



# The Roaring Twenties

An Instrumental Collaborative Piano Program Presentation

**LYNN**

Conservatory of Music

2018-2019 Season

# The Roaring Twenties

Sunday, November 4 at 4:00 p.m.  
Amarnick-Goldstein Concert Hall

## **Sonata for Violin and Piano No.2 (1923-7)**

I. Allegretto

**Maurice Ravel**

(1875-1937)

Joshua Cessna, piano and Yue Yang, violin

## **Sonata for Viola and Piano (1919-1921)**

I. Impetuoso

II. Vivace

III. Adagio

**Rebecca Clarke**

(1886-1979)

Kristine Mezines, piano and Kayla Williams, viola

## INTERMISSION

## **Sonata for Cello and Piano (1920)**

I. Allegro non troppo

II. Andante sostenuto

III. Presto

**Arthur Honegger**

(1892-1955)

Guzal Isametdinova, piano and Michael Puryear, cello

## **Piano Trio in E-flat major, D.929 (1827)**

II. Andante con moto

**Franz Schubert**

(1797-1828)

Feruza Dadabaeva, piano

Askar Salimdjanov, violin

Akmal Irmatov, cello

## **Sonata for Violin and Piano No.1(1920)**

I. Agitato

**Ernest Bloch**

(1880-1959)

Olga Konovalova, piano and David Brill, violin

Please silence or turn off all electronic devices, including  
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Unauthorized recording or photography is strictly prohibite

## Program Notes

One of the most iconic pieces of the violin repertoire, the ***Sonate pour Violon et Piano No. 2 by Maurice Ravel*** was written between the years 1923 and 1927. This sonata was written in dedication to violinist Hélène Jourdan-Morhange, who Ravel first heard performing his *Trio* in 1917. Hélène would later help Ravel work out the technical passages in major chamber works that he composed from 1920-1927 including the *Sonata for Violin and Cello*, *Tzigane*, and the second *Sonata for Violin and Piano*. Hélène states in the book *Maureice Ravel par quelques – uns de ses familiers*, “When he was writing his *Sonate* for violin and piano he would often ask me to come over to put in the fingerings and bowings. Everything to do with technique interested him and he wanted to know the violin’s most extreme capabilities.” Ravel began composing this sonata in August of 1923 and planned on premiering the work in London and Brussels at the beginning of the next year, but was interrupted by the commissioning of his opera *L’Enfant et les Sortilèges* by Opéra of Monte-Carlo and *Tzigane* which took precedence over the *Sonate*. Work on the *Sonate* resumed in 1925 and he wrote to Hélène: “I’m resuming work – with difficulty. If I stop – I know myself – I’ll have to start all over again. Pardon me – you have no choice: the *Sonate!*” Finally, on May 30, 1927 the *Sonate* was premiered, not by Hélène who had unfortunately developed chronic arthritis and was left no choice but to retire, but by George Enescu, who was recruited for his outstanding abilities in sight reading. *Prepared by Joshua Cessna*

***Rebecca Clarke Sonata for Viola and Piano.*** Clarke was simultaneously one of the most underrated yet accomplished musicians of her day. Born in England, she was one of the first professional female orchestral musicians, among the first instrumentalists to promote and be successful at concertizing on the viola, and was one of Charles Villiers Standord’s first female composition students at the Royal College of Music in London. This viola sonata is her most well-known work. She wrote it following her falling out with her father and his subsequent expulsion of her from his home. Bereft of financial support, she moved to the United States for performance and compositional opportunities. As luck would have it, her neighbor, Elizabeth Sprague Coolidge, sponsored a composition competition, and Rebecca entered with this viola sonata. She tied for first with the composer Ernest Bloch,

