

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music

presents

A Distinguished Major Recital

Ryan Lee

viola

Saturday, April 8, 2023

3:30 pm

Old Cabell Hall

University of Virginia

*This recital is supported by the
Charles S. Roberts Scholarship Fund.*

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64)
and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund
underwrites the private lessons and recital costs for undergraduate music
majors giving a recital in their fourth year as part of a
Distinguished Major Program in music.

Recital Program

Ryan Lee, *viola*

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

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I & II
- VI. Gigue

Duet mit zwei obligaten Augengläsern, WoO 32 Ludwig van Beethoven
(1770-1827)

- I. Allegro
- II. Minuet; Trio

Chris Fox, *cello*

~Intermission~

Viola Sonata, Op. 120 No. 2 Johannes Brahms
(1833-1897)

- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto

Lauren Cain, *piano*

“The Wise Maid”

Sally Beamish
(b. 1956)
arr. Jenny Wilkinson

About the Performers



Ryan Lee is a fourth-year student at the University of Virginia and will graduate this spring with degrees in Foreign Affairs and Music with a Performance Concentration. She started playing viola through the Fairfax County Public Schools at nine years old and participated in the American Youth Philharmonic Orchestras throughout middle and high school. Ryan currently studies with Professor Daniel Sender.

At UVA, Ryan has participated in various music activities, including the Charlottesville Symphony, Radio Music Society, Baroque Orchestra,

and chamber ensembles. During the 2022 fall semester, Ryan was an exchange student at the University of Glasgow, where she studied with Felix Tanner and served as principal violist in the Kelvin Ensemble. She is currently a Miller Arts Scholar for Music.

After graduation, Ryan hopes to enter the non-profit advocacy space to pursue her passion for social justice and advancing civil rights. In her free time, Ryan enjoys reading, creating shared playlists, discussing feminist theory, and cooking with friends.



Chris Fox is a fourth-year student double majoring in Commerce with Finance and Information Technology concentrations and Music with a Performance concentration. Chris grew up in McLean, Virginia and began playing cello when he was nine years old. When he graduates this spring, Chris will be working with Reference Point, a financial consulting firm in McLean.

At UVA, Chris studies under Professor Adam Carter and performs regularly with the Charlottesville Symphony and Radio

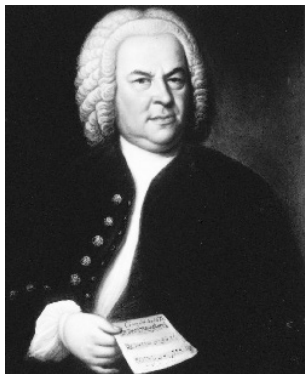
Music Society. He has also been part of various chamber ensembles throughout college, as well as UVA's Baroque Ensemble for two years. He has performed with the Trans-Siberian Orchestra at JPJ Arena, played at church services at St. Paul's Memorial Church, and participated in the Music Department's Messiah Sing-In. In his free time, Chris enjoys going out to eat with friends, reading fantasy novels, playing ultimate frisbee, and hanging out with Fisher, his labrador retriever.



Lauren Cain is a fourth-year student and pianist of 16 years. She is a cognitive science major and part of the University Programs Council at UVA. She began her piano studies as a soloist and eventually discovered her passion for collaborative work as a teenager. An alumnus of the Virginia Governor's School for the Performing Arts, Lauren has expanded her repertoire over the years to incorporate works with string instruments, woodwinds, vocalists, and full orchestra.

Highlights of her time as a collaborative pianist include performances at the Eastman School of Music and in a masterclass led by Grammy Award winning vocalist Renee Fleming. Lauren would like to thank Ryan Lee for the opportunity to perform with her today and for her kindness throughout the process of preparing for today's recital.

Program Notes



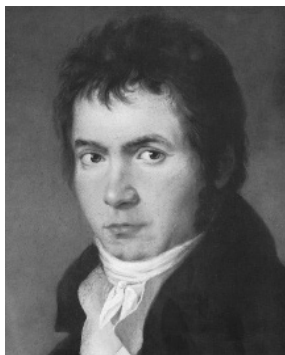
Cello Suite No. 4 in E flat major, BWV 1010 Johann Sebastian Bach

Johann Sebastian Bach's (1685-1750) Six Cello Suites for unaccompanied cello are perhaps one of his most familiar works. Although familiar, audiences may be surprised to learn that what they hear is best described as an assemblage of different editions of the manuscript. It is believed that the lost original manuscript of the Cello Suites was written sometime around 1720.

