VIOLA STUDIO RECITAL
Tyler Hendrickson, director

Program

Partita pro sólovou violu (1954) ................................................................. Jan Klusák
   I. Con moto
   (b. 1934)
   Julian Perez, Viola

English Suite No. 3 G Minor BWV 808 (1725) ...................................... Johann Sebastian Bach
   VI. Musette
   (1685-1750)
   Keeho McKinley, viola
   Tyler Hendrickson, piano

La Cinquantaine................................................................. Jean Gabriel Prosper Marie
   (1852-1928)
   Samantha McDonald, viola
   Natia Shioshvili, piano

Passacaglia on an Old English Tune ......................................................... Rebecca Clarke
   (1886-1979)
   Gale Lesemann, viola
   Natia Shioshvili, piano

Suite in D minor, BWV 1008 ......................................................................... Johann Sebastian Bach
   IV. Sarabande
   (1685-1750)
   David Phetmanysay, viola

Sonata for Arpeggione and Piano in A minor, D. 821 ................................... Franz Schubert
   I. Allegro moderato
   (1797-1828)
   Caleb Burdine, viola
   Natia Shioshvili, piano

Sonata for Arpeggione and Piano in A minor, D. 821 ................................... Franz Schubert
   II. Adagio
   III. Allegretto
   (1797-1828)
   Steph Ramos, viola
   Natia Shioshvili, piano

Concertstück for Viola and Piano................................................................. George Enescu
   (1881-1955)
   Andrew Acosta, viola
   Dyan Meyer, piano

Theme for Vitula................................................................. Gale Lesemann
   (b. 2000)
   The UNI Viola Studio

Davis Hall, Gallagher Bluedorn, 8 p.m. Wednesday, April 26, 2023
PROGRAM NOTES

Jan Klusák was born to a Czech Jewish family, who owned a farm in Prosek, Prague. As he got older, he started to pursue his study with music at the Prague Music Academy. After Graduating from the academy, he went to pursue more on composition.

In the year of 1954, Klusak composed Partita Pro Sólovou Violu written with three movements: Con Moto, Largo, and Vivace. This piece was composed in Praka Erocuce during his free time.

-Julian Perez

Johann Sebastian Bach was born into a musical family. He was born in Germany. He learned to play the violin at an early age from his father. He was raised by his brother after his parents both died in his life. He made a lot of cantatas for the church that he performed in. A lot of his well-known pieces were from the organ in cantatas. Bach made a group of orchestra concertos. These concertos are considered to be some of his greatest works. He wrote pieces for orchestras, solo, and dance recitals, and more.

This Musette is the sixth of seven movements of the English Suite No. 3 in G minor, BWV 808. This suite is part of six suites, composed between 1715 and 1720 and first published in Leipzig between 1805 and 1813. The word Musette is the French name of the bagpipe.

-Keeho McKinley

Written in 1887, La Cinquantaine was written for and dedicated to Paris Opera Orchestra Cellist, E. Binon. After its composition, the piece rapidly became a staple in celebratory music of the romantic period of music. This lovely tune gained further popularity in 1940 when Jazz composer, Woody Herman, arranged a swing composition of the piece. It has since become a Jazz standard and has been transcribed for many instruments for musicians in both the Jazz and Romantic styles of playing.

La Cinquantaine translates to “The Fiftieth Anniversary ” or “Golden Anniversary” depending on who you ask. Regardless of translation, La Cinquantaine is a joyous dance with a lively rhythm that encourages listeners to dance, or at least tap their foot. The song has three distinct sections, moving from a minor key, to a major key, and back to a minor key. Despite the majority of the piece being written in a minor key; the music does not project sadness, but rather a feeling of fond remembrance.

-Samantha McDonald

Rebecca Clarke was a British-American classical composer and violist. She was well-known as a viola virtuoso and was one of the first female musicians accepted into a professional orchestra.

Passacaglia on an Old English Tune is one of ten pieces she composed while stranded in the United States, unable to obtain a return visa during World War II. It is a moving piece with an overarching melody that shows Clarke’s emotions during its composition. Through its melodic consistency and grandiose chords, a sense of homesickness is written into the work. As with many of Clarke’s works, the piece was composed with the viola in mind, making ample use of the range added by the C string.

-Gale Lesemann
Johann Sebastian Bach originates from one of the largest and most musically talented families. Bach’s prolific background as a multi-talented musician was partly responsible for the technical and musical demands present in his compositions.

Suite No. 2 in D minor BWV 1008 is from a collection of Baroque cello dance suites. The sarabande is often considered the heart of the suite. The sarabande is filled with deep feelings of grief. The reflective tone quality takes advantage of the viola’s sound.

