

Concertante Ensemble

Wayne Center for the Arts

237 South Walnut Street

Wooster, Ohio 44691

Sunday, January 26, 2003

3:00 P.M.

CONCERTANTE ENSEMBLE

The musicians of **CONCERTANTE** are outstandingly gifted young artists who have won major national and international music competitions. As solo performers they have graced the premiere stages of the world from New York's Carnegie Hall to London's Royal Festival Hall. Concertante was founded in 1995 by a group of Juilliard School graduates intent on pursuing their musical collaboration beyond graduation. It draws from its rich pool of artistic talent to perform a wide array of repertoire ranging from quintets by established masters to less commonly performed nonets and other varied combinations of instrumentalists. The ensemble has a particular interest in furthering the cause of new music and has to date, given the world premiere performances of new works by Steven R. Gerber, David Ludwig, Jan Radzynski, Sheila Silver, and Oded Zehavi. It has also offered infrequently performed chamber works by such celebrated composers as Enesco, John Adams, Schoenberg, Martinu, and Schulhoff. Concertante is Resident Chamber Music Ensemble of the Whitaker Center for Science and the Arts (Harrisburg, PA). The New York Times review described their performance of Dvorak's viola quintet as "a sweet-toned and a beautifully shaped performance". Their recording of Strauss' *Metamorphosen* was characterized in Gramophone as strong and deeply reflective.

A native of Cincinnati, Ohio, **Edward Arron** began his studies on the cello at the age of seven. He later studied with Peter Wiley in New York and then attended The Juilliard School as a student of Harvey Shapiro. Mr. Arron made his New York recital debut at the Metropolitan Museum of Art in the fall of 2000. He opened the Caramoor 2000 season in a performance of Vivaldi's *Concerto for Two Cellos* with Yo-Yo Ma and the Orchestra of St. Luke's. For the past four seasons Mr. Arron has been the Artistic Administrator and resident performer for WQXR's "On A-I-R" series, a weekly

radio broadcast in New York. He has also appeared at the Salzburg, Ravinia, and Tanglewood Festivals, Yo-Yo Ma's Silk Road Project, and Bargemusic, as well as Lincoln Center's Alice Tully Hall, the 92nd Street Y, and Weill Recital Hall at Carnegie Hall.

Equally accomplished as soloist and chamber musician, violinist **Ara Gregorian** made his debut with the Boston Pops Orchestra in Symphony Hall in 1997 and his New York recital debut at Carnegie Hall's Weill Recital Hall in 1996. Mr. Gregorian has made chamber music appearances at Alice Tully Hall, Steinway Hall, and Avery Fisher Hall in a concert commemorating Mozart's life, as well as appeared as a recitalist at Detroit's Henry Ford Centennial Library and Harvard University's Payne Hall. Additional orchestral appearances have included performances with the Lansing (MI), Pueblo (CO), Michigan State, and Las Cruces (NM) Symphonies. Mr. Gregorian is the founder and Artistic Director of the Four Seasons Chamber Music Festival of Eastern North Carolina and has participated in the Santa Fe and El Paso chamber music festivals. In 1992, Mr. Gregorian entered The Juilliard School where he received both his bachelor and master of music degrees. In 1998, he became a member of the violin faculty at East Carolina University.

Since coming to the United States from Austria in 1991, violist **Kathryn Lockwood** has captured some of the most sought-after awards in this country - the Naumburg Chamber Music Award, Coleman Music Competition, Concert Artists Guild Management Award, Primrose Competition, Washington International Competition, and the Pasadena Instrumental Competition. As a former member of the Pacifica Quartet, Ms. Lockwood has appeared on National Public Radio's "Performance Today", and on the stages of Carnegie Hall, Alice Tully Hall, Ravinia, Corcoran Gallery, St. Lawrence Center, and University of Thessaloniki/Greece. Ms. Lockwood has collaborated with violist Michael Tree on all-Dvorak CD's. Currently on the faculty at the University of Massachusetts, Amherst, Ms. Lockwood was previously on the

faculties of Northwestern University, University of Chicago, Interlochen Academy, Music Institute of Chicago.

Kurt Muroki was born in Maui, Hawaii and began his musical studies on violin. Mr. Muroki went on to study the double bass at the age of thirteen and entered The Juilliard School, studying with his teacher/mentor Homer R. Mensch. He serves as solo bassist of the Sejong Soloists Chamber Ensemble and has been principal bassist of the New World Symphony under the baton of Michael Tilson Thomas. Mr. Muroki has won numerous competitions including the Aspen Music Festival double bass competition, the New World Symphony Concerto Competition, and was a finalist in the Houston Symphony Concerto Competition. He has performed with members of the Guarneri, Juilliard, and Tokyo String Quartets.

