



GLOBAL SEMINAR **CHAMBER MUSIC PROGRAM**

Performances by advanced student musicians from the University of Colorado and the University of South Carolina as part of the Global Seminar: Chamber Music Performance Program

Featuring music by French and American composers

Directed by Dr. Andrew Cooperstock and Dr. William Terwilliger



IAU STUDY ABROAD
FRANCE • ITALY • SPAIN • MOROCCO



University of Colorado
Boulder



UNIVERSITY OF
SOUTH CAROLINA

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Directors' Welcome

Dear All,

We are delighted to welcome you to the inaugural edition of Global Seminar: Chamber Music France, created to provide young musicians studying at the Universities of Colorado and South Carolina opportunities for public performance and immersive cultural experience in France, a country so tied to the history and development of classical music among all the arts. These students, ranging in age from 19 to 31, have already worked hard at learning their individual instruments for many years, and they come together this summer to collaborate with one another largely on French and American literature. They are all excited to experience France for the first time, to share their talents, and to meet audience members in Paris, Aix-en-Provence, and Marseille.

We hope that you will enjoy the varied programs presented these two weeks by four pianists, seven string players, and a clarinetist! You will hear music by French and American composers, among others, presented in all combinations of chamber music, an art form that emphasizes working and communicating together to create a result that is even greater than the individual parts. In particular, we are pleased to celebrate the 150th anniversary of French composer Maurice Ravel and to welcome contemporary composers James Morris and Ida Gotkovsky.

A project of this magnitude, as you might imagine, has taken several years to plan and effectuate, and is the result of the tireless work of so many! In particular, we would like to thank Custom Programs Manager Margaux Hofstedt and her esteemed colleagues at the American College of the Mediterranean (Aix-en-Provence); Program Manager Christina Tran from the Institute for American Universities (Aix-en-Provence and California), Director of Global Seminars and Assistant Director of University of Colorado Education Abroad Stephanie Pund; University of Colorado Education Abroad Director Sylvie Burnet-Jones and her team; Jonathan Bell, Suzanne Canessa, and Evelyne Najarian from IAU; Dean Tayloe Harding and Advancement Director Audra Vaz at the University of South Carolina; Dean John Davis and Advancement Director Andrew Todd at the University of Colorado and the rest of their leadership team; Michel Bourdoncle and Zahra Rawas from Les Nuits Pianistiques/Conservatoire Darius Milhaud; Min-Jung Kym of Steinway Sons Paris; Natalie McConnell Raynal from the American Church in Paris; the personnel at the Musée des Tapisseries and Église du Saint-Esprit in Aix and the PIC in Marseille; the parents and families of our talented participants, who have provided invaluable support and encouragement to these young musicians; program donors, in particular Buford Norman; instrument providers; and anyone inadvertently omitted here, who has played a part in the creation of this special program.

With deep gratitude,

Dr. Andrew Cooperstock, Dr. William Terwilliger
Global Seminar Directors (University of Colorado, University of South Carolina).

Organizing Staff and Participating Students:

Andrew Cooperstock (Program Director)
William Terwilliger (Program Director)
Jonathan Bell (ACM-IAU Staff/Faculty)
Evelyn Najarian (ACM-IAU Staff)
Suzanne Canessa (ACM-IAU Faculty)

Margaux Hofstedt (ACM-IAU Custom Manager)
Christina Tran (ACM-IAU Program Manager)
Julie Dugan (IAU Director of Custom Programs)
Stephanie Pund (Boulder Dir. of Global Seminars)

Students:

University of Colorado Boulder:

Alex Earle, violin
David Schwartz, violin
Alejandro Gallagher, viola
Kevin Halsey, clarinet

James Morris, piano
Juhyun Hwang, piano
Max Warnock, piano
Julia Warnock, piano

University of South Carolina:

Mac Tollefsen, violin
Ziyi Deng, violin

Douglas Temples, viola
Paul Maxwell, cello

Directors' Biographies

Opus Two

William Terwilliger, Violin

Andrew Cooperstock, piano



Opus Two has been internationally recognized for its “divine phrases, impelling rhythm, elastic ensemble and stunning sounds,” as well as its commitment to expanding the violin-piano duo repertoire. The award-winning duo, which has served as longtime Artistic Ambassadors of the U. S. State Department, has been hailed for its “unanimity of style and spirit, exemplary balance and close rapport.” Violinist William Terwilliger and pianist Andrew Cooperstock have performed together across six continents, including engagements at New York’s Carnegie Hall and Lincoln Center, London’s St. John’s Smith Square, and on Hong Kong’s Hell Hot! New Music Series, as well as in such international destinations as Paris, Geneva, Monte Carlo, Canberra, Kiev, Beijing, Seoul, Taipei, Sapporo, Vladivostok, Accra, and Quito and on NPR, American Public Media’s Performance Today, Radio France, the BBC, and the Australian Broadcasting Corporation. The two have served as artist-faculty at the Australian Festival of Chamber Music, Brevard, Round Top, and the Saarburg Festival (Germany), among others, and they have presented master classes worldwide from Juilliard to the China Central Conservatory. Currently, they are Directors of the Global Seminar: Chamber Music France. Champions of American music, Opus Two has recorded a critically acclaimed series of single-composer discs dedicated to the music of Aaron Copland, George Gershwin, Paul Schoenfield, Lowell Liebermann, and Leonard Bernstein. The duo’s newest album *Opus Two Celebrates Stephen Sondheim* has been called “suave” (Fanfare Magazine) and “a winner” (BBC Magazine). Dr. Cooperstock is Professor of piano at the University of Colorado, and Dr. Terwilliger is Professor of Violin at the University of South Carolina. www.opustwo.org

Accompanying Staff Biographies

Jonathan Bell



A composer by training, Jonathan holds two Master's degrees from the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) and earned his doctorate from the Guildhall School of Music and Drama in London. In 2019–2020, he was an artist-in-residence at the Casa de Velázquez — the French Academy of Arts in Madrid — where he composed extensively for voice and choir, setting texts in French, Italian, Spanish, English, and Hebrew. As a pianist, he has collaborated with the English National Ballet, DV8 Physical Theatre, and the London Contemporary Dance School, among others. At IAU-ACM, Jonathan teaches *Opera, Women, and Politics* course, and serves as a Student Life Assistant.

Suzanne Canessa



Suzanne Canessa holds a PhD in Comparative Literature and Musicology, with a focus on French, German, and Anglophone literatures. A journalist and educator specializing in both visual and performing arts — including theatre, cinema, classical music, and contemporary art — she contributes to several media outlets such as Zébuline – La Marseillaise, Bachtrack, La Lettre du Musicien, and Cult News. She teaches at the Institute for American Universities (IAU) and Sciences Po Aix. Her work is rooted in an interdisciplinary approach that bridges literary studies, aesthetics, and the sociology of the arts. She regularly leads travel seminars and guided cultural tours, notably to Salzburg, where she offers in-depth explorations of musical and artistic heritage. She has designed and led numerous courses, seminars, and study programs in France and abroad, exploring topics such as opera history, film and theatre analysis, music criticism, and the reception of artistic works.

Evelyn Najarian



Evelyn joined ACM-IAU at the end of 2023 as Assistant Director of Marketing. Prior to joining the team, she worked in the localization industry, managing operations, marketing, and communications strategies for a language industry-focused publication and media company. She received a dual BA in Linguistics and French from UC Berkeley, during which time she studied abroad in Bordeaux, France and completed an internship in Paris, affirming her passion for international education. After completing her undergraduate degree, she returned to the Bordeaux region of France for the Teaching Assistant Program in France (TAPIF), teaching English at the elementary school level. Evelyn is fluent in French and English and speaks conversational Italian.

Christina Tran



Christina Tran joined IAU in 2022 as the Coordinator of Degree Programs and transitioned into the Admissions Counselor/Study Abroad Advisor role in early January 2022, where she helped advise for IAU's programs in France and beyond. In 2024, she joined the Custom and Faculty-Led Programs team as Custom Program Manager. She studied in Lyon, France on the Benjamin A. Gilman Scholarship and later returned to France to teach English with TAPIF. She graduated from the University of North Carolina at Charlotte with a B.A. in French and received her M.A. in International Education Management from the Middlebury Institute of International Studies. From working at her alma mater's Office of Education Abroad to building an alumni ambassador program at Campus France USA, she has always been passionate about international education. She speaks English and conversational Vietnamese and French.