Bach married Anna Magdalena, the notable copyist for the Cello Suites, during this time. Prevailing scholarship agrees that her manuscript contains errors, but it is accepted as an appropriate starting point for uncovering Bach's musical intentions. While originally intended for cello, the Suites express a distinctly different character through the viola and has become a staple of its repertoire.

The *Prélude* begins with a descending arpeggiated pattern with numerous variations. These gradually build into a sharply contrasting development section, including quick chromatic improvisation with occasional returns to the beginning pattern before finally resolving into a recapitulation of the opening theme. The *Allemande*, literally translating to "German" in French, is in two and exhibits an orderly character with consistent sixteenth note patterns interspersed with ascending eighth notes. The development features two separate cadential phrases and ultimately concludes with a grounding triple-stop chord. The *Courante*, or "running" in French, is in triple meter and maintains consistent musical movement through repeating eighth or sixteenth notes. It contains numerous cadences separating short phrases with step-wise triplets and sixteenth note runs propelling the movement forward. The *Sarabande* adopts a slower pace with a particular emphasis on beat two and is characterized by its numerous suspensions. The three primary quarter notes followed by dotted eighth and sixteenth notes remain the recurring pattern with sixteenth notes leading to the development and cadences. The *Bourrée I* is easily distinguished by the

pattern of repeating ascending sixteenth and eighth notes and descending quarter notes. *Bourrée II* contrasts the first in length, only 12 measures long. The primary and secondary lines through the double stops carry a distinctly more contemplative character than *Bourrée I*. The *Gigue*, derived from the British jig, is a French court dance that adopts a lighthearted and witty character. It features predominantly triplet eighth notes to carry the main melody and hardly deviates from this established rhythmic pattern. It concludes gloriously and boldly on a lone E flat, an understated yet powerful conclusion to the entire dance sequence.



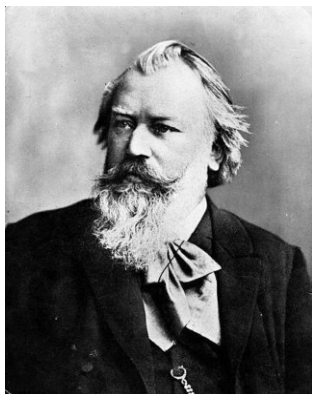
Duet mit zwei obligaten Augengläsern, WoO 32 Ludwig van Beethoven

Court musician Franz Georg Rovantini and music director Franz Ries taught viola to the young Ludwig van Beethoven (1770-1827) during his years in Bonn. Beethoven, most notably known as a composer and pianist, was also a skilled violist. At the time of writing the “Duet with Two Eyeglasses Obbligato” in 1796, Beethoven had just moved to Vienna four years prior to begin building his musical career. Beethoven was aspiring to become a professional court musician and had a long way to go before his eventual status as a musical pioneer. Beethoven composed this piece to be performed by close friend Nikolaus Zmeskall von Domanovecz on cello and himself on the viola.

This unique title is commonly understood to refer to Beethoven’s clever jab at the visual impairments of the two performers. Both he and Zmeskall needed glasses to see the music. His friend, Zmeskall, was an amateur cellist and an official in the Royal Hungarian Chancellery. The two shared a close relationship and surviving letters between the two attest to their closeness and shared passion for chamber music.

This piece employs a traditional sonata form in the first movement with a second *Minuet* and *Trio*. The first movement’s opening chords from the viola mark its bold statement of the melody. Meanwhile, the cello’s consistent eighth notes later develop into a response with the same line. The

two instruments are consistently in conversation, passing back harmonies and melodies with each other as their distinct voices intertwine into a lively and impassioned dialogue. The sonata form and the pattern of a single melody with accompaniment textures further emphasize this style from Beethoven's earlier compositional period. The significantly shorter *Minuet* movement represents a dramatic shift in character from the grandeur of the first movement. A more lighthearted and endearing melody, the minuet maintains a steady $\frac{3}{4}$ meter throughout. The melody in this minuet has a distinct politeness, evoking the atmosphere of a typical Vienna evening parlor.



