

## Wooster Chamber Music Series 2010-11 Season Schedule

October 24, 2010	Talich String Quartet
November 21, 2010	Escher String Quartet
January 23, 2011	Anne Epperson, Piano & Brian Lewis, Violin
February 13, 2011	Emerson String Quartet
March 13, 2011	Trio Cavatina
April 3, 2011	Imani Winds

Be Sure to visit our website!  
[www.woosterchambermusic.com](http://www.woosterchambermusic.com)

Wooster Chamber Music Series  
The College of Wooster  
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Presents

**Anne Epperson  
&  
Brian Lewis**

The College of Wooster  
Scheide Music Center  
Gault Recital Hall  
525 East University Street  
Wooster, Ohio 44691

Sunday, January 23, 2011  
3:00 PM

## A Message to Our Friends

As we begin our 26<sup>th</sup> year together, we are aware of how fortunate we have been to have you, our special audience, as our friends and supporters. We have worked diligently to continue to bring you the quality programming to which you have become accustomed. You will note that we are bringing back some old friends—the Talich and Emerson quartets, and Anne Epperson among them; we have heeded the numerous requests to host the Imani Winds again; and we will introduce you to two brand new groups to our series—the Escher String Quartet, and the recent Naumberg winners, the Trio Cavatina. We know you will enjoy our season.

This year, we have increased our outreach opportunities for children, since we are mindful of the impact of early exposure to this music. We are committed to bringing only world class ensembles as a part of the Wooster Chamber Music Series, because we know that's what you deserve. We want to share this music with you, and we encourage you to share these experiences by bringing your friends to the concerts.

We are happy to welcome you to another great season. Remember to join us and the musicians after each concert for our reception in the lobby.

Cheers,  
*Yvonne C. Williams*  
*Artistic Director*

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Jay Klemme  
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Jill Henley Shafer  
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## Thank You

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### **Sonata in B-flat Major, K. 454**

**W.A. Mozart**

This sonata was written for a violin virtuoso, to be performed together with the composer at a concert in the Kärntnerthor Theater in Vienna on April 29, 1784. Although Mozart had the piano part securely in his head, he did not give himself enough time to write it out, and thus performed it with a sheet of blank music paper in front of him. According to a story told by his widow Constanze Mozart, the Emperor Joseph II saw the empty sheet music through his opera glasses and sent for the composer with his manuscript, during which time Mozart had to confess the truth.

The sonata opens with an exceptionally slow introduction, in which emphasis is put on the equality of the two instruments, kept throughout the entire work. The second movement has a melodic feeling of adagio, which was the tempo written down by Mozart at first, but then crossed out and marked Andante. In the development section there are bold chromatic modulations. The final movement returns to the playful mood of the first, but even so happens to be a very sophisticated Rondo.

### **Salut d'amour**

**Edward Elgar**

In the summer of 1888, Edward Elgar and Alice Roberts were heading towards marriage. Edward decided on a holiday with a long-time friend. As he left, Alice presented Edward with a poem she had written and entitled Love's Grace. While on holiday, Edward reciprocated by writing a short piece of music for her, which he called Liebesgruss (Love's Greeting). On his return, Elgar presented the work to Alice and proposed to her. They married in May of the following year.

Towards the end of 1888, Edward submitted three arrangements of the work, for solo piano, for violin and piano, and an orchestral arrangement, to a music publishing firm. Apparently with Elgar's approval, the firm retitled the work Salut d'amour and gave the composer's name as Ed. Elgar, believing that the French title and a less obviously English composer would help the work gain wider international approval.

### **Rumanian Folk Dances**

**Béla Bartók**

The Rumanian Folk Dances are based on folksongs and dances collected by Bartók from peasants and Gypsies during his pioneering ethno-musicological field trips through Hungary in 1910-14. The first dance, which translates into English as "dance with a staff," is from the Maros-Torda region. Bartók reported that it was played to him by two Rumanian Gypsy violinists from Maramaros. The Bràul is a dance that involves the use of a waistband or sash. The lovely third dance, in which the violin imitates the sound of a rustic flute, while the piano acts as a drone, translates roughly into "the Stomper." Both of these dances are from Torontâl. Another lovely melody is presented in The Dance of the Buscum People from Torda-Aranyos. Next we have a Rumanian "Polka" from Bihar. Finally, the last movement is made up of two fast dances.

-- Jarrod Hartzler

## **Anne Epperson & Brian Lewis**

Anne Epperson, Piano  
Brian Lewis, Violin

### **Program**

Tempo di Minuetto

**Fritz Kreisler**

Sonata in A Major

**César Franck**

Allegretto moderato

Allegro

Recitativo-Fantasia; Moderato

Allegretto poco mosso

### **Intermission**

Sonata in B-flat Major, K. 454

**W.A. Mozart**

Largo – Allegro

Andante

Allegretto

Salut d'amour

**Edward Elgar**

Syncopation

**Fritz Kreisler**

Rumanian Folk Dances

**Béla Bartók**

Joc Cu Bata

Bràul

Pe Loc

Buciumeana

Poarca Romaneasca

Maruntei

\*\* Please join us after the concert for a reception in the Scheide Music Center lobby.

