

Program Notes:

Published in 1763, Carl Philipp Emanuel Bach composed his **Sonata in a minor, H. 562, Wq 132**, one of the earliest pieces composed for unaccompanied flute in 1747, while he served in Berlin as one of the chamber musicians and chief harpsichordist of Frederick the Great, who excelled as a flute player. The fifth child and the second surviving son, C.P.E. Bach, arguably the most talented son of Johann Sebastian Bach, composed in a rhetorically dramatic style that stood in contrast to the then popular more mannered galant style. The opening 'Poco Adagio' movement has a naturally embellished melodic line which at times suggests the polyphony of two or more voices, reminiscent of the solo violin Partitas and Sonatas of his father. The more genial middle movement 'Allegro' is followed by another movement marked 'Allegro', with virtuoso writing for the flute which has been compared to that of Johann Joachim Quantz, who served as flute teacher, flute maker and composer to Frederick the Great for more than thirty years, composing hundreds of works for the instrument. Since the saxophone was only invented in 1840, virtuoso sax players have not hesitated to reach back into time for earlier works to transcribe for their instrument, including this sonata, a genuine showpiece for saxophone.

Ufaratsta and **Achat Sha'alti** are two of the **Six Chassidic Songs** by American composer Paul Schoenfield. Composed in 2007, the works were originally written for piano, but were transcribed by the composer for flute and piano. The nationally acclaimed Buffalo-born flutist Carol Wincenc premiered the work in New York City that same year accompanied by pianist Stephen Gosling, who has appeared regularly on programs at the University of Buffalo. The Six Chassidic Songs show one of the many other sides of the multi-faceted composer, best known perhaps for his 1986 work *Cafe Music*, for violin, cello and piano, which frequently appears on programs for piano trio.

A child prodigy, **Lili Boulanger** was the younger sister of the noted composer and composition teacher Nadia Boulanger, and the first female winner in 1913 of the Prix de Rome composition prize, the most prestigious of all prizes in French music. Chronically ill since infancy, Boulanger had to cut short her residency in Rome, her failing health forcing her to return to Paris, but not stopping her and Nadia from organizing efforts to support French soldiers during World War I. Originally composed as a symphonic poem, **D'un matin de printemps** was one of the last pieces that Lili composed. Versions of the work were arranged for violin, flute, and piano as well as for piano trio.

During his peak years as a composer, from about 1902 to 1916 **Charles Ives**, a genuine American original, composed four sonatas for violin and piano, each with three movements. Sonatas 1 and 3 are essentially abstract, without any specific programmatic musical titles attached to the movements. While the Violin Sonata No. 4 has a very specific title, 'Children's Day at the Camp Meeting', the **Violin Sonata No. 2**, the most frequently performed of the group has no such title, the composer perhaps thinking that the titles of the individual movements sufficed. The first movement "Autumn" uses borrowed hymn tunes, while the very lively "In the Barn" movement uses old fiddle tunes such as "Sailor's Hornpipe," "The White Cockade", "Turkey in the Straw" and "Money Musk". The ever-mounting intensity of a 19th century camp meeting is evoked in "The Revival", the final movement, based on variations of the early American hymn-tune "Nettleton". The great Belgian violin virtuoso Eugène Ysaÿe composed his **Six Sonatas, Op. 27** for solo violin in 1924. Every sonata is dedicated to one of the younger violin virtuosos of the time, each a

friend of Ysaÿe, and is meant to serve as a musical portrait of the violinist. Inspired by the magnificent, unsurpassed six sonatas and partitas for solo violin by Johann Sebastian Bach, Ysaÿe's harmonically original, technically highly demanding works fell out of popularity for decades but have since enjoyed a much welcome revival. The **Sonata No. 2 in A major** is dedicated to the great French violinist Jacques Thibaud, and each of its movements has a programmatic title, perhaps influenced by the dark, hidden world of necromancy. Thibaud practiced playing the opening 'Preludio' movement from Bach's Partita No. 3 in E major daily, a work which shares the same beginning notes of the 'Dies Irae' from the Requiem Mass, a motif that forms the basis for the opening "Obsession" movement and which serves as an *idée fixe* for the entire sonata. The 'Dies Irae' theme resurfaces in the "Malinconia" movement, in which the violin is muted, while "Danse des Ombres" makes use of fierce pizzicati before "Les furies" are evoked by the disembodied sounds of the violin playing *sul ponticello* in the final movement.

