

**A (long list) of special thank yous:**

**Dr. Tyler Hendrickson:** In the 2 years that we've worked together you've pushed me SO far out of my comfort zone. You believed in me when I didn't believe in myself, through the tears and frustration. Everything I've accomplished in my playing these past 2 years wouldn't have been possible without your guidance. You taught me to be a stronger musician and pushed me to be confident no matter what life throws at you. Thank you for everything.

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**Joyce Payer:** This journey all started with you. You took a chance on an erratic 13-year-old in a tiny orchestra. You gave me so many musical opportunities. You went above and beyond, more than I deserved. I have NEVER met an orchestra teacher as dedicated to her students as much as you. I can never thank you enough. **"Nevertheless, she persisted."**

**Natia Shioshvili:** This literally wouldn't be possible without you. Your kindness and patience have helped me so much in learning to combine viola and piano as one. Preparing this music was a journey for us both, but together we made it beautiful. I'm excited to perform with you today, thank you for everything.

**Andrew Acosta and Kathi Angeroth:** I'm so grateful to have you as my friends. The energy within us together brings me so much joy. I can't imagine a better group of violists to perform our trio with, thank you for everything!

**Cole Krusemark and family:** To my boyfriend, your love and support to focus on my education and music is unmatched. I'm so grateful to have you and your family in my life. I hold so much love for all of you.

**Department of Social Work:** After leaving music and being lost in what I wanted to do, I found a place in the Social Work program with amazing professors who welcomed me with open arms, who taught me not only to become a well-rounded, trauma-informed professional but a better person with a deeper understanding of making connections with others. Each professor I had has made a huge impact on me. Thank you all so much!

*This recital is dedicated to my family. To my mother **Nora**, my father **Jose**, my little sister **Michelle**, and my little brother **Daniel** (2002-2009).*

*"Sin ustedes no estaría aquí hoy. Los amo con todo mi corazón y mi alma. Dedico lo que he logrado a ustedes y espero haberlos hecho sentir orgullosos de llamarme su hija y hermana."*

## **Stephanie Ramos, Viola**

### *In a Senior Recital*

**with  
Natia Shioshvili, piano  
Andrew Acosta, viola  
Kathi Angeroth, viola**

# Program

*Passacaglia on an Old English Tune*.....**Rebecca Clarke**  
(1886-1979)

*Sonata in G major Op. 2, No. 6*.....**William Flackton**  
(1709-1798)

Natia Shioshvili, **piano**

*Two Capriccios for Three Violas, No. 1*.....**Domenico Dragonetti**  
(1763-1846)

- I. Andante
- II. Allegro non tanto

Andrew Acosta, **viola**  
Kathi Angeroth, **viola**

## INTERMISSION

*Sonata in F minor No. 1, Op 120, No. 1*.....**Johannes Brahms**  
(1833-1897)

- I. Allegro appassionato
- II. Andante un poco Adagio
- III. Allegretto grazioso
- IV. Vivace

Natia Shioshvili, **piano**

# About the Artists

A native of Des Moines, IA, **Stephanie Ramos**, is a 6<sup>th</sup> year senior at the University of Northern Iowa pursuing Bachelor's degrees in Social Work and Music, studying viola under the direction of Dr. Tyler Hendrickson, formerly under Dr. Julia Bullard.

During her time at UNI, she has been involved in the Northern Iowa Symphony Orchestra and has held the position of Principal Viola. She re-instated the American String Teachers Association Chapter at UNI as President for 2 years. She is a co-founder of the Mariachi Panteras (Mariachi Panthers), a new mariachi ensemble at UNI performing traditional Mexican folk music. In July 2023, she attended the American Suzuki Institute in Stevens Point, Wisconsin, earning her Suzuki Violin Book 1 Teacher Training. She is currently teaching violin and viola lessons at the UNI Suzuki School. In February 2024, Stephanie was selected to present her research, "Preventing Injuries in Violinists and Violists through Body Awareness and Appropriate Set-up" at the 2024 Research in the Capitol event in Des Moines, IA.