Born in Israel, **Amit Peled** studied intensively in Boston with Bernard Greenhouse, a founding member of the Beaux Arts Trio, and with Boris Pergamenschikov at the Hochschule für Musik "Hanns Eisler" in Berlin. At the age of sixteen Peled made his *début* as soloist with the European Philharmonic Orchestra in Paris. He has since appeared as guest soloist with many of Israel's orchestras, Orquestra Simfònica de Barcelona i Nacional de Catalunya Spain; Musica Vitae Chamber Orchestra, Sweden; London Soloists Chamber Orchestra, England; Velcea Philharmonic, Romania, to name a few. As a chamber musician Peled has performed with such artists as Midori, members of the Guarneri Quartet, and Beaux Arts Trio. He has presented recitals, live radio broadcasts and TV appearances in France, Belgium, Holland, Spain, Germany, Austria, Israel, Sweden, England, Canada, and the United States. In July 2001 he made his critically acclaimed Wigmore Hall debut in London and in March 2002 he made his Carnegie Recital Hall debut.

As a soloist and chamber musician, **Ryo Sasaki** has given numerous concerts throughout the U.S., Europe, Korea, and Japan. Mr. Sasaki has collaborated with renowned artists such as Mitsuko Uchida, Hilary Hahn,

Lynn Harrel, Nadja Salerno-Sonneberg, Felix Galimir, Masao Kawasaki, and members of the Guarneri, Juilliard, and Borromeo String Quartets. He has appeared at Symphony Hall in Boston, Symphony Center Hall in Chicago, The Academy of Music in Philadelphia, and the Kennedy Center in Washington, DC. He also participated in the "Marlboro Music 50th Anniversary Concert" at Carnegie Hall and 92nd Street "Y". His recordings include two discs of Tchaikovsky and Brahms String Sextets recorded with Nadja Salerno-Sonnenberg, and Lynn Harrel for the EMI/Angel Classics label.

Israeli violinist, **Ittai Shapira**, has performed as soloist with the Czech National Symphony, the Polish Chamber Orchestra, the English Chamber Orchestra, the Cape Town Philharmonic, and Jerusalem Symphony to name but a few. He has taken on the role of Conductor/Soloist with the Bournemouth Sinfonietta and the Israel Virtuosi on their tour of Central America and the US. He collaborated with Yuri Bashmet and the English Chamber Orchestra on a UK tour. Mr. Shapira's festival appearances include Aspen, Ravinia, Schleswig-Holstein and the International Concerto Festival at Queen Elizabeth Hall. Other noteworthy venues include the Barbican Centre, The Louvre in Paris and Alice Tully Hall. He has premiered works by Berio, Bunch and Rechtman. He studied in Israel with Ilona Feher and at The Juilliard School with Dorothy DeLay and Robert Mann. In 1996 he was an affiliate at the Royal College in London. Mr. Shapira has recorded for the Meridian and EMI labels.

Xiao-Dong Wang has been called the most talented violinist ever to emerge from China. During his 1985 trip to England, he was brought to the attention of Dorothy DeLay of The Juilliard School who arranged for him to begin a four-year scholarship beginning in 1986. Mr. Wang recently returned from touring the Far East performing the Brahms Concerto. He appears performing on both violin and viola in chamber music concerts each year in Lincoln Center and in many other musical events in the United States.

CONCERTANTE ENSEMBLE

Program

String Sextet from *Capriccio*, Op. 85

R. Strauss
(1864-1949)

**Xiao-Dong Wang, Ittai Shapira, violin
Ryo Sasaki, Kathryn Lockwood, viola
Edward Arron, Zvi Plesser, cello**

Metamorphosen

R. Strauss
(1864-1949)

**Ittai Shapira, Xiao-Dong Wang, violin
Kathryn Lockwood, Ryo Sasaki, viola
Edward Arron, Zvi Plesser, cello
Kurt Muroki, Bass**

*Intermission
II*

Sextet for Strings in A Major, Op. 48
Allegro moderato
Dumka
Furiant
Finale

Dvorak
(1841-1904)

**Ittai Shapira, Xiao-Dong Wang, violin
Ara Gregorian, Kathryn Lockwood, viola
Zvi Plesser, Edward Arron, Cello**

Presented with support of



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

UNDERWRITER

Sara Buck and Nick Amster Fishelson
Flo and Stanley Gault
Ruth M. Rhodes
Vi Startzman Robertson
Ted and Yvonne Williams

BENEFACTOR

Louise Hamel
Deborah Hilty
Terry and Stuart Ling
Lois and Raymond McCall
Frances G. Shoolroy
Anne Wilson and Jay Klemme
Kathy and Harry Zink