# Biography

Anne Epperson is a brilliant collaborative pianist, noted for her extraordinary musicality, sensitivity, and technical expertise. She performs with other distinguished artists worldwide, appearing throughout North and South America, Europe, Israel, Scandinavia, Taiwan, and Korea. Ms. Epperson is well-known to the Wooster audience, having performed here numerous times since the earliest years of our Chamber Music Series. She made her debut with the New Orleans Philharmonic at age twelve, and later studied at Louisiana State University and the Juilliard School. While in graduate school at the University of Southern California, she served as staff pianist for the master classes of Jascha Heifetz, which helped launch her remarkable collaborative career. In this vein, she has done much to transform the role of accompanist to collaborative pianist, whereby the pianist is an equal partner (rather than secondary) with the other performers. Emphasis is placed on the cooperative relationship and interplay between the musicians, resulting in an overall elevation in the quality and depth of the music.

Anne Epperson has created Collaborative Piano programs at several universities. In 2008, she inaugurated the new Collaborative Piano Department at the University of Texas at Austin, where she currently teaches. She developed a new graduate degree program at the University of Colorado at Boulder, where she was Professor from 2004 to 2008. From 2001 to 2004 she was Professor of Music and Director of Collaborative Arts at the University of California - Santa Barbara, and prior to this she spent 16 years as head of the Collaborative Piano Department, which she created, at the Cleveland Institute of Music. She has acted as consultant and advisor in the development of collaborative piano programs worldwide. Ms. Epperson has been a jury member for many prestigious competitions, as well as panelist, lecturer and master class presenter for music teacher associations nationwide. She has been guest performer and coach at many music festivals around the country. Anne Epperson has made recordings for Vanguard, Musical Heritage Society, Nonesuch, Centaur, Koch International, Claves, and Azica.

Violinist Brian Lewis has impressed critics and audiences alike with his exceptional virtuosity, charisma, and versatility. He has made concerto debuts at both Carnegie Hall and Avery Fisher Hall, and has performed with numerous orchestras in North America, Europe, and Asia. Mr. Lewis has appeared as recitalist at venues across the United States, including Lincoln Center's Mostly Mozart Festival and Great Performers Series, as well as appearing on stages throughout the world. He has won awards that include the Waldo Mayo Talent Award, Juilliard's Peter Mennin Prize and William Schuman Prize, and the Sony ES Award for Musical Excellence. He recently received the Medal of St. Barthélemy, for his 19 years of artistic service to St. Barths (in the French West Indies), where he has acted as concertmaster and soloist at the St. Barths Music Festival.

Brian Lewis began his study of the violin at age four, in the Ottawa Suzuki Strings program. He later traveled twice to Matsumoto, Japan in order to study with Dr. Shinichi Suzuki, founder of the well-known Suzuki Method. He was a student of Dorothy DeLay, Masao Kawasaki, and Hyo Kang at the Juilliard

School, where he earned both the Bachelor and Master of Music degrees.

Mr. Lewis is committed to the education of young artists, and has frequently presented concerts, workshops, and master classes to Young Audiences of Houston. For these activities, he was named National Artist of the Year in 1998, and received the Fredell Lack Award in 2003.

Mr. Lewis is Professor of Violin at the University of Texas. He is also Artistic Director of the Starling-Delay Symposium on Violin Studies at the Juilliard School, Concertmaster of the River Oaks Chamber Orchestra in Houston, Artistic Director of the Brian Lewis Young Artists Program in Kansas, a founding member of the Texas Piano Quartet, and Artistic Director of the Starling Distinguished Violinist Series at the Butler School of Music. He is currently in the midst of a year-long Visiting Professor residency at the Yale School of Music.

-- Sarah J. Buck

## Program Notes

### **Tempo di Minuetto, Syncopation**

**Fritz Kreisler**

Fritz Kreisler was an Austrian violinist and composer known for his original compositions and transcriptions for violin and piano. His works are often identified as having a distinctly Viennese flavor, and can be at turns charming, melancholic or majestic. His talent as a composer was matched by his playing abilities and his performances of his own works rank as some of the greatest recordings ever made.

Tempo di Minuetto was originally attributed to Gaetano Pugnani, first violinist of the King's Music in Turin. However, Kreisler later amended the title page of this to "in the style of" Pugnani. This is a stately Minuet that exudes the poise and pride of Imperial Vienna.

As Kreisler climbed the ladder to the position of a leading virtuoso, he felt that the violinist's repertoire was limited in scope and variety so he began to compose pieces in different styles to use in his own concerts. These pieces took the form of arrangements and transcriptions. Syncopation is among these.

### **Sonata in A Major**

**César Franck**

Franck's compositional style favors frequent modulations as he develops the initial melodic material throughout the piece. He promised Wagner's wife, Cosima, a violin sonata in 1859, but put it off. Finally, the famed Ysaÿe, a fellow Belgian, persuaded Franck to write a violin sonata in honor of Ysaÿe's wedding. The 1886 premiere took place in an art gallery in Brussels.

The opening movement is in sonata form, but leaves out the development section, to avoid conflict. It is harmonious and reflective. The piece develops less by thematic opposition than by a gradual rising and falling of tension. It uses what Franck referred to as "cyclic" development: all the movements share common thematic threads. The second movement is turbulent, but subsides to a foreboding calm. The third movement is somewhat amorphous; Franck called it a "recitative-fantasia." The Finale opens with a sunny theme. There is a recapitulation of sorts, and the ending is a fervent proclamation of love for the married couple.