

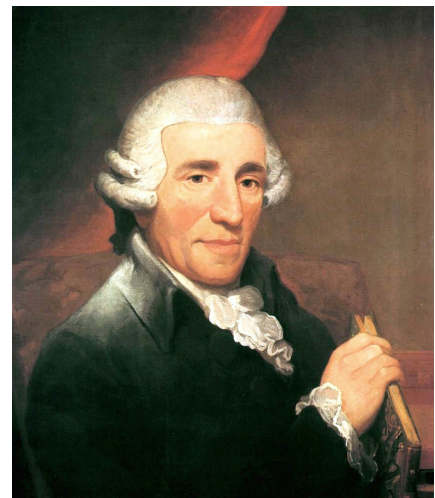
January 8, 2023 - James D'León and Friends**Program notes by J. Michael Allsen**

We once again welcome pianist James D'León to our concerts, to lead a chamber music program that also features violinists Katie McLin and Luke Hill, violist Kim Hankins, and cellist Ruthie Wilde. They open with a pair of Classical works: a piano trio by Haydn with a Hungarian-flavored finale and a string duo by Mozart. The first half ends with Paul Schoenfield's delightfully eclectic *Café Music*. The second half is dedicated to a single Romantic work, Schumann's monumental *Piano Quintet*.

Franz Joseph Haydn (1732-1809)***Piano Trio in G Major, Hob. XV:25 ("Gypsy Rondo")***

Haydn composed this work in 1795. Duration 15:00.

Beginning in 1761, Haydn served as part of the musical establishment of the wealthy Esterházy family, but when his longtime patron, Prince Nicolaus Esterházy, died in 1790, Haydn was presented with almost total freedom to compose and travel. Johann Peter Salomon, a London impresario, wasted no time in engaging Haydn for his spring concert series. After some initial hesitation (which was overcome by Salomon's promise of £1200) Haydn agreed to come to England. His first English tour in 1791-92 was wildly successful, and he contracted with Salomon for a second trip to London in 1794-95. These London trips were productive, and the most famous works he wrote while in England were his final twelve "London" symphonies, though he also composed many other works, including nine piano trios during his second visit. Haydn also thoroughly enjoyed his London sojourns: he was clearly a celebrity, and he made a large circle of acquaintances and friends. At least one of the women he met became a bit more than a friend: Haydn seems to have had a discreet affair with Rebecca Schroeter, a wealthy widow and a talented pianist. Haydn's marriage was notoriously unhappy—his wife did not accompany him to England—and he later noted to a friend back in Vienna that he would gladly have married Schroeter had he been single. Haydn wrote a piano sonata for her,



and the three piano trios now known as *Hob. XV:24-26*, composed shortly before he left London in August 1795, also seem to have been written for Schroeter. They were published in England as his Op.73, with a dedication to her.

Haydn composed keyboard trios throughout his career, and his style evolved considerably. The earliest trios, written in the 1750s and 1760s for harpsichord, are largely accompanied sonatas, with violin and cello clearly playing secondary roles. In the trios he wrote in the 1790s, the harpsichord had been abandoned in favor of the piano and the three parts became much more independent, with the violin in particular serving as a much more equal partner to the piano.

The *Piano Trio in G Major* he wrote for Schroeter in 1795 begins with a theme and variations (*Andante*). The simple two-part theme heard at the beginning is provided with four variations. The first is a largely a minor-key rendition, while the second returns to G Major. The closing variations provide showy solo passages: for violin in the third, and for piano in the fourth. The *Poco adagio* begins with a lovely melody marked *dolce cantabile* (sweetly singing) carried by the piano. In the middle, the violin has a *cantabile* melody of its own, before a briefly agitated transition leads back to a reprise of the opening theme, now sung by violin and piano together. It is the last movement, which Haydn titled *Rondo all'Ongarese (Presto)*, and which the London publisher called *Rondo in the Gypsies' stile*, that gives this trio its nickname. Energetic and slightly exotic Hungarian music was all the rage in Vienna around the turn of the 19th century, and Mozart, Beethoven, and many others incorporated Hungarian or Gypsy/Roma styles into their compositions. In Haydn's case, he knew Hungarian music quite well: his Esterházy patrons were Hungarian nobility, and for decades, he would spend half of each year at their summer palace across the Hungarian border. The closing rondo begins with a fiery main theme, that alternates with several contrasting, distinctly Hungarian ideas, some of which Haydn drew from collections published in Vienna: spicy, intensely accented music with occasional dramatic changes in tempo.

Wolfgang Amadeus Mozart (1756-1791)
Duo for Violin and Viola in G Major, K. 423

Mozart composed this work during the summer of 1783, when he was temporarily back his hometown, Salzburg. Duration 15:00.

