

A MUSICAL FEAST

APRIL 13, 2012 8:00PM



**BURCHFIELD PENNEY
ART CENTER**

at Buffalo State College

A MUSICAL FEAST

APRIL 13, 2012 8:00PM

PETER & ELIZABETH C. TOWER AUDITORIUM

Artistic Director Charles Haupt / General Manager Irene Haupt

TRIO FOR FLUTE, CELLO AND PIANO (1944) Bohuslav Martinu (1890 – 1959)

1. Moderato
2. Adagio
3. Andante -- Allegretto scherzando

Carol Wincenc, flute Jonathan Golove, cello Claudia Hoca, piano

“LAMENTATIONS OF JEREMIAH”(1982) David Finko (1936-)

Charles Castleman, violin

INTERMISSION

DUO CONCERTANT (1932) Igor Stravinsky (1882 -1971)

- Cantilene
- Eglogue I
- Eglogue II
- Gigue
- Dithryambe

Charles Castleman, violin Claudia Hoca, piano

6 CHASSIDIC FOLKS SONGS (2007) Paul Schoenfeld (1947)

- Ufaratsta
- Achat Sha’alti
- Vah’hi Vishurun Melech
- Kozatske
- Nigun
- Rikud

Carol Wincenc, flute Claudia Hoca, piano

The Burchfield Penney Art Center and “A Musical Feast” would like to thank M&T Bank, The Baird Foundation, The Robert and Carol Morris Center for 21st Century Music University at Buffalo, and Holiday Inn/Hart Hotels, Inc for their support.

PROGRAM NOTES by Jan Jezioro

Czech composer Bohuslav Martinu barely escaped from Paris during the German invasion of 1940, a genuinely life-saving flight, as he had been blacklisted by the Nazi's for his connections to the Czech resistance, arriving in New York in March, 1941. Deeply moved by a retaliatory Nazi extermination in 1942 of all of the several hundred inhabitants of a small town outside of Prague, Martinu composed his somber Memorial to Lidice in 1943, and he then composed his dirge-like Symphony No. 3, a work full of the composer's despair during the early months of 1944, while living in a cottage a friend had lent him in Ridgefield, Connecticut. During the summer of that same year Martinu composed a very different kind of work, the Trio for Flute, Cello and Piano, H.300, a work once described by the composer-critic Virgil Thomson as "a gem of bright sound and cheerful sentiment that does not sound like any other music," but which does reflect the composer's familiarity with French music of the 1920s, including that of his longtime teacher Albert Roussel.

Igor Stravinsky composed his sole Violin Concerto for the Russian-American violinist Samuel Dushkin in 1931, but when Stravinsky and Dushkin started touring together in 1932, they often found it difficult to line up orchestras for Stravinsky to conduct for Dushkin's performances in the Violin Concerto. Stravinsky decided that it would be easier for the two of them to tour as recital artists, and he composed the Duo Concertant, written for violin and piano, for use in their recital programs. In an interview Stravinsky gave in Budapest, he mentioned that he was inspired in composing the work by the 'Eclogues' of Virgil, the greatest poet of ancient Rome. The composer gave the five movements of the neoclassical work titles that evoke the musical forms and idioms of antique times, including the songlike 'cantilene,' the pastoral 'eclogue,' and the dancelike 'gigue. The final, tragic 'dithyrambe' movement has been described as "the most lyrically beautiful music Stravinsky ever wrote."

Born in the Soviet Union in 1936, David Finko pursued an unusual dual career as both a composer and a ship designer. Following in his father's footsteps, Finko became a naval architect, designing nuclear submarines, a career that he followed until he immigrated to America in 1979. While still in the USSR, Finko had developed a close working relationship with the Russian viola virtuoso Alexey Ludevig, composing several works, including a virtuosic one movement concerto for him. Finko composed his Sonata for Viola (Lamentations of Jeremiah) for Ludevig, who premiered the work in 1969, and the deeply soulful work has since been transcribed for solo violin.

