

Kennesaw State University  
College of the Arts  
School of Music

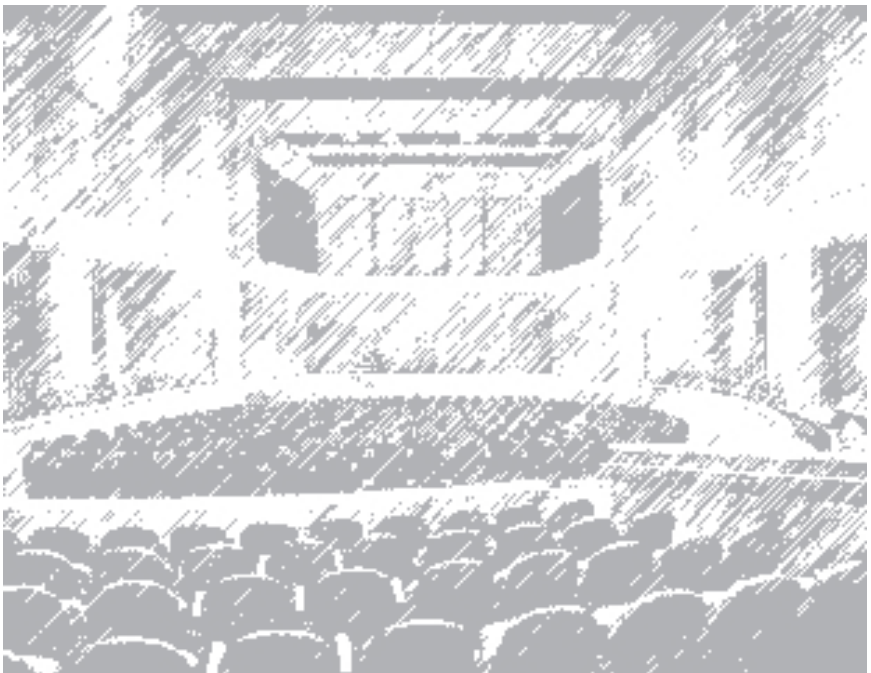
presents



Junior Recital

**Samantha Tang, viola**

Arie Motschman, piano



Saturday, April 4, 2015

7:00 p.m.

Music Building Recital Hall

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

# program

MAX REGER (1873-1916)

**Suite No. 1 in G minor, Op. 131d** for Solo Viola

I. Molto sostenuto

IV. Molto vivace

JOHANNES BRAHMS (1833-1897)

**Sonata No. 1 in F minor, Op. 120** for Viola and Piano

I. Allegro appassionato

IV. Vivace

JOHANN SEBASTIAN BACH (1685-1750)

**Brandenburg Concerto No. 6 in Bb Major, S.1051** for Two Violas and Piano

I. Allegro

Perry Morris, viola

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

# program notes

## **Suite No. 1 in G minor, Op. 131d**

MAX REGER (1873-1916)

Most German composers of the 1900s forward have been forgotten, Max Reger being one of them, but he was a very prolific composer in his short lifetime. Reger took influence from Johannes Brahms and Johann Sebastian Bach, and we can distinguish his dense harmonic and contrapuntal style in the rapid fourth movement of his *Suite No. 1 in G minor*, much like the fugues of the Baroque period. He also draws upon influence from Protestant hymns in the first movement, but yet all in all, it is very virtuosic in nature, bringing the viola into the spotlight as a solo instrument.

## **Sonata No. 1 in F minor, Op. 120 for Viola and Piano (1895)**

JOHANNES BRAHMS (1833 - 1897)

Originally written for clarinet in 1894 during his last years, Johannes Brahms transcribed the piece for viola in 1895. He quickly found the transcription for viola to be quite "awkward and unpleasant," but nonetheless, despite the awkwardness, Brahms truly encompasses the wide range and depth of the viola in his *Sonata No. 1*.