Viola Sonata, Op. 120 No. 2 **Johannes Brahms**

Unlike many other composers, Johannes Brahms (1833-1897) enjoyed having his works understood and accepted by public audiences during his lifetime. Today, Brahms is frequently championed as a composer for the viola. Having written several chamber works for viola, his heavy romanticism has captured the affections of violists worldwide.

Brahms' second viola sonata was originally composed for clarinet and piano in 1894. He was deeply inspired by the performances of the Meiningen court orchestra clarinetist, Richard Mühlfeld, and was consequently coaxed out of a self-inflicted retirement. As a result, he then composed a multitude of chamber works for the instrument, including the Op. 120 sonatas. In 1895, he transcribed them for the viola.

The first *Allegro amabile* movement opens with a luscious and passionate melody. The viola passes the melody on to the piano, with the two engaging deeply with one another. The complex tonality and heavy chords from the piano are especially emblematic of Romanticism and both parts frequently switch keys throughout the movement. Brahms also employs the "developing variation" in both parts, where there are drawn-out variations from a limited foundation of thematic material. The second *Allegro appassionato* is an intense and driving melody in E flat minor. It is briefly interrupted by a dramatic *sostenuto* section in the middle of the piece. Evoking a chorale-

like hymn, the viola and piano trade off on a slower melody. It suddenly returns with the dramatic first melody as it retreats back to a lone E flat. The third *Andante con moto* begins with another exchange between the two with a lyrical moving line of dotted sixteenth and eighth notes. There is a feeling of searching within this movement before transitioning into a sweet but increasingly passionate *grazioso* section. The latter part of the movement begins to increasingly bend the meter and manipulate rhythmic stress before reaching a dramatic climax as the movement ends victoriously on the dominant E flat.



“The Wise Maid” Sally Beamish

“The Wise Maid” is a traditional Irish reel reimagined into a solo cello arrangement by English composer and violist, Sally Beamish. It was commissioned by Gerry Mattock and first performed by Robert Irvine in 2000. Later, the viola version was arranged and debuted by Jenny Wilkinson at the Royal Academy of Music in 2011.

This reel is a swift departure from the European classical tradition and is one of the most well-known tunes in Irish folk music. The simple melody is transformed by Beamish into a hyper-virtuosic and technically demanding arrangement. It employs shifting double stops and numerous harmonic notes throughout the variations. It also features numerous ornamentations like mordents, open string triple stops, and is largely shaped by an improvisatory character. The different iterations that “The Wise Maid” has gone through by various musicians speaks to the character of traditional Irish folk tunes, kept alive and carried on by diverse interpretations and instruments rather than on the establishment of the written note. At its core, “The Wise Maid” is a dance tune celebrating a timeless nature of culture and unity and in this arrangement, is carried on by the unmistakable character of the viola.

Acknowledgements

I would like to begin by thanking all of my previous music teachers that have encouraged and challenged me over the past years, including Uri Wassertzug, Marci Swift, and Erin Eberly. Thank you all for supporting me in my musical growth and for inspiring me to pursue music in college.

This recital would not be possible without Professors Daniel Sender, Elizabeth Ozment, Fred Maus, David Sariti, and Adam Carter. Thank you all immensely for your support in my DMP, making my study abroad semester possible, and for guiding me throughout my time here at UVA.

A special thank you to my friends and collaborators, Lauren and Chris, who have lent their immense talents to playing with me and making my vision for this recital possible.

To my teacher in Scotland, Felix Tanner, thank you for broadening my musical horizons and reigniting my love for viola when I needed it most.

To Leslie Walker, Kim Turner, Marcy Day, and Joel Jacobus, thank you all for your logistical and technical support.

Thank you to David and Rosalyn Preston for allowing me to use your home in preparation for this recital, and to Alan and Sally Roberts for their commitment to my musical education at UVA.

To Victor, Devyn, and all of my friends, you all are my lifeline. Thank you for pushing me forward each day and believing in me through everything.

And last but not least, an immense thank you to my incredible parents, who have been my most committed supporters constantly and since the day I picked up a viola at the local music shop almost 13 years ago. You both have made incredible sacrifices and supported me in unimaginable ways to get me to this point. I would not be here without you both and I cannot express my gratitude enough.

Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

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