-David Phetmanysay

Straddling both the classical and romantic eras of music, Franz Peter Schubert was one of the many composers who pushed forward the romantic era of music. He was born in Vienna, Austria, and despite his short life of 31 years he would write over 1,000 different works of music, including over 600 secular vocal works and 7 entire symphonies. Like many composers, Schubert was unknown in his life, but his music became popular after musical titans such as Felix Mendelssohn, Robert Schumann, and Johannes Brahms discovered and championed his music. Franz Liszt described Schubert as “one of the most poetic musician [sic] to ever live.”

Sonata for Arpeggione and piano, usually shortened to Arpeggionesonata or just Arpeggione, is one of the most well-known and played viola sonatas ever written. It was originally written for arpeggione, a fretted 6-stringed instrument which was a bowed mix between a viola, cello, and guitar. It was composed in November of 1824, likely commissioned by Vincenzo Schuster, who was a friend of Schubert and one of the few people in the world who was known to have owned an arpeggione. The Sonata was not published until 1871, nearly 50 years after Schubert’s death. It was also posthumously arranged into both cello and viola variants by Urtext, who were the original publishers. The first movement of the sonata is full of large and long arpeggios which provide the main driving force behind the music. There are also large sections of pizzicato, which was written to use the arpeggione’s guitar heritage. Much like Schubert’s other music, arpeggione is of a much more romantic style of composing, with a small hint of classical rhythm and poetry to it.

-Caleb Burdine

Considered as one of the most influential Viennese composers known to have bridged the gap between the Classical and Romantic period, Franz Schubert is best remembered for his songs (lieders) and his chamber music. He also created symphonies, masses, and piano works. Robert Schumann would state "Schubert’s pencil was dipped in moonbeams and in the flame of the sun."

His “Arpeggione Sonata” was written in 1824 for a six-stringed, fretted instrument called the Arpeggione, which was similar to a bowed guitar but held between the knees like a cello. This piece reflects the emotions Schubert felt during the last years of his life struggling with his physical and mental health as he wrote this sonata. In a letter to his friend Kupelweiser, he wrote “In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who, in sheer despair over this, ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain…” The second movement unfolds like a vocal love song. Slow and sensitive with a rising heat of passion developing upwards and then climbing down with a sense of tranquility, possibly demonstrating a sheer amount of acceptance and gentle unrestfulness and then storming straight into the third movement with brisk and dance-like episodes that range from fiery and intense.
encapsulating anger and agitation to an upbeat and lighthearted pirouette jumping back and forth between themes of joy and unease. This piece, among others, is one of the most transcribed and transposed pieces of the Romantic era being arranged for instruments such as the cello, flute and even viola. As such, it has become a staple in the standard repertoire of the viola.

-Steph Ramos

**Enescu** showed talent from a young age on violin and piano. He was enrolled at the Vienna Conservatory at the age of seven. He studied with Joseph Hellmesberger Jr, who introduced Enescu to his idol, Johannes Brahms. Enescu graduated in 1893 with a silver medal and went on to continue his studies at the Conservatoire de Paris. Here is where he started to develop his early style of composition, his teachers being Gabriel Fauré, Jules Massenet, and André Gedalge. He graduated at the end of his fourth year of study in 1899, earning first prize in the instrumental competition for his performance of the final movement from Saint-Saëns’s Third Violin Concerto. Later in life, Enescu started teaching violin at the Mannes School of Music. Some of his most prominent students included: Yehudi Menuhin, Christian Ferras, Ivry Gitlis, Arthur Grumiaux, Serge Blanc, Ida Haendel, Uto Ughi, and Joan Field.

The **Concertstück** was composed in 1906 for the sight-reading portion of the viola jury competition at the Conservatoire de Paris. It is a single movement work that combines Romanian Folk melodies and French impressionist textures. There is continuous back and forth between Folk melodies and French-like melodies. The Folk melodies are represented by two different dances, the first dance is marked by Gracieux (gracious) and Brau which is a dance performed only by women. The second dance is marked, Batuta, which is a dance performed by men. The Brau has a melody that is much more dance-like, charming, and elegant. The Batuta uses a more rhythmic and chromatic melody. The French melodies are translucent in sound and often blend many thin textures. It is an exciting work that brings together many elements that are seen in Enescu’s later compositional style. This is a first-rate work for violists and makes a strong impression in the repertoire today.

-Andrew Acosta

**Gale Lesemann** is a first-year student at the University of Northern Iowa with a major in music composition. Lesemann also studies viola and performs regularly as a section violist with the Northern Iowa Symphony Orchestra.

**Theme for Vitula** was composed for the 2022 University of Northern Iowa Viola Festival. The piece is written for the mascot for the UNI viola studio. Vitula is the name of the Roman goddess of joy, merriment and victory. The name transformed in medieval Latin to viōla, which is the likely source of the name of the modern viola. This piece embodies the joy of playing the viola, and the spirit of the UNI viola program.

-Tyler Hendrickson