend? Brahms?

The quarreling couple had been together for years. You could feel their history in the reconciliatory communion that followed, the trio finishing the movement in peaceful accord. And in the up-tempo but autumnal finale, the cello's confident singing kept the high-spirited fiddle in line.

Sophie Shao and Friends have been regular visitors to the Union College Concert Series for several years, with the amazingly versatile cellist presenting different small-group combinations.

Last Sunday's concert opened with a trio by Haydn that I'd term sparkling if that adjective weren't in danger of being permanently attached to that composer by deadline-pressured hacks like me.

Oh, all right. It was sparkling. Haydn wrote his *Trio No. 32 in A Major* in 1793, by which time he had the form down pat and wove a three-movement work in which the cello has fully transitioned from figured bass to equal partner. And the segue from charming slow movement to spikily agitated finale presaged what Schumann would more pontifically come up with later in the program's first half.

The program notes term Schumann's trio "a definitive study in bi-polarity," a tiresome judgment rendered only because the composer was nutty enough to warrant some self-imposed asylum time—but anyone crazy enough to pursue composing (or performing, or anything artistic) for a living dances near the edge.

As for the performance: we heard it in the Haydn and the dynamics of the Schumann only confirmed that Shao and friends achieve a remarkable clarity of presence. Although the three instruments philosophically function as one, there are moments when you should be hearing one or two of them more prominently, and they achieve this throughout. Tempos are well chosen and there's not an over-emphasis on "interpreting" the music, in the sense of slathering upon it unnatural pauses as if to proclaim some super-cosmic emotional kinship. Let the music speak for itself and it will accomplish what's needed, so my thanks to this threesome for doing so. Walloping us with a big piece of Brahms after a big chunk of Schumann makes for a somewhat unvarying program, but it's hard to complain about witnessing so thoughtful a performance of Brahms's *Trio No. 2*. And no better tribute to the playing of this trio is needed than to acclaim something as simple as a crescendo they achieved in a passage leading to the return of the first movement's first subject—it was hair-raising. Even in a chamber-music setting, Brahms's thoughts seem big enough to be orchestral—which is why Schoenberg orchestrated one of Brahms's piano quartets. C Major seems awfully sunny for Brahms who, sure enough, gives us a slow movement in the relative minor, a relaxing theme and variations. But the subsequent scherzo sounds like something Mendelssohn might have written in a darker mood, a c-minor presto that seems relentlessly agitated even when the tonic's e-flat sneaks up to e-natural at key moments. It ended with an exciting sonata-form finale that turned Haydn-esque with its merry pseudo-finish, so what better encore than that last movement of the Haydn trio again?

## Review Pacific Symphony takes on film composers' concert works



Mezzo-soprano Ola Rafalo in De Falla's "El Amor Brujo" with the Pacific Symphony conducted by Carl St. Clair at the Renee and Henry Segerstrom Concert Hall in Costa Mesa on Oct. 24, 2013. (Lawrence K. Ho / Los Angeles Times)

By **RICHARD S. GINELL**

[Arts and Culture](#)

The Pacific Symphony performed film composers' concert works with enthusiasm and passion

The most interesting piece of the Pacific Symphony performance was John Williams' 'Tributes! For Seiji'

The Pacific Symphony's annual American Composers Festival wheeled around to the subject of film composers Thursday night -- as it did in 2009.

This time, instead of juxtaposing film and concert music by composers past and present, the concert stuck to new and recent concert works by what a press release described as "four of today's biggest Hollywood heavy hitters."

In this time when news is disseminated ever more quickly, we asked our critics to list the best of entertainment and culture in 2013 in tweet form. Explore Swed's list [here](#) and click through for his tweets, as well as more in-depth essays.

The defenders of film composers manned their battle stations, trotting out the old complaint that there is a prejudice against composers who work in Hollywood.

Forget about that. The relevant question is whether these concert works are any good, regardless of who wrote them and where they earn their livings.



The four pieces by John Williams, Howard Shore, James Horner and Elliot Goldenthal (the only one of the four who was present) certainly had an enthusiastic and excitable advocate in conductor Carl St.Clair, who invested as much passion in these scores as he might for a Beethoven or Mahler symphony. And it was useful to hear how these composers used their freedom from the demands of directors and scripts to create music more or less on their own terms.



