

UNI VIOLA STUDIO SPRING RECITAL

TYLER HENDRICKSON, COORDINATOR

PROGRAM

La Cinquantaine (1887) Jean Gabriel Prosper Marie
(1852-1928)

Gale Lesemann, viola
Natia Shioshvii, piano

Trauermusik (1936) Paul Hindemith
(1895 – 1963)

I. Langsam
II. Ruhig bewegt
III. Lebhaft
IV. Choral: "Für deinen Thron tret ich heirmit"

Sammie McDonald, viola
Tyler Hendrickson, piano

Concerto in C Minor in the style of J.C. Bach (1947) Henri Casadesus
(1874-1947)

II. Adagio molto espressivo
I. Allegro molto ma maestoso

Isaac Simpson, viola
Serena Hou, piano

Der Schwanendrher (1935) Hindemith
I. Zwischen Berg und tiefem Tal

Caleb Burdine, viola
Serena Hou, piano

Duo op. 178, no. 2 (1855) Johann Wenzel Kalliwoda
(1801-1866)

I. Allegro
II. Allegretto
III. Andantino

Eden Adams, viola
Lex Taylor, viola

Lament for Two Violas (1912) Frank Bridge
(1879-1941)

Julian Perez, viola
Caleb Burdine, viola

Sonata No. 1 in E-flat Major, op. 3, B1325 (1804) Alessandro Rolla
(1757 – 1841)

I. Allegro moderato

Kathi Angeroth, viola solo
Julian Perez, viola accompaniment

PROGRAM NOTES

Not much is known about **Jean Gabriel-Marie**, but his composition, *La Cinquantaine*, has become a well-loved piece in many genres. Originally written in 1887 for cellist E. Binon of the Paris Opera Orchestra, Gabriel-Marie arranged it for many other ensembles in his lifetime, including octet. It has since been rearranged in many styles for many instruments, including a popular jazz arrangement by Woody Herman in 1940.

Translating to Fiftieth Anniversary (or Golden Anniversary), **La Cinquantaine** is for the most part written in a minor key. Even so, the melody evokes a celebratory mood, with playful trills and dance-like rhythmic emphasis.

(G.L.)

Trauermusik (translated as Funeral Music) composed in 1936 to mourn the death of King George V, is a melancholic piece that reflects the stages of grief, and the journey that grief takes us on. One of the most eye-catching details of *Trauermusik* is that it was written in only slightly more than 24 hours, showcasing Hindemith's remarkable skill and ability to create a widely renowned masterpiece in such a short amount of time. Additionally, the piece stands out as one of the few concertos written for the viola by a violist, adding a personal touch for this year's Viola Studio Recital. This piece was originally written for a solo violist and a small orchestra, today you will get to hear it with a solo violist and collaborative pianist.

Although it is a work of mourning, *Trauermusik* is more than meets the eye. The music begins with a mournful remembrance, gradually building in intensity before the solo viola enters, portraying the voice of grief itself. The movements take us through the stages of grief, in this case starting with denial of the loss, subtly transitioning into bargaining, quickly spiraling into anger, moving through depression before finally falling gracefully into an almost resigned and reluctant acceptance.

For those that have experienced loss, the music's draw may feel familiar. Not only is the viola embodying the voice of grief, it is lamenting upon the shared human struggle of losing something that holds great significance to the person who has lost it. While it was written to mourn the death of one particular person, the emotional storytelling makes it a universal piece that almost every listener can relate to. Throughout your listening journey, listeners will be able to find pieces of themselves written into the music. If they are able to sit with the discomfort, they may find themselves in the struggle, and reflect on what their journeys have brought them.

(S.M.)

Henri Casadesus, a musician and composer of the early 20th century, composed the Viola Concerto in C Minor and attributed it to the Baroque composer Johann Christian Bach. Though not an authentic Baroque piece, the concerto is crafted in a style that honors the era, featuring expressive melodies and intricate passages that showcase the viola's technical capabilities. This concerto is comprised of three movements: an Allegro, an Adagio, and a Rondo: Allegro. The work has gained popularity among violists and continues to enchant audiences to this day. Despite its fictional origins, the Casadesus Viola Concerto remains a beloved addition to the viola repertoire, bridging the past and present in a delightful blend of musical traditions.

