Kennesaw State University
School of Music

Senior Recital

Katie Baumgarten, viola

Sunday, December 6, 2015
2:00 p.m.
Music Building Recital Hall
Fifty-seventh Concert of the 2015-16 Concert Season
JOHANN SEBASTIAN BACH (1685-1750)
Cello Suite No. 5 in C minor, BWV 1011

1. Prelude (with Fugue)
2. Allemande
3. Courante
4. Sarabande
5. Gavotte 1
6. Gavotte 2
7. Gigue

FRANZ SCHUBERT (1797-1828)
Sonata “Arpeggione” in A minor, D. 821

Allegro moderato

Arie Motschman, pianist

JOHANN SEBASTIAN BACH (1685-1750)
Concerto in D minor, BWV 1043

1. Vivace
2. Largo, ma non tanto
(Originally written for 2 violins, transcribed for 2 violas with harmony)

Hannah Howard and Samantha Tang, viola

RAMIN DJAWADI (b. 1974)
arr. Katie Baumgarten
Game of Thrones Theme Song

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Performance. Ms. Baumgarten studies viola with Cathy Lynn.
Cello Suite No. 5 in C minor, BWV 1011  |  Johann Sebastian Bach

In 1717, Bach was appointed composer and music director to Prince Leopold, ruler of the tiny state of Anhalt-Cothen, an accomplished musician with a great appetite for instrumental music, and it was at his court that Bach wrote much of his chamber music. We know that Bach was the greatest keyboard player of his time and that he liked to play the viola in ensembles, but he did not play the cello. Being Bach, however, he mastered any musical medium for which he chose to compose. In 1774, Carl Philipp Emanuel Bach wrote to J. N. Forkel, the scholar who was collecting material for the first book-length study of his father, “He understood the capabilities of all the string instruments perfectly. This is shown by his solos for the violin and cello without bass (accompaniment).” These ‘solos,’ six for violin and six for cello, are among Bach’s most extraordinary inventions.

They are full of mysterious musical and mechanical problems. There is more music in them than can be played, much more music than is apparent from a simple reading of the notes. Bach was a supremely practical man, and he put down on paper only the notes needed to tell the performer where to put his or her fingers. Much of the rest of the music is really in the minds of the listener and the player.

A suite, in Bach’s time, consisted essentially of a formal opening movement that was a kind of musical call to attention, and then a series of stylized adaptations of 16th-century dances that had moved from the ballroom to the concert-room in the 17th century. In Bach’s six cello suites, the preludes vary considerably in character but they are all designed to fix the home key firmly in mind. With few exceptions, the movements of each suite are in the same key, and Bach uses the same sequence of dances in all the suites, except for the next-to-last movements. These “gallantries” were then still popular as social dances: minutes, bourrees and gavottes.

In the fifth cello suite, the Prelude is in two parts, in the manner of a French opera overture, a slow, deeply melancholic opening section with dotted rhythms followed by quickly moving music whose subtle shifts of register imply the intertwining of fugal voices. Next are a meditative Allemande, a dance of German origin; a quick Courante, a complex French running (or jumping) dance, a pair of French Gavottes; and a closing Gigue, derived from the Anglo-Irish jig.
Sonata “Arpeggione” in A minor, D. 821 | Franz Schubert

Franz Schubert is widely known as a prolific composer of Lieder, but also produced chamber music, stage works and symphonies. Like Beethoven, he spanned both the Classical and Romantic periods and was therefore influenced by composers of both eras. His style incorporates expressive lyricism and chromaticism while conforming to classical traditions – all features heard in this sonata. This sonata belongs to the same period as Schubert composed his ‘Death and the Maiden’ quartet – near the end of his life when he was suffering from the advanced stages of syphilis.

This sonata was written in 1824 for a new six-stringed, fretted instrument, the arpeggione, which was similar to a bowed guitar but held between the knees like a viola da gamba. The instrument had been invented the previous year and Schubert was obviously taken with it, as the sonata was dedicated to the arpeggionist, Vincenz Schuster. Unfortunately this instrument was no longer in use by the time of the sonata’s posthumous publication in 1871, due to its awkwardness to play and its unsuitability as a solo instrument with piano (it had a quiet sound which was easily obscured). Since then it has been arranged for the viola, cello and double bass, and even some woodwind instruments and guitar. Transcription has had to address the smaller ranges of these instruments and the use of 4 versus 6 strings, which renders some of the passages very difficult for the viola in terms of string crossing and octaves – these passages were surely much easier on the arpeggione!

