Payton McIntyre, Viola
Senior Recital

In collaboration with
Faith DeBow, piano
Jayson Peters, piano
Isaac Pulido, drums
Cole Yates, Bass
Chelsea Piel, Cello

TUESDAY | APRIL 20, 2021
6:PM | RECITAL HALL
SAN MARCOS, TX
PERFORMING ARTS CENTER
Program

In Manus Tuas
Caroline Shaw
(b. 1982)

Romanze
Max Bruch
(1838-1920)
Faith DeBow, piano

Suite in G Major
J.S. Bach
(1685-1750)
Prelude

Sophisticated Lady
Duke Ellington
(1899-1974)
Jayson Peters, piano
Isaac Pulido, drums
Cole Yates, bass

Limestone and Felt
Caroline Shaw
(b. 1982)
Chelsea Piel, cello

This recital is presented in partial fulfillment of requirements for the Bachelor of Music in Music Studies.
NOTES

In Manus Tuas (2009) – Caroline Shaw (b. 1982)

Caroline Shaw is an American composer, violinist, and vocalist. She received degrees from Rice University and Yale University. She became a doctoral fellow at Princeton University in 2010 and won a Pulitzer Prize for music in 2013 making her the youngest-ever recipient of the award. In Manus Tuas is based on a 16th century motet by Thomas Tallis. While there are only a few slices of the piece that reflect exact harmonic changes in Tallis’ setting, the motion (or lack of) is intended to capture the sensation of a single moment of hearing the motet in the particular and remarkable space of Christ Church in New Haven, Connecticut. In this piece, you will hear the soloist fade in and out of tone color, create atmospheric settings, and harmonies with vocals.

Romanze (1911) – Max Bruch (1838-1920)

Bruch wrote several pieces for viola near the end of his lifetime, including a Concerto for Clarinet and Viola, and the Romanze. The solo viola opens with a tender melody, which gradually expands, leading to a brilliant orchestral interlude. Through passion filled melodies, and orchestral interjections, the viola exits softly with a final twist in tonality.

Suite in G major, Prelude – J.S. Bach (1685-1750)

The 6th suite is believed to have been composed for a five stringed instrument resulting in a wider range of pitch than seen in the previous suites. Originally composed in the key of D major, an arrangement using the viola’s standard tuning exists in G major. Everything about the 6th suite in comparison to the previous five is richer, fuller, and extended in range as well as length. Bach opens the prelude with a G major arpeggio while juxtaposing like pitches on adjacent strings, in essence using tone color variation to create parts of the melodic lines. The movement ends in grand fashion, setting a strong, resonant, and confident tone for the suite as a whole.

Sophisticated Lady (1932) – Duke Ellington (1899-1974)

Ellington reached international recognition in 1933 with a European tour. During his life, Ellington was regarded as a creator of picturesque sketches, a great songwriter, a successful bandleader, an ambitious jazzman, a demodé, and an ageless classic. Sophisticated lady was introduced in 1933 and features solos by Toby Hardwick, Barney Bigard, Lawrence Brown, and Duke Ellington. The song entered the pop carts on
May 27, 1933 and stayed there for 16 weeks. The rendition you will hear in this recital was modeled after Ella Fitzgerald’s version released in 1957 with Stuff Smith playing the violin solo. It has been transposed up a perfect 4th to F Major to better suit the viola. The passion heard in the vocal line transfers seamlessly into the virtuosic viola solo which utilizes extended techniques that bring multiple colors, tones, and textures into the music.

**Limestone and Felt** (2012) – Caroline Shaw (b.1982)

“Limestone & Felt” presents two kinds of surfaces – essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and – for me – sound (reverberant or muted). In limestone & felt, the hocketing pizzicato and pealing motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.” - C.S.

*Texas State University is a tobacco-free campus.*