(I.S.)

Among the myriad composers of the early 20th century, few were as revolutionary as **Paul Hindemith**. Well known for his compositions and virtuosic viola playing, Hindemith also sought to revitalize and enlarge the tonal system to twelve tones instead of the traditional seven, leading to many more expressive and dissonant chords in his music. Despite living most of his life in a war-torn Germany and suffering from political opposition after World War One, Hindemith was fairly successful throughout his life, teaching at Yale University where he both wrote *Der Schwanendreher* and later his 3-part treatise on tonality which cemented his place in music theory history.

Der Schwanendrher has long been considered a cornerstone in viola repertoire. The name of the piece, when translated means "The Swan Turner", refers to medieval instrumentalists, playing the box violin and the herdy-gurdy, who would crank their instruments similar to how they would cook swans and pigs on a spit. Hindemith took inspiration from German folk songs, as well as baroque compositional elements and his very own tonal system to create one of the most unique concertos ever written. *Der Schwanendrher* has a very rare orchestration which forgoes the use of violins entirely, both creating a much deeper tone and feel for the concerto and also allowing the viola to be much more brilliant in comparison to the orchestra; an issue in other viola concertos as the instrument is subdued compared to higher pitched violins, flutes, and clarinets. The First movement, "Between mountain and deep valley" takes its inspiration from a similarly named planechant (a popular folk tune) that had been sung in Germany for hundreds of years. Hindemith takes this tune and adds his own tonal system to it; playing with the music while always coming back to the main theme.

(C.B.)

Known for "pursuing his own path simply and properly, without studiously trying to be something he is not," **Johann Wenzel Kalliwoda** is known for his unique take on the symphonic genre, in the midst of Beethoven and Schumann. He was a very well-known composer, conductor, and violinist in the early romantic period.

"Duo II" comes from the work *Three Easy Duos*, which was originally composed for two violins in the Romantic period. The entire work itself is known for its conversation-like dynamic between melodies. Each movement brings something different to the character of the piece. Duo II was chosen because we enjoyed the trade of the melody line between the viola 1 and the viola 2 part.

(L.T.)

Frank Bridge initially studied violin and composition at the Royal College of Music, but switched to viola and gained recognition as a highly skilled violist and conductor after completing his studies. Throughout his career, Bridge composed over 50 works, earning particular acclaim for his contribution to chamber music and song composition. His diverse musical talent and composition have left a lasting impact as a romantic composer, especially for viola repertoire.

Lament for two Violas was composed around 1911-1912. *Lament* is an important work for viola duo literature. This piece debuted on March 18, 1912, With Frank Bridge and his viola teachers, Lionel Tertis performing at Wigmore Hall in London. This piece is also commissioned by Lionel Tertis who wanted to expand viola repertoire and literature.

(J.P.)

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 which shows his gift for melody. 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.

(K.A.)

ARTIST BIOS

Gale Lesemann is a third-year Music Composition-Theory major at the University of Northern Iowa. Though viola is not his first instrument, he enjoys the challenge a string instrument provides and the insight learning something new gives him in the compositional process.

Originally from Davenport, IA, **Sammie McDonald** is a Junior double major in Social Work and Sociology with a minor in Ethics. She is delighted to be able to explore her passion for music through the Northern Iowa Symphony Orchestra and Viola Studio. She gained a love for the viola through her aunt, who delighted in sharing her passion. She decided to stick with the instrument when she realized the alternative was playing in the bass section with her twin brother and older sister. Sammie has had the privilege of studying under Ben Lortenzen and now Dr. Tyler Hendrickson. She is excited to see what the future holds for her and is overjoyed that you are here to listen to a key step in her journey.

