



Bach

Beethoven

Brahms

Bartok

The
Four
Great
B's



Carol Cole, violin
Sheng-Yuan Kuan, piano

Bach, Beethoven, Brahms and Bartok

Carol Cole, violin

Sheng-Yuan Kuan, piano

Thursday, March 17, 2016 – 7:30 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center

Lynn University - Boca Raton, Florida

Sonata in E Major, BWV 1016

Adagio

Allegro

Adagio ma non tanto

Allegro

Johann Sebastian Bach

(1685-1750)

Sonata in A Major, No.9 Op.47 “Kreutzer” Ludwig van Beethoven

Adagio sostenuto – Presto

(1770-1827)

Andante con variazioni

Finale. Presto

INTERMISSION

Rhapsody No.1, Sz.87

Lassú

Friss

Béla Bartók

(1881-1945)

Sonata No.3 in D Minor, Op.108

Allegro

Adagio

Un poco presto e con sentimento

Presto

Johannes Brahms

(1833-1897)

Biographies

Violinist [Carol Cole](#) has appeared at major music centers in twenty-two countries and over twenty-five US States as soloist, chamber musician and orchestra leader, with critical praise for her musical artistry. "She knows how to capture the hearts of her listeners"; *Il Messaggero*, Italy. She has performed in many prestigious music festivals including the Spoleto Festival of Two Worlds, Italy; Jeunesses Musicales, Belgrade; Grand Teton, Wyoming; Festival Miami; Philadelphia's Mozart on the Square; and the String Seminar at Carnegie Hall. For twelve summers she was an artist faculty member at the Indiana University's Music Festival and String Academy. Carol has collaborated with the most distinguished artists of our time, including: Leon Fleisher, Rudolf and Peter Serkin, Andre Watts, Yehudi Menuhin, Pinchas Zukerman, Isaac Stern, Henryk Szeryng, Elmar Oliveira, Mstislav Rostropovich, Luciano Pavarotti, Maria Callas, Cecilia Bartoli, Pierre Rampal, Maurice Andre, Myron Bloom, Ricardo Morales, Claudio Abbado, Pablo Casals, Ricardo Muti, Pierre Boulez, Sir Neville Marriner, Daniel Barenboim and Leonard Bernstein. Carol was a member of the Vancouver Symphony, Orchestra La Scala of Milano, RAI Orchestra of Torino, Philadelphia Opera and Ballet orchestras, Philly Pops orchestra, leader and solo violinist of I Solisti Aquilani, and the associate concertmaster of the Florida Philharmonic and Florida Grand Opera. She has recorded for Bongiovanni, Harmonia Mundi, and Eurartists. At the Curtis Institute of Music she studied with Arnold

Steinhardt and chamber music with members of the Guarneri, Budapest and Curtis string quartets. As winner of the San Francisco Symphony Young Artist competition, Carol made her debut with the San Francisco Symphony at age 13. She won top prizes in many violin competitions including: the Stresa International competition and the Performers of Connecticut Chamber Music competition at Yale University. She is laureate of the Romanini and Lipizer International Violin Competitions and the Kennedy Center Competition for Contemporary Music. Recent appearances include performances in Philadelphia with members of the Philadelphia Orchestra, a duo recital with David Cole along with master classes given at the Central Conservatory of Music in Beijing, China, and performances of the Beethoven Triple Concerto and the Brahms Double Concerto with the Lynn Philharmonia Orchestra. Carol is currently Professor of violin and chamber music at Lynn University's Conservatory of Music. Her students have won dozens of awards and professional positions. She is the recipient of the 2014 Gitner Excellence in Teaching Award and was named "2012 Studio Teacher of the Year" by the Florida Chapter of the American String Teachers Association.

Pianist [Sheng-Yuan Kuan](#) has performed at the Kennedy Center, Weill Recital Hall, Taiwan National Concert Hall, and Musikverein in Vienna. She is a featured artist at the Heifetz International Music Institute, KUAF/Fulbright Summer Chamber Music Festival, Baltimore Symphony Orchestra's Chamber Music by Candlelight series, and the Sylvia Adalman

