

The Ph.D./D.M.A. Programs in Music

May 19, 2021 1:00 p.m.

Baisley Powell Elebash Recital Hall



Jeremy Kienbaum, viola
with Kelly Yu-Chieh Lin, piano

Wild Purple for solo viola (1998)

Joan Tower
(b. 1938)

Suite No. 1 for Solo Viola, Op. 72 (arr. Nobuko Imai) (1964)

Benjamin Britten
(1913–1976)

Canto Primo: *Sostenuto e largamente*

I Fuga: *Andante moderato*

II Lamento: *lento rubato*

Canto secondo: *Sostenuto*

III Serenata: *Allegretto (pizzicato)*

IV Marcia: *Alla marcia moderato*

Canto terzo: *Sostenuto*

V Bordone: *Moderato quasi recitativo*

VI Moto perpetuo e Canto quarto: *Presto*

INTERMISSION

Suite No. 1 for Solo Viola, Op. 131d (1916)

Max Reger
(1873–1916)

Molto Sostenuto

Vivace–Andantino–Vivace

Andante Sostenuto

Molto Vivace

Sarasateana for Viola and Piano (1942)

Efrem Zimbalist, Sr.
(1889–1985)

Tango

Polo

Malaguena

Zapateado

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.

Notes on the Program

Wild Purple - Joan Tower

Joan Tower composed “Wild Purple” as the first of three ‘purple’ pieces written for violist Paul Neubauer. She posits, “[The viola’s] deep, resonant and luscious timbre seems to embody all kinds of hues of purple. I never thought of the viola as being particularly wild. So I decided to try and see if I could create a piece that had wild energy in it and meet the challenge of creating a virtuosic piece for solo viola.” Decide for yourself if you agree with Tower, can you hear the purple hues? Is this piece ‘wild’ enough?

Suite No. 1 for Solo Viola, Op. 72 - Benjamin Britten

Benjamin Britten wrote his first suite for solo cello for Mstislav Rostropovich, who premiered the work in 1965 at the Aldeburgh Festival in England. The piece begins with a church bell-like *Canto* which reappears throughout the suite, stringing the movements together with its sonorous motivic gestures, sometimes singing with exuberant declamation and other times in a soft, distant whisper. The fugal second movement contrasts a strange, twisting head motive with a sharp bubble-popping tail. The two sides of this subject wrestle with each other throughout the movement, and at the end, the two textures fizzle out into harmonics before we find out which wins out. The poetic Lamento culminates each of its phrases with the same three note gesture, as if retreating into a shelter-like mantra after every utterance. In each new breath, the orator grows in passion and dynamics until the passion overwhelms them and breaks through in a tremendous wail only to slowly die out, extinguished and breathless. The second *Canto*, now in *sostenuto pianissimo* as if a memory, drifts us toward the Serenata, which is played entirely *pizzicato* (without the bow), strumming the viola as if were a guitar and creating an entire world of textures and colors on the instrument. The *Marcia* contrasts whistling harmonics with *col legno battuto*: playing on (and perhaps mocking) the antiquated roles of the fife and drum in militaristic tradition. The third *Canto* builds from the echoes of the second canto and brings it back into present reality, this time in *forte appassionato*, the most moving version of the theme yet. The fifth movement, *Bordone*, imagines the humming drone of a renaissance instrument centered between two revolving themes: a thumping *pizzicato* line and a shivering flourish of rapid notes. These themes twist, wind, and get knotted around the D drone before fading into a spooky, vapid theme fitting of a Stephen King novel or Hitchcock film. The final movement *Moto perpetuo e canto quarto* bubbles up from just below the D drone and boils rapidly out of control into a *Canto* surprise and bombastic finish.

Suite No. 1 for Solo Viola, Op. 131d - Max Reger

Max Reger, clearly influenced by Bach’s solo instrumental works, completed his three suites for solo viola in 1916. The first, in C minor, echoes Bach’s illustrious G minor sonata for solo violin through its rolled chords in the first movement. The second movement contrasts a waltz with a horn-call trio, both filled with double-stops and harmonies which offers a window into Reger’s background as an organist. The third movement, *andante sostenuto*, comprises a singing melody with rich harmonies and modulations further evoking Bach’s solo instrument writing style. The final movement contrasts bombastic fortes with hushed piano measures, ending the suite in a mad (yet short) dash to the finish.

Sarasateana for Viola and Piano - Efreem Zimbalist, Sr.

Efreem Zimbalist Sr. was an esteemed violinist who taught at the Curtis Institute in Philadelphia (his son, Efreem Jr., was the famous Hollywood actor), and a colleague of the great violist William Primrose. Zimbalist composed this set of four concert pieces for his Primrose, writing three original dance movements and recomposing (read: stealing) Pablo de Sarasate's Zapateado for violin and piano for the fourth and final movement of the work. Thus, the aptly named "Sarasateana" invokes both the Spanish and virtuosic: the opening tango walks the line between seduction and flair; the Polo sings a sorrowful Spanish song; the Malaguena summons castanet-wielding flamenco dancers to the stage represented by pizzicato in the viola; and the viola and piano run circles around each other in the playful Zapateado finale.