Isaac Simpson began his musical journey at age 3 playing violin at the University of Northern Iowa Suzuki School and has been performing with his family group, Simpson Strings, since age 4. All six of his siblings play violin, but Isaac has the distinction of being the only one to switch to viola. His teachers said from the beginning that he would be a violist someday. He started studying viola at the age of 12 (Fall, 2019), initially at the University of Northern Iowa Suzuki School and then transferring to the Preucil School of Music in Iowa City. During this time, he had five teachers over a span of two years, mostly online due to the COVID-19 pandemic. Isaac was selected to play in the UNI Suzuki School Honors Recitals four years in a row before he started studying with Dr. Julia Bullard at UNI in ninth grade. Isaac started playing in the Northern Iowa Junior Orchestra in eighth grade and was promoted to the Northern Iowa Youth Orchestra in ninth grade. He is currently studying as a college student under Dr. Tyler Hendrickson at the University of Northern Iowa. Isaac performs with the Northern Iowa Symphony Orchestra and looks forward to future musical opportunities with his peers.

Hailing from the state of Oklahoma, **Caleb Burdine** is a junior accounting student at the University of Northern Iowa. Throughout his life, he has studied and performed on violin, viola, piano, and harpsichord. Throughout his collegiate life, Caleb has enjoyed playing the viola the most, as he loves the deep tone and vibrant timbre that the instrument provides. Caleb has spent over a decade performing both violin and viola in different orchestras, from the San Juan Youth Symphony to the Fort Dodge Area Symphony and NISO. Caleb enjoys collaborative music, and performs in various chamber ensembles at UNI and in Cedar Falls. Caleb loves to travel, and enjoys listening to music from countries all over the world; it is his belief that music is a universal language, and one that we can use to bring people together.

Eden Adams is at the University of Northern Iowa to study Elementary Education, with a TESOL minor. She enjoys many musical activities, but especially playing the viola. She deeply values the expression that the arts can create, and how important it is to acknowledge the difficulties of staying committed to something she loves. Eden is from the Des Moines Metro and went to high school in West Des Moines, Iowa. In high school she participated in orchestra, and then continued into Chamber Orchestra as her skills progressed. Her teachers Joyce Beyers and Sherida Williams have been a huge part of her artist journey in viola, and she has learned valuable lessons, and lifelong skills from them. She has participated in many Festivals and ISHMA where she earned a best of center and Division One performance of an ensemble. She is continuing her passion of the viola by participating in the Northern Iowa Symphony Orchestra and learning more from her violist peers everyday.

Lex Taylor is a first year Choral Music Education student at the University of Northern Iowa, studying viola as a non-major under Dr. Tyler Hendrickson. Before coming to UNI they were principal viola for Muscatine High School's Symphony and Chamber orchestra, as well as the Mariachi ensemble. They also performed with the Muscatine Symphony Orchestra for three summers in high school, as well as the Junior High Kennedy Honors Orchestra and Siesta Honors Orchestra. During their time at UNI, they have been an active member of the Northern Iowa Symphony Orchestra and is the only violist in UNI's Mariachi ensemble. Outside of studying viola, Lex is involved with the American Choral Directors Association, UNI's Concert Chorale, section leader at the First Presbyterian Church Choir in Waterloo, Iowa, and studies voice under Jeffery Brich. They are a very passionate, dedicated musician with many interests, and are thrilled to continue their studies here at UNI!

Julian Perez is a 5th year violist at the University of Northern Iowa pursuing a Bachelor's Degree in Music Education under Dr. Tyler Hendrickson. He has also studied with Dr. Julia Bullard and Joyce Payer. During his time at UNI, Julian served as Principal Viola in the Northern Iowa Symphony Orchestra. He was the violist for the Petrarch Quartet that played in the Gallagher Bluedorn Candlelight concert series in late 2023. He is a member of Phi Mu Alpha Sinfonia and is a Stagehand Co-Supervisor for the UNI School of Music. Outside of UNI, he has performed with the Fort Dodge Symphony, the Des Moines Gamut Symphony Orchestra, and attended the Green Lake Summer Festival in Rincón, Wisconsin. Passionate about inspiring young musicians, Julian plans to teach school orchestra in Iowa after graduation.

After playing violin in symphony orchestras for many years, **Kathi Angeroth** has fallen for the viola, and is currently working toward an Artist Diploma in viola performance with Dr. Tyler Hendrickson at UNI. She has played the violin with the Omaha Symphony, Lincoln Symphony, Des Moines Symphony, and Sioux City Symphony, and has taught adjunct strings at Morningside University, Wayne State College, and Northeast Community College. She is currently a member of the viola section of the Waterloo-Cedar Falls Symphony.

