

Candlelight Concert Society Presents

GENEVA LEWIS VIOLIN
GABRIEL MARTINS CELLO
EVREN OZEL PIANO



Saturday, April 6, 2024, 7:30 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

This performance is sponsored by Elizabeth Rendón-Sherman

BÉLA BARTÓK (1881-1945)

Romanian Folk Dances

- | | |
|-------------|------------------|
| I. Bot tánc | IV. Bucsumí tánc |
| II. Brâul | V. Román polka |
| III. Topogó | VI. Aprózó |

FAZIL SAY (b. 1970)

Sonata for Violin and Piano, Op. 7

- | | |
|-----------------------------|-----------------------------------|
| I. Introduction: Melancholy | IV. Anonymous |
| II. Grotesque | V. Epilogue: Melancholy (da capo) |
| III. Perpetuum mobile | |

IGOR STRAVINSKY (1882-1971), arr. S. DUSHKIN

Divertimento for violin and piano (from *The Fairy's Kiss*)

- I. Sinfonia: Andante
- II. Danses suisses: Tempo giusto
- III. Scherzo: Allegretto grazioso
- IV. Pas de deux: Adagio—Variation—Coda

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in B-flat major, Op. 97, "Archduke"

- I. Allegro moderato
- II. Scherzo: Allegro
- III. Andante cantabile ma penò con moto
- IV. Allegro moderato

Geneva Lewis appears by arrangement with Arts Management Group | www.artsmg.com].
Gabriel Martins appears by arrangement with opus3artists | www.opus3artists.com. Evren
Ozel appears by arrangement with Concert Artists Guild | www.concertartists.org.

Flowers in memory of David Peter Chadwick

PROGRAM NOTES

ROMANIAN FOLK DANCES

Béla Bartók (1881-1945)



Béla Bartók displayed his great interest in indigenous music by publishing various collections of songs and dances, usually for piano, throughout his life. The Romanian Folk Dances on this evening's program are ones he heard and recorded on his travels through

Romania during World War I, when it was still part of the Hungarian Empire. Originally composed for piano, Bartók later arranged them for small ensemble in 1917.

The brief set of dances contains six movements, each around a minute in duration. The translated dance titles are as follows: Stick Dance, Sash Dance, In One Spot, Horn Dance, Romanian Polka, and Fast Dances. Each tune would have originally been played on fiddle or fife.

Note by James Cannon

SONATA FOR VIOLIN AND PIANO, OP. 7

Fazil Say (b. 1970)



The son and grandson of prominent Turkish intellectuals, **Fazil Say** began taking piano lessons at age three. At age fourteen, as a student at the Ankara Conservatory of Music, he composed a piano sonata. Throughout his twenties, Say continued to focus on the piano, and in 1997 his

work for that instrument drew international attention with the publication of *Black Earth*, Op. 8, in which he employed techniques made popular by John Cage's works for prepared piano.

As he matured, Say turned toward larger forms and ensembles, composing an oratorio (*Nazim*, 2001),

a violin concerto (*1001 Nights in the Harem*, 2007), three symphonies, concertos for guitar, trumpet, ney (Turkish flute) and orchestra, and most recently a concerto for percussion and orchestra (2018) and *Sahmeran* for solo cello, percussion, and orchestra (2020). His style is distinguished by a rhapsodic structure; variable rhythm, often punctuated by syncopation; a continuous driving pulse, and a wealth of melodic ideas that reflect his attachment to the folk music of Turkey and its neighbors.

Commissioned in 1997 by the Arizona Friends of Chamber Music and sponsored by Jean-Paul Bierny and Chris Tanz, Say's *Sonata for Violin and Piano*, Op. 7, received its world premiere in 1997 in Tucson, Arizona, at the hands of violinist Mark Peskanov, with the composer at the piano.

Note by Stephen Ackert

DIVERTIMENTO FOR VIOLIN AND PIANO

Igor Stravinsky (1882-1971), arr. S. Dushkin



In 1928, the Russian musical community was commemorating the thirty-fifth anniversary of the death of Piotr Ilyich Tchaikovsky (1840–1893). In honor of the occasion, **Igor Stravinsky** composed a ballet adapting Hans Christian Andersen's fairy tale, *The Ice Maiden*. Under

the title *Le Baiser de la fée* (*The Fairy's Kiss*), the one-act ballet was choreographed by the Polish-born ballerina Bronislava Nijinska (1891-1972) and premiered in Paris in November 1928.

