

Kennesaw State University  
College of the Arts  
School of Music

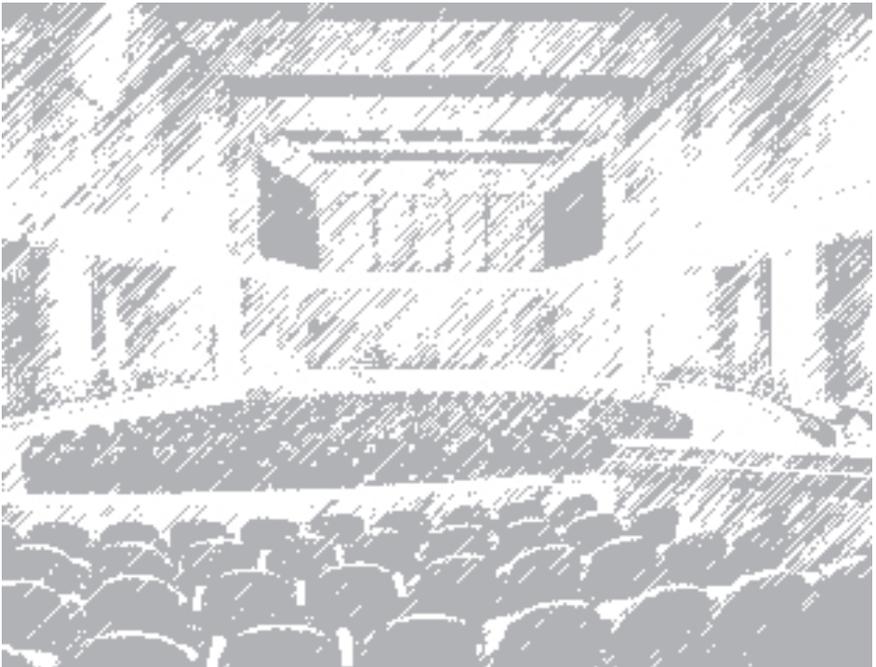
presents



Junior Recital

**Perry Morris, viola**

Arie Motschman, piano / harpsichord



Saturday, April 4, 2015

5:00 p.m.

Music Building Recital Hall

*Ninety-eighth Concert of the 2014-15 Concert Season*

# program

ROBERT SCHUMANN (1810-1856)

## **Märchenbilder**

- I. Nicht Schnell
- II. Lebhaft
- III. Rasch
- IV. Langsam, mit melancholischem Ausdruck

Intermission

JOHANN SEBASTIAN BACH (1685-1750)

## **Brandenburg Concerto No. 6**

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

Samantha Tang, viola

Justin Brookins and Rachel Fishback, violas

Kathryn Encisco and Dorian Silva, celli

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. Morris studies viola with Allyson Fleck.

# program notes

## Märchenbilder | Robert Schumann

**R**obert Schumann was a romantic, German composer who lived from 1810-1856. He was primarily a pianist and studied for years. Originally, Schumann was going to university to study law. He was later inspired to become a concert pianist and pursued his musical career in Leipzig with Friedrich Wieck. After a tragic hand injury, Schumann resorted to a life of composing – which he had learned alone.

Clara Wieck, Schumann's lover and daughter of his former piano teacher, inspired Schumann's musical works and they were married much to her father's dismay. Robert Schumann wrote many piano works and Lieder (Vocal art songs), inspired by characters that represented his personality: Florestan – representing excitement, sometimes anger, and sometimes happiness; Eusebius – the calm, laid-back, and peaceful personality character; Master Raro – the combination of Clara and Robert that ties everything together. Schumann had recurring mental illness that affected his compositions and his personal life. He asked to be placed in a mental asylum in 1854, three years after he wrote his *Märchenbilder*.

*Märchenbilder* is an unusual piece for Schumann, because each movement (there are four) is based on an existing fairy tale. The first two movements (*Nicht schnell* and *Lebhaft*) are inspired by Rapunzel; the third movement (*Rasch*) is based on Rumpelstiltskin; and the fourth and final movement (*Langsam, mit melancholischem Ausdruck*) is inspired by Sleeping Beauty. He wrote this piece for his friend from Leipzig, Wilhelm Joseph von Wasielewski. Wasielewski was a violinist and conductor, but enjoyed a challenge on viola. The piano part in *Märchenbilder* is challenging, but very beautiful and collaborative with the viola, exchanging melody, providing explorative harmony, and pushing the limits on rhythm. Although based on fairy tales, this piece definitely has Schumann's interpretation, and represents his life as he was writing it.

## Brandenburg Concerto No. 6 | Johann Sebastian Bach

**J**ohann Sebastian Bach is one of the most well known composers of all time. He lived in the Baroque period from 1685-1750. He studied keyboard instruments, but primarily organ. He married Maria Barbara Bach (his second cousin) in 1707 and they had seven children. She passed away while Bach traveled with Prince Leopold of Köthen, Germany. J. S. Bach then married Anna Magdalena Wülcken and they had thirteen children together.

Bach was inspired by Johann Pachelbel and Dietrich Buxtehude, both prolific organists and composers of the Baroque musical period. Bach was considering moving to a different and friendlier environment. *Brandenburg* was Bach's first choice, and he wrote the six *Brandenburg Concerti* as a job application to work for King Frederick William I of Prussia. There were not enough musicians to perform the music, so Bach was denied. He then moved to Leipzig, where he lived the remainder of his life.

The viola in the time Bach lived was considered a lower-class instrument. Not many people played, but Bach wrote for two viola da braccio (standard viola) as soloists. The name viola da braccio is used to distinguish between standard viola and viola da gamba, another instrument used in his 6th concerto. Prince Leopold played the viola da gamba, and it is speculated that Bach wrote this piece so Prince Leopold could play with his Kapellmeister. This piece uses two violas, two viola da gamba, one cello, one violone, and a harpsichord. This instrumentation is different because there are no violins, and two solo violas, which would have been grounds for the Bach family to leave Köthen. When J. S. Bach moved to Leipzig, he left a legacy behind through his family and his compositions.

## about the school of music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander  
Interim Director, KSU School of Music