The contemporary American composer Paul Schoenfield achieved a remarkable popular success with his immediately accessible 1986 chamber work, Café Music, a piece that has enjoyed numerous live performances, including a pair of appearances on previous different 'A Musical Feast' programs, as well as innumerable airplays on public radio stations. Among the many works that Schoenfield has composed since, one of the most engaging is his 2010 work, Six Chassidic Songs, for flute and piano, a work that is ultimately derived from piano music that the composer improvised at Hasidic gatherings in the mid-1980's.

CHARLES HAUPT

Artistic Director and Founder of "A Musical Feast", Charles Haupt's reviews from the Mostly Mozart Festival, New York City: "Mr. Haupt's lithe and expressive playing is the epitome of singing on the violin." *The New York Times*

".....the incredible display of virtuosity and stamina by Charles Haupt who was featured in virtually every work of the evening." *International Herald Tribune*

Mr. Haupt became the youngest concertmaster of a major symphony orchestra in the U.S. when he was engaged by the San Antonio Symphony under Victor Allessandro. Invited by Lukas Foss in 1966 to join The Center for the Creative and Performing Arts at SUNY Buffalo, he was subsequently appointed concertmaster of the Buffalo Philharmonic in 1969, a post he filled with distinction, including his duties as yearly soloist with the BPO in a diverse repertoire of concertos by Bach, Beethoven, Brahms, Barber, Delius, Amram and others.

Beyond his Buffalo responsibilities, Mr. Haupt has also performed as first violin with the Stravinsky and Koussevitzky chamber music festivals at Lincoln Center, was concertmaster and soloist for several years at the Caramoor Music Festival under Julius Rudel, and performed for 21 years at Lincoln Center's Mostly Mozart Festival, as concertmaster and soloist. He has been a featured soloist with the New York Philharmonic on several occasions. He served as concertmaster for Leonard Bernstein on his last recording of *West Side Story* for *Deutsche Gramophone*; the video of that has been shown widely on PBS, among the Bernstein documentaries. Mr. Haupt has also performed with the American String Project in Seattle, was the violinist in the Baird Trio in residence at SUNY Buffalo for several years, and participated in many festivals around the world, including performances in Italy with renowned pianist Fabio Bidini. He also performs with the SUNY Buffalo new music festival "June in Buffalo". Mr. Haupt was a member of the faculty of the Eastman School of Music and has frequently coached members of the New World Symphony in Miami, Florida. He is the founder of the highly successful concert series "Musical Feast" in Buffalo, New York.

CAROL WINCENC

Carol Wincenc was First Prize Winner of the Walter W. Naumburg Solo Flute Competition. She has appeared as a soloist with such ensembles as the Chicago, Saint Louis, Atlanta and London Symphonies; the BBC and Buffalo Philharmonics, the Saint Paul and Stuttgart Chamber Orchestras, and the New York Woodwind Quintet. She has performed in the Mostly Mozart Festival and the music festivals in Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto and Marlboro. Ms. Wincenc has premiered numerous works written for her by many of today's most prominent composers, including Christopher Rouse, Henryk Gorecki, Lukas Foss, Peter Schickele, Joan Tower and Tobias Picker. She has recorded for Nonesuch, London/Decca, Deutsche Grammophon, and Telarc. As a result of her fascination with the flute family, Ms. Wincenc created and directed a series of International Flute Festivals in St. Paul, Minn, featuring such diverse artists as Jean-Pierre Rampal, Herbie Mann and the American Indian flutist R. Carlos Nakai. Carl Fischer is publishing a series of Carol Wincenc Signature Editions, featuring her favorite flute repertoire.

One of today's international stars of the flute, Carol Wincenc has appeared as soloist with major orchestras around the world and has premiered works written for her by many of today's most prominent composers. Equally in demand abroad, Ms. Wincenc has given acclaimed performances with the London Symphony, the English and Stuttgart chamber orchestras, and the international music festivals in Aldeburgh, Budapest, Tivoli and Frankfurt. Carol Wincenc was First Prize Winner of the Walter W. Naumburg Solo Flute Competition and is presently a professor of flute at the Julliard School of Music in New York. Carl Fischer has published the first in a series of Carol Wincenc Signature Editions which will feature her favorite flute repertoire.

