Department of
Music, Theatre and Dance
Fulton School of Liberal Arts

A Senior Recital given by

Garnette Lang, violist

Duets Through the Eras

From the studio of
Dr. Sachi Murasugi

Special Guest
Patricia Rose, violist/cellist

Accompanied by
Susan Zimmer

In partial fulfillment of the requirements for the Bachelor of Arts in Music - Traditional Track

In Dedication to my parents David W. and Susan R. Lang

Friday, April 27, 2018
Holloway Hall, Great Hall
5 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

PROGRAM

Fünf Stücke im Volkston op.102 no.2 (1849) .....Robert Schumann
Langsam (1810-1856)

Viola with Piano Accompaniment

Etude Spéciales Op.36 no.3 "The Firm Stroke" (1843 pub.) .....Jacques Féréol Mazas
(1782-1849)

Viola Solo

Duet with Two Eyeglasses obbligato woO 32 (1796).....Ludwig van Beethoven
Allegro – Minuet (1770-1827)

Viola and Cello Duet

BRIEF INTERMISSON

Solo Cello Suite 3 (1712-1723) .....J.S. Bach
Corrente (1685-1750)
Bourrée I and II

Viola Solo

Five Pieces for Two Violas and Piano (1955) .....Dmitri Shostakovich
Prelude (1906-1975)
Elegie

2 Violas and Piano

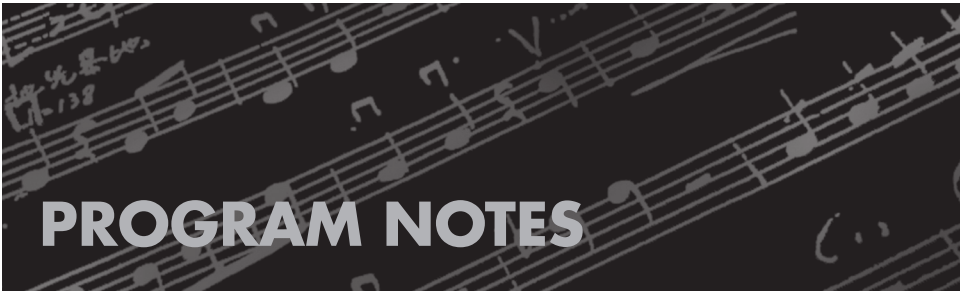
PROGRAM NOTES

Robert Schumann

Schumann was a major German composer during the Romantic Era (1810-1900). He was an avid pianist as well, until a hand injury prevented him from playing. After his hand injury, Schumann gave up performing and dedicated the rest of his life to composing. Schumann helped influence younger composers such as Frédéric Chopin and Hector Berlioz. Schumann and his wife Clara were close to Johannes Brahms; Brahms's career was significantly impacted in a positive manner due to this relationship, as Schumann often praised Brahms's work in public performances. Schumann was inspired in his early 20s by Beethoven, Schubert and Mendelssohn. Schumann spent most of his early career composing music for piano. In 1834, Schumann was also credited with the founding of the *Die Neue Zeitschrift für Musik (The New Journal for Music)* where he often highlighted Brahms and Chopin for their performances. Schumann composed "Fünf Stücke im Volkston" (Pieces in Folk Tune) in 1849, of which Langsam is the second movement.

Johann Sebastian Bach

Popular German composer Johann Sebastian Bach lived during the late Baroque period (1600-1750). Bach was labeled as a child prodigy and as such he was educated at several music institutions up till his late teens. Bach helped with the developmental stages of choral music and four-part harmonies. His 200 canatas changed church music and how the text was written for singers. However, Bach also loved to create chamber music and solo instrumental music. The six suites composed by Bach originally were written for a cello solo, composed between 1717-1723 in the Baroque era. These works resemble a Baroque dance suite, structured in six movements: Prelude, Allemande, Corrente, Sarabande, Minuet or Bourrées and then a final Gigue. In Suite 3, which I am playing for you tonight, the Corrente is in A-B-A-C form and has a prominent scale passage that descends into arpeggios. Part A is made up of scale-like lines that then transform into arpeggios near the end before the next part. The B part is a chord-like structure followed by the return of the scale theme. The C part is a strong chord passage with various crossings of the strings and ends with a ritard. The Bourrée I and II are similar to the highly praised Gavotte and it is usually composed in duple meter. Bourrée I is in C major while Bourrée II is in C minor.



PROGRAM NOTES

Jacques Féréol Mazas
French violinist and composer J.F. Mazas had success in 1820-1830 traveling as a violin performer across Europe. He was the student of Pierre Baillot at the Paris Conservatoire from 1790s through 1805. Mazas composed for small string chamber ensembles and solo violin. He is most famous for his etudes and finger styles for violin and viola players of all age ranges and abilities. His "Etude Spéciales Op.36" is the most popular.

Dmitri Shostakovich
Dmitri Shostakovich was a great influencer during the 20th century. Shostakovich had a short career as a pianist but a longer career as a composer, living through both World Wars. His forte was composing orchestral works. Shostakovich, although being Russian, most of his music hinted toward Polish and Jewish influences. It is very unclear as to when "Five Pieces for Two Violins and Piano" was composed; some music historians estimate it to have been written around 1955. The piece was originally written for two violins and piano accompaniment. Tonight, it will be played two violas and piano. Shostakovich wrote a total of five movements for this, which include Prelude, Gavotte, Elegie, Walzer and Polka.