Students' Biographies

Ziyi Deng



Violinist Ziyi Deng was born in China and began playing the violin at the age of 5. He has won prizes in numerous competitions including the Harmony Cup Night Violin Competition in his hometown Wuxi in 2008, a gold medal in the Liangzhu Violin Festival in Hangzhou in 2018, and gold medal at the Xihu International Music Festival Violin Competition in the same year. In 2019, he won the gold medal for his performance at the 8th National Central Cup International Music Exhibition in Beijing. In the same year, he was as runner-up at the inaugural China-Korea International Violin Competition in Seoul. During his two years of study in UK, he won the fifth and fourth place the Dunbar-Gerber Chamber Competition in 2021 and 2022. In April 2023 he collaborated with the Royal Conservatoire of Scotland Orchestra, as the first soloist to perform the Butterfly Lovers violin concerto on Scottish soil. Ziyi earned his undergraduate at Zhejiang Conservatory of Music, and finished master degree at Royal Conservatoire of Scotland. Currently, he is pursuing a DMA in violin performance at the University of South Carolina and studying with Dr. William Terwilliger.

Alex Earle



Alexander Earle is a violinist and music technology student at CU Boulder with a lifelong passion for music. He began violin lessons at age two, inspired by his father, a pianist. He trained in the rigorous studios of Ronda Cole and David Strom, performing advanced repertoire such as Handel's Passacaglia and Brahms' Sonatensatz. Early on, he discovered the power of music through busking and performing in venues like the Louvre in Paris. Earle has won multiple competitions, including MTNA and the Arlington Philharmonic Competition, and has soloed with orchestra in works like Bach's A Minor Concerto. He also performed with the American Youth Philharmonic in major symphonic works, including Shostakovich's Fifth Symphony. At CU Boulder, he studied with Charles Wetherbee and Fritz Gearhart, and is now studying with Andrea Segar.

Alejandro Gallagher



Raised in Memphis, Tennessee, Alejandro Gallagher is a Puerto Rican violist, pursuing his masters at CU Boulder under the tutelage of Erika Eckert, while also performing in the Fort Collins Symphony, Cheyenne Symphony, serving as Assistant Principal for the Greeley Philharmonic, and the violist of the Ruellia Trio, which has won recent awards in USA chamber competitions. Prior to his tenure in Colorado, Alejandro received his Bachelor's at the University of Memphis, whereafter he would complete an artist diploma as the second ever Viola Fellow for the Memphis Symphony, also serving as a Teaching Assistant for Leonard Schranze at the Interlochen Fine Arts Summer Program for 3 summers. Alejandro has performed on stages across North and South America, frequently in Mexico and the US, and has previously studied with Chris Waters, Michael Ouzounian, Leonard Schranze, Renee Skerik, Juan Miguel Hernandez, and Ralph Fielding. In the small amount of free time he has, Alejandro loves to spend it cooking, arranging/producing music, hiking, and is an avid snowboarder, having spent over 100 days across 2 years at all but 3 ski resorts Colorado has to offer.

Kevin Halsey



Hailing from Billings, Montana, Kevin Halsey is an undergraduate majoring in clarinet performance, minoring in education and history. An avid chamber performer and ensemble musician, he has performed as principal of the CU Symphonic Band, Wind Symphony and Philharmonia Orchestra. He is also a member of the CU Honors Chamber Players, the Ruellia Trio, and the Blackbird Consortium. Prior to studying at CU, he studied with Bil Jackson, Wendy Bickford, and Laurel Linde. He has participated in the ARIA and BYU Summer Chamber Festivals, and this past December received honorable mention in the MASO Young-Artists Competition. This year, the Ruellia Trio won first place in the International Carl Reinecke online competition, and second in the International American online competition. Outside of music, he enjoys hiking, reading, and pouring lattes at Ozo Coffee Co.

Juhyun Hwang



A native of South Korea, Juhyun Hwang is a pianist, collaborative artist, and entrepreneur. She is currently pursuing her master's in Piano Performance at the University of Colorado Boulder, under the guidance of Dr. Andrew Cooperstock. After completing her music education at Seoul Arts High School in Korea, she began studying abroad in the U.S. She graduated summa cum laude from Missouri State University, holding a bachelor's in Piano Performance alongside minors in General Business and International Business Studies. Hwang has been recognized with numerous prizes, including First Place at the Charleston International Music Competition, as well as awards from the Mu Phi Epsilon Foundation and the Presser Foundation. In addition to her accomplishments as a soloist, she is passionate about collaborative/chamber music. As a member of Ruellia Trio, she recently won the Diamond Prize at the Carl Reinecke International Music Competition and has performed with the CU Boulder Honors Chamber Music Ensemble. Beyond performance, Hwang is also committed to fostering music entrepreneurship, serving as a coordinator and faculty for a youth summer piano camp in Colorado and as vice president of the Delta Rho chapter of Mu Phi Epsilon international music fraternity.

Paul Maxwell



Cellist Paul Maxwell is originally from San Diego, California and is currently pursuing his DMA at the University of South Carolina, and is an active teacher and orchestral performer in South and North Carolina. Paul received his BM from the Cleveland Institute of Music, and his MM from the Manhattan School of Music. In 2023, he won the assistant principal position in the Asheville Symphony Orchestra in North Carolina and has performed as a substitute cellist with the Greenville, Asheville, Rock Hill, Aiken, and Charleston Symphony orchestras among others. In addition to his solo and orchestral experience, Paul also has a deep love of chamber music, having participated in many chamber groups in school and at music festivals such as national music festival Green Mountain chamber music festival, H IMA international music festival, domain forget international music festival among others. Paul was a member of the LA cello quartet for the 2016-17 season, and is currently the cellist of the USC Graduate String Quartet at the University of South Carolina.

James Morris



James H. Morris is pursuing his D.M.A. in Piano Performance at the University of Colorado, Boulder. He currently studies with Dr. Jennifer Hayghe, the last student of the legendary artist-teacher Adele Marcus. James recently graduated from CU Boulder with his M.M. and Westminster Choir College of Rider University, earning B.M. degrees in both Piano and Theory/Composition. At Westminster Choir College, he studied piano with Dr. James Goldsworthy and theory/composition with Dr. Stefan Young. James has attended festivals such as Interlochen Arts Camp studying with Dr. Robert Satterlee, and Brevard Music Festival studying with Dr. Jihye Chang-Sung. An active composer, he participated in the inaugural season of the NATS Mentoring Program for Composers in 2020. James won the 2024 MTNA Young Artist Composition Competition for the third movement of his Cello Sonata Op. 17, "Theme and Variations."

David Schwartz



Violinist David Schwartz is a 19-year-old rising junior at the University of Colorado Boulder pursuing a BM in Violin Performance and a BA in Economics. There, David has studied with Andrea Segar and Fritz Gearhart. David performs in the CU Boulder Symphony Orchestra and has been the principal second violinist of the CU Philharmonia Orchestra. David also performs at CU in chamber music with string quartets and piano trios, and has done solo performances in the Strings Honors Competition. David has performed in Lincoln Center's David Geffen Hall several times as a member of the Greater Westchester Youth Symphony Orchestra as well as performing the Beethoven "Ghost" Trio.

Douglas Temples



Violist Douglas Temples is a chamber, orchestral and new music performer. As a chamber musician and advocate for new music, he has performed across the United States at the Spoleto Music Festival, The American Viola Society Festival, the Southeastern Composers Symposium, and the Durward Contemporary Music Ensemble. As an orchestral musician, he has played with The Illinois Symphony Orchestra, the Peoria Symphony, the Greenville Symphony, the Augusta Symphony (GA), Sinfonia da Camera, the NorCal Music Festival Orchestra and the Illinois Valley Symphony Orchestra. He presently plays with the South Carolina Philharmonic. He is also a dedicated teacher, and has held artist faculty positions at the Augusta University Conservatory Program and Carolina Academy of Music and has been a clinician at for the Oldham County Arts Center (KY), Vivace Orchestra Camp (GA), Youth Music Illinois, SC Philharmonic Youth Orchestras, USC String Project, and the SC Governor's School for the Arts. He earned his BM with honors from the University of Tennessee Knoxville, his MM from Illinois State University and he is currently pursuing a DMA at the University of South Carolina as teaching assistant to Dr. Daniel Sweaney.

