Kennesaw State University
School of Music

Senior Recital

Audine Crosse, viola
Arie Motschman, piano

Saturday, April 29, 2017 at 2 pm
Music Building Recital Hall
One-hundred Thirty-fifth Concert of the 2016-17 Concert Season
JOHANN SEBASTIAN BACH (1685-1750)

Suite No. 2, BWV 1008

I. Prelude
II. Courante
III. Sarabande

ALEXANDER BORODIN (1833-1887)

String Quartet No. 2

I. Allegro moderato

INTERMISSION

ANTONIN DVORAK (1841-1904)

Sonatina Op. 100

I. Allegro
II. Indian Lament
III. Scherzo
IV. Finale

Nathaniel Roberts and Nassar Edwards, violins
Josie Campbell, cello

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

Suite No. 2, BWV 1008 | Johann Sebastian Bach

Johann Sebastian Bach was a German composer and musician of the Baroque period. He remains to be one of the most prominent composers of all time with one thousand-plus works. The six Cello Suites are very famous among musicians as they have been transposed into standard repertoire for many instruments of the symphony orchestra. All six suites were all originally written for unaccompanied cello during the years 1717-1723. Each movement is based upon dances from the Baroque era, specifically French ones. The suites are known to be etude-like and at times very technically demanding.

The second suite specifically is known for being very reflective and inward as the key is D minor. The Prelude consists of two parts, the first of which has a strong recurring theme that is immediately introduced in the beginning. The second part is a scale-based cadenza movement that leads to the final, powerful chords. The Courante, which means “running” or “flowing” is characterized in the second movement by quick, scalar passages. The Sarabande derives from the Latin American dance that was brought to Spain in the early 17th century. The Sarabande is characterized by a leading toward and slight emphasis on the second beat with ornamentations and double stops throughout.

String Quartet No. 2 | Alexander Borodin

Alexander Borodin was not only a composer of the Romantic era, but also chemist and doctor from Russia. He was one of the prominent 19th century composers known as "The Mighty Handful," a group dedicated to producing a uniquely Russian kind of classical music, rather than imitating earlier Western European models. Borodin is best known for his symphonies, his two string quartets, In the Steppes of Central Asia and his opera Prince Igor. The String Quartet No. 2 was written in 1881 and dedicated to Borodin’s wife Ekaterina Protopova. Some scholars suggest that the quartet was a 20th anniversary gift and that it has a program evoking the couple's first meeting in Heidelberg, Germany. The first movement is written in sonata form. The principal theme of the exposition begins in measure one, with a cello singing a lyrical melody in high register. The theme is then passed to the first violin while the inner voices support with rhythmic harmonies. A new theme is
introduced in the second half along with a more animated and fast-pace energy. The piece concludes with a recapitulation that references the first theme again, though passed throughout different voices.

**Sonatina Op. 100 | Antonin Dvorak**

Antonin Dvorak was a composer from Bohemia (currently known as Czech Republic) and was actually the first Bohemian composer to achieve worldwide recognition, noted for turning folk material into the language of 19th-century Romantic music. Dvorak was a talented musician from a young age and went on to study and become close friends with Johannes Brahms. Dvorak went on to compose for various instruments and voices, but is most frequently regarded for his symphonies.

*Sonatina Op. 100* was originally written in G Major for violin and piano while Dvorak was living in New York City in the 1890's. The piece has been transposed for both viola and cello as well. The first movement *Allegro* opens with a stately, joyous theme. The second movement, *Indian Lament*, was originally referred to as *Larghetto*. It is a somber and moving piece with repetitious phrases and notes. The third movement, *Scherzo*, is a light and quick piece with a rustic feel. It features a contrasting trio section with swells and overarching slurred lines. The final movement is aptly named, *Finale*, and features broad, jubilant lines to conclude the collection of movements.

**about the musician**

**Audine Crosse** is currently a senior 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, and enjoys playing at churches, schools, assisted living facilities and other events in the metro-Atlanta area. Audine is looking forward to graduating in May and subsequently completing her Public Relations degree in the Fall. She thanks her friends, family and teachers for attending today as well as their consistent support throughout her collegiate career.