PATRON

Cletus Amstutz	Diane and R. Stanton Hales
Nancy and Ken Anderson	Elinor and Richard Hancock
Marilyn and William Blanchard	Carolyn Hostetler
Julie and Ted Bogner	Miriam and Burney Huff
Rose Brenner	Amelia Laing and Cyril Ofori
Carol and David Briggs	Roberta and Hal Looney
Dorothy A. Carlisle	Marilyn Loveless
Carlye and Frank Cebul	Clara Louise Patton
Joseph Claparols	Louise and Ken Plusquellec
H. Alberta Colclaser	Margaret and David Powell
Com-Patt-ibles Floral Elegance	Peter Pozefsky
William Dameron	Becky and Joel Pratt
Mary and Ed Eberhart	Jill and Kenneth Shafer
Mary Grace and Robert Engisch	Cheryl and Stephen Shapiro
Sandy Eyre	Carolyn and Bill Sheron
Mildred and Robert Froelich	Elene Sokol and Yuri Popov
Alice and Larry Gabriel	Marilyn J. Tanner
Liz and Steve Glick	Nelson L. Woods
Catherine and Tom Graves	Jacquelyn Yates
Robbie and Jim Griffith	

SUBSCRIBER

Mary Finkbeiner	Ed Schrader and Dan Rider
Lana and Jim Gesler	Ruth Rossiter
Helen Osgood	Clare Adel Schreiber

PROGRAM NOTES

METAMORPHOSEN was written originally as a symphonic ADAGIO for 23 strings. RICHARD GEORG STRAUSS wrote this with the intensity of a Gustav Mahler. He weaves elaborate textures, a profound expression of his agony of mind over the recent destruction of high level German culture that he had known prior to 1935. It is even more poignant in that he uses thematic allusions to the music of Wagner and Beethoven in this work. Completed in 1945, just as World War II ended, it was done by Strauss to emphasize the 150 years of Germanic culture since Beethoven. It was also a partial catharsis for his troubled mind at the end of the ugly events of that era.

Strauss was to compose only five more orchestral works in the four years of life remaining to him, including the four last songs (with orchestra), before his death on September 8, 1949. CAPRICCIO was his fifteenth and last opera. Written in 1940 and 1941, it was premiered at the Munich Staatsoper on October 28, 1942. It was the end of his long operatic compositional journey, which began in 1894. His first opera, GUNTRAM, was presented on May 10, 1894, at the Weimar Theater (one of the last Court Opera houses of Imperial Germany). However, Strauss had taken substantial time to revise GUMTRAM from 1934 to 1939, thus linking his first opera to his last: CAPRICCIO being composed immediately after that revision. A link spanning 50 years and 15 operas.

CAPRICCIO is a solemn set of songs, which Michael Kennedy believes has a “profundity that makes them (the songs) an appositely contrived ending to a career (that had) lacked in spirituality.” But a career with “astonishing insight into the human heart.” Insight completed just four years later in his METAMORPHOSEN, a cap to his career with so much public acclaim, but one that ended on a sour political note.

CAPRICCIO, an introspective work, has the most original opening of any opera in the history of the genre, which began in Italy 350 years earlier.

Strauss uses a libretto by Clemens Krauss, with assistance from conductor Hans Swarowsky and Stefan Zweig (who had to step down, as the Nazis refused a Jewish librettist). Strauss scored the opera for a fairly large orchestra. Only twice in the score does he actually use the entire force, choosing to use smaller combinations for most of the set pieces. The Overture heard in today's program. Is a String Sextet, a truly novel idea for the opening of an opera. This work supplies many of the musical ideas employed in the score. The Overture ends quietly, to reveal a salon in the chateau of the widowed Countess Madeleine. On stage: the composer, Flamand; the theater director, La Roche; a poet, Oliver; and Count Der Graf, Madeleine's brother. Both the composer and poet are in love with the Countess. It is a one-of-a-kind opera: a fugue between words and music. The conflict: which is the more important – never to be resolved! After the premiere performance in October 1942, conducted by Clemens Krauss, the composer said, with tears in his eyes, "Can do no better." At age 75 he had composed a unique masterpiece, a rare work from the pen of an aging master. Richard Strauss, born in Munich on June 11, 1894, was the first child of Franz Joseph Strauss (1822-1905) principal French hornist of the Munich Court Orchestra for 49 years, and his second wife, Josephine. Richard began piano lessons at age four, learned music theory from private tutors and enjoyed an open-ended freedom to attend all rehearsals and performances of his father's Court Orchestra.

His first successes were a Serenade for 13 Winds, done by the Dresden Court Orchestra winds, and a Violin Concerto, performed in Vienna in December 1882. In 1885 he was hired as assistant to Hans von Bulow at the Bayreuth Festival, six years after the death of Wagner. Strauss is often linked with Wagner, as the two most original, progressive of German romantic composers. Strauss found favor with Wagner's widow, Cosima, and that connection helped his career immensely.

