

Daniel Saidenberg Faculty Recital Series

Samuel Rhodes, Viola
Misha Amory, Viola
Joel Krosnick, Cello
Robert McDonald, Piano

A stylized graphic featuring a light blue cello on the right side, with an orange bow. The background is a vibrant purple. On the left, there are large, overlapping organic shapes in orange and dark green. At the bottom left, a portion of a piano keyboard is visible, with white keys on a yellow background and black keys on a dark green background. The word 'Juilliard' is printed in white at the bottom right.

Juilliard



Photo by Claudio Papapietro

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The Juilliard School
presents

Samuel Rhodes, Viola

Misha Amory, Viola

Joel Krosnick, Cello

Robert McDonald, Piano

Part of the Daniel Saidenberg Faculty Recital Series

Tuesday, March 19, 2019, 7:30pm
Paul Hall

JOHANN HUMMEL
(1778-1837)

String Trio No. 1 for Two Violas and Violoncello in E-flat Major, S. 30

Allegro con brio

Adagio e cantabile

Menuetto. Allegro—Trio

Finale. Allegro vivace

Samuel Rhodes, Viola

Misha Amory, Viola

Joel Krosnick, Cello

JOHN HARBISON
(b. 1933)

Sonata for Viola and Piano (New York premiere)

Resolution

Passage

Night Piece

Certainties, Uncertainties

Questions

Answers

Samuel Rhodes, Viola

Robert McDonald, Piano

Intermission

Program continues

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by The Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.

WOLFGANG MOZART
(1756-91)

Divertimento, K. 334 (arr. for viola and piano by Samuel Rhodes)
Allegro
Tema con variazioni (Andante)
Menuetto—Trio
Rondo (Allegro)
Samuel Rhodes, Viola
Robert McDonald, Piano

Performance time: approximately 1 hour and 20 minutes, including an intermission

**Large
Print**

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

About the Program

By Samuel Rhodes

The prospect of a brand-new work for viola and piano by a major composer is sure to produce an exciting rush of adrenalin in any violist. It certainly did for me when Sally Chisholm, the longtime violist of the Pro-Arte String Quartet and a good friend, proposed the idea of commissioning John Harbison to compose a sonata for her and a group of prominent violists from many different locations around the U.S. The plan was brought to reality through the generosity of an anonymous donor, a longtime friend of Harbison who wanted to honor the composer's 80th birthday.

One of our most distinguished American composers, Harbison has written works for almost every kind of large, small, vocal, and instrumental combination. His *The Great Gatsby* premiered at the Metropolitan Opera in 1999 to great acclaim. He is also a violist and has written a solo sonata, two books of études, and a concerto for our instrument. Nicholas Cords ('94, viola) gave the work its New York premiere, in 1994, as the winner of Juilliard's viola concerto competition.

Harbison's Viola and Piano Sonata had its world premiere in February at the University of Wisconsin, Madison, by Chisholm and pianist Timothy Lovelace. I have the privilege of giving the New York premiere tonight with my colleague Robert McDonald. The work, which consists of six brief contrasting character movements, is beautifully written for both instruments and is an important addition to our repertoire.

Here's an excerpt from Harbison's note about the piece:

The six-movement premise—each shorter and less developed than its predecessor—was present from the first thoughts about the piece, one of those notions that sets in and becomes a mysterious obligation.

The viola was my chosen instrument, the one I always wanted to play. I enjoy the company of violists: their collegiality, adaptability, independence, their cherishing of the middle of the texture, its precious secrets. I am happy that a number of violists and their partner pianists have been interested to play this piece.

To complement the Harbison, I had the idea of building a program around it that would feature works one would not normally encounter in a viola recital. I will begin with the first of two trios for two violas and cello by Johann Hummel, a prolific composer and a virtuoso pianist who in his youth not only studied with Mozart but also lived with him and his family for three years. One can easily hear in this trio how Mozart influenced him both in sound and craftsmanship. The work also features a nostalgic harmonic feeling of the early Romantic style. I am honored to have as collaborators for the Hummel my colleagues Misha Amory, violist of the Brentano String Quartet, and Joel Krosnick, my longtime Juilliard String Quartet colleague.