with him eventually being named the winner. At the time, everyone assumed that the name "Rebecca Clarke" was just a cover for a man entering the contest, as no woman was seen as being capable of writing music this emotionally powerful and well-conceived. Sadly, due to outright discouragement at the time towards a woman composer, her output was extremely limited, and this sonata is the only piece of hers that is consistently performed today. It is a beautiful piece with lush themes reminiscent of Ralph Vaughan Williams and interesting quartal harmonic material evocative of Debussy. At the top of the score, Rebecca gives the performers instructions in the form of a French poem: "*Poète, prends ton luth; le vin de la jeunesse/Fermente cette nuit dans les veines de Dieu.*" (Poet, take up your lute; the wine of youth/this night is fermenting in the veins of God.) What follows is a sonata utterly beautiful in its sense of yearning and lost romanticism. The first movement opens with a fanfare in the viola, followed by a lush theme in both viola and piano parts before directly leading into a second theme that is a bit more martial in air. The juxtaposition of these two themes continues for the rest of the movement before coalescing in an E major cadence at the end. The second movement is a dance- in a quick 6/8 feel, she has both viola and piano parts engage in virtuosic acrobatics, imitating the folk songs and dances common in the more rustic areas of Great Britain. The third movement begins with a simple piano introduction where she seems to finally indulge her sadness at leaving her home and family. The movement is the longest and unusually brings back the two major themes from the first movement before ending in blissful triumph. *Prepared by Kristine Mezines*

Experiencing two World Wars, **Arthur Honegger** (1892-1955) was a Swiss composer educated in France and is considered one of the most important composers of the 20<sup>th</sup> century. He was a member of Les Six who included Darius Milhaud, Germaine Tailleferre, Louis Durey, Francis Poulenc and Georges Auric. His most world well-known music is the orchestral work Pacific 321. ***Sonata for cello and piano*** was composed in September 1920 in Zurich. The second movement was composed few months earlier than the first and third. It was premiered in April 1921 at the Salle du Conservatoire in Paris by Diran Alexanian on cello and Honegger's wife, Andrée Vaurabourg on piano. Like most of his chamber output the sonata is not long lasting approximately 15 minutes. The sonata is performed infrequently because of the unusual chromatic changes, broken like melodic phrases and range of the cello

who plays very high (violin range) in the treble clef. Although, he uses the classical sonata form, counterpoint and canon, it is modern because of its rich harmonies and driving rhythms. There is no key signature but each movement ends on D. The first movement "Allegro non troppo" starts from the first theme represented by only piano. It's very smooth, mysterious melody, faded away and replaced by the syncopated monotonic rhythm line under the same theme again, but now played by cello. Later comes a very tense yet expressive second theme. The cello sings as high as a violin while the piano has chromatic, undulating lines in the bass against syncopated chords in the right hand which argue with the cello. These two themes switch around over the first half of the movement until all the increasing tension eventually transforms into the Largamente climax, resolving immediately after. I think this movement presents the inner world of humanity, where beauty can be dark and distorted. The second movement "Andante sostenuto" has very clear mood and sober presence based on the warm theme with a violent climax in the middle. If the development of the first movement gradually and logically came into the climax part, so here the contrast change of the mood, that broke the love theme before, comes very suddenly. It ends returning to the first mood as he does in the first movement. The third movement "Presto" is completely contrasting to previous ones. Ironic, joyful and impetuous, the rhythm is very precise and driving. The movement ends with the same chord that it started with, that gives a feeling of continuation, the perpetual rhythm abruptly stopping.

*Prepared by Guzal Isametdinova*

**Franz Schubert's Trio No. 2 in E-flat major, D. 929** for piano, violin, and violoncello, D. 929 is an outstanding work almost 45 minutes in length. It was written in late 1827 not long before the composer's death. Schubert's writing is very special, you cannot confuse it with anyone else's. He was a transitional composer, tying classical and romantic eras together. Listening to Schubert's works is like "being carried away by the wind". The opening will remind you a funeral march because of its rhythm. The cello introduces the first theme which is full of sadness and nostalgia. This theme will appear throughout the entire movement, traveling ghostly between the voices. But this is not the only character that is present here. Twice, you will hear motives of victory and power in dramatic and passionate climaxes of this movement. It is very interesting how the composer uses the dynamics, going from "pianissimo" to "fortissimo" in a very short time. The second movement

is the most famous one; and has been used commercially in movies such as "Barry Lyndon"(Stanley Kubrick), " American Crime Story" and "The Hunger" starring Catherine Deneuve and David Bowie. Schubert dedicated the work to "nobody save those who find pleasure in it".