Best known as composer of late-Romantic style works for both the solo piano and the piano and orchestra, Russian composer Serge Rachmaninoff's early, but substantial **Sonata in G minor for Cello and Piano, Op. 19** from 1901 has won him a place in the hearts of cellists everywhere, even though some have characterized it as a piano sonata with cello accompaniment. The slow introduction of the first movement is followed by a faster section in which the cello introduces a passionate theme that is followed by slower more wistful melody, then a stormy development section, before the piano ends the coda of the movement with three striking chords. The second movement has a kind of prefiguration of some of the darker passages of the much later Rhapsody on Theme of Paganini, while the *andante* movement develops an intimate passionate feeling. The vividly bright cello introduction to the finale proceeds more searching passionate section which reaches celestial heights, with the two themes interacting until the cello recalls the piano's theme from the opening movement in the coda and moves on to sparkling finish.

Biographies:

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 Akiyama, 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

CHARLES CASTLEMAN – VIOLIN

www.charlescastleman.com www.quartetprogram.com

6 year term as Chair Strings Department, The Eastman School of Music
Professor Violin at Eastman 1975-2015

Professor at Frost School of Music, University of Miami 2014-

**Founder/Director Castleman Quartet Program since 1970; 2 current locations –Portland
OR and Fredonia NY

CAREER HONORS

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(Russia)..Bronze Medal

Recognition: Life Achievement Award and dedication of Castleman Music Library–Thayer
Academy (Braintree, Massachusetts)

Biographical Mention: New Grove, Bakers; New International Dictionary of Music

SOLO PERFORMANCE

Only live performer on national TV broadcast honoring **Fritz Kreisler** on 80th
birthday....premiere recital of Solo Sonatas of **Ysaye** in Tully Hall, NYC, Orchestras of
Boston, Chicago, Dallas, New York, Philadelphia (**Ormandy- D&I Oistrakh & Szeryng there
in support**), St Louis, San Francisco,. Brussels, Hong Kong, Kiev, Mexico City, Montreal,
Moscow, Seoul, Shanghai.

CDs:

Ysaye Sonatas for Solo Violin (NONESUCH), (MUSIC&ARTS);

Sarasate Zigeunerweisen, Carmen & Faust Fantasies, etc(MUSIC & ARTS);

Hubay Scenes from the Csarda (MUSIC&ARTS);

Amram 3 Concertos (ViolinConcerto) (NEWPORTCLASSIC)

Violin with Harpsichord: **Milhaud, Piston, Martinu, Dvorak** (ALBANY)

Gershwin: Short Story & **Antheil** Violin Sonata #2 (MUSICMASTERS)

CHAMBER MUSIC PERFORMANCE: NEW STRING TRIO OF NEW YORK (Paul Doktor/J
Langham) 1971-4; RAPHAEL TRIO (Susan Salm/Daniel Epstein) 1975-2000

Recordings:

Reger String Trios (BASF); Frank Martin Trios (BASF); Dvorak f Piano Trio
(NONESUCH); Mendelssohn Piano Trios (DISCOVERY); Dvorak Piano
Trios Nos. 1 and 2 (SONYCLASSICAL); Beethoven "Kakadu" Variations,
Trio in Eb[Sextet] (UNICORN); Wolf-Ferrari Piano Trios (ASV)

BESIDES THE VIOLIN:

1. *Musicologist:* "Tre Dame di Ferrara" (l'Anuario Musicale)..an edition and treatise on the
16th century madrigals of Luzzasco Luzzaschi; "The Romantic Violinist-Composer
(Cazeaux Festschrift)

