



**Earl Carlyss & Ann Schein**  
Assisted by Tom Kraines & Amadi Hummings

**Wayne Center for the Arts**  
237 South Walnut Street  
Wooster, Ohio 44691

Sunday, March 23, 2003  
3:00 P.M.

## Earl Carlyss & Ann Schein

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Antonin's fame grew further with a conducting tour to England and Frankfurt in April 1890. Later that same month this E Flat Quartet was premiered in Prague, as mentioned above. The adulation continued with another English trip to premiere his "Requiem Mass" in Birmingham (1891), plus the conferring of an honorary Doctorate from Cambridge University. This growing respect culminated in his being named the first Director of the new National Conservatory of Music in New York City. He spent the major portion of 1892 through 1895 teaching and directing at this new school (which was not a lasting institution, closing in the early 1900's). Dvorak left a lasting impression, however, admonishing his students to use their folk resources in their concerted works, as well as folk materials from Europe. This was the first time a major composer suggested to American students that they had a rich resource that wasn't being utilized, Dvorak absorbed American folk influences into his own music, also composing a few of his finest works while living in our country.

### *Program Notes by Sidney B. Smith*



***We wish to welcome back Earl Carlyss and Ann Schein, who performed three concerts of Beethoven Sonatas for violin and piano on our series.***

**Earl Carlyss, violinist**, is a former member of the Juilliard String Quartet and has served as head of the Peabody School and Indiana University's string departments. Carlyss was born in Chicago and began violin studies at the age of 10. Between 1966 and 1986, Carlyss was violinist in the world-renowned Juilliard String Quartet, performing over 2100 concerts and recording more than 100 works. During this time, the Juilliard String Quartet received three Grammy Awards for the "Best Chamber Music Recording of the Year." He is the first holder of the Sidney M. Friedberg Chair in Chamber Music. Carlyss is also currently the Director of the Aspen Center for Advanced Quartet Studies, a summer program designed for intensive study by young professional string quartets. Carlyss is currently on the faculty of the Juilliard School in New York City, where he teaches Violin and Chamber Music. He is married to Ann Schein, with whom he plays frequent concerts and duo recitals.

**Ann Schein, piano**, is a much sought after accompanist for some of the most renowned musicians in this country. Schein began her career at the age of seventeen with her debut in Mexico City, playing the Rachmaninoff Third Concerto, only one year after her first performance of this work in Peabody Conservatory of Music concert hall. After five years of study with Mieczyslaw Munz, her five debut recordings for Kapp were released between 1958 and 1962. Their success launched her international career. Since that time she has played literally thousands of concerts in more than fifty countries around the world, often before heads of state, including President Kennedy at the White House. In 1980 Schein was invited to join the Peabody faculty. In that same year she embarked on a year-long Chopin series of six concerts at Alice Tully Hall, New York.

**Thomas Kraines, cellist**, enjoys an active and eclectic musical career. In demand as a chamber music cellist, he has appeared as guest artist with ensembles and festivals throughout the country and has performed in small ensembles with such classical musicians as Gary Graffman and Charles Neidich, as well as jazz musicians Lionel Hampton and Paul Jeffrey. For six years Kraines was the cellist of the internationally renowned Peabody Trio. In April 2001 Kraines' composition "Mermaids: Four Cello Etudes" was choreographed by Harold Sun and performed by the Penn Dance Company at the University of Pennsylvania. Kraines has been a faculty member of the Peabody Institute since 1994.

**Amadi Hummings, violist**, has been heard in recital in major cities throughout the United States, including a performance at the U.S. Supreme Court. In recent seasons Hummings has been a guest of the Chamber Music Society of Lincoln Center at Alice Tully Hall in New York and at the Kennedy Center in Washington, D.C. He has also appeared in recital at the Piccolo Spoleto Festival in Charleston, as a guest artist in the 1993 International Viola Congress, and at the American Academy of Arts and Sciences. Since then he has performed

in Israel, Canada, and Japan, and throughout the Caribbean. He has also collaborated with such artists as Awadagin Pratt, Mitsuko Uchida, Andras Schiff, Nobuko Imai, David Soyer, and Felix Galimir.

## PROGRAM NOTES

### SONATA FOR VIOLIN AND PIANO

Aaron Copland wrote these words for this sonata, his only one for this combination: "The first movement is a regular Sonata Allegro Form with two themes, a development section, characterized by disjunct rhythms and a playful mood, and a clear recapitulation" of the opening idea to end it all. He goes on, the second movement is a Scherzo, "rhythmically American – I never would have thought of those rhythms if I had not been familiar with jazz." It's a three-part structure, with a light mercurial feeling (mercurial: eloquent, clever, shrewd, and thievish). The final movement is "free in form and further from the classic Sonata" than the first two movements. According to Melvin Burger "this slow finale has the effect of releasing tensions" built up earlier in the Sonata.