*Prepared by Feruza Dadabaeva*

### ***Ernest Bloch Sonata for Violin and Piano No.1, B.42***

Ernest Bloch (1880-1959) was one of the most original composers of the first half of the 20th century, his music is passionate and sad, deeply intellectual and saturated with Jewish melodies. Bloch was born in Geneva and studied in Brussels, Paris and Frankfurt. In 1916 he moved to America where he became the "American composer". He studied Jewish history, philosophy, religion, poetry, and the incorporation of Jewish folk and religious melodies into his works is not an accident. He wrote two violin sonatas (1920, 1924) about which he joked saying that the first (with dramatic, sometimes violent and even ominous music) is the 'world as it is', and the second, called the Mystical Poem (simpler lyric) - "this is the world as it should be." Both sonatas, as well as small violin pieces, are marked by bright melody, rich rhythms, refinement, and perfectly illustrate not only Jewish, but also French influences on Bloch's musical idiom.

Written in 1920, the First Violin Sonata is among the most powerful of Bloch's large-scale chamber works. Its free-wheeling yet logical approach to tonality finds intriguing parallels with Bartók's contemporaneous First Sonata. The opening Agitato opens with a driving, toccata idea, with a mysterious transition to the second main theme, a rapt Hebrew-inflected melody typical of Bloch at this juncture. The piano maintains momentum throughout the central section, where the opening material is developed extensively. The second theme returns withdrawn and distant, before the opening idea reappears, merging into a rhetorical coda that leaves the anguished mood unresolved. *Prepared by Olga Konovalova*

## Artist Biographies



Hailed as a pianist who “communicates great musical understanding through a powerful and virtuosic technique”, **Lisa Leonard** enjoys a diverse career as soloist, chamber musician, and educator. In 1990 at the age of 17, Ms. Leonard made her debut with the National Symphony Orchestra in six concerts at the Kennedy Center. She has appeared throughout Europe, Japan, Russia, and North America with many orchestras including the Redlands Symphony Orchestra, the Oregon Mozart Players, and the Simon Bolivar Orchestra of Venezuela with conductors including Gunther Schuller and Gustavo Dudamel.

An active and dedicated chamber musician, her recent collaborations have included recitals with Elmar Oliveira, Marc Reese and Guillermo Figueroa. She is a long time member of the Palm Beach Chamber Players and has performed with members of the Concertgebouw, Berlin, Vienna, New York, Cleveland, Dallas, Minnesota and Cincinnati Symphonies; American and Miami String Quartets, and the Empire Brass Quintet in performances featured on National Public Radios’ “Performance Today” and “Command Performance” programs. Her

love of new music has resulted in several premieres of both solo and chamber music including James Stephenson's Concerto for Trumpet and Piano which was written for her and her husband, Marc Reese, which they premiered with the Lynn University Philharmonia. The performance was noted as one of South Florida's Top 10 performances of 2007 which also included her performance of the Brahms F minor Piano Quintet at the Palm Beach Chamber Music Festival. Critic Lawrence Budmen said, "Her stellar technique, deeply penetrating musicality and volcanic power turned Brahms' darkly ruminative score into an edge of the seat tour de force. She uncovered new sonic layers in an awesome deconstruction of a chamber music masterpiece."

Ms. Leonard has served on the faculties of the North Carolina School of the Arts, the Meadowmount School of Music as a collaborative pianist, and the Las Vegas Music Festival. She is currently the head of the Graduate Instrumental Collaborative Piano Program at Lynn University where she also directs the annual New Music Festival, a week-long celebration of modern music which has presented more than fifty world premieres since 2006. She has performed at many festivals including the Pacific Music Festival, Gilmore International and Caramoor; has been featured on Japan's NHK television network, PBS and can be heard on the Klavier, Centaur, and Summit labels. A native of Washington D.C., Ms. Leonard received her M.M. and B.M. from the Manhattan School of Music where she was the premiere recipient of both the Rubinstein and Balsam awards, two of the highest awards given. Her former teachers include Marc Silverman, Suzanne W. Guy, Eric Larsen, Isidore Cohen, Thomas Schumacher, Cynthia Phelps and David Geber.

