

UPCOMING EVENTS

UNI HORN STUDIO RECITAL
THURSDAY, APRIL 18 AT 8 P.M.
DAVIS HALL, GBPAC

CONSIDERING MATTHEW SHEPARD
SATURDAY, APRIL 20 AT 7 P.M.
GREAT HALL, GBPAC

THE SCHOOL OF MUSIC CALENDAR OF EVENTS IS
AVAILABLE ONLINE AT [MUSIC.UNI.EDU/EVENTS](https://music.uni.edu/events).

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

The University of Northern Iowa honors the ancestral stewards of the land on which our university rests. Through the work we do every day to live our mission, the University of Northern Iowa aspires for you to see a community that: honors Native and Indigenous People and culture, lives the 7th Generation Principle, does good for the people and communities we serve, and embraces stewardship of our mission and land. Please see our full stewardship statement at president.uni.edu/stewardship-statement.

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SCHOOL OF MUSIC

UNI VIOLA STUDIO RECITAL

DR. TYLER HENDRICKSON, COORDINATOR

PROGRAM

- Marguerite Waltz (1916) William Edwin Haesche
(1867-1929)
Gale Lesemann, viola
Natia Shioshvili, piano
- Suite No. 1 In G Major, BWV 1008 (1717-1723) Johann Sebastian Bach
II. Allemande (1685-1750)
Sammie McDonald, viola
- Weigenlied*, op. 98, no. 2, D 498 (1816) Franz Schubert
(1797-1828)
Caitlyn McCracken, viola
Natia Shioshvili, piano
- Sonata op. 25, no. 1 for Solo Viola (1922) Paul Hindemith
III. Sehr Langsam (1895 – 1963)
Kathi Angeroth, viola
- Viola Sonata in F Minor, op. 120, no. 1 (1894) Johannes Brahms
III. Allegretto grazioso (1833-1897)
Stephanie Ramos, viola
Natia Shioshvilli, piano
- Suite No. 2 in D Minor, BWV 1009 (1717-1723) Johann Sebastian Bach
I. Prelude (1685-1750)
Julian Perez, viola
- Meditation* (1951) Ernest Bloch
(1880-1959)
Skylar Hartson, viola
Hsin-Yi Hou, piano

(continued)

Chanson Celtique (1906) Cecil Forsyth
(1891-1941)

Andrew Acosta, viola
Dyan Meyer, piano

Viola Concerto in D major, op. 1 (1776) Carl Stamitz
I. Allegro (1745-1801)

Caleb Burdine, viola
Hsin-Yi Hou, piano

Concerto for Two Violas, TWV 52:G3 (1738) Georg Philipp Telemann
I. Avec douceur (1681-1767)

Kathi Angeroth, viola I & Caitlyn McCracken, viola II

II. Gaÿ

Caleb Burdine, viola I & Skylar Hartson, viola II

III. Largo

Gale Lesemann, viola I & Sammie McDonald, viola II

IV. Vivement

Julian Perez, viola I & Stephanie Ramos, viola II

Hsin-Yi Hou, piano

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

Andrew Acosta, viola I & Kathi Angeroth, viola II
Hsin-Yi Hou, piano

PROGRAM NOTES

Although not well known today, **William Edward Haesche** was nonetheless a fascinating composer. Haesche was a self-taught—his most popular pieces were for his primary instrument, the violin.

Marguerite Waltz was published as a piece for solo violin with piano accompaniment in *The Etude* magazine in 1916. In 1984, the piece was arranged for viola by Barbara Barber. Despite the change of instrument, the piece remains largely unchanged, remaining in the same key as the original while broadening some sections to utilize the viola's lower range.

—Gale Lesemann

A member of a family of prolific German composers, **Johann Sebastian Bach** made a name for himself as one of the biggest names not only in late Baroque music, but in music history as a whole. Not only a master composer, Bach was a quite accomplished instrumentalist and praised the viola as his favorite instrument. His most famous work is arguably the *Bach Cello Suites*, although they were forgotten in their own time. Composed of six suites, with each suite consisting of six movements based on popular dances of the time, the *Bach Cello Suites* were originally seen as an exercise for the -then rare- solo cello. Over time, these solos were recognized outside of their status as an exercise through the performances of artists such as Pablo Casals, who was the first to play the suites for a wide audience. Modern audiences are likely to recognize the cello suites through their use in advertising and documentaries, as well as the performances of artists like Yo-Yo Ma, who won a Grammy for his performance of these suites.