CHARLES CASTLEMAN

Medalist in the Tchaikovsky and Brussels Competitions, Charles Castleman has performed as soloist with the orchestras of Boston, Brisbane, Chicago, Kiev, Mexico City, Moscow, New York, Philadelphia, Hong Kong, Seoul and Shanghai, and made appearances at the Australian, Budapest, Fuchikigawa, Marlboro and Vienna Festivals. A recently released boxed CD set of the 17 best prize-winning violin performances of the Brussels Competition's 50-year history includes his Jongen Concerto.

Charles Castleman's solo CDs include Hubay Csardases, Ysaye Solo Sonatas, and Sarasate cameos on Music and Arts, Gershwin and Antheil on Musicmasters, his Ford Foundation Concert Artists commission—the David Amram Concerto—on Newport Classic, and, most recently, Benjamin Boretz Concerto on Open Space. While a member of the Raphael Trio, he recorded Dvorák, Beethoven, Mendelssohn and Wolf-Ferrari Trios on Sony Classical, Nonesuch, Unicorn, Discover and ASV; while a member of the String Trio of New York, recorded Reger and Martin for BASF.

His seven-week summer workshop for solo and chamber music performance, The Castleman Quartet Program, is in its 42nd season. Now, located both at Fredonia New York and Boulder, Colorado, it has been praised by Yo-Yo Ma as “the best program of its kind.. a training ground in lifemanship.” He is Professor of Violin at Eastman School of Music, and his international pedagogical reputation has led to master-classes in Australia, Austria, China, England, Hong Kong, Japan, Korea, New Zealand, Switzerland, and the Ukraine.

Mr. Castleman's violins are a Stradivarius “Marquis de Champeaux” (1708), named after a noble French family of amateur violinists who owned it for about a century, and a Goffriller (1709), played by Albert Sammons when he was concertmaster of the London Philharmonic Orchestra, and second violinist in a continuing chamber group with Eugene Ysaye.

CLAUDIA HOCA

Claudia Hoca is a graduate of the Curtis Institute of Music in Philadelphia, where her teachers included Eleanor Sokoloff and Mieczyslaw Horszowski. She has a Master's degree from the State University of New York at Buffalo, where she studied with Leo Smit. A Fulbright grant enabled her to return to her native Austria, where she pursued advanced studies under Bruno Seidlhofer. Ms. Hoca is the recipient of numerous awards, including top prizes in the Chopin Young Pianist Competition and the Washington International Bach Competition. She has appeared with the New York Philharmonic, the Philadelphia Orchestra, the Boston Pops and the Philharmonia Virtuosi of New York. During the 1990s she played over twenty different concertos with the Buffalo Philharmonic as conducted by Semyon Bychkov, Christopher Keene, Kazuyoshi Akigama, Hermann Michael, Carlos Kalmar, and Maximiano Valdes. She has appeared in recital throughout the United States and abroad, and she is much sought after as a chamber music collaborator. Her repertoire ranges far and wide, extending from Bach, Mozart, Chopin and Brahms to Stravinsky, Bernstein and Messiaen. Her Spectrum recording of the piano music of Leo Smit was included in a list of best classical recordings of 1984 by Buffalo News critic Herman Trotter, and subsequently on Harris Goldsmith's 1985 “Christmas Shopping List” in *Opus Magazine*. Her critically-acclaimed recordings of Swiss composer Frank Martin's *Petite Symphonie Concertante* with harpsichordist Anthony Newman and the Philharmonia Virtuosi was released in 1991 on Richard Kapp's *Essay* label. Her live performance at SUNY Purchase of Poulenc's *Aubade* with the Philharmonia Virtuosi has recently been release on *Essay*. The CD, titled *French Dressing*, is available at www.essaycd.com.