Mac Tollefsen



Violinist Mac Tollefsen grew up in Columbia, SC, where he was homeschooled through high school. He began playing violin from the age of eight and has played with South Carolina Youth Philharmonic orchestras while in middle and high school. He is currently a scholarship student at University of South Carolina as a music education major and is also pursuing the performer's certificate. He and plays with the USC Symphony as well as the Aiken Symphony, the South Carolina Ballet orchestra, and the South Carolina Philharmonic, where he just won a permanent position by audition. He was the undergraduate finalist for the USC Concerto competition, performing the difficult Glazunov Violin Concerto, and performs solo and chamber concerts at USC and throughout the region. He also enjoys fiddle music, which he has performed at various venues in Columbia. In the summer of 2025, he will join the USC Graduate String Quartet in a Global Seminar in Chamber Music, performing masterworks of the chamber repertoire in Paris, Aix-en-Provence and Marseilles, France. He is currently a student of Dr. William Terwilliger.

Julia Warnock



Julia Warnock is currently pursuing a BM in piano performance at the University of Colorado Boulder, studying with Dr. Andrew Cooperstock. During the summer of 2023, she studied musicology in Vienna with Dr. Robert Shay, and also enjoyed studying Shakespeare in London in 2024. Julia teaches piano to students of all ages at Parlando School of Musical Arts and is a member of the Music Teachers National Association. Before attending college, she served as an organist and choir accompanist at St. Paul's Episcopal Church in Fort Collins, Colorado. In her free time, Julia also plays the violin, and performed chamber music with Off the Hook Arts for many years. She is passionate about exploring and performing the music of women and other underrepresented composers, and hopes to welcome people of diverse identities into the world of classical music.

Max Warnock



Max Warnock is a recent graduate of the College of Music at the University of Colorado Boulder, where he earned a bachelor's degree in piano performance studying with Dr. Andrew Cooperstock. He enjoys performing a wide variety of solo and chamber music repertoire, with a particular interest in 20th and 21st century composers such as Amy Beach, Carter Pann, William Grant Still, Ned Rorem, Maurice Ravel, Leonard Bernstein, and Robert Muczynski. In addition to performing, he enjoys teaching piano students at Parlando School of Musical Arts in Boulder, Colorado. While in college, he served as president of the Delta Rho chapter of Mu Phi Epsilon for two years. He is also the 2025 winner of the Eleanor B. Weiler and Mildred B. Frame Piano Scholarship provided by the Mu Phi Epsilon Foundation. Max is very excited by the opportunity to study and perform chamber music in France.

Concert Programs:

The American Church in Paris

65 Quai d'Orsay, 75007 Paris
Sunday, July 27, 2025, 10:45 AM

PRELUDE

Ma mère l'Oye
I. *Pavane de la Belle au Bois dormant*
V. *Le jardin féerique*

Maurice Ravel (1875-1937)

Max Warnock, *primo*
Julia Warnock, *secondo*

Six pièces romantiques, Op. 55 (1890)
I. *Primavera*
II. *La chaise à porteurs*

Cécile Chaminade (1857-1944)

Juhyun Hwang, *primo*
James Morris, *secondo*

Gesang, Op. 90 No. 1
("Gestillte sehnsucht")

Johannes Brahms (1833-1897)

Ruellia Trio
Kevin Halsey, *clarinet*
Alejandro Gallagher, *viola*
Juhyun Hwang, *piano*

OFFERTORY

String Quartet No. 1 (1946) [Lyric for Strings]
II. *Adagio molto*

George Walker (1922-2018)

William Terwilliger, Ziyi Deng, and Alexander Earle, *violin I*
Mac Tollefsen and David Schwartz, *violin II*
Alejandro Gallagher and Douglas Temples, *viola*
Paul Maxwell, *cello*

Steinway & Sons Paris

230 Bd Saint-Germain, 75007 Paris
Monday, July 28, 2025, 6:00 PM

PROGRAM

An American in Paris

George Gershwin/arr. Jascha Heifetz
(1898-1937/1901-1987)

William Terwilliger, *violin*
Andrew Cooperstock, *piano*

String Quartet in F Major
I. *Allegro moderato. Très doux*

Maurice Ravel (1875-1937)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Images de Norvège
I. *Dolcissimo*
V. *Fantasque et gai*

Ida Gotkovsky
(b. 1933)

Kevin Halsey, *clarinet*
Juhyun Hwang, *Piano*

Sonata for Two Violins in G Major,
Op. 3, No. 1 (1730)

Jean-Marie Leclair
(1697–1764)

David Schwartz and Alexander Earle, *violins*

Ma mère l'Oye
I. *Pavane de la Belle au Bois dormant*
V. *Le jardin féerique*

Maurice Ravel (1875-1937)

Max Warnock, *primo*
Julia Warnock, *secondo*

Trio for Clarinet, Viola, and Piano, Op. 128
(2015)
I. *Movendo limpido*

Lowell Liebermann
(b. 1961)

Ruellia Trio
Kevin Halsey, *clarinet*
Alejandro Gallagher, *viola*
Juhyun Hwang, *piano*

Piano Quintet in E-Flat Major, Op. 44 (1842)
I. *Allegro brillante*

Robert Schumann
(1810–1856)

James Morris, *piano*
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

PAUSE

(The second half of this evening's performance
will be live "Spiriocast" to Steinway & Sons Denver.)

Six Preludes, Op. 6 (1954)

Robert Muczynski
(1929–2010)

Julia Warnock, *piano*

Valses nobles et sentimentales (1911)
II. *Assez lent, avec une expression intense*
VII. *Moins vif*

Maurice Ravel
(1875–1937)

Max Warnock, *piano*

Summerland (1935)

William Grant Still
(1895–1978)

Andrew Cooperstock, *piano*

Miroirs (1905)
II. *Oiseaux tristes*

Maurice Ravel
(1875–1937)

Juhyun Hwang, *piano*

"Love Walked In" (1937)

George Gershwin / James Morris
(1898–1937 / b. 1998)

James Morris, *piano*

Ma Mère l'oye (1910)
IV. *Les entretiens de la Belle et de la Bête*

Maurice Ravel
(1875–1937)

Max Warnock, *primo*
Julia Warnock, *secondo*

Sonata for Four Hands (1918, rev. 1939)
I. *Prélude*
II. *Rustique*
III. *Final*

Francis Poulenc
(1899–1963)

Juhyun Hwang, *primo*
James Morris, *secondo*

PIC—Télémaque

36 Mnt Antoine Castejon, 13016 Marseille
Friday, August 1, 2025, 12:30 PM

PRELUDE

Sonata for Two Violins in G Major, Op. 3, No. 1 (1730)

Jean-Marie Leclair
(1697–1764)

David Schwartz and Alexander Earle, *violins*

PROGRAM

String Quartet in F Major
I. *Allegro moderato. Très doux*

Maurice Ravel
(1875–1937)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Café Music (1987)
II. *Andante moderato*

Paul Schoenfield
(1947–2024)

Ziyi Deng, *violin*
Paul Maxwell, *cello*
James Morris, *piano*

Suite for Violin, Clarinet, and Piano (1936)
I. *Ouverture*
II. *Divertissement*
III. *Jeu*
IV. *Introduction et final*

Darius Milhaud
(1892–1974)

Alexander Earle, *violin*
Kevin Halsey, *clarinet*
Max Warnock, *piano*

Sonata in E Minor for Piano and Violin,
K. 304 (1778)
I. *Allegro*

W. A. Mozart
(1756–1791)

Julia Warnock, *piano*
David Schwartz, *violin*

Poème No. 4: Extase, Op. 21

Eugène Ysaÿe
(1858–1931)