Despite his derision of romanticism, Stravinsky jumped at the chance to pay homage to Tchaikovsky, having fond childhood memories of when he caught a glimpse of the composer at a concert in St. Petersburg. Throughout the ballet, Stravinsky combined and elaborated upon fragments of several early piano pieces by Tchaikovsky, including the "Humoresque" from his *Two Pieces*, Op. 10. These became so thoroughly mixed with Stravinsky's own compositions, the composer later said he lost track of what belonged to whom.

In 1932, Stravinsky worked with the violinist **Samuel Dushkin** to arrange four movements from *The Fairy's*

Kiss for orchestra as a divertimento. The pair also oversaw further arrangements for smaller ensembles, such as tonight's version for violin and piano.

The divertimento has four movements: The first, *Sinfonia*, comes from the Scene Two of the ballet, in which the full entourage dances in portrayal of a village festival. As the dancers make rustic moves, Stravinsky presents a subdued version of the pulsating chords that shocked the world in his *Rite of Spring*, in which the dancers were imitating primitive Russian tribal dances. The juxtaposition of gentle movement and athleticism continues through the second and third movements, *Danses suisses* and the *Scherzo* (from Scene Three—At the Mill). The music sounds more like Tchaikovsky again as the fourth movement, *Pas de deux*, begins with an *Adagio*. Stravinsky's impishness returns in its *Variation*, and its *Coda*, marked *Presto*, brings back the athleticism of the earlier dances at an even faster tempo.

Note by Stephen Ackert

PIANO TRIO IN B-FLAT MAJOR, OP. 97

Ludwig van Beethoven (1770-1827)



Best known to modern audiences for the drama and grandeur of his orchestra works, **Ludwig van Beethoven** revealed the full depths of his genius through chamber music, where he found a medium for lyricism, moderately paced melodies, and a warm emotional style.

In the Piano Trio in B-flat major, Op. 97, also known as the “Archduke,” we find an ideal marriage of serene nobility and moving expressivity. It stands alone among all other piano trios by virtue of Beethoven’s ability to synthesize a richly elaborated piano part with fully integrated strings. Grand without being grandiose, the work has been termed a “symphony scored for trio.” The celebrated pianist Ignaz Moscheles wrote of the first performance: “How often the word ‘new’ is wrongly applied to compositions! But it is never incorrect when used in connection with compositions by Beethoven, and least of all this one, which is full of originality.”

Sketches for the “Archduke” date from 1811, contemporaneous with Egmont, the Op. 85 string quartet, and

most of the musical ideas of the Seventh and Eighth Symphonies. This piano trio, Beethoven’s last effort in this genre, was one of the final works of Beethoven’s middle period, a time when his works evolved from the classical style of Haydn and Mozart to the threshold of Romanticism. It was dedicated to the Archduke Rudolph of Austria, the youngest son of the Emperor Leopold II and a longtime student and patron of Beethoven.

The first movement begins with a quiet rendition of the sublime opening theme, followed by some subsidiary material leading to the staccato descending phrases of the second theme. Instead of the conventional slow movement, Beethoven opts for a second movement *Scherzo*, not unlike that of his first Rasoumovsky quartet. The movement concludes with a spirited and rather rustic sounding dance melody marked *Allegro*.

The *Andante cantabile* is based on a hymn-like theme, elaborated on in five interconnected variations. The last movement, which follows without pause, returns to the jovial mood of the *Allegro* section with energetic dance-like rhythms propelling the musical line irresistibly forward to a brilliant conclusion.

Note by James Cannon

Please...

- **In the event of an emergency, note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.**
- **Turn off cell phones, pagers, and watch alarms.**
- **Do not use cameras or electronic recording devices during Candlelight Concert productions.**
- **Unwrap cough drops or mints before the concert begins.**

TONGIGHT'S ARTISTS

GENEVA LEWIS VIOLIN



“A name to watch.”

The Violin Channel

New Zealand-born violinist **Geneva Lewis** has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart and who has been lauded for the “remarkable mastery of her instrument” (CVNC) and hailed as “clearly one to watch” (*Musical America*).

Named a BBC New Generation Artist (2022-24), Geneva is also the recipient of a 2022 Borletti-Buitoni Trust Award and a 2021 Avery Fisher Career Grant. She was Grand Prize winner of the 2020 Concert Artists Guild Competition, winner of the Kronberg Academy’s Prince of Hesse Prize (2021), Musical America’s New Artist of the Month (June 2021), a Performance Today Young Artist-in-Residence and a YCAT Concordia Artist.

Deeply passionate about chamber music, Geneva has had the pleasure of collaborating with prominent musicians such as Jonathan Biss, Glenn Dicterow, Miriam Fried, Kim Kashkashian, Gidon Kremer, Marcy Rosen, Sir Andrés Schiff, and Mitsuko Uchida; she has performed in venues and festivals such as London’s Wigmore Hall, the Concertgebouw Amsterdam, Marlboro Music Festival, Kronberg Festival, Philadelphia Chamber Music Society, Ravinia and Chamberfest Cleveland.