The **Allemande** in G Major is the second movement in the first suite, and is based off of one of the most popular dances of the Baroque era. This dance is full of fluid, elegant movements and places the couple side by side. The *Allemande*, much like its corresponding dance, is full of sweeping movements and a melody that seems to come in waves. Much like other movements in the suites, the *Allemande* references familiar phrases from its corresponding prelude, adding a sense of familiarity to this enchanting new movement.

—Sammie McDonald

A gifted violinist as a child, **Paul Hindemith** played in the Frankfurt Children's Trio, founded by his father. He grew to enjoy playing the viola and wrote over 20 compositions for this instrument.

At 27 years of age, he composed the **Sonata Opus 25 No. 1**, finishing it on the train the same day as his debut performance of the completed work. He subsequently performed it 57 more times. It is dedicated to Ladislav Cerny, violist of the Zika Quartet and collaborator on part of the sonata. This piece is a good example of his use of dissonance and tempo extremes. He redefined tonality by using the overtone series to bring out the natural resonance of the viola. The third movement is the central movement of the sonata and is known for its expressive beauty.

—Kathi Angeroth

Quoted by Robert Schumann as, "The one destined to come" the Late-Romantic era composer **Johannes Brahms** made his musical debut in Hamburg as a solo pianist, following in the steps of his musician father. His symphonies, concertos and sonatas exemplified radiant classicism and recognition. They were brilliantly conceived and firmly rooted in the music of Haydn and Beethoven. Brahms was notorious for his perfectionism, carefully considering and meticulously editing his works to ensure that everything met only the highest possible standards of taste and craftsmanship.

The **Sonata in F minor, Op. 120, No. 1** for Viola and Piano is a melancholic and lyrical work developing from a feeling of compelling grief to melodic passion into a bright and affectionate dance and ending on a joyful and virtuosic theme of celebration. The third movement, *Allegretto grazioso*, presents as a gentle Austrian Ländler, a waltz-like folk dance. It begins with a genial, flowing melody presented by the viola starting elegantly then takes a vigorous turn into a more assertive dance building up to a climax in the high register of the viola followed by delicate sequences loosely flowing up and down. The viola then transfers the spotlight to the piano as it drops down, becoming the supporting voice to the cascading notes of the piano. The piano steps away from the spotlight, and the viola returns to its waltz-like melody, eventually concluding the gentle Austrian Ländler it first presented. Originally written for Clarinet and Piano, this sonata was dedicated to the clarinetist Richard Mühlfeld. Paired with the Sonata in Eb major, Op. 120, No. 2, these were the last chamber pieces Brahms wrote before his death and have become prominent in the standard repertoire for the viola.

—Stephanie Ramos

Johann Sebastian Bach was a German Composer, organist, harpsichordist, violist, and violinist of the Baroque Era. He is regarded as being one of the greatest and most influential composers of all time who inspired other famous composers such as Beethoven, Mozart, and Haydn.

The Prelude from **Suite No. 2 in D Minor** was composed while in Köthen, Germany serving as Kapellmeister. This movement introduced the feeling of seriousness, sadness, and resentment.

—Julian Perez

As a composer, **Ernest Bloch** drew much of his inspiration for his music from his Jewish heritage, having embedded many traditional Jewish motifs and themes into his music. For most of his time as a composer, he lived in the United States, where he made quite the name for himself. In the year 1950, a festival was held in order to celebrate Bloch's music, in honor of his seventieth birthday.

In Bloch's final years of composing, it is clear that he had developed a love for the viola. *Meditation and Processional* were a part of Bloch's penultimate work, originally titled *Five Jewish Pieces for Viola and Piano*. The piece was later reworked to be split into the *Suite Hébraïque* alongside the *Meditation and Processional*. The Violist Milton Perves and pianist Helen Brahm were the first to premiere these compositions to the world in 1952, and following the success of the event, the same performers were recorded on an LP disk later that year, the second side of which was dedicated to Perves. The *Meditation and Processional* were originally composed only for Viola and Piano, but were later orchestrated by Francis Tursi (1922-91).

—Skylar Hartson

Cecil Forsyth was a composer, musicologist, and violist. Born in Greenwich, London, He studied at University of Edinburgh and at the Royal College of Music. His primary teacher was Charles Villiers Stanford, an Anglo-Irish composer, whose other pupils consisted of Gustav Holst, Rebecca Clarke, and Ralph Vaughan Williams. Forsyth played viola in the Queen's Hall Orchestra before moving to the United States in 1914. An accomplished author, Forsyth is recognized for his book, *Orchestration*, published in 1914, later revised in 1935. Best known for his *Viola Concerto in G minor*, Forsyth's music is often reflective of his teacher, pulling from both the romantic thought and traditional tunes from the surrounding regions.

