

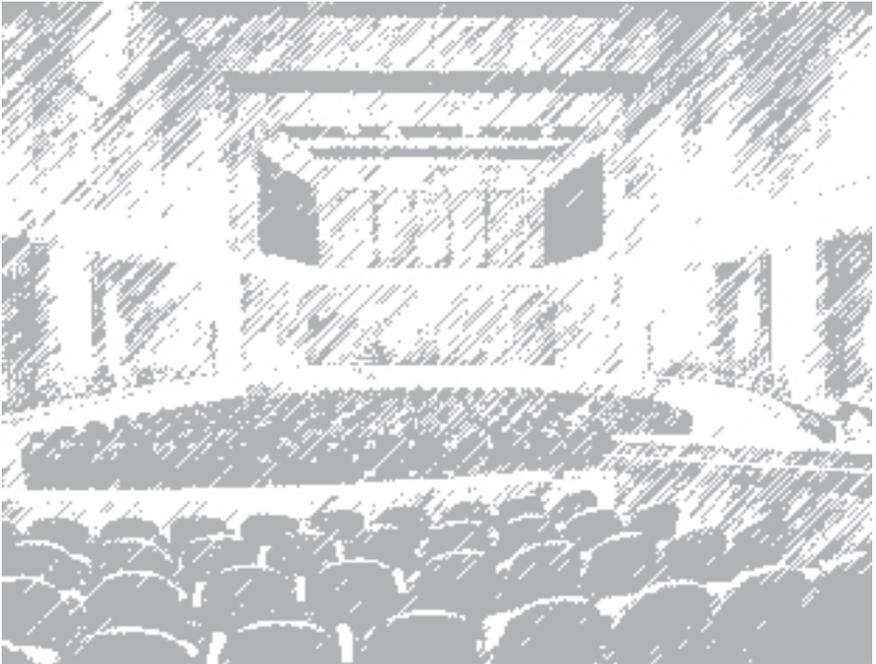
Kennesaw State University
School of Music



Senior Recital

Kathryn Encisco, cello

Arie Motschman, piano



Sunday, November 29, 2015

3:00 p.m.

Music Building Recital Hall

Forty-eighth Concert of the 2015-16 Concert Season

program

ROBERT SCHUMANN (1810-1856)

Fantasiestücke Op.73 für Klavier und Klarinette Fassung für Violoncello

- I. Zart und mit Ausdruck (Tender and with expression)
- II. Lebhaft, leicht (Lively, light)
- III. Rasch und mit Feuer (Quick and with fire)

JOHANN SEBASTIAN BACH (1685-1750)

Sonata for Viola da Gamba and Harpsichord, No. 2 in D Major, BWV 1028

- I. Adagio
- II. Allegro
- III. Andante
- IV. Allegro

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.

Ms. Encisco studies cello with Charae Krueger.

program notes

Fantasiestücke Opus 73 für Klavier und Klarinette Fassung für Violoncello | Robert Schumann

One of the greatest composers and most influential music critics from the early Romantic era, Robert Schumann surprisingly initially planned to pursue law, but left his studies in order to pursue a career as a virtuoso pianist. After possibly injuring his right hand, Schumann began focusing on composing exclusively for piano until 1840, which coincided with the year he married Clara Wieck. He composed nearly 150 pieces, over a hundred of which happened to be in 1840 alone.

Schumann wrote his *Three Fantasy Pieces*, which are similar to songs without words or an instrumental song cycle, in just two days in February 1849. They are originally written for clarinet and piano, though he indicated the clarinet part could also be performed by cello or viola. Initially titled "*Night Pieces*," Schumann revised the name to *Fantasy Pieces*. This title emphasizes the Romantic era's notion that the unrestricted imagination of the artist produces the best creative expression. The use of "fantasy" in the title also helps portray Schumann's signature of sudden mood changes in both his musical compositions and his personal emotions. The first movement, *Zart und mit Ausdruck*, which translates to "tender and with expression," is written in a-minor. It begins dreamily, with hints of melancholy and heart-wrenching emotion, and concludes with a hopeful A-major resolution. The second movement, *Lebhaft, Leicht* (Lively, Light), begins in A-major and is much more energetic and playful compared to the first movement. A central section modulates to F-major with a dialogue of chromatic triplets between the clarinet (cello) and piano. The last movement, *Rasch und mit Feuer* (quick and with fire), again begins in A-major. This movement is much faster with an almost frantic passion and fiery energy, especially when Schumann indicates *schneller und schneller* (faster and faster). This fantasy piece comes to a triumphant end with an A-major arpeggio.

