

Inspired French Masterworks

Sunday, October 16, 2022 at 3pm
Trinity Chapel, Bethany Lutheran College



Piano Quartet No.1 in c minor, Op.15 (1879) Gabriel Fauré | 35'

Allegro molto moderato
Scherzo, Allegro vivo
Adagio
Allegro molto

Piano Quintet No.1 in a minor, Op.30 (1839) Louise Farrenc | 28'

Allegro
Adagio non troppo
Scherzo (Presto)
Finale (Allegro)

Timothy Lovelace, piano
Susie Park, violin
David Auerbach, viola
Richard Belcher, cello
Zachary Cohen, double bass

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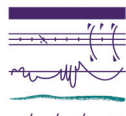


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Meet the Artists



Pianist **Timothy Lovelace** heads the Collaborative Piano program at the University of Minnesota and is an active recitalist, having been featured at Rio de Janeiro's Sala Cecilia Meireles, Carnegie's Weill Recital Hall, Washington's Kennedy Center, New York's Merkin Concert Hall, Chicago's Dame Myra Hess Memorial Concerts and on chamber music series sponsored by the symphony orchestras of Chicago, Cincinnati, Detroit, Minnesota and the Saint Paul Chamber Orchestra. As a soloist, he has performed with the Minnesota Orchestra conducted by Osmo Vänskä. The roster of internationally-known artists with whom Lovelace has appeared includes Miriam Fried, Nobuko Imai, Robert Mann, Charles Neidich, Paquito D'Rivera, and Dawn Upshaw. For thirteen years, he was a staff pianist at the Ravinia Festival's Steans Institute, where he played in the classes of Barbara Bonney, Christoph Eschenbach, Thomas Hampson, Christa Ludwig and Yo-Yo Ma, among others. A proponent of new music, Lovelace has performed the works of many

living composers, and he has presented premieres of works by John Harbison, Osvaldo Golijov, and Libby Larsen. He has recorded for the Albany, Arabesque, Blue Griffin, Boston Records, MSR and Naxos labels. His principal teachers were Harold Evans, Gilbert Kalish, Donna Loewy, and Frank Weinstock.



Australian-born **Susie Park**, the Minnesota Orchestra's first associate concertmaster, had already toured with the Orchestra before beginning her appointment in September 2015, performing concerts and participating in educational programs when the ensemble traveled to Cuba the previous May.

Park has concertized around the world, performing solos with such European orchestras as the Vienna Symphony, Orchestre National de Lille and the London-based Royal Philharmonic; American orchestras including the Pittsburgh Symphony, San Francisco Symphony, Indianapolis Symphony, Memphis Symphony and Orchestra of St. Luke's; the major symphony orchestras of Sydney, Melbourne, Adelaide, Tasmania, Canberra and Perth; Korea's KBS Orchestra; and Orchestra Wellington in New Zealand.

Park is passionate about chamber music. She is a founding member of ECCO, the East Coast Chamber Orchestra, a conductorless ensemble comprising a diverse selection of talented chamber musicians, soloists and principal string players from American orchestras; their self-titled debut album of 2012, released on the eOne label, includes works from three centuries, by Geminiani, Tchaikovsky and Shostakovich. In addition, Park was the violinist of the Eroica Trio from 2006 to 2012, with which she recorded the ensemble's eighth CD, an all-American disc nominated for a Grammy.

A native of Sydney, Park picked up a violin at the age of three, made her solo debut at five and completed preparatory studies at the Sydney Conservatorium of Music. She went on to earn a bachelor of music degree at the Curtis Institute and an artist diploma at the New England Conservatory; her teachers have included Jaime Laredo, Ida Kavafian, Donald Weilerstein, Miriam Fried, Shi-Xiang (Peter) Zhang and Christopher Kimber. In her spare time she enjoys a variety of creative arts, including knitting and clothing design.