Alejandro Gallagher, *viola*
Andrew Cooperstock, *piano*

String Quartet, Op. 15 (2022)
III. *Largo*

James Morris
(b. 1998)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Sonata for Viola and Piano (1919)
I. *Impetuoso*

Rebecca Clarke
(1886–1979)

Douglas Temples, *viola*
James Morris, *piano*

Piano Quintet in E-Flat Major, Op. 44 (1842)
IV. *Allegro ma non troppo*

Robert Schumann
(1810–1856)

Juhyun Hwang, *piano*
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Musée des Tapisseries

28 Pl. des Martyrs de la Résistance, 13100 Aix-en-Provence
Tuesday, August 5, 2025, 4 :30 PM

PRELUDE

Sonata for Two Violins in G Major,
Op. 3, No. 1 (1730)

Jean-Marie Leclair
(1697–1764)

David Schwartz and Alexander Earle, *violins*

PROGRAM

String Quartet in F Major
I. *Allegro moderato. Très doux*
II. *Assez vif. Très rythmé*

Maurice Ravel
(1875–1937)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Sonata No. 3 ("Ballade"), Op. 27 (1924)

Eugène Ysaÿe
(1858–1931)

Mac Tollefsen, *violin*

Quintet for Clarinet and String Quartet
in B Minor, Op. 115 (1891)
I. *Allegro*

Johannes Brahms
(1833–1897)

Kevin Halsey, *clarinet*
Alexander Earle and Mac Tollefsen, *violins*
Alejandro Gallagher, *viola*
Paul Maxwell, *cello*

Passacaglia for Solo Viola (1942)

Alfred Pochon
(1878–1959)

Douglas Temples, *viola*

The Red Violin Caprices (1999)

John Corigliano
(b. 1938)

Ziyi Deng, *violin*

String Quartet, Op. 15 (2022)
III. *Largo*

James Morris
(b. 1998)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

String Quartet No. 1 (1946) [*Lyric for Strings*]
II. *Adagio molto*

George Walker
(1922–2018)

William Terwilliger, Ziyi Deng, and Alexander Earle, *violin I*
Mac Tollefsen and David Schwartz, *violin II*
Alejandro Gallagher and Douglas Temples, *viola*
Paul Maxwell, *cello*

Église du Saint-Esprit

40 Rue Espariat, 13100 Aix-en-Provence

Wednesday, August 6, 2025, 8 :00 PM

PROGRAM

Trio for Violin, Clarinet, and Piano (1932)

I. Andante con dolore, con molto espressione

Aram Khatchaturian

(1903–1978)

Alexander Earle, *violin*

Kevin Halsey, *clarinet*

Julia Warnock, *piano*

Pièce en forme de habanera (1907)

Maurice Ravel

(1875–1937)

Kevin Halsey, *clarinet*

Max Warnock, *piano*

"Here's One" (1931)

William Grant Still

(1895–1978)

Alejandro Gallagher, *viola*

Julia Warnock, *piano*

Suite populaire espagnole (1922)

"Asturiana" and "Polo"

Manuel de Falla

(1876–1946)

Alejandro Gallagher, *viola*

Max Warnock, *piano*

Terzetto in C Major for Two Violins and Viola,
Op. 74 (1887)

I. *Introduzione: Allegro ma non troppo*
IV. *Tema con Variazioni*

Antonín Dvořák
(1841–1904)

David Schwartz and Alexander Earle, *violins*
Alejandro Gallagher, *viola*

Quintet for Clarinet and String Quartet in B
Minor, Op. 115 (1891)
I. *Allegro*

Johannes Brahms
(1833–1897)

Kevin Halsey, *clarinet*
Alexander Earle and Mac Tollefsen, *violins*
Alejandro Gallagher, *viola*
Paul Maxwell, *cello*

PAUSE

Café Music (1987)
II. *Andante moderato*

Paul Schoenfield
(1947–2024)

Ziyi Deng, *violin*
Paul Maxwell, *cello*
James Morris, *piano*

String Quartet, Op. 15 (2022)
III. *Largo*

James Morris
(b. 1998)

The USC Graduate String Quartet
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Six Pièces romantiques, Op. 55 (1890)

I. *Primavera*

II. *La chaise à porteurs*

Cécile Chaminade

(1857–1944)

Juhyun Hwang, *primo*

James Morris, *secondo*

Ma Mère l'oye (1910)

II. *Petit Poucet*

III. *Laideronette, Impératrice des Pagodes*

Maurice Ravel

(1875–1937)

Max Warnock, *primo*

Julia Warnock, *secondo*

Piano Quintet in E-Flat Major, Op. 44 (1842)

IV. *Allegro ma non troppo*

Robert Schumann

(1810–1856)

Juhyun Hwang, *piano*

Mac Tollefsen and Ziyi Deng, *violins*

Douglas Temples, *viola*

Paul Maxwell, *cello*

String Quartet No. 1 (1946) [Lyric for Strings]

II. *Adagio molto*

George Walker

(1922–2018)

William Terwilliger, Ziyi Deng, and Alexander Earle, *violin I*

Mac Tollefsen and David Schwartz, *violin II*

Alejandro Gallagher and Douglas Temples, *viola*

Paul Maxwell, *cello*

Conservatoire Darius Milhaud: Opus Two Master Class

380 Av. Wolfgang Amadeus Mozart, 13100 Aix-en-Provence
Campra auditorium, Saturday, August 2, 2025, 10:00 AM

Program TBD Michel Bourdoncle
Saturday, August 2

Conservatoire Darius Milhaud: Evening Trainees' Concert

380 Av. Wolfgang Amadeus Mozart, 13100 Aix-en-Provence
Campra auditorium, Saturday, August 2, 2025, 8:00 PM

(American student's program)

Piano Quintet in E-Flat Major, Op. 44 (1842)
I. *Allegro brillante*

Robert Schumann
(1810–1856)

James Morris, *piano*
Mac Tollefsen and Ziyi Deng, *violins*
Douglas Temples, *viola*
Paul Maxwell, *cello*

Trio for Violin, Clarinet, and Piano (1932)
I. *Andante con dolore, con molto espressione*

Aram Khatchaturian
(1903–1978)

Alexander Earle, *violin*
Kevin Halsey, *clarinet*
Julia Warnock, *piano*

Trio for Clarinet, Viola, and Piano, Op. 128
(2015)
II. *Largo [excerpt]*
III. *Allegro*

Lowell Liebermann
(b. 1961)

Ruella Trio
Kevin Halsey, *clarinet*
Alejandro Gallagher, *viola*
Juhyun Hwang, *piano*

Conservatoire Darius Milhaud: Michel Bourdoncle and Michaël Hentz Master Class

380 Av. Wolfgang Amadeus Mozart, 13100 Aix-en-Provence
Campra auditorium, Monday, August 4, 2025, 10:00 AM

Piano Masterclass: Michel Bourdoncle

Ma Mère l'oye (1910)

II. *Petit Poucet*

III. *Laideronette, Impératrice des Pagodes*

Maurice Ravel

(1875–1937)

Max Warnock, *primo*
Julia Warnock, *secondo*

Sonata for Four Hands (1918, rev. 1939)

I. *Prélude*

II. *Rustique*

III. *Final*

Francis Poulenc
(1899–1963)

Juhyun Hwang, *primo*
James Morris, *secondo*

Chamber Music Masterclass: Michaël Hentz

Suite for Violin, Clarinet, and Piano (1936)

I. *Ouverture*

II. *Divertissement*

III. *Jeu*

IV. *Introduction et final*

Darius Milhaud
(1892–1974)

Alexander Earle, *violin*
Kevin Halsey, *clarinet*
Max Warnock, *piano*

Terzetto in C Major for Two Violins and Viola,
Op. 74 (1887)

I. Introduzione: Allegro ma non troppo

IV. Tema con Variazioni

Antonín Dvořák
(1841–1904)

David Schwartz and Alexander Earle, violins
Alejandro Gallagher, viola

Program Notes

Provided by Global Seminar Students

Johannes Brahms—Clarinet Quintet in B Minor, Op. 115 (1891)

Composed in 1891, Johannes Brahms's Clarinet Quintet in B Minor, Op. 115 stands as one of the great masterpieces of the chamber music repertoire. Written late in his life, the work was inspired by the artistry of clarinetist Richard Mühlfeld, whose expressive playing rekindled Brahms's interest in composition following his declared retirement, and for whom Brahms wrote both the Quintet, as well as the Clarinet Trio Op. 114, while spending the summer at Bad Ischl, after meeting Mühlfeld through Fritz Steinbach, the director of the Meiningen Court Orchestra. The quintet shares a close kinship with Mozart's earlier Clarinet Quintet, both in instrumentation and in emotional depth, yet it is unmistakably Brahmsian in its rich harmonic language and introspective character.