Chamber Concert Series at Peabody Conservatory. Tim Smith of the Baltimore Sun praised Ms. Kuan as "(having) admirable technical finesse and expressive flair at the piano." Ms. Kuan has collaborated with famed musicians such as Nobuko Imai, Stefan Jackiw, Espen Lilleslatten, Richard Stolzman, KengYuen Tseng, Time for Three, and members of the Borromeo and Parker Quartets and Apollo Trio. She also made appearances at music festivals such as Bowdoin, Aria, Sarasota, Yellow Barn, Gijon Piano Festival and Norfolk Summer Music Festival. Ms. Kuan has received accolades from many competitions, including the 13th Beethoven Piano Competition in Vienna (Best Female Pianist Award, 2009), the 12th Taipei Chopin International Piano Competition (3rd Prize, 2008), Corpus Christi International Competition in Texas (2nd Prize, 2008), and New York Kosciuszko Chopin Piano Competition (3rd Prize, 2003). She was also the recipient of Honolulu Morning Music Club Scholarship, Peabody Conservatory's Career Development Grant, Chamber Music Awards and Accompanying Assistantship. Currently serving as the collaborative pianist at Lynn University, Ms. Kuan holds degrees from the Yale School of Music and the Manhattan School of Music. She is a candidate of the Doctor of Musical Arts degree at the Peabody Conservatory under the guidance of Professor Boris Slutsky. Her teachers have included Peter Frankl, Scott McCarrey and the late Constance Keene.

Program Notes

J.S. Bach - Sonata in E Major, BWV 1016

Bach's six sonatas for violin and *obbligato* harpsichord (BWV 1014-19) are the earliest duo sonatas in the true sense of the word, where both instruments are fully equal in importance. Paradoxically, the contemporaries often thought of these works as trio sonatas because the violin and the two hands of the keyboard produce a three-part texture. We don't know exactly when the six sonatas were composed; the earliest extant manuscript source dates from around 1725, two years after Bach moved to Leipzig. It is likely, however, that the sonatas go back to the Köthen period (1717-23). The first five sonatas follow the baroque church sonata model (four movements: slow-fast-slow-fast); the sixth one is a more complicated case, combining elements of the sonata and the suite. Tonight's recital opens with the third sonata from the set. The ornate melody of the opening *Adagio* unfolds over a single bass note that remains unchanged for a long time; even later the bass changes at extremely wide intervals, creating an impression of extreme spaciousness. The second movement is an extended three-part invention in which the opening theme is contrapuntally imitated, combined with a lively countersubject in fast eighth-notes and taken through a succession of different keys. In the third movement is a passacaglia; that is, it is based upon a four-bar bass line that is repeated over and over again in the bass. Unlike some other passacaglias, this one keeps changing keys, disguising the uniformity of the bass

line. Against the recurrent bass, an expressive melodic line unfolds, alternating between the violin and the right hand of the keyboard. The ending of the *Adagio* is left open harmonically, leading directly into the final movement, another fast-moving three-way conversation with some fascinating rhythmic interchanges. Although not as well known today as Bach's unaccompanied violin works, the six *obligato* sonatas are special gems in their own right. Writing in 1774, Bach's son Carl Philipp Emanuel, one of the greatest composers of his generation, counted them "among the best works of my dear departed father. They still sound excellent and give me much joy, although they date back more than 50 years. They contain some *Adagii* that could not be written in a more singable manner today."

<https://www.kennedy-center.org/artist/composition/5611>

Beethoven - Sonata No. 9 in A Major, Op. 47 "Kreutzer"

Beethoven wrote this Sonata, his ninth for piano and violin, in the spring of 1803. It was first performed on May 24 of that year, though Beethoven barely got it done in time: he called his copyist at 4:30 that morning to begin copying a part for him, and at the concert he and the violinist had to perform some of the music from Beethoven's manuscript. The violinist on that occasion was George Polgreen Bridgetower (1778-1860), a mulatto virtuoso who had performed throughout Europe. Beethoven was so taken with Bridgetower's playing that he intended to dedicate the Sonata to him, and we might know this music today as the

"Bridgetower" Sonata but for the fact that the composer and the violinist quarreled and Beethoven dedicated it instead to the French violinist Rudolph Kreutzer, whom he had met in Vienna a few years earlier. But Kreutzer found this music beyond his understanding and - ironically - never performed the Sonata that bears his name. As soon as he completed this Sonata, Beethoven set to work on the "Eroica" Symphony, which would occupy him for the next six months. While the "Kreutzer" Sonata does not engage the heroic issues of the first movement of that symphony, it has something of the Eroica's slashing power and vast scope. Beethoven was well aware of this and warned performers that the Sonata was "written in a very concertante style, quasi-concerto-like." From the first instant, one senses that this is music conceived on a grand scale. The Sonata opens with a slow introduction (the only one in Beethoven's ten violin sonatas), a cadenza-like entrance for the violin alone. The piano makes a similarly dramatic entrance, and gradually the two instruments outline the interval of a rising half-step that will figure prominently in the first movement. At the Presto, the music explodes forward, and while Beethoven provides calmer episodes along the way, including a chorale-like second subject marked dolce, the burning energy of this Presto opening is never far off: the music whips along on an almost machine-gun-like patter of eighth-notes, and these eventually drive the movement to its abrupt cadence. Relief comes in the Andante con variazioni. The piano introduces the central theme, amiable but itself already fairly complex, and there follow four lengthy variations. The final movement -