In March 2020, Stephanie began her experience in the social work field as a Direct Support Professional for adults with developmental disabilities during the height of the COVID-19 pandemic. For 4 years, she has received extensive training in this field. Stephanie is a recipient of the Alderman Scholarship and the Anna McCullagh Memorial Endowed Scholarship, awarded for her demonstration of commitment, leadership, and dedication to serving others.

This Summer 2024, she will be completing her Social Work internship at Goodwill Industries of Northeast Iowa in Waterloo, IA, working with adults with disabilities and disadvantages overcome barriers to independence. After graduation, Stephanie plans on staying in the Cedar Falls/Waterloo area, continue to teach at the UNI Suzuki School, and do exactly what she told everyone whenever they asked...

*"What do you want to do with Social Work and Music?"*

*"The plan is, social worker by day, musician by night."*

**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.

# Program Notes

**Rebecca Clarke**, British born violist, and woman composer, paved the way during a time in which there was significant prejudice against women composers. Quoted by Malcolm McDonald as “almost certainly the best composer of any period to have also been a woman.” While she achieved some recognition as a composer in her lifetime, Clarke was often pressured into using the male pseudonym “Anthony Trent” for her works such as her majorly successful piece, *Morpheus for Viola and Piano* presented in Carnegie Hall. Her compositional output was small, but it comprised some of the most brilliant chamber works of the 20th century. Today, her works are remembered and appreciated to the highest regard, including the establishment of The Rebecca Clarke Society in September 2000 to promote the performance, scholarship, and awareness of the works by Rebecca Clarke.

**Passacaglia on an English Tune for Viola and Piano** was the only one of 10 works written during 1939-1942 to be published. She herself premiered the work which took place on March 28th, 1941 in New York City. She received an invitation from a publisher to submit the work for consideration, and it was published two years later by G. Schirmer. The Passacaglia is an expressively powerful and somber work filled with raw emotion which includes a pre-existent melody based on hymn 153, “Veni Creator,” in the English Hymnal of 1906. It closely follows the structure of the original hymn, with the theme being passed between the viola and different registers of the piano. At the time this work was written, Clarke was depressed from not being able to return to her home in London and anxious from the war that surrounded her. Despite dedicating this work to her niece Magdalen Madden, it is speculated that Clarke actually wrote the work for the death of her friend and colleague Frank Bridge on January 10th, 1941.

**William Flackton** was a Baroque English viola player, organist, and composer. He is perhaps best known today for his compositions for the viola. He demonstrated a talent for music from an early age and at the age of 9 was admitted as a chorister at the Canterbury Cathedral. He studied under William Raylton beginning in 1716, but by 1725 he had established himself as a bookseller in Kent. In 1735 he became organist at the church of St. Mary of Charity. During his lifetime he was an assiduous collector of music, particularly for the church. His own works include numerous songs (with and without orchestral accompaniment), a cantata, two anthems, 31 hymns, 12 sonatas, six overtures for keyboard, and two solos for strings.

The **Viola Sonata in G Major Op. 2, No. 6** is one of four sonatas that were written by Flackton and most likely one of the earliest collections of sonata literature written for the viola in the Baroque style. It has also been reasonably established that the sonatas are the first known published works for the viola by any English composer. Flackton's designated tempos in the sonatas relate directly to the speed of harmonic changes as well as the length of phrases and sections. All opening movements are slow movements as indicated by tempo markings and the speed of harmonic change within the phrases. The first section of the G major sonata is the least ornamented of all the sonata movements and leaves the decision to embellish individual notes or sections of phrases to the discretion of the performer. The second half of this piece has the only occurrence of Italian-style melodic embellishments to be found in any of the sonatas. This sonata is in a particularly interesting fashion, as it has many different interpretations by viola players who choose to switch octaves, play blocked chords instead of arpeggiated notes and add or omit embellishments.