The work unfolds over four movements, each marked by a profound sense of lyricism and autumnal warmth. The first movement, Allegro, begins with strings only, heralding to its inspiration from the Mozart Clarinet Quintet. After several bars of string introduction, a melancholic, flowing theme in the clarinet, which is woven seamlessly into the texture of the string quartet, is introduced, finally making the true key of the piece clear; B Minor, rather than D Major. A phrase played by the clarinet towards the middle of the movement relates closely to the Clarinet Concerto No. 1 by Carl Maria von Weber; this was one of the pieces being played by Richard Mühlfeld at the recital that prompted Brahms to compose this work.

Brahms's Clarinet Quintet is a poignant farewell—not only to the genre of chamber music, which he would not return to—but also to the Romantic era's ideals of expressive, intimate music-making. The quintet's seamless blend of clarinet and strings, emotional subtlety, and formal mastery continue to captivate audiences over a century later.

Johannes Brahms—Zwei Gesänge, Op. 91 for Viola, Clarinet, and Piano (1884)

Zwei Gesänge (1884) by Johannes Brahms (1833-1897) is a pair of Lieder originally written for soprano, viola, and piano. The first, Gestillte Sehnsucht ("Soothed Longing"), is set to a poem by Friedrich Rückert. The second, Geistliches Wiegenlied ("Sacred Lullaby"), is based on Emmanuel Geibel's paraphrased poem "Die ihr schwebet" after a song by Lope de Vega. Brahms actually composed the second song first for his friend's wedding, later revising it for their son's baptism. Then he added the first song much later to support the couple during a difficult period in their marriage.

Gestillte Sehnsucht

*Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.*

*But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast –
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires, slumber?*

*Ah! when my spirit no longer hastens
On wings of dreams into golden distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life – and my longing – to sleep.*

Geistliches Wiegenlied

*You who hover
Around these palms
In night and wind,
You holy angels,
Silence the tree-tops!
My child is sleeping.*

*You palms of Bethlehem
In the raging wind,
Why do you bluster
So angrily today!
O roar not so!
Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.*

*The heavenly babe
Suffers distress,*

*Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.*

*Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way
On the winds,
Silence the tree-tops!
My child is sleeping.*

Cécile Chaminade—Six Pièces Romantiques, Op. 55 for Piano 4 Hands (1890)

I. Primavera

II. La chaise à porteurs

Born in Paris, Cécile Chaminade (1857-1944) was one of the most successful woman composers who lived during the same time as Debussy and Ravel. By her twenties, her popularity had grown beyond France, and Queen Victoria admired her music. Chaminade's piano music is often noted for its delicate textures and lyrical, song-like melodies. It has often been labeled as "salon music," a term that reflects the gender biases of her era. However, her pieces are better understood as "character pieces," similar to those of Schumann. This piano duet, written in 1890, presents many characteristics that were associated with femininity at the time—such as gentleness, elegance, subtlety, and wit. The first movement refers to Spring, while the second is a delicate march that refers to an old-fashioned sedan chair.

Rebecca Clarke—Sonata for Viola and Piano (1919)

Rebecca Clarke was an English violist and composer most active in the early 20th century. She was educated at the Royal College of Music in London studying viola with Lionel Tertis and composition with Charles Stanford. After leaving the RCM, she supported herself as a violist and was one of the first female professional orchestral players in England. She was highly sought out as a violist playing with such musicians as Pablo Casals, Jascha Heifetz, and Arthur Rubinstein. Her viola sonata was written in 1919 for the Elizabeth Coolidge competition where it tied for first place with the 1919 Suite by Ernest Bloch. Due to the Quality of Clarke's viola sonata, many believed that Clarke was a pseudonym, as few believed a woman could write such a powerful piece. The piece was given its premier at the Berkshire Music Festival in 1919.

The sonata follows the traditional three-movement structure with a few unique aspects. The first and third movements share thematic material giving the work a cyclic structure. The second movement is a brilliant, virtuosic scherzo marked *con sordino* (with mute), giving the movement a unique tonal quality with playful dialogue between the viola and piano. The harmonic language of the sonata is reminiscent of Debussy and Ravel with a mix of English modality and use of folksong inspired melodies. The work is a fine example of compositional style blending that began in the early 20th century with the robust exchange of ideas across Europe.

Clarke described the viola as having “The warmest kind of contralto singing.” Her sonata explores that warmth fully, balancing fiery expression and sophisticated yet subtle nuance. The Clarke Sonata is a major cornerstone of the viola/piano repertoire.

John Corigliano—The Red Violin Caprices (1998)

Corigliano composed the music for the 1998 film *The Red Violin* which was played by Joshua Bell on the movie soundtrack. The *Red Violin Caprices* from 1999 are derived from the film music, where a simple troubadour-inspired theme is explored from many angles through virtuosic variations ranging in style from Baroque to gypsy to romantic, mirroring the plot of the movie. This work has emerged as a very effective concert work for recital programs.

Antonin Dvořák—Terzetto in C Major for Two Violins and Viola, Op. 74 (1887)

Antonin Dvořák was one of the great romantic era composers, recognized for his ability to blend classical traditions with Czech folk music, pioneering a new style of nationalistic composition. He was also instrumental in developing an American sound with his trips to the United States with his compositions like his *American String Quartet* and the *New World Symphony*. These pieces gained him international fame and cemented his place in the musical canon.

The *Terzetto in C Major* was composed over the span of four days in January of 1887 after taking a four-year hiatus from chamber music composition upon completion of his *F Minor piano trio*. The instrumentation, two violins and viola, was inspired by violin lessons taking place in his building. Dvořák set out to write music for an amateur violinist who needed music to play with the violin teacher taking one of the violin parts and Dvořák taking the viola part. However, the piece turned out to be too difficult for the amateur. As a result, Dvořák produced a sophisticated work, intimate and full of charm, that was later premiered in the spring of 1887.

The *Terzetto* unfolds in four movements. The opening is graceful and lyrical, featuring gentle melodies passed between the instruments. The second movement offers a warm and tender tune that is reminiscent of a lullaby. The third is a lively scherzo, full of rhythmic bounce and quick dialogue, paired with a reserved trio. The final movement is a theme and variations, where the simple melody is transformed in a series of playful and inventive ways.

Though the piece was written for friends and amateurs, the *Terzetto* has become a gem in the chamber music repertoire.

Manuel de Falla– Excerpts from “Siete Canciones Populares Españolas”, arranged for Viola and Piano (1914)

III. Asturiana V. Polo

Siete Canciones Populares Españolas Siete Canciones Populares Españolas is one of Manuel de Falla's (1876-1946) most popular works, and his most arranged piece of music. It was composed the year of his return to Spain at the beginning of World War I, following a 7-year residency in Paris. Inspired by composers living in France at the same time (Debussy, Ravel, Dukas, etc.), Falla wrote 7 songs based on Spanish folk melodies to elevate these sounds for public use in the arts. Asturiana is the third song in the collection, meaning Asturian, a person of origin in the Asturias, and depicts a man weeping a failed love to a woman from the Asturias. Polo is a song of revenge for failed love.