The first movement, Allegro moderato, is characterized by contrasts in mood – the haunting A minor melody at the start demonstrates Schubert’s exceptional melodic gift, while the more animated, almost cheeky second subject suggests a bubbling brook in the repeated semiquavers and yodeling in the octave leaps (from the Viennese Alps). It is in Sonata form (a favorite of Schubert’s), dividing it into four sections: the exposition where the first and second subject are stated, the development where these themes are explored and transposed, the recapitulation where the original ideas are consolidated, and a final coda which returns to the minor – a nice piece of symmetry.

Concerto in D minor, BWV 1043 | Johann Sebastian Bach

In the period between 1717 and 1723, Bach wrote most of his instrumental masterworks, including those for violin. Prince Leopold was an accomplished violinist, and Bach surely used his time in Cöthen to perfect writing for that instrument. Alas, of the presumably numerous concerti written during this time, only three are extant.
Bach’s *Concerto for Two Violins* sits halfway between the solo concerto of the late-Classical and Romantic periods (where soloists stand decisively apart, musically and literally) and the more typically Baroque concerto grosso (in which soloists barely emerge from the orchestra). Bach was very interested in the Italian style of concerto writing, and particularly influenced by the works of Antonio Vivaldi. Here, the solo work is cast for two players and the soloists are clearly independent from the rest of the string orchestra. The two players work with tremendous equality throughout the piece, constantly crossing parts, sharing themes, contradicting, answering, and imitating. This is perhaps because at the time of composition and premiere, Bach himself played one of the parts while Price Leopold played the other.

Structurally, the double concerto in D minor is Italianate, with two graceful and fast outer movements enclosing a slow, pensive one, and thus owes some debt to the work of Vivaldi. The opening *Vivace* is lively, busy and imitative, with the two violins sharing thematic material throughout. The middle *Largo, ma non tanto* is in the relative major, F, and surely stands among the most beautiful movements Bach ever wrote.

This Double Concerto was extremely popular throughout the 19th century, after the “Bach Revival” spearheaded by Felix Mendelssohn took hold. It remains one of Bach’s best-loved instrumental compositions.

**Game of Thrones Theme Song**  |  Ramin Djawadi

The music for the fantasy TV series *Game of Thrones* by the U.S. cable channel HBO is composed by Ramin Djawadi and published by Varèse Sarabande; and the theme song was published in June 2011. The music is noted for its popular main theme, and for its use of decidedly non-medieval renditions of songs from the series’ source novels by noted indie bands. Djawadi said that he was inspired to compose the main theme music by an early version of the series’ computer-animated title sequence.
biography

Katie Baumgarten has been playing the viola for over 14 years. She began taking lessons in middle school with violinist Suzie Stewart, and later from violist, Adam Crane. Baumgarten was placed principal viola of the Norcross High School Symphonic Orchestra. During high school, she participated in youth orchestras such as Gwinnett County Youth Symphony Orchestra (GCYS) and Emory Youth Symphony Orchestra (EYS). While in the EYS, she was Associate Principal and played in the chamber music program lead by The Vega String Quartet.

During the summer of 2005, Baumgarten attended Interlochen Arts Camp in Interlochen, MI. While there, she studied with Lenny Schranze, who is the Associate Professor of Viola at University of Memphis. Throughout her high school career, the Norcross High School Orchestra played at the American String Teacher’s Association Conference (2005) in Kansas City, MO, traveled to Disney World (2006) to play at Epcot, and traveled to NYC (2007) to play a concert at Carnegie Hall.

After graduating from Norcross High School in 2007, she began pursuing a music performance degree at Converse College in Spartanburg, SC. There she studied with violist, John Ravnan. However, after one year she decided to transfer to a community college where she studied with Danijela Zezelj-Gualdi and Sinisa Ciric of the Balkan String Quartet, and played in the Dekalb Symphony Orchestra. In 2010, Baumgarten transferred to Kennesaw State University; during her first year she went on tour with the Symphony Orchestra playing the music of composer Chen Yi, to Beijing and Xian, China. The Symphony Orchestra also performed with the band, Kansas, played the music of The Who, and played with rock band, Von Grey.

Baumgarten teaches private lessons for viola, violin and beginning piano lessons and is a frequent clinician for youth orchestras in Atlanta. She is also a freelance musician playing special events in the Greater Atlanta area and subbing for orchestras, such as the Rome Symphony Orchestra in Rome, GA, and the Atlanta Philharmonic Orchestra in Decatur, GA.
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Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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