**David Brill** was born in North Kansas City, Missouri. He began his violin studies at the age of three years old with his mother, as well as piano and music theory at the age of five with his father. He has studied violin with Alvaro Gomez, Ruta Kroumovitch-Gomez, Klara Berkovich, Mati Braun, Lisa Ferrigno, Joseph Silverstein, Miguel Cardenas, Hsin-Lin Tsai, Rimma Bergeron-Langlois, Francesca DeGo, and Kimberly Fisher, Principal in the Philadelphia Symphony Orchestra. He also participated in a master class with Rachel Barton Pine. David is currently studying with Professor Carol Cole at the Lynn University Conservatory of Music. At the age of six, David joined the Prelude Orchestra of the Florida Symphony Youth Orchestra (FSYO), becoming



the youngest player ever admitted to the FSYO at that time. Two years later, he became concertmaster. In the fall of 2016, David won the Lynn Conservatory Concerto Competition, winning first prize in the category of violin. In November, David performed the entire Tchaikovsky Violin Concerto at Lynn University with the Lynn Philharmonic Orchestra. In the fall of 2016, David's string quartet won first prize in the Lyric Chamber Music Society (partnering with Lynn University) Chamber Music Competition. His string quartet gave a recital on May 2, 2017 at the Kosciuszko Foundation in New York City. This summer, 2017, David participated in the Dali International String Quartet summer festival in Philadelphia on a full fellowship. This fall, 2017, David's Trio won the Lyric Chamber Music Society (partnering with the Lynn Conservatory of Music) chamber music competition. They will perform later next year at the Kosciuszko Foundation in New York City. David currently is a full time student with a full scholarship at Lynn University Music Conservatory. David has shown a love of music from a very early age. He has attended many live classical music concerts. When he is at home he enjoys listening to many kinds of classical music. His favorite composers are Mozart and Beethoven, among others. David also enjoys biking, civics, studying Latin, meteorology, and astronomy.

**Joshua Cessna** is a collaborative pianist from the Tampa Bay area, currently studying at the Lynn Conservatory for his Masters in Instrumental Collaborative Piano. Joshua was the first place winner of the Florida College System Activity Association's Young Artist Competition in 2013, and has since won concerto competitions at the University of Tampa, and was the First Prize winner of the Performer of the Semester Award at the Hillsborough Community College. He has accompanied extensively throughout the Tampa Bay and Miami areas at various universities and theaters, and in 2016 performed in the orchestra with the Tampa Bay Symphony Orchestra in their performance of the Shostakovich Symphony no. 5. Specializing in vocal collaborative piano, he served as staff pianist for the South Eastern regionals of the 2015 Kennedy Center American College Theater Festival (KCACTF), where he accompanied several dozens of musical theater duets for the Irene Ryan Scholarship. He has participated in master classes given by Leonidas Lipovetsky, Duncan MacMillan, Rebecca Penneys, Solon Pierce, Frederick Moyer, and Gilles Vonsattel. Joshua received his Bachelors of Music from the University of Tampa, majoring in Piano Performance, in addition to studying voice,

viola, and organ performance. Former teachers for piano include Miguel Oquendo, Betty Chester, Benjamin Payne, Ken Hanks, Grigorios Zamparas, and Caren Levine.

A solo pianist, teacher, chamber musician and a church organist, **Feruz** **Dadabaeva** is currently pursuing her second Masters degree at Lynn University with a full scholarship where in 2016 Ms Dadabaeva was a recipient of the special jury prize for Best Orchestral Realization at the Lynn University Concerto competition. In summer 2017 she became the third prize winner of the Cremona International Piano Competition where she was awarded best Bach and Romantic performances. She also, completed a three week program festival In Cremona. Back in 2006 Ms Dadabaeva competed at International Piano Competition in Italy (Salerno) where she received the third prize. Feruz began playing piano at 5 years of age, when she studied at Musical Academic Lyceum in Tashkent. During her formative years and through adolescence, she received several notable accolades. In 2007, Feruz entered the State Conservatory of Uzbekistan and since then exhibited strong solo performance as well as accompanying. In 2011, she graduated with Bachelors of Music Degree in Piano Performance. Feruz earned her Masters in Music at Florida Atlantic university where she studied under tutelage Dr Irena Kofman. Since then, she attended an International Piano Festival at Palm Beach Atlantic University and won the FAU Concerto Competition in 2014. In 2016 Ms Dadabaeva was invited to join Florida Atlantic University's faculty as an adjunct professor where she currently works.