The first movement, labeled *Allegro appassionato*, is written in Sonata-Allegro form (ABA sections), used in most sonatas of the Classical era with Haydn and Mozart. Movement IV, labeled *Vivace*, is in Rondo form (ABACBA). The transcription encompasses the soaring melodic lines of the violin, and the sonorous resonance of the cello with the continuous use of the C-string. Since the viola utilizes a wider breadth of techniques as compared to that of the clarinet, there is room for many different interpretations when faced with the ornamentation, chords, and *rubatos*.

Brahms was a traditional composer, following the normative forms of his predecessors, especially Beethoven, and it paved the path into the early Romantic era. He was also an absolute composer, writing music for music's sake, unlike program music of many other composers. And through his love of folklore and folk music, Brahms was exposed to *style hongrois*, a blending of Hungarian musical gestures and gypsy style. Because of this, we can see the use of irregular rhythms, triplet figures, and the use of *rubato* in his both the first and fourth movement of this Sonata.

## **Brandenburg Concerto No. 6 in Bb Major, S.1051**

JOHANN SEBASTIAN BACH (1685-1750)

Written in 1721, J. S. Bach, at that time, was a court composer for Prince Leopold of Cöthen, serving from 1717-1723. However, Bach wrote these *Brandenburg Concerti* as a form of job application, hoping to secure employment under Margrave Christian Ludwig of Brandenburg.

In the first movement, *Allegro*, is a fugue. The violas move in *stretto-canon*, where a subject and answer is imitated before the previous has finished, and you will hear and see the passing-off between the two violas.

Customarily thought as an accompaniment instrument, the *Brandenburg Concerto No. 6* brought the viola into the spotlight as a solo instrument. This work is scored for two violas de braccio (modern-day violas), accompanied by two violas da gamba, violoncello (cello), and continuo (violone, cembalo, and harpsichord).

# biography

**S**amantha 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 continues to study viola with Dr. Fleck at Kennesaw State University and 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 had participated in the Cobb County Honor Orchestra and was also a member of the Georgia Youth Symphony Orchestra (GYSO) for four years prior to her time at Kennesaw State University.

During her studies at KSU, she has performed in chamber ensemble and viola masterclasses for Atlanta Symphony Orchestra (ASO) violists Lachlan McBane and Paul Murphy, violinist Justin Bruns, and Manuel Diaz (Columbus State University). In 2014, Ms. Tang had been 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 in chamber masterclasses amongst Atlanta Symphony Orchestra musicians.

Ms. Tang is also an active chamber music ensemble participant. As an active member of the American String Teachers Association (ASTA), she attended the 2014 National ASTA Conference in Louisville, Kentucky. Outside of classes, Ms. Tang volunteers extensively for middle school and high school orchestra events, coaching students. Ms. Tang teaches, 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, as well as a new creative and collaborative chamber ensemble.

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Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
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### Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music  
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Jason Eklund, Horn  
Thomas Witte, Horn  
Tom Gibson, Trombone  
Brian Hecht, Bass Trombone  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Catherine Lynn, Viola  
Allyson Fleck, Viola, Chamber Music  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
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### Piano

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Robert Henry  
John Marsh, Class Piano  
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Justin Chesarek, Jazz Percussion  
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Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Michael Alexander, Orchestras  
Charles Laux, Orchestras  
Debra Traficante, Concert Band  
David T. Kehler, Wind Ensemble

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### Ensembles in Residence

Atlanta Percussion Trio  
Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra  
and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

# about the school of music

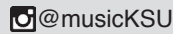
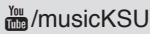
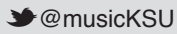
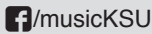
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music 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

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**Please consider a gift to the Kennesaw State University School of Music.**

**<http://community.kennesaw.edu/GiveToMusic>**

## upcoming events

*Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.*

Tuesday, April 14  
**Student Composer Recital**

Wednesday, April 15  
**Symphony Orchestra**

Saturday, April 18  
**Surge of Power: Spring 2015  
Opera Gala**

Sunday, April 19  
**Tara Winds Clarinet Choir with Sqwonk  
Bass Clarinet Duo**

Monday, April 20  
**Wind Ensemble**

Tuesday, April 21  
**Jazz Ensembles**

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