*Asturiana –
Por ver si me consolaba
Arrime a un pino verde
Por ver si me consolaba*

*Por verme llorar, lloraba
Y el pino como era verde
Por verme llorar, lloraba*

*To see if it would console me
I leaned against a green pine tree
To see if it would console me*

*To see me cry, it cried
And the pine tree was greener,
To see me cry, it cried*

*Polo –
¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho
Guardo una pena en mi pecho*

*¡Ay!
Que a nadie se la diré!
Malhaya el amor, malhaya
Malhaya el amor, malhaya
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!*

*Oh!
I keep one, Oh!
I keep one, Oh!
I keep a sorrow in my chest
I keep a sorrow in my chest*

*I won't tell anyone
Damn Love, Damn It
And whoever made me understand it*

George Gershwin/James Morris—Love Walked In (1937)

“Love Walked In” is a song composed by George Gershwin (1898–1937), with lyrics by his brother, Ira Gershwin (1896–1983), for the movie musical *The Goldwyn Follies*. The tune was originally written in 1930, but the lyrics weren’t added until 1937, possibly after George’s untimely death. Morris came across the song in a book titled *The Gershwin Songbook: 50 Treasured Songs by George and Ira Gershwin* and created a solo piano arrangement to perform on the concert stage and as part of his lecture-recital for his Doctor of Musical Arts degree. His arrangement preserves the spirit of George Gershwin’s original melody and harmony, while blending in his own compositional voice to add colorful harmonies and deepen the expression of the text.

*Nothing seemed to matter anymore,
Didn’t care what I was headed for.
Time was standing still,
No one counted till
There came a knocking at the door.*

*Love walked right in and drove the shadows away;
Love walked right in and brought my sunniest day.
One magic moment, and my heart seemed to know
That love said “Hello!”,
Though not a word was spoken.*

*One look and I forgot the gloom of the past;
One look and I had found my future at last.
One look and I had found a world completely new,
When love walked in with you.*

Ida Gotkovsky—Images de Norvège (1977)

Images de Norvège was composed in 1977 for Guy Dangain, the longtime clarinet soloist of the Orchestre National de Paris and then professor of clarinet at the Conservatoire National Supérieur de Musique et de Danse de Paris. This work is an example of impressionism, and its short two movements paint a vivid soundscape of Norway like the mountainous landscapes of Colorado. Ida Gotkovsky (b. 1933) is currently a professor of composition at CNSM Paris. A student of Olivier Messiaen and Nadia Boulanger, her vast repertoire of compositions is diverse, incorporating neo-classicism, impressionism, limited transposition, and other techniques. Her credo is to “create a universal work and assure by contemporary language, with vigorous structure, a unity of musical expression to cross the expanse of time.”

Gotkovsky has received many awards throughout her career. After entering the Conservatoire National Supérieur de Musique in Paris she won all first prize awards in writing and composition at the conservatory, and in 1966 won the prestigious Grand Prix de la Ville de Paris for her opera *Le Rêve de Makar*. She has written many exceptional works for clarinet, including a Sonata pour solo clarinette, Concerto for clarinet and orchestra, Concerto Lyrique for clarinet and wind symphony, Éolienne for clarinet and harp, Chanson for clarinet and

piano, Variations de printemps for clarinet and piano, Quatour de Clarinettes, and Trio pour violon, clarinette et piano.

Aram Khatchaturian—Trio for Violin, Clarinet, and Piano (1932)

I. Andante con dolore, con molto espressione

This 1932 trio by Aram Khatchaturian is an exemplary illustration of the composer's skill in blending of Armenian folk music, features of Russian romanticism, and the dictates of the Soviet regime. He created a trio that had rhythmic energy, masterful orchestration, and an expressiveness of melody. The work highlights the authenticity of Khatchaturian's unique blend of cultural traditions. This distinctive and effective work is noteworthy in the repertoire of trios for violin, clarinet, and piano. The first movement marked *Andante con dolore, con molto espressione* has alternating characters of improvisatory lyricism and rhythmic vitality. The clarinet and violin have exchanges of thematic material in somewhat of an argumentative style, and the piano leads the rhythm and thick harmonies. The movement has a natural rhythmic drive with irregular accents, and a feeling of urgent forward movement. The character of this movement is at the core of Armenian folk style and reveals Khachaturian's acumen as a chamber composer.

Jean-Marie Leclair—Sonata for Two Violins in G Major Op. 3, No. 1 (1730)

Allegro—Allegro ma poco—Allegro

Jean-Marie Leclair (1697-1764), born in Lyon, France, was a renowned French baroque violinist and composer, who is considered the founder of the French Violin School. In 1716, he married a dancer, Marie-Rose Casthanie, but she would die in 1728. He remarried in 1730 to Louise Roussel, who is rumored to have orchestrated his murder, but his murder case was never solved. Leclair wrote many works for violin, including 41 violin sonatas. Most sonatas from this era tend to be arranged into fast-slow-fast movements, but Leclair chooses to write all three movements of this energetic sonata for two violins at an *allegro* tempo. Leclair liked to use double stops in his works, and this can be heard throughout the more expressive second movement of this sonata. The main themes of this sonata are first presented by the first violin while the second violin accompanies, and then their roles switch for a lively dialogue between the two voices.

Lowell Liebermann—Trio for Clarinet, Viola, and Piano op. 128 (2015)

I. Movendo Limpido

II. Largo

III. Allegro

Lowell Liebermann is one of many popular, modern day, American composers, with over 140 compositions to date. This piece in particular, premiered in 2016, varies in musical ideas through each movement, while maintaining the form of its delivery. Each movement features the piano setting the atmosphere, with an introduction of motifs by the clarinet, followed by an expansion of this motif by the viola, with all 3 expanding into different musical “events” after. The first movement is eerie and moves along slowly, with comedic interjections of

jazz inspired melodies. The second movement is melancholy and dramatic, with 3 distinct sections. The third movement is fast paced, intense, organized chaos, including references to the first movement before a surprising ending.

Darius Milhaud—Suite for Violin, Clarinet, and Piano Op. 157b (1936)

The Suite for Violin, Clarinet, and Piano is a dramatic four-movement work based on incidental music that Milhaud wrote for Jean Anouilh's play *Le Voyageur sans bagage* (Traveler without Luggage).

Ouverture

This humorous introduction to the suite features an off-beat rhythm in the piano accompaniment which is reminiscent of a folk dance. The lively opening motif begins in a major key before being twice transposed up a step into minor keys which creates an unsteady and uncertain feeling. Milhaud resolves this with a triumphant return to the home key.

Divertissement

The contemplative and lyrical nature of this movement suggests an alluring reverie. The clarinet and violin begin with a light conversation that expands and travels through many melodic ideas as the piano joins the contrapuntal conversation.

Jeu

Recalling the lively folk dance mood of the *Ouverture*, this playful hoedown for the violin and clarinet is full of crisp articulation and off-beat rhythmic interest. The movement begins with high notes (A) in the clarinet part which sound very reminiscent to the opening of the *Ouverture*. Additionally, the lyrical middle section of this movement creates an interruption reminiscent of the reverie of the *Divertissement*.

Introduction et Final

The heavy chords and aching melodies in the opening of this movement paint a sombre picture that is soon interrupted by a lively and lilting finale. Among the playful melodies are references to the tune "For He's a Jolly Good Fellow" as well as a few humorous interruptions interspersed. A second theme brings on a jazzy feel likely inspired by Milhaud's Brazilian influences.

James Morris—String Quartet in G Minor, Op. 15 (2022)

III. Largo

After studying the string quartets of Maurice Ravel (1875–1937) and Claude Debussy (1862–1918), James Morris (b. 1998) wrote his String Quartet in G Minor for violinist Victor Avila Luvsangenden, his close friend, for a doctoral chamber recital at the University of Colorado Boulder. The quartet is written in cyclic form, a compositional technique in which a musical theme or motive recurs across multiple movements, creating unity and coherence.

The slow movement opens with a simple descending fifth, which then evolves into the opening theme played by the first violin. A "turning" figure, also heard at the beginning of the movement, allows for a seamless transition into the development section. Using augmented chords recalled from the first movement, the music builds toward a loud, dissonant climax.