Chanson Celtique "Celtic song" is a piece based on an old Irish Air derived from Celtic roots. Composed in 1905 and published in 1906, these tunes are often characterized by slow, melodic melodies that allow for a free sense of rhythm. Forsyth reflects on this idea in the opening and ending material of the piece. Set in D minor, this song uses the violas full range to express the beauty within the music.

—Andrew Acosta

Out of the many Composers in the Mid Classical era, few are as well known for their concertos as **Carl Stamitz**. Over his 40-year career he wrote more than 50 symphonies and over 60 concertos for the violin, clarinet, viola, viola d'amore, cello and many other instruments and instrument combinations. He spent most of his professional life traveling around Europe as a violin and viola player and played for both the British and Russian royal families. Sadly, in his later life, he fell on challenging times and by the time he died at the age of 56, he was in extreme poverty. After he died, several books on alchemy were discovered in his library; it is believed that he turned to alchemy to overcome his poverty in his final years.

Stamitz's **Viola Concerto in D Major** is one of the most important concertos ever written for viola. Written towards the beginning of his career in 1776, the concerto shows not only Stamitz's skill as a composer, but also as a violist. He had an incredibly keen sense of the viola's expressive capabilities and uses its voice spectacularly throughout the concerto. Stamitz also included many virtuosic markings in his music- This viola concerto is the first piece ever composed with a left-hand pizzicato marked by the composer.

—Caleb Burdine

Renowned for being one of the most prolific composers in history, **Georg Philipp Telemann** was famous for carving a path for other German composers to follow. His influence is seen around the world and forever cemented in music history, with his influence most easily seen in Baroque and Early Classical music. Listeners with a history of music can recognize his influence in the compositions of his good friend George Frideric Handel, who borrowed many phrases and passages from Telemann and incorporated them into his own music. This is most famously seen in Handel's *Messiah*.

Telemann was famous for compositions that brought light to instruments that were often left in the shadows of music history. Of these compositions, the **Concerto for Two Violas** stands out as being an innovation in early viola music. Prior to this composition, violas were often strictly ensemble instruments. This composition paved the way for violas to be seen as a beautiful

instrument in their own light, as well as complimenting the beauty of other instruments. A violist himself, Telemann knew first-hand the mellow tone hidden deep inside the viola that we have all come to love ourselves. With four movements filled with French influence, Telemann's Concerto for Two Violas is not only a staple of viola history, but a joy to listen to.

—Sammie McDonald

Johann Sebastian Bach is considered one of the greatest composers and organists. Born in Eisenach, Germany, Bach hails from a generational music family. He is best known for his Brandenburg Concertos, solo cello suites, and St. Matthew's Passion. Having his music revived by Felix Mendelssohn and Carl Zelter in the 19th century, Bach has remained a staple in many performers' repertoire today.

Brandenburg Concerto No. 6, is the last of a set of six concerti. The entire set of concerti is dedicated to the Prussian military officer, Christian Ludwig of Brandenburg-Schwedt. Upsetting the natural balance of typical instrumental setup and knowing his employer Prince Leopold was a gamba player; Bach used this work to end his tenure with the Prince, in search of employment back in the Church. Written for two violas, two viola da gamba, cello, violone, and harpsichord. Bach shows his mastery of polyphony and use of canon throughout all three movements. The final movement, Allegro, is set in the style of a gigue. This encapsulates the underlying spirit Bach has kept throughout the entire work.

—Andrew Acosta

ABOUT THE ARTISTS

Born in Fresno, California but raised in Cedar Rapids, Iowa; **Andrew Acosta** is an active violist in the Eastern Iowa area. Starting his private studies with Andrew Steffen, Andrew found his love of viola playing in high school. He earned the full tuition Marshall Scholarship and studied with Michael Kimber at Coe College. Andrew currently studies with Tyler Hendrickson at the University of Northern Iowa, pursuing his Masters in Music. Aside from being a fine player, Andrew loves to cook and is currently a Catechumen at St. John the Baptist Greek Orthodox Church.

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 with Dr. Tyler Hendrickson at UNI. She has played the violin with the Omaha Symphony, Lincoln Symphony, and Des Moines Symphony and taught adjunct strings at Morningside College, Wayne State College and Northeast Community College. She is presently a member of the viola section of the Waterloo-Cedar Falls Symphony.

Currently a Sophomore at UNI, **Caleb Burdine** has spent most of his life performing in various orchestras, both youth and professional, across the United States. Recently he has played viola for the Durango Youth Orchestra, the San Juan Symphony, The Dubuque Symphonic Youth Orchestra, The Fort Dodge Area Symphony, and most recently the Northern Iowa Symphonic Orchestra. Caleb really enjoys playing music collaboratively, as he firmly believes that bringing people together is what music is for. As someone who has

spent large amounts of time overseas in both European and Asian countries, he attests to the ability of music to break down cultural and linguistic barriers; as William Shakespeare once said, "Music is the language of the Soul."