2. *Actor:* as teenager had a starring acting role on the Philip Morris Playhouse

3 *Organizer:* founding Vice President Curtis Institute Alumni Association

EDUCATION: A.B. HARVARD; B.M. CURTIS INSTITUTE; M.A. UNIV OF PA

Known for her 'sophisticated sound spectrum' and 'enthraling performance' (Darmstädter
Echo) **Diane Hunger** is recognized internationally and performs frequently as soloist and
chamber musician throughout Europe and the United States. Recently she could be heard as
soloist with the Hamburg Symphony; at the World Saxophone Congress in France; in Texas

with the US-Premiere of the quartet concerto by Sally Beamish together with the Lubbock Symphony; and in Syracuse, NY with the world premiere of the chamber concerto by Stephen Ferre. Highlights in the past have included a solo performance in Carnegie Hall, two residencies at the National Music Festival, the Romanian premiere of the saxophone concerto by Kalevi Aho with the Banatul Philharmonic, as well as concert tours in North and South America, and master classes at several universities. Diane was broadcasted nationally through NPR's Performance Today, interviewed by the Northern German Radio (NDR) and the newspaper Kieler Nachrichten (Germany), and has recorded for the Bavarian Broadcast Station, Carl Fisher Publications, and Mark's Records, where Mana Quartet's CD 'Vide Supra' and her new Solo CD is published. Diane is also enthusiastic to rediscover music from the past and frequently transcribes music for saxophones. These will be published in the future through her new company 'Esurio Media'. Recent projects include Brahms' Violin Sonata No. 1 and Libby Larsen's Yellow Jersey, which was published by Oxford University Press in 2014. Furthermore, Diane is interested in extending the repertoire for saxophone and frequently works together with composer such as Kalevi Aho, Violeta Dinescu, Clare Shore, Marc Mellits, and Mika Pelo on new, exciting works for the saxophone.

Diane Hunger comes from a musical family: her Great-Grandfather was concertmaster with the Dresden Philharmonic and her Great-Grandmother a concert pianist, and Diane has made music from a young age. She is a native of Germany and currently resides in Buffalo, NY, from where she starts her international tours as soloist and chamber musician. Diane holds the tenor chair in the critically acclaimed Mana Quartet, and teaches saxophone at Syracuse University, as well as the State University of New York at Fredonia. Previously she taught i.e. at Cornell University, Roberts-Wesleyan College, Canisius College, and as Teaching Assistant at The Eastman School of Music.

Diane received a Diplom-Saxophonlehrer with excellence from the Musikhochschule Frankfurt/Darmstadt in 2008, a Masters in Performance from Fredonia in 2009, and a Doctorate of Musical Arts in Saxophone Performance with a Minor in Music Business, as well as an Arts Leadership Certificate from The Eastman School of Music in 2014. While at Eastman Diane was awarded the prestigious Performer's Certificate, and won the 2011 Eastman Concerto Competition playing Frank Martin's Ballade. In 2012 she won the American Protégé International Competition. During her undergraduate degree Diane was the only elected instrumentalist to perform a concerto with the Darmstadt Akademie Orchestra in 2007, and was a national price winner in the German competition Jugend musiziert in 2003.

Starting today - April 13, 2018 - Diane Hunger's first solo CD 'Deviations' is available. While Diane frequently works together with composers on new music for the saxophone, she is also devoted to exploring masterworks from earlier time periods. Though deviating from the composers' original instrumentations, she aims to make these pieces befitting the saxophone or the 'Voice of Sax' (*SAX* from Adolphe Sax the inventor and *PHONE* from the ancient Greek meaning 'voice'). Together with her pianist Dan Sato she recorded a few staples - old and new - from her repertoire. Schumann's Adagio and Allegro (originally for horn or cello) and Brahms' Violin Sonata No. 1 are among Diane Hunger's latest transcriptions. This version of the Brahms Sonata adapted for tenor saxophone is a combination of the original for violin and Paul Klengel's (a contemporary of Brahms) arrangement for cello. The key of D major has been retained from Klengel's version, while restoring several motives and phrases from the violin sonata that are not present in the cello arrangement. Massenet's Meditation (originally for violin) was transcribed by single-reed artist and