Presto - returns to the mood of the first. A simple A-major chord is the only introduction, and off the music goes. Beethoven had written this movement, a tarantella, in 1802, intending that it should be the finale of his Violin Sonata in A major, Op. 30, No. 1. But he pulled it out and wrote a new finale for the earlier sonata, and that was a wise decision: this fiery finale would have overpowered that gentle sonata. Here, though, it becomes the perfect conclusion to one of the most powerful pieces of chamber music ever written.

(<http://www.laphil.com/philpedia/music/violin-sonata-no-9-kreutzer-ludwig-van-beethoven>)

Bartok - Violin Rhapsody No. 1, Sz. 87

Bartók wrote his two Rhapsodies for violin and piano in 1928, a year he spent at home in Budapest after traveling much of the previous year giving piano recitals. Touring the world was naturally an eye-opening experience, and his letters show that a tour of the United States had left him duly impressed with the sheer size of the country, and with that warm weather wonder, the avocado, which he discovered in Los Angeles. All the same, much of the music he wrote in 1928 is firmly grounded in his homeland. The First Rhapsody, which also exists in versions for violin and orchestra, and cello and piano is, like much of Bartók's music, based on Hungarian folk music, which intrigued him both as a composer and as an academic researcher who had traveled the countryside collecting tunes. The Rhapsody is full of the sounds of folk fiddling: improvisatory-sounding variations in the

melodies and multiple stops of the sort that would be natural for a player creating his own harmonies as he goes along. It consists of a Lassú and a Friss, two movements taken from the Hungarian csárdás, where they traditionally would be more or less synonymous with slow movement and fast movement. Things are seldom so simple with Bartók. His Lassú is divided into two outer sections, featuring a ponderous, throaty tune, and a more subdued middle section. The Friss is based on a folk tune - with an uncanny resemblance to the American Shaker hymn "Simple Gifts" - which is shunted aside for a procession of other folk tunes in a series of episodes in steadily accelerating tempo, reappearing toward the end in a recapitulation as surprising as it is inevitable.

<http://www.laphil.com/philpedia/music/rhapsody-no-1-for-violin-and-piano-sz-86-bela-bartok>

Brahms - Sonata No. 3 in D Minor, Op. 108

Between 1879 and 1887, Brahms wrote his three numbered violin sonatas, all for Joseph Joachim, the Hungarian violinist, composer, and teacher. Brahms and Joachim met while Brahms was on tour in Hanover in 1853. Both were in their early 20s, and they became fast friends. Brahms was still an unknown at this point, but Joachim was already a rising star, and the two men spent a lot of time together. By the time Brahms wrote the D-minor Sonata, Joachim had introduced him to Robert and Clara Schumann as well, two more figures who would deeply affect Brahms' musical and personal life. The D-minor Sonata is the only one of the three in four movements. It is also much

more agitated than the previous two sonatas. The beginning Allegro follows traditional sonata-allegro form, and is immediately stormy; the violin plays a very lyrical line and the piano enters high and dramatic. The violin's music becomes more watery, and the piano echoes calmly. The instruments wind their way down and start over. There is a final restating of the theme across three octaves, and a cadence on D major, leading directly into the Adagio. A lilting violin melody in 3/8 fills the second movement, with piano accompanying throughout. The melody repeats itself up an octave and with more strength. The two softly repeat a chord together at the cadence. In the very short Un poco presto e con sentimento the piano plays a halting, disquieted theme and the violin accompanies. Violin and piano twist in and out of minor mode, and the violin interrupts the jittery line and rhapsodizes for a moment. The piano returns with the main theme, and the movement ends abruptly with two short chords. In the Presto agitato, furiously fast runs consume the movement, barely slowing. The frenzied tarantella-like 6/8 rhythm has piano and violin egging each other on and vying for attention, bringing each other to new heights. The ending arrives with lots of buildup leading to a thundering cadence.

(<http://www.laphil.com/philpedia/music/violin-sonata-no-3-d-minor-op-108-johannes-brahms>)



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- Jon Robertson, dean

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