

Kennesaw State University  
College of the Arts  
School of Music

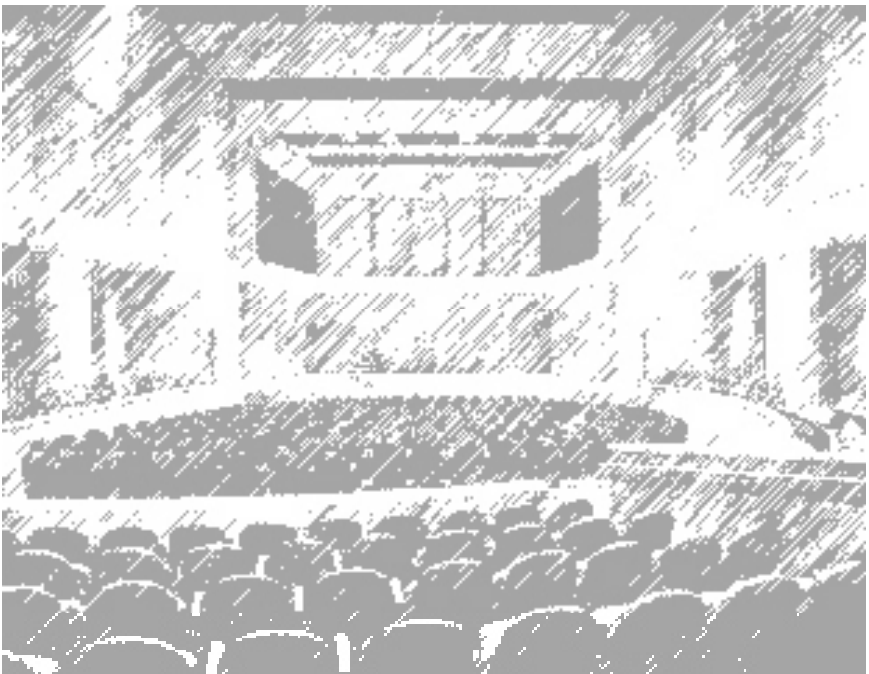
presents



Senior Recital

Kyle Mayes, viola

Arie Motschman, piano



Sunday April 27, 2014

7:30 p.m.

Music Building Recital Hall

*One Hundred Twenty-sixth Concert of the 2013-14 Concert Season*

# Program

JOHANN SEBASTIAN BACH (1685-1750)

**Suite No. 5 in C minor, BWV 1011**

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

Intermission

DMITRI SHOSTAKOVICH (1906-1975)

**Sonata for Viola and Piano, Op. 147**

- I. Andante
- II. Allegretto
- III. Adagio

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

Mr. Mayes studies viola with Catherine Lynn.

# Program Notes

## **Suite No. 5 in C minor, BWV 1011** JOHANN SEBASTIAN BACH (1685-1750)

Bach's fifth cello suite, composed c. 1720, was originally written for a cello with altered tuning. A practice known as *scordatura*, this piece calls for the A string to be tuned down to G, but many modern performances use a version of this piece modified for standard tuning.

Most of Bach's cello suites are in the Italian style, and his fifth suite differs in that the *Prelude*, *Courante* and *Gigue* are in the French style instead. The *Prelude* is a French overture, opening with a slow section with heavy use of dotted rhythms before moving into a fast section where fugal-like accompaniment is not played but is heavily implied. The *Allemande* and *Courante* feature dense usage of chords as Bach explores the contrapuntal possibilities of the solo cello.

The following *Sarabande* is perhaps the most famous movement of this suite, as it is notable for its beautiful simplicity, not containing any chords or complex rhythms. The first *Gavotte* continues the style of contrapuntal writing found in the *Allemande* and *Courante* while the second *Gavotte* is a smoothly flowing melody without any chords. The *Gigue* also uses this relatively simple style of writing and ends rather neutrally, without any of the finality of the *Gigue* from Bach's D minor cello suite.

## **Sonata for Viola and Piano, Op. 147** DMITRI SHOSTAKOVICH (1906-1975)

Completed in July of 1975 only a few weeks before his death, Shostakovich's *Viola Sonata* was his final work. This work exemplifies Shostakovich's late style of composition with its thin texture, elegiac quality, and use of quotations from other compositions.

The *Andante* opens with a pizzicato figure reminiscent of a clock ticking, and in this movement Shostakovich expresses his fear and defiance of his ever nearing death. Shostakovich suffered from many serious health problems in the last few years of his life, and he was very aware that any of his later compositions could be his last.

The *Allegretto* continues Shostakovich's long tradition of the biting sarcasm of the scherzo. Alternatingly caustic and lyrical, this movement remains unsettled and unresolved even to the end.

The *Adagio* is the longest and most substantial of these movements, and like many of Shostakovich's late works, makes use of quotations from another piece. In this case, he quotes or alludes to Beethoven's *Moonlight Sonata* several times in the earlier portion of this work. It is in this movement that Shostakovich most openly confronts his mortality. Sometimes anguished, sometimes defiant, the intense emotion of this movement finally subsides into something approaching an acceptance of his fate. As opposed to the despair of his last quartet or the ambivalence of his last symphony, his final work closes with an air of near serenity.

# Biography

**Kyle Mayes** is currently attending Kennesaw State University as he works toward degrees in music performance and computer science. He is taught by Catherine Lynn, Assistant Principal Viola of the Atlanta Symphony Orchestra. Kyle attended the Brevard Music Center during the summer of 2012. He has performed in solo masterclasses with Victoria Chang (Aspen Trio), Phillip Ying (Ying Quartet), Lachlan McBane, Jessica Oudin, and Justin Bruns (Atlanta Symphony).

Kyle has played in numerous chamber groups at Kennesaw State University, and has performed in chamber masterclasses with the Pacifica Quartet, Ying Quartet, and the Aspen Trio. Kyle holds a principal position in the KSU Symphony Orchestra and with the orchestra has travelled to China with a three concert tour including a stop at the Beijing Central Conservatory. Kyle has also served as the principal violist of the Georgia Philharmonic and has played with the Georgia Symphony Orchestra.

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## Upcoming Events

*Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.*

Monday, April 28

### **Percussion Ensemble**

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.