

The other movements are very similar in their intent to explore, though each movement does so differently. Although it might seem that a piece lacking story and traditional structure would be both devoid of character and difficult to understand, nothing could be further from the truth. The piece can be experienced as a particularly interesting and intense series of conversations between two passionate people, wherein the underlying subjects are discussed from every angle and the emotional tenor runs from playful to despondent and every emotion in between. It is not necessary to know the subjects being discussed, but only to notice and enjoy the interplay between the speakers.

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

Faculty Recital Series

2009-2010 Season

Tuesday, September 15
Helen M. Hosmer Hall
7:30 PM

Shelly Tramposh, Viola
Cullan Bryant, Piano

Sonata for Viola and Piano
Allegro Amabile
Tempo di Menuetto

Paul Chihara
(b. 1938)

Sonata for Viola and Piano, Op. 67
Allegro
Scherzo vivo
Andante con moto
Allegro molto

Friedrich Kiel
(1821-1885)

Intermission

Sonata for Viola and Piano (1939)
Breit, mit Kraft
Sehr lebhaft
Phantasie
Finale (mit zwei variationen)

Paul Hindemith
(1895-1963)

Program Notes

Cullan Bryant is among the most active chamber and collaborative pianists in New York City, maintaining a schedule of over 70 recitals a year.

He has performed with such artists as Emanuel Borok, Misha Keylin, Oleh Krysa, Julia Lichten, Midori, Sviatoslav Moroz, Peter Rejto, members of the American, Arcata and Borromeo Quartets and has appeared in recitals with members of the New York Philharmonic, Metropolitan Opera Orchestra, the Orchestra of St. Luke's, New York City Ballet Orchestra, New Jersey Symphony, Boston Symphony and the Detroit Symphony Orchestra in such venues as Weill Recital Hall, Merkin Hall, Alice Tully Hall, the Metropolitan Museum of Art and Detroit's Orchestra Hall. Mr. Bryant made his Carnegie Hall debut in 1992 in recital with violinist Patmore Lewis.

Mr. Bryant's festival appearances have included the Long Island Beethoven Festival where he performed 16 Beethoven piano sonatas in a 2-day marathon, the Serenades de Platja d'Aro and the Porta Ferrada festivals in Spain, the Chateau de la Napoule in France Lake Winnepesaukee Music Festival in New Hampshire, Palm Beach Invitational Series in Florida and the Shandalee Piano Festival in New York among many others. Mr. Bryant has been on the faculty of the Academy of Music Summer Festival since 1999.

Cullan Bryant began playing the piano at age two, giving his first public recital at age six. At eleven he toured campuses in his native Arkansas and in Texas including several televised recitals. His prizes and awards include the Leschetizky International Competition, the National Arts Club of New York, the Memphis Beethoven Competition, Miami Arts Competition and a certificate of outstanding citizenship from Arkansas Governor Frank White. His college studies were with Robert Goldsand and Artur Balsam at the Manhattan School of Music. In July of 2002 he toured Japan in recitals with violinist Midori.

Paul Chihara wrote the movements of the Sonata for Viola and Piano at two different times. The first movement was written in response to a request from his wife, Carol Landon, to whom the piece is dedicated. Carol is a violist, but desired to study composition, and this movement was Paul's response. It is as friendly as its title suggests, and there is a certain amount of humor in the modulation between extremely pure tonality and somewhat muddled, quirky sonorities. The opening theme is repeated often, and becomes a link with the second movement, where it appears again. The second movement was written when the composer was extremely ill in the hospital and thought that he might die. He thought at the time that it would be his swan song, and wrote it as a reminiscence upon Mozart's final violin sonata, which he quotes. He imagined this movement as a Waltz Triste, sort of a tortured version of the Mozart. The ending suggests an abrupt, but not humorless finality. The sonata has received several revisions in its fifteen years; tonight's performance presents new cuts made by the composer.

Friedrich Kiel was a German violinist and composer. He was professor of counterpoint and vocal and instrumental composition at the Hochschule für Musik in Berlin when that institution was headed by Joseph Joachim. Although it is not as masterful a sonata as those by Brahms, Kiel's entry to the viola repertoire is colorful and interesting. Its four movements explore the entire range of the instrument, and are appropriately influenced by the viola's dark color. The opening sonata-allegro movement pits a dark minor theme against a major answer, and results in some pleasant ambiguity. The Scherzo is particularly clever and creative, and is reminiscent of Beethoven. The boisterous final movement is twice interrupted by a Recitative, in which the viola imitates an opera singer full of pomp and passion. It is unfortunate that the piece is out of print and so rarely performed.

Most of Hindemith's music is more related to Bach than to Strauss; its significance lies not with programmatic content or story, but with the interplay of lines and the manipulation of themes. The 1939 Viola Sonata pairs the viola and the piano on absolutely equal terms. The Sonata is in four movements, whose titles hint at their content: Broad, with strength; Very lively; Phantasie (Very slow, freely); and Finale (with two variations). With the exception of the theme and variations of the last movement, the piece is not organized into traditional structures such as sonata form or rondo. The first movement, for example, contains three themes that are very much related, and which Hindemith sets in different ways, varying their rhythm, harmony, and counterpoint (listen especially for the fugal section in the middle). The part writing is often canonic or imitative, and the harmony intensely chromatic, though not atonal.