Violist **David Auerbach** will begin his third consecutive one-year position with the Minnesota Orchestra this fall. Since moving to the Twin Cities in the fall of 2007, David has cultivated a fulfilling and varied performing and teaching career. He is the principal violist of the Minnesota Opera Orchestra, and has performed regularly with the Saint Paul Chamber Orchestra, as well as many other local orchestral and chamber ensembles. He also frequently performs elsewhere in the country, including with the chamber orchestra A Far Cry, which is based in Boston. A dedicated chamber musician, David has participated in the music festivals of Ravinia, Kneisel Hall, and Norfolk, and he has performed with chamber groups several times in Carnegie's Weill and Zankel Recital Halls. David joined the faculty of the University of St. Thomas in 2012, and also maintains a private teaching studio.

David earned a DMA from Stony Brook University in 2007, where he was a scholarship student of Katherine Murdock. Additionally, he received a Masters Degree from the Juilliard School under the tutelage of Samuel Rhodes, and a Bachelor of Science Degree from the University of Wisconsin-Madison, with majors in Music Performance (studying with Sally Chisholm) and Molecular Biology.



New Zealand cellist **Richard Belcher** joined the SPCO in 2019 after a twenty-year career as founding cellist of the Grammy-nominated Enso String Quartet. With the quartet he earned highly critical accolades from recording and concertizing in many of the world's major concert halls such as Carnegie Hall, Lincoln Center, and Kennedy Center in the United States, as well as abroad in Europe, South America, Australia and New Zealand.

Richard is the Artistic Director of Music on the Hill in Mankato, Minnesota, and since 2008 has been Principal Cellist of River Oaks Chamber Orchestra in Houston, Texas. He has taught and performed at many festivals including St. Bart's, Festival d'Aix en Provence, Prussia Cove, Madeline Island, Campos do Jordao International Winter Festival, SummerFest La Jolla, and the San Miguel de Allende International Chamber Music Festival. In demand as a teacher and chamber music coach, Richard has previously served as Adjunct Faculty at Rice University's Shepherd School of Music and has given numerous masterclasses around the world.

Richard moved to the United States in 1998 to study with Aldo Parisot at Yale University, and it was while there that he founded the Enso String Quartet. Richard's other principal teachers include Norman Fischer, Marc Johnson, and Alexander Ivashkin. He plays an N.F. Vuillaume cello made in 1856, and is married to Cecilia Belcher, Assistant Principal 2nd Violin of the Minnesota Orchestra.



Zachary Cohen, a native of the Bronx, won the position of principal bass of the Milwaukee Symphony Orchestra in his senior year of Juilliard at the age of 22. Cohen received his Bachelor of Music from Juilliard where he studied with legendary bassist Homer Mensch. During his summers Cohen has performed at the Marlboro Music Festival, Grand Teton Music Festival, and The Dresden Musikfestspiele. As an active chamber musician Cohen has collaborated with a wide range of artists such as Itzhak Perlman, Richard Goode, Mitsuko Uchida, Midori, Mark O'Connor and members of the Guarneri and Mendelssohn quartets. He has also worked closely with some of today's most respected composers such as Henri Dutilleux, Osvaldo Golijov, and Mario Davidovsky. While attending Juilliard, Cohen became a member of the chamber group 'The Knights.' He has recently recorded two albums with them on Sony Classical.