Skylar Hartson first fell in love with the viola in the 6th grade as a product of public schools. She quickly grew to enjoy making music and improving her skills and experience. Throughout middle and high school, she found many ways to get involved in the wider community through such events as the NEISTA Honor Orchestra of 2019 as well as the Northern Iowa Youth Orchestra from 2019-2023. These experiences have helped to shape Skylar's attitude towards improving herself while also appreciating the progress which she has made. Notable teachers which have contributed to this improvement include Julia Bullard, John Chiles. Currently, Skylar is a first-year music education major at the University of Northern Iowa, studying under Tyler Hendrickson.

Hsin-Yi Hou, Assistant Adjunct Professor of Collaborative Piano at UNI, is an accomplished pianist and native of Hsin-Chu, Taiwan. She graduated with honors and degrees in piano performance from the Presbyterian Bible College of Arts (Bachelor of Music) in Taiwan and the University of Northern Iowa (Master of Music). Since 2008, she has served as a professional accompanist in the UNI School of Music and has performed for hundreds of UNI students, guest artists, and faculty members each year at studio, seminar, recital and competition performances, as well as during jury examinations and weekly applied music lessons.

Gale Lesemann is a sophomore studying music composition at UNI. Viola is the third instrument he has played as a primary, joining twelve years of piano and seven years of trumpet. Though the differences between brass and string instruments are many, Gale has found learning to play viola an exciting and rewarding challenge.

Sammie McDonald, originally from Davenport, Iowa, is a collegiate Social Work Major with a Minor in Ethics who continues to be heavily involved in the School of Music through the Northern Iowa Symphony Orchestra. Sammie has been playing the viola for around 10 years. She gained a love for the instrument from her aunt, who was overjoyed to teach her. She continued to play the viola in various school and state orchestras. Notably, principal player of Davenport Central Orchestra, Assistant Principal of Youth Philharmonic Orchestra, and Principal Player of Davenport Central Chamber Orchestra. She has had the privilege of studying under Kendra Elledge, Benjamin Lortenzen of the Quad City Symphony, and now, Dr. Tyler Hendrickson. She is currently studying with the goal of achieving a Masters in Social Work with the intention of working in Library Social Work or with Health and Human Services. 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.

Julian Perez is a passionate violist who is committed to advancing the strings in Iowa. He was originally from Elgin, Illinois but moved to Des Moines, Iowa, from a young age. He is a first-Generation senior at the University of Northern Iowa in Cedar Falls, IA committing to pursue a bachelor degree in Music Education. His principal teachers include Dr. Julia Bullard and Dr. Tyler Hendrickson. He is an active member in the Northern Iowa Symphony Orchestra, Phi Mu Alpha Sinfonia, and his chamber ensemble, the Petrichord Quartet.

A native of Des Moines, IA, **Stephanie Ramos** is pursuing Bachelor's degrees in Social Work and Music at the University of Northern Iowa. She has held the position of Principal Viola in the Northern Iowa Symphony Orchestra and has participated in numerous chamber ensembles. Her principal teachers include Joyce Beyer, Julia Bullard, and Tyler Hendrickson. Stephanie began her instruction on violin in 4th grade and switched to viola in 9th grade. She became inspired to pursue music after the loss of a family member in her childhood. She discovered classical music as a way to express emotions when words could not. Her greatest desire is to help others feel and understand the emotional impact that music can have on individuals. As a trained Suzuki teacher, she strives to inspire young musicians to develop a deep appreciation for music. Stephanie is a founding member of the Multicultural Music Organization "All Voices Heard in Music" and the new Mariachi program at the University of Northern Iowa, performing traditional Mexican folk music on the violin. As a first generation, Latinx student of color, she is an advocate for the inclusion of BIPOC composers in music education and encouraging first generation and BIPOC students to pursue music in higher education.

Natia Shioshvili, native of Tbilisi, Georgia began studying piano at the age of seven. She continued her education at Z. Paliashvili Special Music School and later at Tbilisi State Conservatory. In 2000 Natia joined the Toradze Piano Studio at Indiana University South Bend. While in school she regularly performed in studio concerts, gave solo recitals and appeared as soloist with IUSB Philharmonic. In 2001 Natia won the Fort Wayne Philharmonic Young Artist Competition and performed with the Philharmonic later that year. Natia has been an active collaborator in the Michiana area. Natia Shioshvili holds Bachelor of Music and Master of Music degrees from Indiana University South Bend.

