



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Sunday, May 24, 2026 • 7:00 PM

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# TIANA MORITZ

*Graduate Recital*

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Murray and Michele Allen Recital Hall  
2330 North Halsted Street • Chicago

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Allen Recital Hall

# TIANA MORITZ, VIOLA

*Graduate Recital*

MAX RANDAL, PIANO

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## PROGRAM

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Coleridge-Taylor Perkinson (1932–2004)  
**Lament for Viola and Piano (c. 1950/2008)**

Max Reger (1873–1916)  
**Suite for Viola Solo No. 2 in D-Major (1915)**  
I. Con moto (non troppo vivace)  
II. Andante  
III. Allegretto  
IV. Vivace

- Intermission -

Nikolai Roslavets (1881–1944)  
**Viola Sonata No. 1 (1926/1993)**

Kenji Bunch (b. 1973)  
**The 3 G's (2005)**

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*Tiana Moritz is from the studio of Ann Marie Brink. This recital is presented in partial fulfillment of the degree Master of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Coleridge–Taylor Perkinson (1932–2004)  
**Lament for Viola and Piano (c. 1950/2008)**

*Duration: 5 minutes*

Coleridge–Taylor Perkinson was an African American composer with a wide range of musical interests. Having studied music domestically and internationally, he not only had a profound passion for classical music, but also blues, jazz, and pop music. Like his namesake Samuel Coleridge–Taylor, a prominent Black British composer, Perkinson sought to incorporate African musical traditions into classical music. Perkinson sustained a long, successful career performing in a number of ensembles, conducting, and composing for concert, film, and the stage alike.

Perkinson's Lament for Viola and Piano is one of the composer's earliest works. Previously unpublished, the score contains the sparse description of "an expressive and lyrical showcase for viola and piano." The work incorporates elements of blues, and its repetitive nature creates a reflective tone, like that of a spiritual. A simple melody, transformed in mood and color by the insistent piano accompaniment, displays emotional depth through subtle changes.

Max Reger (1873–1916)  
**Suite for Viola Solo No. 2 in D-Major (1915)**

*Duration: 12 minutes*

Bavarian composer Max Reger is known for his compositions for organ, chamber music, and choral works. Primarily an organist, it is natural that many of his works were inspired by Bach. Such is the case for his Three Suites for Viola Solo. Written in the manner of Bach's beloved Cello Suites, each of Reger's Viola Suites are multi movement works in related keys, with a dance-like feel, and counterpoint between the different registers of the instrument. One of the earliest works for solo viola, the Three Suites showcase the depth and range of the instrument. Written after a series of works for solo violin and cello, the Viola Suites are the last piece in Reger's close study of the string instruments.

Nikolai Roslavets (1881–1944)  
**Viola Sonata No. 1 (1926/1993)**

*Duration: 10 minutes*

Ukrainian born Soviet composer Nikolai Roslavets is a relatively unknown figure. A promising composer at the turn of the century, Roslavets' Modernists methods were widely accepted by his Western contemporaries. However, as the Soviet Union moved to create a nationalistic atmosphere, bureaucratic organizations were created to reshape the Soviet culture. Due to the influences of these

organizations, Roslavets's compositions would be censored from the 1930s on, a career blow from which he would never recover.

After the decline of the USSR, archival documents of Roslavets' life and compositions resurfaced, leading to the discovery of his two sonatas for viola and piano. Roslavets' Viola Sonata No. 1 is firmly grounded in traditional sonata form, the themes presented, developed, and then revived along sonata conventions. Composed in Roslavets' own "New System of Tone Organization," the melody and harmony is derived from synthetic chords. These chords, though they teeter on the edge of atonality, are used by the composer to create both traditional and on-traditional harmonies. Though irrational at first glance, these synthetic chords punctuate the harmonic plan of the sonata.

The sonata itself contains a tumultuous, yearning melody that builds and eventually bursts with emotion, followed by an angular, rhythmic vivace. The return of the original material contrasted with the pointed fury paints a picture of anguish, longing, and romantic sensibilities. However enigmatic the work is, the final chords ground the listener in G minor. Truly a Modernist composition, rooted in tradition but with a new tonal conception, Roslavets' First Sonata is a haunting work that is a ghost of its time. Posthumously published after its re-discovery in 1993, Roslavets' works have rejoined their place among viola solo repertoire.

Kenji Bunch (b. 1973)

### **The 3 G's (2005)**

*Duration: 5 minutes*

Kenji Bunch, a true figure of Portland, Oregon, boasts a unique multi-genre style that focuses on cultural exchange, the experience of immigrants, and generational healing. Japanese American and the child of an immigrant, Bunch has a distinct artistic view of American music, often incorporating jazz, blues, and bluegrass elements into his compositions. A prominent violist as well as a composer, Bunch's works for viola showcase the unique character and virtuosity of the instrument. The 3 G's is a bluegrass work inspired by traditional Appalachian fiddle techniques. The interesting name is derived from the special scordatura tuning. Just as Appalachian fiddlers often tune their instruments in unconventional ways, for The 3 G's, the viola is tuned to have three G-strings and just one d-string. In a display of extended techniques, and with a fierce groove, Kenji Bunch's The 3 G's combines classical and Appalachian technique that shows off the viola in all its boot-scootin' glory.

*Notes by Tiana Moritz*