Ludwig van Beethoven
Ludwig van Beethoven was a huge bridge composer between the Classical period and Romantic period. Beethoven was a pianist first, then composer. His father and grandfather were a huge influence on the young Beethoven when teaching him the basic fundamentals of music. Beethoven also learned at five how to play violin and viola. Beethoven lived at the same time as Wolfgang Amadeus Mozart, although is it unclear if they had some sort of relationship or ever met. Beethoven soon became the pupil of Franz Joseph Haydn in Vienna, Austria, in 1792. However, Haydn often was touring and didn't give Beethoven the attention he so desired. Beethoven was playing and composing frequently in Vienna before leaving to travel. Baron Nikolaus Zmeskall von Domanowecz was a close musician friend to Ludwig van Beethoven. Beethoven wrote the duet "Duet with Two Eyeglasses obbligato," in 1796 originally for him to play with Domanowecz as a duet with Beethoven on viola and Domanowecz on cello. The duet is supposed to create equalized harmony and tone between the two instruments. It was named "Eyeglasses" when both musicians realized they needed glasses to see the music. Beethoven was trying to imitate the famous composer, Haydn, who created simple harmonious tension in the string instruments. The piece is written in E flat major.

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MUSICIAN BIOGRAPHIES

Garnette Marlene Lang was born in Silver Spring, MD, to David W. Lang and Susan R. Lang. Music was brought into Garnette's life at a very young age. With a house full of string players and a pianist mom, Garnette started to play viola at the age of 8 in 2003. When Garnette started to play viola in elementary school, she also was receiving lessons under the direction of Loraine Combs in Millersville, MD. It was clear at a young age Garnette had a very good ear and her musicality was growing. Garnette played in various competitions across Maryland and was a very active competitor in the ASTA program (American String Teachers Association). In her early preteen years, Garnette was in all-county, all-state and solo festival competitions on a regular basis. Garnette has won several awards during her childhood for various performances and a conductor's award when attending Arlington Echo Strings Camp in 2008. Garnette decided to major in music (viola concentration) for her college career. Upon her freshman year of college, she was at Methodist University studying viola and voice. She later transferred to Salisbury University and has been a very active student in the Music Program. She participated in the Salisbury Symphony Orchestra, where she receives a scholarship every semester. She also has been involved in chamber ensembles, such as the Asbury United Methodist Church Orchestra and the Chancel Choir, Salisbury University Chorale, and has been a part of Opera Workshop. During her time at Salisbury University, she has been under the direction of Sachi Murasugi and Dr. Jeffery Schoyen. Garnette hopes to continue her schooling and receive a master's in music history or music literature. Her plan is to audition for the Londontowne Symphony Orchestra's upcoming season during her time off. The dream is to play in the Annapolis Symphony Orchestra or Baltimore Symphony Orchestra down the road when she has more experience.

Patricia Rose, a Salisbury University alumna, is a versatile performer, composer and private teacher on Delmarva's Eastern Shore. During her studies at Salisbury University, she acquired her bachelor's in both art – three-dimensional studio – and Music, with focuses in classical strings and music composition. Primarily a cellist of 15 years, Patricia taught herself the viola, violin, string bass and guitar before continuing to focus her studies on cello and viola at the University level. Her infatuation for music theory and composition provide her with the knowledge and tools to continually expand and adapt both as a teacher and performer. She recently has gained notoriety in her community as a free-lance cellist, violist, singer-songwriter and tutor whilst remaining active in the Salisbury Symphony Orchestra and SU Music Program.

MUSICIAN BIOGRAPHIES

Susan Zimmer, has been an adjunct faculty member since 1993, serving as staff accompanist and teaching courses in accompanying, music theory and music appreciation. She holds a Bachelor of Music from Texas Tech University, a Master of Music from Yale University School of Music and Institute of Sacred Music and is currently studying for a doctorate in music education at Boston University. She has been elected to membership in the academic honor society of Phi Kappa Phi and the music honor societies of Mu Phi Epsilon and Pi Kappa Lambda. She has performed solo and collaborative keyboard recitals in New Mexico, Texas, Connecticut, New York, Maryland and Virginia. She has accompanied high school and middle school choir concerts and festivals throughout Maryland and has adjudicated the ACDA middle school festival for the Eastern Shore of Maryland. At SU, she has performed with the University choirs, wind ensemble, musical theatre workshop, Salisbury Symphony Orchestra, and numerous senior recitals and other student performances. Zimmer is a Certified Church Musician in the Presbyterian Church (U.S.) and serves as the director of music for Wicomico Presbyterian Church in Salisbury, where she directs singing and handbell choirs for all ages and plays piano and organ. She is also currently serving as dean of the Salisbury Chapter of the American Guild of Organists and is a member of the Festival Committee for Area III of the American Guild of English Handbell Ringers.

ACKNOWLEDGEMENTS

I cannot thank enough my parents for supporting me through this incredible journey. I greatly appreciate the lessons I've been given and will continue to share my musical talent and knowledge to others. Thank you to my siblings, as their support is very special to me. Also, thank you to all teachers/professors who have encouraged me and given me the motivation to push forward. I hope to please each and every one of you.

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ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

Dr. Karen Olmstead, *Interim Provost & Vice President of Academic Affairs*

Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

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