Sonata for Viola da Gamba and Harpsichord, No. 2 in D Major, BWV 1028

Johann Sebastian Bach

German composer Johann Sebastian Bach wrote over 1100 pieces and, like many now-beloved composers, was not recognized as one of the greatest composers of all time until a revival of interest in and performance of his music in the early nineteenth century. While driving to display the full range of possible musical achievement, Bach's music portrayed not only the expression and mastery of his craft but also his pure devotion to his relationship with God. Bach developed the established German style through use of counterpoint, harmonic and motive organization, and the adaptation of Italian and French rhythms, forms and textures; his music is treasured for its technical command, artistic beauty and intellectual depth.

Written in approximately the early 1740s, Bach's three sonatas for viola da gamba and harpsichord are comprised of very distinct characteristics of either the Corellian Church Sonata or the Italianate concerto. His second sonata is the most outwardly virtuosic of the three sonatas, especially with the dynamic finale. It is composed in the format of a sonata da Chiesa, which involves four movements with tempi alternating between slow and fast. The short opening movement, *Adagio*, portrays Bach's view that the two instruments are equal, with an arioso-like melody interweaving between the viola da gamba and the harpsichord. This movement is immediately followed by an *Allegro* featuring a sprightly melody organized in four measure groups. Natural tension in the groups of four measures and the use of lively rhythms give fervent momentum to this movement. The *Andante* third movement solemnly and intensely expresses a profound meditation treated in canonical writing over a theme of insistent ornamentations. This deeply emotional movement reminisces some of Bach's most famous arias in 6/8 or 12/8 time with use of ascending minor sixths and the very solemn atmosphere. He utilizes recurring trills in both voices, portraying some turning of emotions, and resolves this movement with a long final note after an extended intense trill in the viola da gamba. The vigorous final *Allegro* presents a joyful melody consisting of upward-skipping figures for the viola da gamba and lively sixteenth-note figures for the harpsichord. The sonata concludes with a propelling final run of triples and sixteenth-notes to a strong D-major chord.

biography

Kathryn Encisco, a native of Marietta, Georgia, was born into a musical family and therefore began expanding her love of music at the age of nine, when she began lessons with Sarah Paul. She continued lessons studying with Ms. Paul for ten years until graduating from Lassiter High School. During that time, Ms. Encisco participated in the Georgia Youth Symphony Orchestra for six years under directors Dr. Michael Alexander, Jim Palmer, and Grant Harville. She also participated multiple times in the Georgia Music Educators Association All-State Orchestra, the Georgia All-State Honor Orchestra, Cobb County Honor Orchestras, and numerous chamber groups.

Currently, she is a senior at Kennesaw State University, studying music education with orchestral focus under Charae Krueger, who was taught by Laurence Lesser and Colin Carr. Ms. Encisco devotes most of her time to multiple musical groups at Kennesaw State University, along with community groups. She remains active in the music community of Cobb County, doing things such as running sectionals at schools and at Honor Orchestras, judging auditions for Honor Orchestras, conducting and organizing orchestral groups and events, and privately teaching. She is also one of the student instructors with the Kennesaw State University String Project, a new program geared towards teaching elementary-aged children stringed instruments. She was the Student President of the American Strings Teacher Association, Kennesaw State University Chapter; and is now the President of Kennesaw State University's Collegiate National Association for Music Education.

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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
Director, KSU School of Music

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