

HOUGHTON
COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Kira Browning, viola

in graduate recital

in collaboration with

Chantalle Falconer, piano

CFA Recital Hall
January 22, 2018
8:00pm

Program

Sonata for Viola Op. 120, No. 2 in E-flat Major

Brahms, Johannes
(1833-1897)

I. Allegro amabile

II. Allegro appassionato

III. Andante con moto - Allegro non troppo

Chantalle Falconer, *piano*

~intermission~

Cello Suite No. 5 in C Minor, BWV 1011

Bach, Johann Sebastian
(1685-1750)

Prelude

Allemande

Courante

Sarabande

Gavottes I. & II.

Gigue

<p>As a courtesy to the performers and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thank you for your cooperation.</p>

Program Notes

Sonata for Viola Op. 120, No. 2 in E-flat Major

At the time Brahms composed this piece, he felt that his days as a composer drawing to a close. However, upon attending a performance by clarinetist Richard Mühlfeld he was inspired to create a set of works to showcase Mühlfeld's skill and musicality. The Sonata in E-flat Major is the final work in this set. Although originally composed for clarinet, Brahms decided to arrange it for viola due to the inherently warm timbre, similar to the clarinet. The mood of the work is somewhat introspective which suits the rich tones of the viola well.

Cello Suite No. 5 in C Minor, BWV 1011

Originally composed for the cello, the fifth suite in C minor follows the conventional form for a Baroque dance suite. This model uses the core dances in binary form of the Allemande, Courante, Sarabande, and Gigue with the addition of two Gavottes and a Prelude in the French Overture style. Bach's Cello Suites are part of the standard repertory for viola, which is quite natural as the pitches of the strings (C-G-D-A) are the same on both instruments, although separated by an octave. This Suite, however, uses scordatura tuning with the A string tuned down by one whole step giving the instrument these open strings: C-G-D-G. This tuning causes the instrument to resonate differently than with standard tuning and presents an interesting challenge to the performer as every note on the A string must now be fingered one step higher than usual. In this instance, the viola becomes a partially transposing instrument as each note to be played on the now upper G string is notated one step higher so that the notated music remains idiomatic to the instrument.



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