Uzbekistani cellist **Akmal Irmatov** was born in Tashkent in 1990. He started his musical studies at the age of 6 and graduated from the R.M. Glier music high school in 2009. He then continued studying cello at the Conservatory of Uzbekistan in Tashkent and received his Bachelor degree in June 2012. Akmal is an active chamber music and orchestra musician and has participated in the Chamber Music International Festival in Germany in 2010 and the Youth Orchestra of the CIS under V. Spivakov in 2011. Also in 2011 he was invited to play in the Chamber Orchestra "Soloists of Uzbekistan," where he was a principal cellist for two years. Akmal has also performed contemporary music with guest musicians from Europe and the USA with the "Omnibus" ensemble and was featured in the "Uzbek Composers" and the "Composers of the 20<sup>th</sup>

century” concert series in 2012. As a soloist, Akmal won the 3<sup>rd</sup> prize at an international competition in Kazakhstan in November 2012. In 2013 Akmal moved to the USA and started his Professional Performance Certificate at Lynn Conservatory of Music. Quickly followed by his acceptance into “Pacific Music Festival”(Sapporo, Japan) in 2014 and 2016. Akmal finished his Professional Performance Certificate in 2015. In 2016 he won Lynn Concerto Competition, and now he is pursuing his Master’s of Music at Lynn University Conservatory of Music under the guidance of David Cole.

**Guzal Isametdinova** is a pianist from Uzbekistan. At present time she is a PPC student of Collaborative piano department at Lynn University Conservatory of Music in the studio of Professor Lisa Leonard. After finishing her study at State Academic Special Music Lyceum named by V.Uspensky, she holds her B.M. and M.M. from the State Conservatory of Uzbekistan. Her previous teachers include Honored Teacher of Uzbekistan Alla Kim, Professors Ofeliya Yusupova, Anna Gringof. Guzal has graduated her Master degree in 2017 performed Mozart piano concerto in d minor, K.466 with Chamber Orchestra of State Conservatory of Uzbekistan. She was participated in such competitions as 18th International Musica Classica festival competition (Russia, Ruza, 2015 - 3rd award), 14th International competition of pianists “Pro Romania” (Romania, Bucharest, 2010 - 1st place), 7th International competition of pianists by N.Rubenstein (France, Paris, 2004 - 2nd award), Republic competition “Sanat gunchalari” (Uzbekistan, Tashkent, 2003 - 3rd place), twice she is a winner of chamber music competition among students of State conservatory of Uzbekistan (Uzbekistan, Tashkent, 2014, 2016). She had opportunity to take masterclasses from pianists Irena Gulzarova, Jean Pierre Collot, Emanuele Torquati, Juris Kalnciems. She is also interested in practicing organ playing and in writing articles in music journalism area, where she had received 2nd place at a competition in the “Musical criticism and journalism” area (Uzbekistan, Tashkent, 2014). This year she is in consisting of the Fantasia Trio became the New York Prize winner of the 2017/2018 Lynn Music Chamber Competition.

**Olga Konovalova** is a sought-after solo pianist and chamber musician. She made her debut as a child prodigy at Ekaterinburg Philharmonic Hall, Russia. During her residency at the United Arab Emirates she has

given solo and chamber music recitals across the country. Olga Konovalova received a Fellowship Diploma from Trinity College and was selected to perform at its Gala in London, UK. After relocating to South Florida, Olga Konovalova has continued performing as well as teaching, she maintained an award winning private studio, presenting students at various competitions and venues, such as Carnegie Hall, NY. She has appeared as a solo pianist as well as collaborator at various venues in Middle East, Eastern Europe and Russia. She is currently pursuing her Professional Performance Certificate in collaborative piano at Lynn University with Pr. Lisa Leonard. Olga Konovalova has played in masterclasses for renown artists Elmar Oliveira and composer Scott Wheeler. She earned her B.M. and M.M. from Urals State Conservatory in Russia. Her former teachers include Mikhail Andrianov and Alexander Chernov.