SUNDAY DECEMBER 11, 2022 AT 3PM

Inspired Knowledge

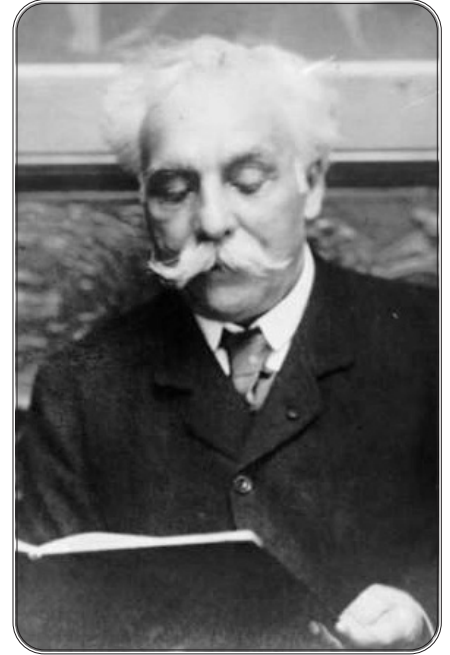
Johann Hummel was Wolfgang Amadeus Mozart's only full time student. He went on to have a wonderful career as a virtuoso pianist and composer. As a teacher himself, he taught and mentored Louise Farrenc, who in turn went on to have her own highly successful career as a concert pianist and composer. At the latter end of the romantic period, and inspired by those who came before him, the 16 year old student Dmitri Shostakovich wrote his first piano trio, a triumph of romantic expression.

Piano Quartet No. 1 in C minor, Op. 15

Gabriel Fauré (1845-1924)

An organist, pianist, and composer, Gabriel Fauré is one of the most influential French composers of his generation. His compositions bridged the musical landscape between 19th century Romanticism and modern music of the early 20th century. He studied piano with Camille Saint-Saëns, who introduced him to the works of Schumann, Listz, and Wagner. In 1871, he became a founding member of the Société Nationale de Musique, an organization founded to promote new French music. His compositional contemporaries Saint-Saëns, Bizet, Chabrier, Franck, and Massenet were also members. Towards the end of his life, Fauré was an unwilling music critic for *Le Figaro*, a popular French newspaper.

Fauré's first piano quartet was composed between 1876-1879 and premiered at the Société Nationale de Musique in Paris in 1880 with Fauré at the piano. He revised the finale in 1883, and the new version of the piano quartet was premiered and published in 1884. Composed in four movements, the compositional style is delightfully modern, with lyrical melodies in the strings, dotted rhythms and lush countermelodies in the piano, sudden dynamic changes, romantic outbursts of thematic materials, and meandering key areas.



Piano Quintet No. 1 in A minor, Op. 30

Louise Farrenc (1804-1875)



A woman ahead of her time, Louise Farrenc was a virtuosic pianist, composer, and teacher in France who was quite well-known during the Romantic period, along with her contemporaries Fanny Mendelssohn Hensel, Clara Wieck Schumann, Camille Saint-Saëns, and César Franck. She composed chamber works, solo piano works, and symphonies throughout her lifetime. However, very few women were able to become well-known in the musical field during this time. Reviews of the time were patronizing and overwhelmingly gendered. Berlioz wrote of one of her overtures, "Well written and orchestrated with a talent rare among women." One of her most famous compositions, *Nonet*, allowed her the ability to negotiate for and receive equal pay on the faculty of the Paris Conservatoire where she became the first female professor in 1842. Devastated by the death of her daughter at age 33 in 1859, she never composed again but continued to teach.

Her first piano quintet was composed in 1839 and published in 1842. Written in four movements, the first *Allegro* movement meanders into the quicker pace of the tempo descriptor. The piano line features prominently, using the strings to set up new motives that allow the piano to extemporize upon the melodies with Romantic flourishes. The *Allegro* movement abruptly ends to begin a beautifully lyric *Adagio non troppo* second movement. The cello sings the opening motive accompanied by the strings and piano, until melody begins to transfer from instrument to instrument.

The third movement, a rousingly playful *Scherzo* launches into swift musical sequences with scalar ornamentation throughout this spirited movement. The *Finale* bookends the composition with another *Allegro* tempo marking and music that bursts forth more quickly than the opening movement. The opening thematic materials are expounded upon throughout this movement along with a secondary theme that swirls about as well. Several false cadences in this movement deceive the listener so well that when the end of the movement occurs, we are left waiting for more.

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