

Kennesaw State University  
School of Music



Junior Recital

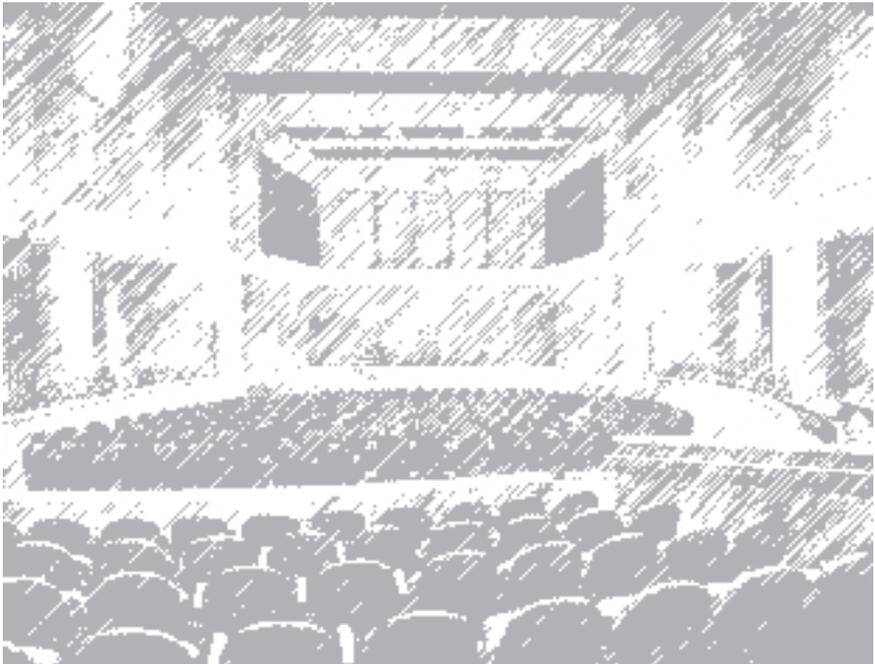
**Audine Crosse, viola**

Arie Motschman, piano

Nathaniel Roberts, violin

Kevin Williams, violin

Josie Campbell, cello



Monday, April 25, 2016 at 6:00 p.m.

Music Building Recital Hall

One Hundred and Twentieth Concert of the 2015-16 Concert Season

# program

CARL STAMITZ (1745-1801)

**Concerto in D Major for Viola and Piano, Op. 1**

I. Allegro

II. Andante moderato

III. Rondo

LUDWIG VAN BEETHOVEN (1770-1827)

**String Quartet No. 4, Op. 18**

I. Allegro, ma non tanto

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Ms. Crosse studies viola with Paul Murphy.

# program notes

## **Concerto in D Major for Viola and Piano, Op. 1** | Carl Stamitz

Carl Stamitz was a German composer with partial Czech ancestry. He is the most well-known figure from the second generation of the Mannheim School. Stamitz came from a background of music as his father was a violinist and composer from the early classical period. As a child, Carl Stamitz took lessons with both his father and another prominent violinist of the time, Christian Cannabich. Throughout the rest of his youth, Carl Stamitz travelled Europe as a virtuoso. He frequently played short-term positions in orchestras, but never received a permanent place. In 1794, Stamitz decided to settle down with his family in Jena, Germany, where he lived out the rest of his life.

Stamitz is credited with more than 50 symphonies, 38 symphonies concertantes, 60 concertos for more than 8 instruments as well as numerous chamber pieces. Of all of his compositions, scholars hold his clarinet and viola compositions in the highest regard relevant to the time period. Stylistically speaking, Stamitz's music is frequently compared to the galant style works of Mozart as well as the middle era of music by Haydn. His works are often characterized by expected periods, pleasing melodies and virtuosity, but not exceptionally so.

Other than this piece, *Concerto in D Major for Viola and Orchestra*, not much of Stamitz's work is performed today. This concerto was first published in Frankfurt and Paris in 1774 while he was living and working in the two cities. Many scholars believe he wrote this piece to show off his own virtuosity on the viola, including the use of double stops, pedal notes, harmonics and other techniques generously. Stamitz was even the first composer to specify the use of a left-hand pizzicato in a musical composition and he wrote it in this concerto. Stamitz certainly utilizes all registers of the viola in this composition to effectively showcase the distinct, tonal colors of the instrument.

## **String Quartet No. 4, Op. 18** | Ludwig Van Beethoven

Ludwig van Beethoven was a composer who is very well-known for his strides made in Western art music. Beethoven was born in Bonn, Germany, and began studying music at a very young age from his father, Johann van Beethoven. When he was 21, he moved to Vienna where he studied with the

prominent composer and musician, Joseph Haydn. Beethoven would go on to stay in Vienna until his death. His loss of hearing began in his late twenties and only worsened from there. The last decade of his life was characterized by total deafness, but that did not prevent him composing some of his most beloved works.

Ludwig van Beethoven was a pivotal figure in the transition between the Classical and Romantic periods. He is widely regarded as one of the most influential composers ever. Some of his most famous compositions include 9 symphonies, 5 piano concertos, 32 piano sonatas, 16 string quartets and many more. Most scholars divide Beethoven's compositions into three categories relating to the deafness he endured. Up until this point in his career, Beethoven was well-versed in all of the instrumental genres except for the symphony and the string quartet. Beethoven may have been hesitant to write in these two genres because his teacher, Haydn, wrote so exceptionally for them and that is where Haydn received the most compositional recognition. Beethoven used both Haydn and Mozart as guides for his symphony and quartet writing and was not shy about giving them due credit. The public was very receptive to these original and well-written pieces.

*String Quartet No. 4* was based off of material from Beethoven's early days in Bonn. This is the fourth quartet of 6 he wrote in the early 1800's. Beethoven was known for his love of C minor as it was reflected in the famous 5th symphony, other sonatas and concertos. Whenever Beethoven wrote in C minor, there was a certain powerful and intense element present and this quartet is no exception. The first movement in this piece embodies these qualities best. It is direct, a little impatient and forceful.

## biography

**Audine Crosse** is currently a junior at Kennesaw State University obtaining dual degrees: Bachelor of Music in Viola Performance and a Bachelor of Science in Public Relations. She has studied privately with Allyson Fleck and Cathy Lynn and currently is a student of Paul Murphy. Audine has taken master classes from numerous prominent musicians including Manuel Diaz, Tania Maxwell Clements and Justin Bruns. Audine is looking forward to graduating next year and thanks her friends, family and teacher for all of their support.