Copland began this work in New Jersey in 1942 and finished it in Hollywood the next year. He was in tinsel-town to write the film score for the "North Star." Copland further states that the Sonata is "lyrical and emphasizes the singing qualities of the violin. There is little pretense to virtuosity". It is dedicated to Lt. Harry Denham, his friend killed in WWII. Copland, as pianist, premiered the piece in New York City on January 17, 1944, with violinist Ruth Posselt. Ms. Posselt was the wife of Richard Burgin, concertmaster of the Boston Symphony under Serge Koussevitzky for many years. She was noted for performing pieces by American composers, as e.g. the Violin Concerto by Walter Piston.

Copland was a moderately prolific composer who wrote two operas, six ballets, eight film scores, about twenty chamber works, over thirty orchestral pieces, piano solos, solo songs, and choral pieces. His influence was immense in America and abroad. He headed the composition faculty at the summer Berkshire Music Center (Tanglewood). He was on the Boards or served as Director of the Koussevitzky and Naumburg Foundation, the American Music Center, and the MacDowell Association. Between 1959 & 1972 he appeared in fifty-nine TV programs as speaker, pianist, or conductor. He was a fellow elected to numerous European Arts organizations. He conducted his own works and those of other American composers in many places around the globe. He was considered American's musical ambassador during the last half of the 20<sup>th</sup> century and was a friend to all who entered his sphere.

### DIVERTIMENTO in E-FLAT MAJOR for STRING TRIO, K.563

Wolfgang Mozart wrote this work in 1788. In six movements, it is the only string trio in his vast array of chamber music. Stanley Sadie says "folk-like melodies have been noted in the fourth & sixth movements. Though in no sense in the manner of the earlier divertimentos, it has by virtue of its light texture a generally less concentrated style than the quartets and quintets." As his only string

trio, this work demonstrates great resources in the handling of such limited voice parts for such lengthy work. The original Italian meaning of divertimento denotes a work designed for the entertainment of an audience, as well as the players.

The meaning of divertimento seems to have crystallized about 1780, since before that it was almost exclusively a work written for solo instruments. Mozart composed many for strings with brass, for woodwinds, woodwinds with brass as well as for strings, woodwinds, and other mixed works. At least three dozen are attributed to him.

It should be noted that in the classical era composers often wrote for what instruments might be available in any particular setting (where they were at that time). In many chamber music works composers liked to write for particular performer who might be the local virtuosi. It was good public relations, good business, and often-made money: earning new commissions!

### PIANO QUARTET No.2, in E-FLAT MAJOR, OPUS 87

Simrock, Antonin Dvorak's publisher, had been pressing the composer for a second piano quartet since the first one was completed in 1875. In August 1889 Dvorak finally agreed to this request. In one month's time he wrote to Simrock: "I've now already finished three movements of a new piano quartet, and the Finale will be ready in a few days. As I expected it came easily, and the melodies just surged upon me, Thank God!"

Dvorak uses as many folk themes here: the first Allegro opens with a bold unison statement by the strings, with a capricious answer from the piano. The strings continue sweet and tender, as the pianist flits around in a carefree manner. The piano finally pulls the strings into this carefree mood. A second theme a soulful melody is given by the viola. The movement ends with the violin and viola playing fragments from the first theme, with tremolo bow strokes on each note.

The second movement, marked Lento's is a slow display of five different themes that represent anger, fear, defiance, love, and disgust.

The third movement, a second Allegro, is a delight. The peasant dance, a Landler, is heard first, followed by an oriental folk dance played by the piano, which is used in Bohemian music on occasion. The impression of a hammered dulcimer, a favorite of gypsy musicians, gives it further folk flavor. The dashing Finale fourth movement prompted some critics to state that the movement really requires a full orchestra. Powerfully dramatic all build to a stunning conclusion.

The first performance was done in Prague on November 23, 1890. This was later in the same year that his "Symphony No.8" was premiered (February 2; Prague) and a "Gavotte for Three Violins" (August). He had also spent most of 1890 composing his "Requiem Mass", to be premiered at the First Birmingham, England Festival, on October 9, 1891. The year 1890 was a prolific one for the composer, closing with the "Dumky Piano Trio" between November 1890 and its completion in February 1891.

This Piano Quartet had its Berlin premiere in 1894. In addition, Dvorak's growing international reputation included an invitation to go to Russia in March 1890. He was returning the favor to Peter Tchaikovsky, who had visited Prague in February 1888.

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## Program

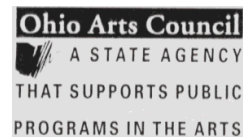
Sonata for Violin and Piano	Aaron Copland
Andante semplice - Allegro	(1900-1990)
Lento	
Allegretto giusto	
Divertimento in E-flat Major for String Trio, K. 563	Wolfgang Mozart
Allegro	(1756-1791)
Adagio	
Menuetto – Allegretto	
Andante	
Menuetto – Allegretto	
Allegro	

## INTERMISSION

Piano Quartet No. 2 in E-flat Major, Opus 87	Antonin Dvorák
Allegro con fuoco	(1844-1937)
Lento	
Allegro moderato	
Allegro ma non troppo	

**Earl Carlyss - violin**  
**Ann Schein - piano**  
**Thomas Kraines - cello**  
**Amadi Hummings - viola**

Presented with support of



## A very special thanks to Mrs. Joseph Fishelson for her support.

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