Opera was to play the dominant role in this conducting career as well as his compositional output. As an example, **Salome** (his third opera) ran into censors virtually everywhere it was to be performed. But it was done in 50 different opera houses within two years of its premiere in Dresden in 1905. **Salome** made him a wealthy man from his royalties. As was also true of Mahler, his conducting forced him to slacken the pace of composition. Unfortunately, the enormities of the Nazi hold on German culture disrupted his rather solid career, at an advanced age in which he wished to reap the rewards of his successes. He was about 70 when Hitler gained political power. Strauss accepted an official office under the Fuhrer. Because of the official title Strauss had held, he had to be “denazified” under the allied tribunals, following the war. This was a blow to his pride, and most people believe it hastened the path to his death in 1949. However, Sir Thomas Beecham invited him to London for a Strauss Festival in October 1947, at which Strauss conducted several of his works. Strauss conducted several of his works at the Festival. It was not until June 1948 that he was cleared of the Nazi label by the tribunal, a two year wait. In 1949 Vienna held a gala 85th birthday for him, and he died peacefully less than a month later – September 8, 1949. His last remark on his death bed to his daughter: “Dying is just as I composed it in Tod und Verklarung” (Death and Transfiguration).

ANTONIN LEOPOLD DVORAK, along with Bedrich Smetana and Leos Janacek, brought the tradition of central Europe: Czech, Slovak, and Moravian, to an amazingly high level in the late 1800’s and into the early 1900’s. This culture had grown strong and rapidly since the inception of the symphony orchestra, the first one having been developed in the Court of Mannheim. Dvorak never met a genre he didn’t like, as he composed nine symphonies, seven concerted works, over 50 other orchestral pieces, a dozen religious compositions, and over 40 sets of other choral works and solo songs, plus some assorted “others”. All of this over his amazingly productive 50 year career. STRING SEXTET, A, MAJOR, Opus 48, was written in only two weeks,

May 14 – 27, 1878. Published in Berlin in 1879, it was first performed by the Joseph Joachim String Quartet, plus two friends, on November 9, 1879. In the chamber music genre, he composed only this one Sextet and one Octet.

The rest of the genre was to reach two dozen quartets (varied instrumentation), more than 10 trios, five quintets, and about 15 duos and sonatas. This Sextet, to be performed today, was composed at the same time as he was working on the original Slavonic Dances, for duo-pianos (later orchestrated). The Slavonic character carries over into this work: the ever-present Dumka, found in so much of his output, is the second movement. Dumka comes from the Czech root word: Dumal, to ponder or reflect. As in the Slavonic Dances, he links this Dumka with a Furiant, the third movement. It is a wild dance with much energy, but is not meant to specifically portray “furious” in the original Slavic usage. Movement four, a Theme and Variations, begins very rapidly, followed by a slow section, moves on to a moderate tempo, and ends in a fast thrilling climax, so typical of most of Dvorak’s chamber genre. Dvorak combined a profound admiration for classical composers with a keen interest in contemporary romantic ideas. John Clapham sums it up: “his music displays...influences (from) folk music, mainly Czech but also American, earlier composers whom he admired... Mozart, Haydn, Beethoven, and Schubert”, plus Wagner and Brahms.

Educated at the Prague Organ School from age 16, he began with a thorough church music orientation. He was a capable viola player, often in the Prague Conservatory Orchestra (for symphonic works) or the Estates Orchestra (for opera). He came into contact with numerous new works in this manner. After graduation on 1859, he played in a small band in restaurants and for dress balls. In 1862 he became first violist in the new Provisional Theater Orchestra, conducted by Bedrich Smetana. Once Richard Wagner, (1863) was the guest conductor. Dvorak never flagged in his compositional output, augmenting his income by also teaching children. In 1874 he entered a contest for the Austrian State Stipendium, a government program to

“help establish young, poor and talented artists”. The fact that he was over 30 seemed not to matter, and he won 400 guilder. A member of the Jury was Johannes Brahms, only eight years his senior. The well-established Brahms wrote “your art requires a wide horizon...a bigger non-Czech public”. At that suggestion, Dvorak moved to Vienna, where he conducted a lot and began getting commissions to compose from Berlin, Prague, Vienna, and an English tour: Birmingham, Leeds, and London. Later he toured into western Russia, Frankfurt, and other cities.

In 1892 Mrs. Jeannette Thurber offered him the Director’s job at her new school, the National Conservatory of Music in New York. He remained nearly three years, but homesickness for the Czech countryside ended his stay, and he began teaching at the Prague Conservatory then until the end of his life.

Antonin Dvorak was a lonely man, dedicated to his family. He loved to play cards, breed pigeons, and was an avid train-spotter! A man springing from peasant stock, he felt that a family must be firmly rooted in a religious faith. He called himself that “simple Czech musician”.

Program Notes by Stanley B. Smith