

ARTIST DIPLOMA RECITAL

KATHI ANGEROTH, VIOLA

WITH

SEAN BOTKIN, PIANO & HARPSICHORD

MATT GLASCOCK, CELLO

ANDREW ACOSTA, VIOLA

JULIAN PEREZ, VIOLA

CALEB BURDINE, VIOLA

MAC BRANDT, BASS

PROGRAM

- Sonatina for Viola and Piano (1946) Gordon Jacob
I. Allegro giusto (1895 – 1984)
II. Andante espressivo
III. Allegro con brio

Sean Botkin, piano

- Sonata No. 1 in E-flat Major, op. 3, B1325 (1804) Alessandro Rolla
I. Allegro moderato (1757 – 1841)
II. Lento
III. Rondo: Allegro con espressione

Matt Glascock, cello

BRIEF INTERMISSION

- Chocolates (1998) James Grant
I. Valentine (b. 1954)
II. Bittersweet
III. Triple Mocha Indulgence

Sean Botkin, piano

- Brandenburg Concerto No. 6 in B-flat Major (1718) Johann Sebastian Bach
III. Allegro (1685 – 1750)

Andrew Acosta, solo viola II
Julian Perez, viola da gamba I
Caleb Burdine, viola da gamba II
Matt Glascock, cello
Mac Brandt, bass
Sean Botkin, harpsichord

PROGRAM NOTES

One of ten children in a musical family, **Gordon Jacob** grew up in London. In the army, his favorite brother was killed and Gordon was taken to a prison camp where he formed chamber ensembles and wrote music. At the Royal College of Music, he studied composition and later taught there. He wrote over 700 works including concertos for many instruments, as he understood the capabilities and limitations of instruments. An expert in orchestration, he wrote several books on the subject and he arranged the National Anthem with a fanfare for the Coronation of Queen Elizabeth II. His music is accessible yet sophisticated. He used musical models of the classical and baroque eras, while also using modern harmonies. Melody was very important to him in modern music, as demonstrated in this sonatina, especially the gorgeous second movement. Many of his works are written for viola, as he dedicated himself to expanding the viola's role in chamber music, orchestra music, and solo works. As in this **Sonatina for Viola and Piano**, his works showcase the viola's rich tone with expressive, lyrical, sensitive writing. This Sonatina is written for either viola or clarinet. It has become one of my very favorite pieces to play because it fits the viola so well and it expresses so many emotions and moods.

Italian composer **Alessandro Rolla** was also a violin/viola player, teacher, and conductor. At the age of 14, he performed his own viola concerto. He was one of the first viola virtuosos and was a mentor to Paganini and Verdi. Later, as he led the orchestra at La Scala, he premiered many operas and promoted the works of Beethoven. He taught at the Conservatory of Music in Milan until one year before his death and he wrote over 500 works. His

Sonata No. 1, op. 3 is part of a set of two sonatas written for viola solo with viola or cello accompaniment. The first movement is playful, with a contrasting middle section. The second movement shows his gift for melody. The third movement is a rondo with technical and lyrical sections. Violist Jennifer Stumm has recorded some of Rolla's lesser-known works, including this one. Her clean, expressive playing has given these pieces the notoriety they deserve.

Canadian **James Grant** is an award-winning composer of vocal and instrumental works and is also the director of a non-profit bakery in Canada. He is active as a lecturer and composition teacher. **Chocolates** was commissioned and premiered in 1998 by Michelle La Course of Boston University. The three pieces are written in the style of 1940's torch songs, sentimental love ballads which usually express unrequited or lost love. The viola, with its rich, dark sound is perfect for the lyrical, sultry, expressive character of these moody pieces. The third movement ends with a more easy-going, quirky, animated section, which is a wonderful contrast to the more soulful movements. As a bari sax player in community bands and jazz bands, I have always been drawn to jazz music. I enjoy this piece so much and I hope you will too! Sit back, relax and imagine you are in an intimate jazz club.

One of the greatest composers of all time, **Johann Sebastian Bach** grew up in a large musical family in Germany. Orphaned at age five, he lived with his eldest brother. At 32 years, he landed a church music job in Cöthen, where he led a small but distinguished orchestra. He went on to create many masterpieces of church and instrumental music which were ground-breaking in their new forms and use of harmony. The six **Brandenburg Concertos** are widely regarded as some of the greatest Baroque orchestral compositions and each one is written for a unique small group of soloists. They were dedicated to the Duke of Brandenburg as an attempt to get a job there. The last movement of the sixth concerto is a delightful Gigue and shows his mastery of polyphony and canon. It is written for two solo violas accompanied by two viola da gambas, cello, bass, and harpsichord. It is such a fun piece to play, especially when surrounded by my friends!

ABOUT THE ARTIST

Kathi Angeroth began her musical journey at the age of eight as one of the first Suzuki students in the United States, with her mother as her teacher. When she was twelve, her family moved to London, England where they took advantage of the wonderful musical culture there. She earned degrees from Graceland University and Iowa State, then in Ames she maintained a very large private studio with up to 77 lessons a week plus activities and events! She has played violin with the Omaha Symphony, Lincoln Symphony, Des Moines Symphony, and Sioux City Symphony, and taught adjunct strings at Morningside University, Wayne State College, and Northeast Community College. She has recently fallen for the viola and is currently working towards an Artist Diploma in viola performance with Dr. Tyler Hendrickson at UNI. She is presently a member of the viola section of the Waterloo-Cedar Falls Symphony.

THANK YOU TO...

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My ensemble members – Julian Perez, Caleb Burdine, and Mac Brandt for your friendship and eagerness to collaborate with me today.

Dr. Stewart Cramer for your long-time friendship and working your repertoire magic to find such wonderful pieces for this recital.

My supportive husband Rod and my encouraging parents Dr. Richard and Louita Clothier. Mom taught my little fingers to play the violin and Dad later taught me woodwinds and piano.

And to YOU for attending today!