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Senior Recital

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the two sonatas for viola with some adjustments to better suit the viola like in octave registers and double-stops. They were published simultaneously in June of 1895, as the last chamber music of Brahms. Unlike the second sonata with three movements, this sonata has four movements: Allegro appassionato, Andante un poco adagio, Allegretto grazioso, Vivace. This sonata presents the rich and warm sound of viola and a songful melody to the listener.

Program note by Leehyeon Kuen

Work Cited

Dickerson, Evan. "George ENESCU Part I: Enescu the Composer Evan Dickerson - May 2005 MusicWeb-International." George ENESCU Part I: Enescu the Composer Evan Dickerson - May 2005 MusicWeb-International. Music Web International. Web. 08 Mar.2016. http://www.musicwebinternational.com/classrev/2005/May05/Enescu_part1.htm.

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Lawson, Colin (1998), "Brahms: Clarinet Quintet", Cambridge: Cambridge University Press, Markevitch, Dimitry. "BACH'S CELLO SUITES REVISITED". Bach 30.1 (1999): 65–69. Web. <http://www.jstor.org/stable/41640475>

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Senior Recital

Leehyeon Kuen, viola

Clara Cheng, piano

April 17, 2016 ▪ 8:00 P.M.

Salmon Recital Hall

Program

Concertstück for Viola and Piano

George Enescu
(1881-1955)

Suite No.4 in E-flat Major, BWV 1010

Johann Sebastian Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

~Intermission~

Sonata for Viola and Piano op.120 No.1 in F minor

Johannes Brahms
(1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Program Notes

George Enescu (1881-1955) Concertstück for Viola and Piano

George Enescu was a Romanian composer, violinist, pianist, conductor and teacher. He was a child prodigy and entered the Vienna Conservatoire at age seven. Enescu progressed to the Paris Conservatories by his early twenties. He composed lots of works such as two Romanian Rhapsodies, operas, and chamber music influenced by Romanian folk music. *Concertstück for Viola and Piano* was written in 1906 and dedicated to Theophile Laforge, the first viola professor at the Paris Conservatoire. The *Concertstück* presents elements of both Romanian folklore (monody, lyricism, elements of modalism) and Western music (development of thematic material in numerous, different ways), as it is typical for Enescu's works (Renea). The piece is written in Sonata Allegro form: Exposition (*Assez anime*), Development (*Anime*), Recapitulation and Coda. This piece demands virtuosic techniques such as double stops, fast chromatic triplet scales, Martelé bowing (heavy, on the string at the tip of the bow) and Syncopated slurred bowings.

Program note by Leehyeon Kuen

Johann Sebastian Bach (1685-1750) Unaccompanied Suite No.4 in E-flat Major, BWV 1010

The Six Suites are originally composed for unaccompanied cello. Since the manuscripts in Bach's hand do not survive, the date of the composition is not unknown, but it was most likely composed sometime around 1720. This period was that he served as a Kapellmeister in Cöthen and composed Violin Sonatas & Partitas, the Brandenburg Concertos and the Well-Tempered Clavier books. His second wife, Anna Magdalena, copied the suites to paper, which current players still work with today. Nevertheless, due to the deficiency in bowings and articulations, interpretation are different among players. The Suite No.4, which is performed today, is the most unclear amongst the Six Suites especially in harmony changes. The suites are in six movements each, and have the following structure and order of movements: Prelude, Allemande, Courante, Sarabande, Galanteries, and Gigue. The galanteries are not necessary pieces to the suites unlike other movements in the Baroque dance music. In the Suite No.4, Bourrée is included.

Program note by Leehyeon Kuen

Johannes Brahms (1833-1897) Sonata for Viola and Piano op.120 No.1 in F minor

Brahms is one of the most recognizable Romantic period composer. In December 1890, at the age of 57, Johannes Brahms announced to his publisher, Fritz Simrock that he would retire as a composer. Nevertheless, in 1894 at age of sixty one, he wrote a pair of sonatas for clarinet after being inspired by the clarinetist Richard Mühlfeld's performance (Lawson). Later, the two sonatas were dedicated to him. Brahms himself also transcribed