For the finale, I'm playing a work that has fascinated me for a long time. Although Mozart blessed us with one of the great works of music, his Sinfonia Concertante for violin and viola, he never composed a solo viola concerto. Many viola concertos from the classical period do exist, but there are none of the quality of the Mozart violin concertos or the Haydn cello concertos. There is, however, a Divertimento by Mozart for strings and two horns, K. 334, that I have long thought wonderfully suitable to be transcribed for viola and piano. The Divertimento features a virtuoso first violin part along with extremely vital contributions from the other instruments in the ensemble. The original Divertimento has six movements. I have transcribed four of them to make the work resemble the pattern of a normal Classical sonata. Although much of the time, the viola plays the original first violin part, there are sections where it plays both horn parts together and occasionally one of the other string parts.

My dream is that with this addition to the repertoire, violists young and old will have the opportunity to work to master the Classical concertante style from its greatest exponent, Mozart.

This note was adapted from an article in the Juilliard Journal's March issue.

About the Artists

Samuel Rhodes

Samuel Rhodes has been on the viola faculty of Juilliard for 50 years and has been the department chair since 2002. He has participated in the Marlboro Festival since 1960 and is a faculty member of the Tanglewood Music Center. In 2014 he joined the viola and chamber music faculty of the Manhattan School of Music. As a member of the Juilliard String Quartet from 1969 to 2013, he toured throughout the world; recorded an extensive catalogue of the quartet literature; won three Grammys and a Lifetime Achievement Award; and commissioned and performed world premieres of works by Babbitt, Carter, Davidovsky, Dutilleux, Ginastera, Harbison, Lerdahl, Martino, Schuller, Shapey, Subotnick, Vинаo, Wolpe, and Wernick. In 2008 he celebrated his 40th anniversary in the Quartet with recitals in Hamburg, Germany, and at Juilliard. Rhodes has had works written for him by three distinguished American composers—*Play It Again, Sam* by Milton Babbitt, *Figment IV* by Elliott Carter, and *Three Sad Songs* by Donald Martino—which he has performed at Juilliard, the Library of Congress, and the Isle of Man, U.K. He gave the world premiere of Carter's *Figment IV* at a festival in Paris in 2008. In 2014 Rhodes was chosen by the American Viola Society to receive its highest honor, the career achievement award. He received his instrumental training from Sydney Beck and Walter Trampler. He has a BA from Queens College and an MFA from Princeton, where he studied composition with Roger Sessions and Earl Kim. He has composed a string quintet which has been performed by the Blair, Composer's, Galimir, Pro Arte, and Sequoia Quartets. The Pro Arte recorded the quintet with the composer as guest artist. In his final season as a member of the Juilliard String Quartet, the group honored Rhodes by performing his quintet at Juilliard, the Philadelphia Chamber Music Society, and his final concert in 2013 at the Ravinia Festival. The quintet has recently been published by Theodore Presser. Rhodes has been artist in residence at Michigan State University and has been awarded honorary doctorates by Michigan State, University of Jacksonville, and San Francisco Conservatory.



Misha Amory

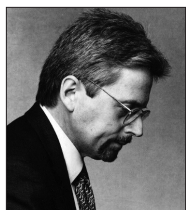
Since winning the 1991 Naumburg Viola Award, Misha Amory (MM '92, viola) has been active as a soloist and chamber musician. He has performed with orchestras in the U.S. and Europe, and has been presented in recital at Alice Tully Hall, Los Angeles' Ambassador series, Philadelphia's Mozart of the Square festival, Boston's Gardner Museum, Houston's Da Camera series, and Washington's Phillips Collection. He has performed at the Marlboro Festival, Seattle Chamber Music Festival, Vancouver Festival, Chamber Music Society of Lincoln Center, and Boston Chamber Music Society. Amory has released a recording of Hindemith sonatas on the Musical Heritage Society label. He holds degrees from Yale University and Juilliard; his principal teachers were Heidi Castleman, Caroline Levine, and Samuel Rhodes. He is on the faculties of Juilliard and the Curtis Institute.