The initial theme is restated with increasingly complex textures from each instrument, ultimately rising to an emotional peak reminiscent of the way Sergei Rachmaninoff (1873–1943) structures his music. This movement is the composer's personal favorite.

W. A. Mozart—Violin Sonata in E Minor, K. 304 (1778)

In August of 1777, Wolfgang Amadeus Mozart (1756–1791) resigned from his position at the court of Archbishop Colloredo and left Salzburg with his mother in hopes of securing work at a court with higher pay and greater freedom. His journey led him through Mannheim, Paris, and Munich, but every prospect of employment came to nothing. When he finally returned to Salzburg in January 1779, he had found no position and had spent too much money. Worst of all, his mother had died in Paris in July 1778 after a brief illness.

However, Mozart's journey was not a total failure, because he wrote a substantial amount of music during his travels, including his Piano Sonata in A Minor, K. 310, the "Paris" Symphony (No. 31), and seven sonatas for violin and piano, six of which were published in Paris. His Sonata in E Minor, K. 304, is one of these sonatas. Written in 1778, it is the only one of his approximately 35 violin sonatas to be composed in a minor key. Its somber and longing tone suggests to many that the piece reflects his feelings about his mother's death, but this can only be speculation, as it is unknown if it was written before or after she died.

As with most of the other seven sonatas Mozart wrote on his trip, the sonata contains only two movements. The Allegro opens with the first theme played in unison by the violin and piano, setting a dramatic mood. Throughout the movement, the stormy quality of the first theme prevails, though there are moments of lightness, such as in the second theme first heard in the piano. The sonata as a whole is a beautiful glimpse into the turbulent side of Mozart's nature.

Robert Muczynski—Six Preludes, Op. 6 (1954)

Robert Muczynski (1929–2010) was an American composer known for his chamber music and solo piano works. A student of Alexander Tcherepnin, Muczynski was greatly influenced by his teacher's Russian heritage and the music of Russian composers such as Sergei Prokofiev.

Muczynski's Six Preludes, Op. 6, are a set of short piano pieces written in 1954, soon after he graduated from DePaul University in Chicago. Though they are very short, recognizable and engaging motifs unify each prelude, and they are packed with characters, ranging from mysterious and suspenseful to capricious and joyful.

Alfred Pochon—Passacaglia for Solo Viola (1942)

Swiss violinist and composer Alfred Pochon was educated in Belgium, but traveled to the United States to form both the Flonzelay and the Stradivarius Quartets. He returned to Switzerland and from 1941–1957 he was director of the Lausanne Conservatory. He won a prize in 1942 from the Swiss Music Competition in Geneva for this work for solo viola. It is written in D Minor and is reminiscent of J. S. Bach's celebrated Ciaccona (Chaconne) for solo violin, also in D Minor.

Francis Poulenc—Sonata for Piano Four Hands (1918, rev. 1939)

I. Prélude

II. Rustique

III. Final

Francis Poulenc (1899-1963), a leading member of Les Six, was born into affluence and exposed early to music by way of his mother. He emerged as a prominent figure in Paris's avant-garde scene while still in his teens. His Sonata for Piano Four Hands (1918), though revised in 1939, remains a work of his youth. Despite its short length, the piece showcases a wide range of characters and colors. Poulenc blends rhythmic vitality—reminiscent of Stravinsky—with lyrical charm, tender simplicity, and a playful, stylistic spirit.

Maurice Ravel—Ma mère l'Oye (1910)

Fairytales can be great inspiration for musical composition, and Ravel proves this quite effectively in his piano four-hands suite *Ma mère l'Oye*, written in 1908. The suite consists of five short movements inspired by selections from Charles Perrault's famous Mother Goose tales and from stories by other French authors. Ravel dedicated the work to two children named Mimi and Jean from the Godebski family with whom he was close friends. Later in life, Mimi recollected fond memories of Ravel telling her tales of Beauty and the Beast, Laideronnette, and Tom Thumb at the family's home when she was a child. Clearly, Ravel had a fondness for childhood and the fairy tales that accompany it, and this suite serves as a prime example of musical storytelling that both children and adults can enjoy.

Pavane de la Belle au bois dormant

(Pavane of the Sleeping Beauty)// In this tale, a princess is cursed to sleep for one hundred years by an old spiteful fairy. After a century of peaceful sleep, a handsome king's son comes to wake her. Ravel represents the sleeping princess through simple melody and calm repeated notes which might represent the princess's steady heartbeat and pleasant dreams while she sleeps.

Petit Poucet (Tom Thumb)

This story is about a sickly but clever child (Tom Thumb). One day, he is left alone in the forest, but has left a trail of breadcrumbs to help find his way back. Unfortunately, birds have eaten his breadcrumbs, but despite this, he finds his way home through several adventures dealing with ogres. In the music, listen for birds tweeting and a cuckoo calling amid Tom's journey through the forest.

Laideronnette, Impératrice des Pagodes

(The Ugly Little Girl, Empress of the Pagodas)

This movement is inspired by Comtesse d'Aulnoy's fairy tale *Serpentin Vert* which tells the story of a princess who is cursed to be ugly by an evil witch. One day in the forest, she meets a green serpent who was once a handsome prince. Together, they become entangled in adventures in distant lands and meet a foreign and miniature people. Eventually, they both break free of their spells and fall in love. In the music, Ravel evokes oriental sounds and imagery through pentatonic harmonies, and expresses the various adventures through several changes in character.

Les entretiens de la Belle et de la bête

(Conversations of Beauty and the Beast)

In this story, Ravel uses two different motifs to depict Beauty (primo) and the Beast (secondo). In the first half, the two voices converse as the title characters gradually fall in love. After a climactic moment, the two voices are heard singing together in unison, at which point they confess their love for each other, breaking the Beast's spell and returning him to his original form as a handsome prince.

Le jardin féerique

(The Enchanted Garden)// The finale portrays the climactic scene in *Sleeping Beauty* where the prince finds and wakes the princess, bringing the suite to a magnificent end full of grand repeated chords and colorful glissandi.

Maurice Ravel—Miroirs, M. 43 (1905)

II. Oiseaux tristes

Maurice Ravel's (1875-1937) piano suite *Miroirs* (1905) is a collection of five pieces, each with a descriptive title that evokes its musical character and atmosphere. Reflecting Ravel's fascination with imagery, the set draws inspiration and influence from his important artistic circle, *Les Apaches*. Among the five, the second movement, *Oiseaux tristes* ("Sad Birds") was dedicated to fellow member Ricardo Viñes. The first piece of the set to be composed, it represented Ravel's attempt to write something distinct from the style of his earlier *Jeu d'eau* (Fountains, 1901). As the title suggests, the work begins with the voice of a solitary bird in a dark forest, singing through a variety of expressions. The bird is joined by others in a cacophonous middle section, which then calms down to the end.

Maurice Ravel—Pièce en forme de Habanera (1907)

Pièce en forme de Habanera was composed in 1907 as Vocalise étude en forme de Habanera for bass voice and piano. The etude was originally written without words and was based on the Habanera, a Cuban musical form and dance style characterized by a slow, duple meter with a rhythmic ostinato. This gives the work an ethereal, lyrical, and sultry quality. Ravel later transcribed the work for cello and piano, and it now has been transcribed for numerous instruments, including this transcription by Gaston Hamelin.

Like Ravel, many fin-de-siècle French composers had a fascination with Iberian and global Hispanic culture, as seen here, with other examples being Bizet's Carmen or Debussy's Iberia. For Ravel, there was also a personal connection, as he was born in the Basque town of Ciboure, France, just 18 kilometers from the Spanish border. His father was French Swiss, and his mother was Basque but born in Madrid. Maurice was particularly devoted to his mother; her Basque-Spanish heritage was a strong influence on his life and music, and some of his earliest memories were the folk songs that she sang to him. Ravel would go to the Conservatoire de Paris to study piano and composition in 1889, where he would win first prize in the piano competition (1891) and begin studying with Gabriel Fauré, before being expelled. He would return in 1897 but would never graduate from the institution. At the turn of the century, he quickly became acquainted with the most prominent artists of 20th-century Paris, joining "Les Apaches" and working with the likes of Debussy and Satie. In the later years of his life, he corresponded with nearly every prominent composer of the early 20th century. After the death of Debussy in 1918, he was regarded as the greatest living French composer, and today, as we celebrate the 150th anniversary of his birth, he is known as a revolutionary in the world of orchestration and color, forever changing music as we know it.