For this listener, the most interesting piece of the four was Williams' "Tributes! For Seiji" -- "Seiji" being the then-Boston Symphony conductor Seiji Ozawa who was also a St.Clair mentor. Writing in a sophisticated, varied, abstract, orchestrally resourceful language far removed from his most famous music for the cinema, Williams topped the piece off with a number of false endings before finally slamming the door shut.

Shore's "Mythic Gardens for Cello and Orchestra" (a West Coast premiere) was mostly a continuous lyrical song for cello -- ardently surveyed by cellist Sophie Shao -- rambling pleasantly along until the third movement where at last there was some dialogue with the orchestra. It's listenable, yet it evaporated from memory within minutes.

In his program note, Horner seems most relieved to be free of the restrictions of film. Yet in "Flight," a tribute to his hobby, Horner rehashes a compendium of filmdom's clichés -- the rat-a-tat-tat of the snare drum, the ting of the glockenspiel, the soaring title-music theme repeated to death. Tellingly, this piece got a bigger ovation than those by Williams and Shore.

For Goldenthal, this was a long-delayed return visit, having previously written for the Pacific Symphony a massive, 65-minute, politically-charged oratorio on Vietnam, "Fire Water Paper," in 1995. Here, the stakes were more modest -- the first performance of a new, two-movement, 23-minute symphony in the remote key of G-sharp minor.

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End Rubicon Project Tag

The morose, somber first movement and a good deal of the more agitated second movement tended to drift -- like much of "Fire Water Paper." But Goldenthal saved his showmanship for the end, where wild percussion broke out from all around the Renée and Henry Segerstrom Concert Hall as the onstage instruments screamed. This didn't pull the symphony together, but it made a bracingly reverberating closing noise.

**Carl St.Clair and the Pacific Symphony**, Renée and Henry Segerstrom Concert Hall; 600 Town Center Drive, Costa Mesa; 8 p.m. Saturday; \$25-\$185; (714) 556-5799 or [www.pacificsymphony.org](http://www.pacificsymphony.org)

**Posted** February 13, 2013 - 2:03am.field

BBC Concert Orchestra delivers fine performance

.field

REVIEW What: BBC Concert Orchestra Where: The Smith Center for the Performing Arts When: Monday Grade: A

.field

**By HALI BERNSTEIN SAYLOR**  
**LAS VEGAS REVIEW-JOURNAL**

.vcard

Even before the first note was played, concertgoers knew they were in for a treat when the BBC Concert Orchestra performed Monday evening at The Smith Center for the Performing Arts. Upon entering the theater, attendees were informed by the ushers that the performance would be recorded.

The orchestra delivered, under the direction of American conductor Keith Lockhart, who gained fame by working with the Boston Pops.

The evening's program featured a suite from "Henry V," by William Walton, Joseph Haydn's "Cello Concerto No. 1 in C Major" and Felix Mendelssohn's "Symphony No. 2 in A Minor, Op. 56," also known as his Scottish symphony.

To create the score for the film, Walton worked closely with Laurence Olivier, who starred in and directed the 1944 film. Their collaboration was intended to create a seamless blend between music and image, and the orchestra's performance re-created that perfectly. Just listening to the contrast between the woodwind and percussion instruments during the "Overture" immediately set a historical tone for the piece.

Later, during "Charge and Battle," one could visualize the struggle between good and evil forces through the drums' military cadence and alternating focus on music by the string and brass instruments. A clip-clop pace also brought to mind images of horses galloping across a battlefield. The aftermath, featuring the gentle sounds of a harp, brought to mind the dawn of a new day.

The Walton suite was a highlight of the concert.

Haydn's concerto was a string-centric piece. In fact, with the exception of a couple of horns, the performance featured only violins, violas, cellos and double basses.

However, between the melody and harmony of the strings, the other instruments were not missed.

Cello soloist for the Haydn concerto was Sophie Shao. A recipient of the prestigious Avery Fisher Career Grant at age 19, Shao has earned numerous accolades for her performances around the world and has won the top prizes at the Rostropovich and Tchaikovsky competitions. As she played Monday, one could hear why.

Shao put her heart and soul into her performance. Her entire body moved in rhythm with the music and in sync with her bow as it glided across her cello's strings.

The second half of the concert was devoted entirely to Mendelssohn's Scottish symphony. According to Lockhart, he spent 12 years composing the symphony, drawing inspiration from the country's mist and folk music.

