

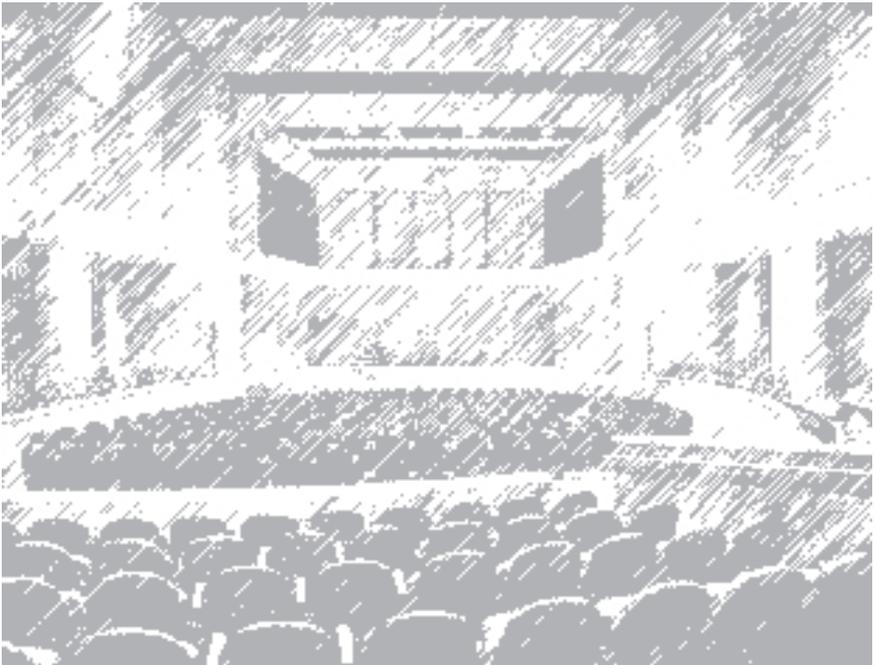
Kennesaw State University
School of Music



Senior Recital

Samantha Tang, viola

Arie Motschman, piano



Saturday, April 2, 2016 at 5 pm
Music Building Recital Hall
One-hundred first Concert of the 2015-16 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Suite No. 4 for Solo Viola

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I and II
- VI. Gigue

REBECCA CLARKE (1886-1979)

Sonata for Viola and Piano (1919)

- I. Impetuoso

MAX BRUCH (1838-1920)

Eight Pieces, Op. 83 for Viola, Clarinet, and Piano (1909)

- I. Andante
- III. Andante con moto
- VII. Moderato

Ryan Tang, clarinet

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Tang studies viola with Catherine Lynn.

program notes

Suite No. 4 in E-Flat Major, BWV 1010 (1717-1723) | Johann Sebastian Bach

The Six Suites for Unaccompanied Viola (originally for cello), are one of the most performed and most recognizable solo works for viola. It is believed to have been composed during Bach's time as the court Kapellmeister for Prince Leopold of Cöthen. The *Suites* have been transcribed for various instruments throughout the centuries.

'Suite No. 4' is one of the most technically challenging and demanding of the suites because of the key in which it is played: E-Flat Major; the key itself creates a heroic feel to the whole suite. The Prelude consists of a ever-flowing movement that features little flourishes of *rubato* and freedom for cadenzas before returning to Theme I. After the grandeur of the Prelude, the Allemande follows with a light and flowing contrast of E-flat Major. The Courante is in triple meter, combining the bouncy eighth-note rhythms with slurred and connect sixteenth-note and triplet passages and creating a balanced rhythmic flow. The Sarabande is very rich and resonant, incorporating many intervals of fifths and chords. The dotted eighth-notes in this movement harkens back to the French Overture style. The Bourrées are both in cut time (fast duple meter), and they feature a very light dance energy with sweeping eighth notes and sixteenth-note passages. Lastly, the Gigue is in 12/8 time, a compound quadruple meter. It is fast and energetic, the triplet runs creating an uplifting character.

The whole suite is full of direction; each movement moves forward - always very spirited - while taking liberty throughout to breathe.

Sonata for Viola and Piano (1919) | Rebecca Clarke

There are not many well-known female composers in America, especially after the turn of the 20th Century. Rebecca Clarke was one female composer that helped break the mold. She was an English composer and violist known for her chamber works featuring the viola. She studied at the Royal Academy of Music and studied composition at the Royal College of Music in London, and it was at that time that she switched from violin to viola. She also studied with one of the greatest violists to this day, Lionel Tertis. In 1916, she moved to the United States after her father disowned her, and from there, she continued her performance career. In 1919, she entered a composition contest with her *Sonata for Viola and Piano*, and from then, her composition career peaked.