Joel Krosnick

As cellist in the Juilliard String Quartet from 1974 to 2016, Joel Krosnick has performed the great quartet literature throughout North America, Europe, Asia, and Australia. He has also performed as a soloist and recitalist around the world. With his sonata partner of more than 40 years, pianist Gilbert Kalish, Krosnick has performed recitals throughout the U.S. and Europe. The duo has recorded the complete sonatas and variations of Beethoven and the sonatas of Brahms as well as works by Poulenc, Prokofiev, Carter, Hindemith, Debussy, Janáček, Shapey, and Cowell for the Arabesque label. His recording on Arabesque, *Forgotten Americans*, includes music by Hall Overton, Ben Weber, Ernst Bacon, and Otto Luening. Krosnick's recording of the Sonata for Solo Cello by Arthur Schnabel appears on the CP2 label and his recording of Roger Sessions' Six Pieces for Solo Cello is available on Koch Classics. He is the recipient of the Chevalier du Violoncelle Award from the Eva Janzer Memorial Cello Center at the Jacobs School of Music at Indiana University. Born in New Haven, Krosnick completed his bachelor of arts degree at Columbia University and holds honorary doctoral degrees from Michigan State University, Jacksonville University, and the San Francisco Conservatory of Music. He has been a member of the Juilliard faculty since 1974 and chair of the cello department since 1994. He is also on the faculty of the Kneisel Hall Chamber Music Festival.



Robert McDonald

Pianist Robert McDonald (MM '79, piano) has toured extensively as a soloist and chamber musician throughout the U.S., Europe, Asia, and South America. He has performed with major orchestras in the U.S. and was a recital partner with violinist Isaac Stern for many years. He has participated in the Marlboro, Casals, and Lucerne festivals and has performed with the Chamber Music Society of Lincoln Center and for broadcasts on BBC Television. He has also appeared with the Takács, Vermeer, Juilliard, Brentano, Borromeo, American, Shanghai, and St. Lawrence string quartets as well as Musicians From Marlboro. McDonald's prizes include the gold medal at the Busoni International Piano Competition, top prize at the William Kapell International Competition, and Deutsche Schallplatten Critics Award. His teachers include Theodore Rehl, Seymour Lipkin, Rudolf Serkin, Mieczysław Horszowski, Beveridge Webster, and Gary Graffman. He holds degrees from Lawrence University, the Curtis Institute of Music, Manhattan School of Music, and Juilliard. A member of Juilliard's piano faculty since 1999, he has taught since 2007 at the Curtis Institute, where he holds the Penelope P. Watkins Chair in piano studies. During the summer, he is the artistic director of New Mexico's Taos School of Music and Chamber Music Festival.

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MONDAY, MARCH 25

7:30pm • Alice Tully Hall

Juilliard String Quartet

Part of the Daniel Saidenberg Faculty Recital Series

HAYDN String Quartet in F Major, Op. 77, No. 2 (Hob. III/82)

BARTÓK String Quartet No. 3

BEETHOVEN String Quartet in E Minor, Op. 59, No. 2

TICKETS \$30

THURSDAY, APRIL 25

7:30pm • Paul Hall

Joseph Lin, Violin

Robert Levin, Fortepiano

Part of the Daniel Saidenberg Faculty Recital Series

BEETHOVEN Sonata in G Major, Op. 96

SCHUBERT Rondo in B Minor, D. 895

SCHUBERT Fantasy in C Major, D. 934

TICKETS \$20

MONDAY, MAY 6

7:30pm • Alice Tully Hall

Argus Quartet

Lisa Arnhold Memorial Recital

CHRISTOPHER

CERRONE *Can't and Won't*

TAN DUN *Eight Colors*

BOCCHERINI String Quintet in D Major, G. 341
with Astrid Schween, cello

KATIE BALCH *drip music*

(World premiere; commissioned for the Argus Quartet
by Concert Artists Guild, with support from the Adele
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