The music had a touch of melancholy, interspersed with traces of traditional Scottish songs and the sounds of winds blowing across the country's rugged, mountainous terrain. There were lively refrains, dirgelike passages and soft ballads.

The final movement was a joyous celebration, combining elements of the three previous movements with all the instruments joining in vivacious harmony kept in pace through a percussive undercurrent.

Those who would like to hear the concert can do so at 2 p.m. Wednesday on BBC Radio 3.

# Sophie Shao – Repertoire

Barber *Concerto*  
Bartok *Rhapsody No. 1 for Violin* (arr. for cello)  
Beethoven *Triple Concerto*  
Bloch *Schelomo*  
Boccherini *Concerto in B-flat Major*  
Brahms *Double Concerto*  
Bruch *Kol Nidre*  
Dvorak *Concerto*  
Dvorak *Rondo*  
Dvorak *Silent Woods*  
Elgar *Concerto*  
Haydn *C Major Concerto*  
Haydn *D Major Concerto*  
Korngold *Concerto*  
Lalo *Concerto*  
Prokofiev *Sinfonia Concertante*  
Saint-Saens *Concerto No. 1*  
Saint-Saens *La Muse et Le Poete*  
Saint-Saens *The Swan*  
Schumann *Adagio and Allegro*  
Schumann *Concerto*  
Shostakovich *Concerto No. 1*  
Shostakovich *Concerto No. 2*  
Strauss *Don Quixote*  
Howard Shore *Mythic Gardens*  
Tchaikovsky *Pezzo Capriccio*  
Tchaikovsky *Rococo Variations*  
Miklos Theodorakis *Rhapsody*  
William Walton *Cello Concerto*  
Richard Wilson *The Cello Has Many Secrets with Mezzo-Soprano, Cello*

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## Sophie Shao – YouTube Links

Grieg - Sonata for Cello and Piano in A minor, Op. 36

[https://www.youtube.com/watch?v=yfhxRvF\\_jZE](https://www.youtube.com/watch?v=yfhxRvF_jZE)

Howard Shore - Mythic Gardens | Concerto for Cello and Orchestra - Mvt. I

[https://youtu.be/6rBp\\_jaXR8I](https://youtu.be/6rBp_jaXR8I)

Howard Shore - Mythic Gardens | Concerto for Cello and Orchestra - Mvt. II

<https://www.youtube.com/watch?v=fDZRAL9zglc>

Howard Shore - Mythic Gardens | Concerto for Cello and Orchestra - Mvt. III

<https://www.youtube.com/watch?v=oS5e87Gejz0>

Beethoven Sonata No. 5, Mvt 1

<https://youtu.be/KbTXGqCEhMY>

Beethoven Sonata No. 5, Mvt 2

<https://youtu.be/K7d7xd6ErU>

Beethoven Sonata No. 5, Mvt 3

<https://youtu.be/asaGcGcO1F8>

Chopin Nocturne

<https://youtu.be/f6g2T6wcbJg>

Beethoven "Judas Maccabeus" Variations

<https://youtu.be/dZz-9kMofgY>

Janacek Pohadka, 1st Mvt

<https://youtu.be/dDEsoddr5Q>

Janacek Pohadka, 2nd Mvt

[https://youtu.be/HNEa\\_yikZ-o](https://youtu.be/HNEa_yikZ-o)

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## Sophie Shao – YouTube Links

Janacek Pohadka, 3rd Mvt

<https://youtu.be/BFzLjgSet9c>

Cassado Dance of the Green Devil

<https://youtu.be/qhaQ89UvFMw>

Kirchner For Solo Cello

<https://youtu.be/fM6D8eRB-0>

Beethoven "Judas Maccabeus" Variations

<https://youtu.be/dZz-9kMofgY>

Elgar Cello Concerto in E Minor, Op. 85, Mvmt 1 & 2

<https://youtu.be/22Y0LNDXYto>

Elgar Cello Concerto in E Minor, Op. 85, 3rd Mvmt.

<https://youtu.be/IHSHuitpfB8>

Elgar Cello Concerto in E Minor, Op. 85, 4th Mvmt.

<https://youtu.be/HmOruOLzSGw>

Vivaldi Concerto for Two Violins in A minor Live from Santa Fe 2/2

<https://youtu.be/8hLkANlxlis>

Artist Website: <http://www.sophieshao.com/>

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## Sophie Shao – Photo Gallery



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