Maurice Ravel—String Quartet in F Major (1903)

I. Allegro moderato. Très doux

II. Assez vif. Très rythmé

Maurice Ravel's String Quartet in F Major was written in 1903 and is probably his most famous chamber work. He wrote it during an influential period where he employed a significant number of compositional innovations. Even though the quartet was composed in the late Romantic tradition, it reflected some of the musical innovations of the early 20th century including new harmonies and scales more associated with French Impressionism. Ravel's output of chamber music is slightly larger than that of Debussy's, but like Debussy, he composed only one string quartet. While Ravel used modern harmonies, he honored classical forms more venerably compared to Debussy, with a straightforward flow and poetry in his music. Ravel's quartet is truly one of the breakthroughs of French music in the early 20th century, and it has enriched the string quartet repertoire.

The first movement opens with lyrical calm as flowing melodic material is contrasted with moments of great rhythmic frenzy. Ravel uses rich, shimmering harmonies that give the music a warmth and expression, and all the voices are involved in a rich counterpoint.

The A Minor opening of the second movement Allegro con brio is played all in pizzicato with many jazzy cross rhythms. It is playful and filled with exchanges between the instruments of

considerable contrapuntal complexity. The slower section is full of expressive longing and sudden outbursts, returning to the energetic opening section. Ravel uses fresh textures that whip between pizzicato and bowed passages, to keep the intensity going.

Maurice Ravel—Valses nobles et sentimentales (1911)

According to Ravel, the inspiration for this suite of eight waltzes comes from Schubert's Valses Nobles and Valses Sentimentales written during the 1820s. Ravel adds his own flavor to this genre by incorporating innovative harmonic, rhythmic, and structural subtleties which create a stimulating and enjoyable listening experience. Each movement has different thematic material and character which represents either virtuosic (noble) or lyrical (sentimental) styling. The final movement recalls various rhythms, melodies, and other characteristics of the previous seven, effectively tying a bow around this suite of diverse sounds and colors.

Paul Schoenfield—Café Music (1987)

II. Andante moderato

Paul Schoenfield (1947–2024) began studying piano at the age of six and wrote his first compositions a year later. He did his undergraduate work at Carnegie Mellon, majoring in math instead of music, and later earned a Doctorate of Musical Arts from the University of Arizona. In 1985, Schoenfield was hired to sub for a pianist at Murray's, a restaurant in Minneapolis with an in-house trio of piano, violin, and cello. He was so taken by their ability to switch styles on a dime that he wanted to write a piece emulating that experience. From this came "music which could be played at a restaurant, but might also (just barely) find its way into a concert hall." An improvisatory piano line opens the second movement. Though it's firmly rooted in ragtime and early jazz harmonies, the main melody paraphrases a traditional Hasidic tune. There are moments of delicate solo writing for each instrument, along with interludes where the strings entwine in intimate, nuanced harmony. Midway through the movement, the mood darkens, but the flowing, songful energy remains, and the music soon finds its way back to warmer, almost neo-romantic waters.

Robert Schumann—Piano Quintet in E-flat Major, Op. 44 (1842)

I. Allegro brillante

IV. Allegro ma non troppo

Robert Schumann (1810–1856) composed his Piano Quintet in 1842 during his "Year of Chamber Music." Dedicated to his wife Clara, this piece is one of the major chamber works of the nineteenth century. Schumann took advantage of the evolving technical capabilities of the piano of the time and combined it with an ordinary string quartet setting. As chamber music was beginning to transition from salons to larger concert halls, the quintet helped bridge a new genre of chamber music between private and public musical spaces. Though Franz Liszt once maligned this piece, deeply offending Schumann and subsequently eliciting an apology from Liszt, the work is now celebrated as an exuberant and triumphal work and one of the most famous of the genre.

William Grant Still—Here's One (1931), arranged for Viola and Piano

William Grant Still (1895-1978) was born in Mississippi and raised in Arkansas. His well-known Afro-American Symphony was the first such work by an African-American composer to be performed by a professional symphony, the Rochester Philharmonic, in 1931. The song "Here's One" was composed this same year, and derived inspiration from the African spiritual of the same name. Originally created as a hymn for voice and piano, it has since been widely arranged for different instruments.

*Talk about a child dat do love Jesus,
Here's one, here's one.
Talk about a child dat do love Jesus,
Here's one, here's one.*

*In ol' Satan's snares I once was fallin'
But I heard the voice of my Lawd callin'
Talk about a child dat do love Jesus,
Here's one.*

*Talk about a child dat's been converted,
Here's one, here's one.
Talk about a child dat's been converted,
Here's one, here's one.*

*Evah since I learned de gospel story
I've been walking up de path to glory,
Talk about a child dat's been converted,
Here's one*

George Walker—String Quartet No. 1 (1946)

II. Adagio Molto ("Lyric for Strings")

Composed in 1946, George Walker's String Quartet No. 1 marks an important early achievement in the career of a trailblazing American composer. A pianist and composer of extraordinary talent, Walker was the first African American to win the Pulitzer Prize for Music. This quartet, written while he was still in his twenties, demonstrates both his deep grounding in classical forms and his emerging, distinctive voice. The most celebrated movement is the second, also known as Lyric for Strings and originally titled Lament. While not conceived as a standalone work, it is now widely performed on its own. Lush, elegiac, and emotionally direct, the Lyric serves as a memorial to Walker's grandmother, who had been formerly enslaved, and died shortly before the work's completion. Its rich harmonic palette and expressive melodic writing have drawn comparisons to Barber's Adagio for Strings, yet Walker's voice is uniquely his own—rooted in European tradition, but infused with African-American musical idioms and a deeply personal sense of expression.

The outer movements of the quartet are marked by rhythmic energy, contrapuntal clarity, and structural discipline. Together, the three movements reflect Walker's early mastery of

form and his ability to balance innovation with tradition. Later on, Walker expanded the quartet for string orchestra; this version has become his most performed composition. This quartet reveals a young composer already in full command of his craft, and signals the start of a remarkable musical legacy.

Eugène Ysaÿe— Poème No. 4: Extase, Op. 21 (1921), arranged for viola and piano

A world-renowned virtuoso violinist and dedicatee of the Franck Violin Sonata, the Debussy String Quartet, and Chausson's Poème, Eugène Ysaÿe (1858 -1931) composed eight poems for violin and orchestra, undoubtedly inspired by that of Chausson. Poème No. 4, Extase, or "Ecstasy," composed late career while Ysaÿe was living in the United States, may have been inspired by sculptor Victor Rousseau's artwork of the same name, which depicts two women thanking the gods with their arms stretched up to the sky. (Incidentally, Rousseau had evidently been inspired to create this sculpture after hearing Ysaÿe's performance of the Franck Sonata.) The other source of inspiration may have come from another two women important to Ysaÿe, this time real and from his personal life: his dying wife and a student with whom he was also in love. This arrangement for viola and piano was recently created by young violist Joseph Skerik.

Eugène Ysaÿe— Sonata No. 3, Op. 27 for Solo Violin ("Ballade") (1924)

The great Belgian virtuoso violinist and composer Eugène Ysaÿe composed 6 solo violin sonatas in 1923, the same number that Bach did in 1720. Each sonata was dedicated to a noteworthy violinist of the time, and in homage to Bach, he used many of the same Baroque dance titles and even quoted a snippet of Bach's E Major Preludio, but with the chromatic harmonies and virtuosic violinistic style of his day. The one-movement Sonata No. 3 entitled "Ballade" for its free and unfolding form, was dedicated to Romanian violinist and composer George Enescu, and the dramatic main theme that is heard after the impressionistic introduction recalls the angular rhythms of Romanian folk music. The harmonies are mostly tonal but used in a very flexible and chromatic way, and Ysaÿe explores the many dramatic and virtuosic possibilities of the violin in this work of many contrasts.

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