Clarke's *Sonata* tied first place with another composition by Ernest Bloch, but Bloch was declared the winner. It was rumored that "Rebecca Clarke" was a pseudonym for Bloch, but only because it was thought that a work of this high standard could not have been conceived by a woman. But all in all, the work was well-received.

Movement One labeled "Impetuoso," showcases an intertwining melodic and harmonic movement, influenced by the works of French Impressionistic composer Claude Debussy and English Folk composer Ralph Vaughan-Williams. With bursts of fanfares, the *Sonata* displays the wide range of the viola, as well as piano, similar to the late-Romantic and early 20th Century compositions of Johannes Brahms. Therefore, this piece is very unique in its style, and has become a very standard part of the viola repertoire.

Eight Pieces, Op. 83 for Viola, Clarinet, and Piano (1909) | Max Bruch

Max Bruch was a German composer and conductor of the late Romantic period. He studied under pianist Ferdinand Hiller, and taught all over Germany, but most notably taught composition at the Berlin Hochschule für Musik from 1890 to 1910. His style follows in the footsteps of Johannes Brahms' Romantic Classicism. He is best-known for his choral compositions and violin concerto, and while much of his chamber music is not performed, his *Eight Pieces for Viola, Clarinet, and Piano* has become a staple of chamber repertoire.

Composed in 1909 at the age of 70, Bruch wrote his trio pieces with his son Max Felix in mind. Max Felix Bruch was a talented clarinetist who inspired a Double Concerto (Op. 88) for clarinet and viola. His son was compared favorably to Richard Mühlfeld, the clarinetist who had inspired two sonatas, a quintet and a trio from Johannes Brahms two decades before. Like Brahms' late works for clarinet, the *Eight Pieces* have a rich, mellow instrumentation with the significant use of the alto voice. Clarinet and viola sing together in duet, speaking to one another with the piano as a little voice in the background, bringing out the underlying colors. The *Eight Pieces* was intended to be regarded as a set of independent vignettes of different styles rather than as an complete cycle, so the movements do not go *attaca* into the other.

The *Pieces* are straightforward in structure: *Pieces* one to six are in binary (AB) or ternary (ABA) form. The last two *Pieces* (numbers seven and eight) are in a compact Sonata form. All of the *Pieces*, except for No. 7 are in minor keys. Although Bruch was known to incorporate folk music into his works, the *Rumanian Melody*, the fifth piece, is the only movement to use it. Each movement epitomizes aspects of Romanticism.

biography

Samantha Tang began studying the viola at a young age; first under Samantha Lester, and shortly afterwards with Dr. Allyson Fleck, a student of Sally Chisholm and Manuel Diaz. Ms. Tang continued to study viola with Dr. Fleck. Now, she is studying under Atlanta Symphony Orchestra Assistant Principal violist Catherine Lynn at Kennesaw State University. She is currently pursuing a Bachelor of Music degree, with a concentration in Viola Performance. She has also received extensive private piano instruction for nine years under Jody Smith Parrish. Extracurricularly, Ms. Tang has participated in the Cobb County Honor Orchestra and was also a member of the Georgia Youth Symphony Orchestra (GYSO) for four years.

During her studies at Kennesaw State University, she has performed in chamber ensemble and viola master classes for Atlanta Symphony Orchestra (ASO) violists Lachlan McBane, Paul Murphy, violinist Justin Bruns, and Manuel Diaz (Columbus State University). In 2014, Samantha was selected to participate in the Georgia Music Educators Association (GMEA) All-College Orchestra in Savannah, Georgia. Recently, Ms. Tang attended the Franklin Pond Chamber Music College Festival in Atlanta, Georgia, where she spent a five-week intensive learning and performing master classes amongst Atlanta Symphony Orchestra musicians.

Ms. Tang is also an active chamber music ensemble participant. As an active member of the Music Teachers National Association (MTNA) and the American String Teachers Association (ASTA), she attended the 2014 National ASTA Conference in Louisville, Kentucky. Outside of classes, Ms. Tang works extensively with middle school and high school orchestras in the metro-Atlanta area, as well as the Georgia Youth Symphony Orchestra, coaching students. Ms. Tang teaches viola, violin and piano, as well as practices and freelances in the majority of her spare time. She aspires to continue her career with graduate and post-graduate studies in hopes of creating her own private studio. She dreams to form a new creative and collaborative chamber music ensemble, and in addition, soloistically dabbling in a fusion of genres.

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Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA
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Kennesaw State University

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