**Domenico Dragonetti** was an Italian double bass player and composer. A singularly talented musician with a characterful personality, he had an extraordinary career. He was also a passionate collector of instruments, music, paintings, and dolls. Dragonetti's career in England was remarkable. Not only did he irrevocably challenge and alter the reception and expectations of his instrument, but he also carved out for himself a unique position in music-making in Britain which lasted for more than half a century. The British Library holds 18 volumes of his works including concertos and concerto-like works (including potpourris) with orchestral accompaniment; quintets for solo bass, violin, two violas and 'basso'; a duo for cello and double bass; variations on popular operatic arias for solo double bass; among others.

The **Two Capriccios for Three Violas** was most likely written when Dragonetti was in London, though no date or place appears on the manuscript. Not much is widely known about these pieces, yet they are elegant works designed to bring enjoyment to friends playing this music together. At times lyrically expressive, and at other times dramatic.

**Capriccio No. 1** marks the 1<sup>st</sup> viola as the star player with the most consistent soloistic passages. The Andante begins as a subtle theme that goes into a playfully high middle section for the first viola then transitions into a Minore from a light C major into a mysterious A minor with rhythms between violas that simulate a dance. The Minore returns to the Andante and gracefully ends the movement. It then transitions into an Allegro non tanto, meaning "fast, but not too fast", a fun and bouncy movement that highlights the 1<sup>st</sup> viola but also has many sections that form the connection between the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> viola. Then comes the brisk section of a triplet run in the first viola and subsequently returning to the melody of the beginning. All violas finish the piece on an up bow which creates the idea of bringing friends together as one to the end. I am so happy to be performing this trio with my close friends Andrew and Kathi.

**Johannes Brahms** was an eminent Late-Romantic era composer. He made his musical debut in Hamburg as a solo pianist, following in the steps of his musician father and quoted by Robert Schumann as, "The one destined to come"... His symphonies, concertos and sonatas exemplified radiant classicism and recognition. 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. Towards the end of his life, Brahms created magnificent string quintets which required not one, but two violas, thereby often being referred to as 'viola quintets'.

The **Viola Sonata in F minor No. 1, Op. 120, No. 1** was originally written for Clarinet and Piano and dedicated to the clarinetist Richard Mühlfeld. Paired with the Viola Sonata in Eb major, Op. 120, No. 2, these were the last chamber pieces Brahms wrote before his death and have become staples in the standard Romantic era repertoire for the viola.

**Allegro appassionato**, conveys grief and tension without compromising the lyrical nature of its ideas, shown through the assertive melody that follows the brief piano introduction. This movement transitions through a calm and dolce section into powerful passages all the way to the very end at the **Sostenuto ed espressivo**, rising into an emotionally raw ascend in the high register of the viola and immediate descend, simulating grief and agony. It ends with the viola echoing the melody of the piano from the opening, slowly fading away before handing itself off to the second movement.

**Andante un poco adagio**, is an elegant nocturnal aria sung by the viola's melancholic, rhapsodic personality and the slow descending arpeggios of the piano. It is a theme of amore, with contrasting emotional complexities from the first movement. Using both the high and low registers of the viola, it displays the beauty and power of the instrument through slow lyrical passages and a theme that ascends into the high range and slowly descends back to the low range with a delicately textured piano part that allows the viola to sing, while also giving the piano an opportunity for its own solo before returning the melody to the viola in its lower register. Together, the viola and piano conclude this movement.

**Allegretto grazioso**, is a gentle Austrian Ländler, a waltz-like folk dance. It begins with a flowing melody by the viola starting elegantly then takes a vigorous turn into a more assertive dance ascending in the high register of the viola followed by delicate passages 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 before quickly moving on to the brilliant finale.

**Vivace**, is a boisterous and brisk movement in the key of F major, opposite of the first movement. It is a charming rondo with a high-spirited main theme of three bell-like repeated notes, heard in both instruments, that enlivens the whole movement. It is a celebration that includes many ascending passages that frequently return to the three bells of power and excitement in the higher register of the viola with transitions through playfully delicate and quiet passages back into the boisterous character of this movement. The conclusion to this four-movement sonata is a message of celebration, happiness, and fulfillment of everything you have been through and accomplished. One can't help but smile when performing this movement and seeing it through to the end.