pedagogue, Ronald L. Caravan, Diane's predecessor as saxophone professor at Syracuse University. The music is part of Massenet's beloved opera 'Thaïs'. Scaramouche by Milhaud and Maurice Whitney's Introduction and Samba are staples of the saxophone repertoire and were written for classical saxophone pioneer Sigurd M. Raschèr.

For more information on each work and the CD please visit www.dianehunger.com

Arie Lipsky

A musician's musician, a most collaborative of conductors, and a community-recognized leader, Music Director and Conductor Arie Lipsky celebrates his 18th year with the A²SO this season. He has helped grow the symphony, improve its level of music artistry, and expand its audience to all of Southeast Michigan. Born in Israel where he received extensive training as a cellist and as a flutist, Lipsky was just nine when he won the first of many prestigious musical competitions allowing him to solo with his town's orchestra. After this impressive success, he began to appear in concerts throughout Israel and Europe. Lipsky subsequently began serious study of composition and conducting. His mentors include Semyon Bychkov, Yoel Levi and Kurt Mazur in conducting and Pablo Casals and Leonard Rose on cello. He holds degrees in Aeronautical Engineering and Music which he received before serving in the Israeli Army.

After moving to the United States, Lipsky served as Assistant Conductor of the Cleveland Institute of Music and the Ohio Opera. He moved to Buffalo in 1984 to become the Buffalo Philharmonic's principal cellist and in 1990, he became the Resident Conductor. In early 1995, on short notice, Arie replaced the late Eduardo Mata conducting the Israel Chamber Orchestra, where his success resulted in return engagements with many of Israel's orchestras. Lipsky also conducted the Arthur Rubinstein Orchestra in Łódź, Poland. Lipsky was the Principal Guest Conductor with the Haifa Symphony from 2012 - 2016. He is the Music Director of the Ashland Symphony (Ohio), and also conducts major orchestras in the US, Canada and Europe. An elegant and expressive conductor, Lipsky garners high praise from some of the world's best conductors, audiences around the world, and the musicians with whom he works. As one local reviewer said, "under the baton of Music Director Lipsky, the Orchestra played with finesse and polish that experience brings to bear."

Lipsky and the A²SO have created a distinguished CD, distributed on the Naxos label, of three pieces by American composer Paul Fetler. Also of note, A²SO concerts under Lipsky's direction are being broadcast on WRCJ and WKAR radio stations.

Education and outreach are key drivers to Lipsky's musical vision. Last season he visited over 20,000 youngsters in classrooms and coached orchestral and band classes in Ann Arbor as well as the five-county area. He continues the important side-by-side concert programs with the Pinckney, Chelsea and Ann Arbor Schools and inaugurates the Side-by-Side concerts with the University of Michigan School of Music Theatre & Dance's Piano Department this season. Lipsky and the Ann Arbor Symphony Orchestra were honored in November 2017 with the Rotary Club of Ann Arbor's highest award, the Distinguished Service Award for outstanding work in education, particularly in helping youngsters succeed through music. Lipsky records on the Fleur de Son Classics label. His CD, *New Arts Trio in Recital at Chautauqua* was reviewed by Fanfare Magazine: "I'll affirm that this is one of the most interesting and exciting discs of piano trios, or any chamber music, or any classical music I have ever heard." Other critically acclaimed CD recordings include Schubert Overtures and Concertos by Sierra and Bruch, Guitar Concerti with the Castellani-

Andriaccio Duo and the Israel Chamber Orchestra. Arie was a member of the New Arts Trio in residence at the Chautauqua Institute, where he serves as Director of Chamber Music.