Making her professional debut at age 10 with the Kammergild Symphony, **Kristine Mezines** has soloed with many orchestras including the Town and Country Symphony, St. Charles Symphony, St. Louis Young People's Philharmonic, Webster University Symphony, and the St. Louis Symphony. She has been invited to present solo recitals at the Sheldon Concert Hall, Christ Church Cathedral, E. Desmond Lee Concert Hall, and Missouri State University. Kristine was a principal performer at the St. Louis Municipal Opera, a guest artist at the opening ceremony of the International Piano Pedagogy Teacher's Conference, and was featured on NPR's "From the Top" show. Being in high demand for contemporary works of great difficulty she specializes in brass accompaniment having worked with such artists as Allen Vizzutti, Joe Burgstaller, Benjamin Pierce, Wiff Rudd, John Aley, Dave Zerkel, Demondrae Thurman, Patrick Sheridan, Gerald Sloan, Adam Frey, Alexandra Zacharella, Lee Harrelson, Helen Tyler, Douglas Lindsey, Raul Rodriquez, Matthew Hightower, Matthew Shipes, and Aaron Vanderwheele. She has served as staff accompanist for the Southeast Tuba Euphonium Workshop, one of the Regional International Trumpet Guild Conferences, the Great Plains Regional Tuba Euphonium Conference, the Fort Smith Band Camp, and the Midwest Tuba Euphonium Day. She is currently pursuing her masters degree in collaborative piano at Lynn Conservatory where she studies with Lisa Leonard. She serves as staff accompanist at the Luzerne Music Center and as orchestral pianist in the Artosphere Orchestra.

She can be heard on the CDs "Notes from the Underground," "Pa la Calle," and "Undreamed Shores."

**Michael Puryear** grew up in Glen Allen, Va and began studying the cello in 2006 under Janice Land. He moved to Neal Cary, principal cellist of the Richmond Symphony the following year. He began playing in the Richmond Symphony Youth Orchestra during this time, frequently as principal cellist, and went on to study his undergraduate at Shenandoah Conservatory in northern Virginia under Clyde Thomas Shaw, former cellist of the Audubon Quartet. There, Michael performed actively, winning first prize at the 2012 and 2015 Bach/Handel competition, 2016 Shenandoah Conservatory Concerto Competition and the 2016 VMTA Concerto Competition. Michael began studying his Master's degree this year at Lynn Conservatory under David Cole. He has performed in master classes with Joel Krosnick, Andrés Díaz, Lynn Harrell, as well as many others. Music has taken Michael around the world, including orchestra tours in Spain and Argentina and festivals in Italy, and he hopes to continue performing in as many places as he can.

**Kayla Williams** began private violin lessons at age four in Tallahassee, Florida, and soon after joined the Tallahassee Youth Orchestra. She switched to viola at eleven years, and after playing viola for only eight months, she was chosen to participate in the Florida Music Educator's Association All-State Orchestra. She is currently working towards a Bachelor of Music in Viola Performance, with Ralph Fielding at the Lynn Conservatory of Music, with an expected graduation 2019. Kayla's chamber ensemble, The Lyre Trio, was awarded 2nd prize at the Lynn Conservatory Chamber competition and performed in the Mostly Mozart Festival in Miami, Florida in May, 2017. In 2016, Ms. Williams traveled to Kingston, Jamaica under the auspices of Lynn Conservatory to perform with the Robertson Quartet to perform multiple concerts and venues. A dedicated music lover, Kayla listens to and performs classical, bluegrass, new grass, Celtic, and jazz.

Violinist **Yue Yang** currently studies for her Professional Performance Certificate at Lynn University Conservatory of Music with Carol Cole. Yue was born in Panzhihua, China in 1994, and she started learning the violin at 4. One year later she demonstrated her talent by winning

the city's instrumental competition. By the age of 10 Yue already performed several solo recitals that were enthusiastically received by hundreds of audiences. During her undergraduate studies at Bryn Mawr College, PA, Yue decided to major in music. As concerto competition winner she has performed Vieuxtemps' Violin Concerto No.5 with the Bryn Mawr-Haverford College Orchestra and Mozart's Violin Concerto No.4 at National Music Festival in Chestertown, MD. She has played in professional orchestras such as First Editions Chamber Orchestra, and also in masterclasses by world-renowned violinists and chamber groups including Andres Cardenes, Ilya Kaler, Elmar Oliveira, Axel Strauss, Jennifer Koh, Penderecki Quartet, Borromeo Quartet and Jasper Quartet.



***Picasso, Musical Instruments on a Table, 1915  
Image: Courtesy Barnes Foundation, copyright 2013***



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- Jon Robertson, dean

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