



UNIVERSITY OF ROCHESTER

Eastman
School of Music

100 YEARS | 1921-2021

(1895-1963)

15'

- i. Breit Viertel
- ii. Sehr frisch und straff
- iii. Sehr langsam
- iv. Rasendes Zeitmaß: Wild: Tonschönheit ist Nebensache
- v. Langsam, mit viel Ausdruck

*There will be no intermission but please expect a brief pause between each work for set up changes. Thank you.

Amy Chiang, viola

Candidate for the degree of Bachelor of Music

From the studio of George Taylor

Additional Instructors: Hillary Herndon, Greg Williams, and Roberta Zalkind

Wednesday, March 22nd, 2023

Hatch Recital Hall

9:00 PM

With Joanna Chih-An Lin, piano

PROGRAM

Cello Suite No. 3 in C Major

Johann Sebastian Bach
(1685-1750)

[repeats skipped for time concern] 15'

- i. Prelude
- ii. Allemande
- iii. Courante
- iv. Sarabande **realized/rearranged**
- v. Bourrée
- vi. Gigue

Sonata No. 2 in E flat Major

Johannes Brahms
(1833-1897)
20'

- i. Allegro amabile
- ii. Allegro appassionato
- iii. Andante con moto - Allegro

Viola Sonata, Op. 25 No. 1

Paul Hindemith

ARTISTS

Amy Chiang, born and raised in Taipei, Taiwan in 1997, was brought up in a musical household under the guidance of Lynn Kuo (mother) and Weichung Chiang (father). Amy started the violin at age six and came across the viola at age sixteen. Fascinated with the instrument and all the opportunities it brought, Amy was self-taught on the viola. After immigrating to the U. S. in 2007, Amy and her family settled in New York, NY for over a decade. There, Amy was able to perform with orchestras and chamber ensembles with the New York Youth Symphony, studying under Joshua Gersen and several other great instructors. Amy was a frequent player at both Carnegie Stern and Weill Hall, and Lincoln Center Alice Tully Hall.

Amy moved to Rochester NY, in early 2018 to study at the University of Rochester for a bachelor in psychology. She then enrolled in the Eastman School of Music to study with Prof. George Taylor. There, Amy formally learned the instrument from the fundamentals as well as extensive music theory and history. By May 2023, Amy will receive a degree in Psychology at the U of R as well as a degree in Viola Performance from Eastman.

Joanna Chih-An Lin is currently a second- year master's student at the Eastman School of Music in Piano Performance and Literature. She began studying piano at age five in her native Tainan, Taiwan, and gave her first piano recital at age twelve. In 2017, she came to the U. S. to study piano performance, and, in the same year, won the first prize of the Tennessee Music Teachers Association Collegiate Piano Competition. Additionally, she has participated in several piano festivals and received numerous prizes, including the Lee University International Piano Festival and Competition (Third Prize, 2017), the Walled City Music International Piano Competition (Third Prize, 2019), the University of Tennessee Concerto Competition (2019), the Memphis International Piano Festival and Competition (Honorable Mention, 2019), and the Tennessee Music Teachers National Association (First Prize, 2020).

Joanna Lin is a student of Professor Natalya Antonova.

PROGRAM NOTES

Well-versed in dance forms for the royal French court, **Bach** wrote six dance suites for the violoncello between the years 1717 and 1723. In contrast with the dark and somber second suite, the third suite is particularly playful and outgoing as it employs the resonance of lower open strings via C major. The prelude introduces the key with a brilliant descending C major scale, followed by a mixture of stepwise and arpeggiated motion with free-flowing 16th notes. The allemande initiates the dance section in four where dancers in pairs are constantly balanced on a single leg, in which Bach accompanies with ornamental rhythms that have clear strong down beats. The courante picks up the pace in one where the constant 8th notes take turns being in three groups of two or two groups of three. Mirroring the opening impulse of the prelude, the courante starts off with a descending C major arpeggio with restless glee. The sarabande, as the slower movement in three with heavy emphasis on beat two, sedates the atmosphere of the room. Amy has taken the liberty to reappraise the sarabande and added counter melodies as well as embellishments. Bourrées 1 and 2 has a clear and straightforward pick up leading into a downbeat at every bar. It is in one, subdivided in four, simple and animated. Bourrée 2 briefly brings us to C minor for a stronger contrast. Gigue, the concluding movement, is a party also in one, subdivided in three. Bach imitates the dance style which is leapy with lots of string crossings. Similar to the end of firework shows, the gigue utilizes the most open strings, many of them in a row.

As an old man in his sixties, **Brahms** heard a clarinet performance and fell in love with the instrument. Inspired by both the performer, Richard Mühlfeld, and the piece, Carl Maria von Weber's Clarinet Concerto No. 1, Brahms wrote four clarinet related pieces, two of which are his renowned sonatas for the clarinet and piano. Brahms became friends with Mühlfeld and together performed the sonatas for Duke Georg, then for Clara Schumann, both privately. Both sonatas were transcribed for and frequently performed by the viola, an instrument that also has the sunlit tonal depth Brahms wished for. These sonatas are often considered two of his last chamber music works because both parts are technically challenging and are thought less like a solo with an accompaniment. Sonata No. 2 in E flat Major truly showcases Brahms's late period style, intimate and graceful. The first movement, warm and lyrical, has a fall-like and pastoral quality. Melodies exchanged and interweaved between the viola and piano like a conversation between a pair of lovers. The second movement, set in the parallel minor and in 3/4 time, is much more feverish and intense. Formatted like a minuet and trio, the trio part takes a breather in B major and is in contrast, relaxed and subdued. The third and last movement, back in E flat major, is formatted like a theme and

variation. Each section has its own character and is further elaborated as the movement goes on.

Hindemith wrote the unaccompanied viola sonata, opus 25 number 1, in March 1922, one of his most known mature, neoclassical works. This piece was written to truly display Hindemith's expressional techniques in the contemporary medium, often called *enfant terrible*, a french expression to describe intentional irony and annoyance. The piece consists of 5 movements with the first and second movements *attacca*, attached. Each movement has a distinct character. The first movement, breit viertel (wide quarter notes), opens the piece with a three chord statement that repeats throughout the movement. This movement is colorful in chord building with the tonal key center being F. The second movement, sehr frich und straff (crisp and tight), modulates to C#/Db using the *attacca* pick up. This movement emphasizes fourth and fifth intervals and utilizes more active rhythms. The third movement, sehr langsam (super slow), is much more serious and somber. The key of E phrygian can be heard through the many elongated *fermatas* on an E octave throughout the movement. The fourth movement, Rasendes Zeitmaß - Wild - Tonschönheit ist Nebensache (rage and wild - tonal beauty comes second), has a tonal center of C. Marked at quarter note equals 600 to 640, it is in contrast to the third movement, very fast and eager. This movement is a renowned example of moto perpetuo where the player endlessly plays notes of equal length without stopping from top to bottom. In terms of pitch-class intervals, the focal point of chord progressions in this movement is [0145]. The final movement, Langsam - mit viel ausdruck (slow with expression), also tonally centered in C, echoes the third movement motivically. This movement is similar to a sarabande with many emphasis on beat 2. The middle melodic section contains many leaps, portraying sighing gestures. The entire piece ends with a single low open string C, softly.

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