

Pacific Lutheran University
School of Arts and Communication / Department of Music present

SENIOR RECITAL

Ariel Johnston, viola

Una Hwang, piano

Friday, March 26, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Suite No. 1 in G Major, BWV 1007Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Courante
Sarabande
Menuetto I & II
Gigue

Fantasia on 'Greensleeves'Ralph Vaughan Williams (1872-1958)
arr. Watson Forbes

Nocturne No. 1 for Viola and Piano, op. 186...Johann Wenzel Kalliwoda (1801-1866)

This recital is presented by Ms. Johnston in partial fulfillment of the requirements for the degree of Bachelor of Music Education. Ms. Johnston is a student of Professor Korine Fujiwara.

Program Notes

J. S. Bach was one of the most well-known composers of the Baroque era. Born in Germany, Bach was employed by churches and Dukes; his music stretches from sacred to secular, chamber ensembles to symphonies.

The *Cello Suites* are some of the most well-known pieces of classical music. The *First Suite's* "Prelude" has been nicknamed the "Cello Song" in popular culture. Composed in the early 18th century, the latter part of his life, the unaccompanied suites have been adapted for many different instruments, including guitar, mandolin, saxophone, piano, tonight's viola, and many more. Published in 1825, the suites were mostly used as exercises, until they were brought into the cello repertoire in the 20th century, previously thought of as little more than instructional practices.

The suites were a set of court dances. The beginning "Prelude" established the key and music, in this case, the key of G. The "Allemande" (a French word meaning German dance) consisted of hopping gestures and kicks in time to the music. The "Courante" consisted of sweeping steps, gliding across the ground. The "Sarabande" had more sweeping elegant arm movements as partners turned around each other. The "Menuet" began as two lines, a men's and women's line, in a parade type fashion, as partners only just barely touched each other's hand. Finally, the "Gigue" was the fastest dance form of this suite, as partners danced more beside each other in time than with each other. From these dances the suites originated.

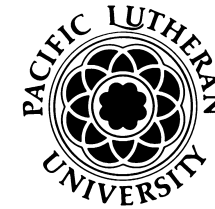
Ralph Vaughan Williams' work stretched over sixty years, including chamber music, symphonies, sacred works and operas like tonight's selection is from. Vaughan Williams traveled the English countryside to hear, notate and preserve folk music of the area for future generations (something that his contemporary Zoltán Kodály did in Hungary and later used in his Kodály method of music education which used student's native folk songs to teach music and music notation). "Greensleeves" is one of those folk songs.

Fantasia on 'Greensleeves' comes from the opera *Sir John in Love* which itself was based upon Shakespeare's *Merry Wives of Windsor*. The beginning and ending "Greensleeves" theme is also recognized as *What Child Is This?* Chatterton Dix used the

English theme for his Christmas carol. The middle tune is another old English folk song by the name of “Lovely Joan,” bridging the gap between the higher and lower renditions of “Greensleeves.” As the bridge, the folk song ranges from the lowest depths of the viola’s tone, up to its wispy harmonics, setting itself in stark contrast before returning to the original “Greensleeves” theme.

Johann Wenzel Kalliwoda was a Bohemian composer (Jan Křtitel Václav Kalivodus was his given name in his native Czech language), and perhaps the least known composer on our program today. Kalliwoda was a violinist by training, touring as early as age fourteen, but settled down as a conductor of the court orchestra of Prince Karl Egon of Fürstenburg, where he also composed prolifically. 450 works are credited to him including seven symphonies. Kalliwoda was esteemed in his day, but his popularity and recognition has been overshadowed by his contemporaries, Schumann and Mendelssohn.

Tonight’s piece is the first of six nocturnes by Kalliwoda for viola and piano. Published in 1881, the work was submitted to the publisher thirty years prior, but published well after the composer’s death. The title “nocturne” refers to the quietude of the evening, for which the character of the viola is well suited. Large sweeping runs are found throughout the piece, displaying the viola’s deep and rich tone, as well as a large portion of the instrument’s range.



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assisted by
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