About the Artists

Violist **Jeremy Kienbaum** is an enthusiastic collaborator and educator. He has performed in venues such as Carnegie Hall in New York City, the Elbphilharmonie in Hamburg, and the Paris and Berlin Philharmonies. He has been featured on WORT-FM radio, Wisconsin Public Radio, and Classical KING in Seattle, and has appeared on the TODAY show.

As a chamber and orchestral musician, Mr. Kienbaum has performed with renowned musicians such as Alexander Fiterstein, Carmit Zori, and alongside members of the New York Philharmonic, Boston Symphony Orchestra, and Metropolitan Opera Orchestra. He regularly plays with the Charleston Symphony Orchestra and the Washington Heights Chamber Orchestra and has recently performed at the Lucerne Festival, Bargemusic, Chelsea Music Festival, and on the Charles Ives Concert Series. Strongly committed to performing works by living composers, Mr. Kienbaum has premiered works by Aaron Jay Kernis, Augusta Read Thomas, and Peter Eötvös and has worked with composers including Thomas Ades, Fred Lerdahl, and Nina C. Young. In 2016, he gave the world premiere of "Tragedy No. 2," a string quartet concerto by Theo Chandler, as a member of the New Juilliard Ensemble in Alice Tully Hall.

Mr. Kienbaum teaches at Hunter College and maintains a private violin and viola studio in New York. He has previously taught for the After-School Arts Program at the Nord Anglia International School in New York, Opportunity Music Project, and for the Wisconsin Youth Symphony Orchestras. Additionally, he has given masterclasses and coached chamber ensembles at the Juilliard School Music Advancement Program, Frostburg State University Summer Music Academy, Northern Lights Chamber Music Institute, University of Wisconsin-Madison School of Music, and for students of the Central Conservatory in Beijing, China.

Mr. Kienbaum has been recognized internationally for his musical achievements as first prize winner in the Enkor International Chamber Music Competition, and the National Federation of Music Clubs Student/Collegiate Competition, and recipient of the James F. Crow Viola award from the University of Wisconsin and the Irene Diamond Graduate Fellowship from The Juilliard School.

Originally from Madison, Wisconsin, Mr. Kienbaum's early training was with Eugene Purdue, followed by studies with David Perry and Sally Chisholm at the University of Wisconsin-Madison School of Music where he graduated with distinction. He received his Master of Music under the tutelage of Samuel Rhodes at The Juilliard School and is a doctoral fellow at the CUNY Graduate Center where he studies with Mark Steinberg.

Dr. **Kelly Yu-Chieh Lin**, is a Taiwanese pianist, who began her musical studies at an early age on the piano, violin, viola, and er-hu. Soon after, she was winning national competitions and awards on all four instruments in her native Taiwan.

Dr. Lin has regular appearances at the Carnegie Hall and Lincoln Center. In 2014, Dr. Lin was invited to perform with the Trinity Church Concert on Wall Street for their Festival Concert Series. She was one of the judges for the Steinway Society Competition in year 2014. For the past few years till present, Dr. Lin is the piano faculty and accompanist for the Berkshire Summer Music, the Westminster Piano High School Camp, 4string Music Festival, the QM International Music Center, and Sphinx.

In 2015 - 2016, she was the staff accompanist at Rutgers University. Currently a collaborate pianist at Juilliard school, Mannes the new school, Manhattan School of Music, Columbia University, and Young Concert Artist. In addition, Dr. Lin is the accompanist for Eric Whitacre in New York region at the Carnegie hall and Lincoln Center. She also accompanied Hudson Valley International Competition, Rondo Competition, international Virtuoso competition, and Camerata Artists international competition. In year 2019, Dr. Lin was invited to accompany for the 16th International Tchaikovsky Competition in Russia, and also performed at the 2019 International Trombone Festival. During Pandemic, she was invited to perform a special music series called Musical Storefront Series.

Dr. Lin received full scholarships while getting her BM, MM, and AD at University of Southern California as a piano performance major, studied with John Perry. Later received her Doctorate of Musical Arts in piano performance at Rutgers University with Daniel Epstein in 2015, where she received full scholarship with a teaching assistantship, while balancing a busy schedule as a piano teacher, an accompanist, a chamber musician.

Spring 2021 Online Events

March

- 8 Ari Livne, piano
- 12 Han Chen, piano

April

- 7 Kirsten Jermé, cello
- 16 Audrey Chen, cello
- 23 Carrie Frey, viola
- 26 Federico Diaz, guitar
- 28 Antonio Valentin, piano
- 30 Austin Lewellen, double bass

May

- 3 Thapelo Masita, cello
- 5 Clare Monfredo, cello
- 12 Julia Danitz, violin
- 14 GC Composers
- 17 Isabel Fairbanks, cello
- 19 Jeremy Kienbaum, viola
- 21 Fifi Zhang, piano

All events begin at 1:00pm and will be live-streamed free of charge at this link:

<https://gc-cuny.zoom.us/j/95813229159>

For detailed concert information, please visit our website at: <http://gcmusic.commonsgc.cuny.edu>