An advocate of community engagement and music education, Geneva was selected for New England

Conservatory’s Community Performances and Partnerships Program’s Ensemble Fellowship, through which her string quartet created interactive educational programs for audiences throughout Boston. The quartet was also chosen for the Virginia Arts Festival Residency, during which they performed and presented masterclasses in elementary, middle, and high schools.

Geneva received her Artist Diploma from New England Conservatory as the recipient of the Charlotte F. Rabb Presidential Scholarship, studying with Miriam Fried. Prior to that, she studied with Aimée Kreston at Colburn School of Performing Arts. Past summers have taken her to Marlboro Music Festival, Ravinia Steans Institute, Perlman Music Program’s Chamber Workshop, International Holland Music Sessions, Taos School of Music and Heifetz International Music Institute. She is currently studying at Kronberg Academy with Professor Mihaela Martin.

Geneva currently performs on a composite violin by Giovanni Battista Guadagnini, c. 1776, generously on loan from a Charitable Trust.

GABRIEL MARTINS CELLO



“[...] he is so at one with the music that he is as thrilling to watch as he is to listen to.”

EarRelevant.net

Cellist **Gabriel Martins** has established himself as one of the world’s most compelling young musicians. His artistry has already been recognized through an extensive list of accolades including the Concert Artists Guild/Young Classical Artists Trust Grand

Prize, the Sphinx Competition Gold Medal, the David Popper International Cello Competition Gold Medal, the Schadt String Competition Gold Medal, the Orford Music Award, and the Prague Spring Czech Music Fund Prize. These successes have led to several high-profile debuts including Carnegie, Merkin, and Wigmore Halls, 92nd Street Y, the Great Hall of the Moscow Conservatory, and Maison Symphonique in Montréal. In 2022, *Classic FM* named him one of their “30 under 30” Rising Stars.

Lauded for his “rich, warm” and “mesmerizing” sound, Gabriel carries a concerto repertoire spanning every major work. Gabriel’s playing has been broadcast on NPR, WQXR, KUSC, WFMT, and more. His festival appearances include Aspen, Bard, Brevard, Chamberfest Cleveland, Four Seasons, La Jolla, Ravinia, and Yellow Barn.

Born of American and Brazilian heritage, Gabriel grew up in Bloomington, Indiana. He began playing the cello when he was five and went on to receive his BM as a Presidential Scholar at the USC Thornton School of Music with Ralph Kirshbaum. Gabriel received his MM at the New England Conservatory of Music with Laurence Lesser, and now resides in South Carolina. He plays a composite Francesco Ruggieri cello made in Cremona, c. 1690, and a François Nicolas Voirin bow made in Paris, c. 1880.

EVREN OZEL PIANO



“[...] daring creativity and fierce passion”

ClevelandClassical.com

American pianist **Evren Ozel** has established himself as a musician of “refined restraint” (*Third Coast*

Review), combining fluent virtuosity with probing, thoughtful interpretations. Having performed extensively in the United States and abroad, Evren is the recipient of a 2023 Avery Fisher Career Grant, 2022 Salon de Virtuosi Career Grant, and is currently represented by Concert Artists Guild as an Ambassador Prize Winner of their 2021 Victor Elmaleh Competition.

Since his debut at age 11 with the Minnesota Orchestra, Evren has gone on to be a featured soloist with the Cleveland Orchestra, Jacksonville Symphony, Boston POPS Orchestra, and The Orchestra Now at Bard College with conductors including Jahja Ling, Courtney Lewis, Keith Lockhart, and Leon Botstein. He has performed solo recitals at important venues across the US, including The Gilmore’s Wellspring Theater, the Harvard Musical Association, and the Ordway.

An esteemed chamber musician, Evren has played at the Marlboro Music Festival and ChamberFest Cleveland, with artists such as Jonathan Biss, Franklin Cohen, Hsin-Yun Huang, Joseph Lin, Christoph Richter, Marcy Rosen and Peter Wiley. Most recently, he was selected as a Bowers Program Artist for the Chamber Music Society of Lincoln Center. In the 2023-24 season, Evren will make his debuts at the Gardner Museum in Boston and the Phillips Collection in Washington D.C. with violinist Charlotte Saluste-Bridoux.

Evren began learning piano in his hometown of Minneapolis, Minnesota. He received his bachelor’s and master’s degrees from the New England Conservatory, and is currently a candidate in their prestigious and highly-exclusive Artist Diploma program, all under the tutelage of Wha Kyung Byun.