The composition of this work is tied up in Mozart's interactions with three of his elders. The first is his troubled relationship with Leopold Mozart, his sometimes overbearing and controlling father. The second was his thorough dislike of his former employer in Salzburg, Archbishop Colloredo. The third was a thoroughly affectionate friendship with Michael Haydn—brother of the more famous Franz Joseph Haydn. Michael



Haydn joined the Archbishop's orchestra in 1763, and was a colleague of both Leopold Mozart and his very talented son. Though he and Leopold fell out with one another when Haydn was granted a court position that Leopold felt should have gone to his son, the younger Mozart never had a bad word to say about Haydn, and seems to have genuinely admired him as a composer and a friend.

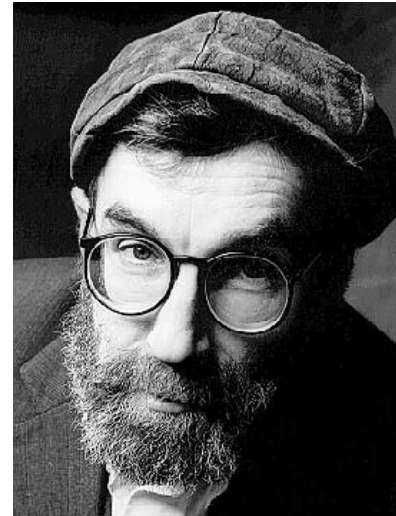
Wolfgang Mozart's two duos (K. 423 and 424) for violin and viola date from the summer of 1783. By this time, he had escaped from under his father's thumb and had gotten himself forcibly dismissed from Colloredo's service—in Mozart's words "with a kick on my arse." He settled in Vienna in 1781, and began making a living as an independent composer. He married Constanze Weber in March 1782—*very* much against his father's wishes—and the two had a son, Raimund Leopold, born in June 1783. Shortly after his birth, Mozart and Constanze finally gave into Leopold's insistence that they make an extended visit back to Salzburg. The visit, which extended to three months, was a disaster: their baby, whom they had left behind with a nurse, died in Vienna just a few weeks after their arrival, and it quickly became apparent that there would be no reconciliation between Mozart and his father, who had disinherited him after his marriage to Constanza. Though he seems to have, understandably, composed little while he was in Salzburg, his two string duos were apparently written as a favor to his old friend Haydn. According to an account by two of Michael Haydn's students, Mozart found Haydn sick and worried by the fact that he had only been able to finish four of a set of six duos that Archbishop Colloredo had commissioned. Mozart promptly composed two duos (if the account is correct, in just two days) and allowed Haydn to present them under his name. Mozart was an unerring mimic of other composers' styles, and apparently when Colloredo heard them he was none the wiser and lavishly complimented the works—to Haydn's relief and Mozart's delight!

This genial *Duo in G Major* is in three movements, beginning with a large sonata-form *Allegro*. The two parts are generally fairly equal in Mozart's duos, but the violin begins with a couple of flashy bursts before the form gets underway. The exposition lays out a pair of closely-related themes (a common Michael Haydn trait). Mozart briefly introduces a new idea in the development section before the music winds way through several minor keys. The recapitulation is fairly conventional until near the end, a wonderful passage where the two parts energetically interlock with one another, just prior to the coda. Mozart's slow movements, whether in symphonies, concertos, or small pieces of chamber music are usually gorgeous, and the *Andante* is no exception. Violin and viola take turns playing the relaxed main theme, before a more emotional middle episode. The main theme returns in decorated form at the end. The final movement is a lively rondo (*Allegro*), with the violin and then viola presenting the main theme in the opening. This alternates with a series of contrasting ideas, including an extended minor-key episode, but Mozart always finds a witty way to work back into the main theme.

Paul Schoenfield (b. 1947)
Café Music

This work was composed in 1985. It was commissioned by the St. Paul Chamber Orchestra, and premiered at one of the orchestra's chamber music concerts on January 18, 1986. Duration 18:00.

Pianist and composer Paul Schoenfield was born in Detroit, and began composing at age seven. His formal studies were at Carnegie-Mellon University and the University of Arizona. He was widely-known as a piano soloist and recording artist in the 1980s; among his credits is a well-regarded recording of the complete violin and piano works of Béla Bartók with violinist Sergiu Luca. In 1983, Schoenfield was the soloist with the Toledo Symphony Orchestra in premiere of his own piano concerto, *Four Parables*. After spending much of the 1990s living on a *kibbutz* in Israel, he spent nearly 20 years as a professor of Composition at the University of Michigan. Schoenfield now resides in Israel.



As a composer, Schoenfield has written primarily chamber and vocal works. His music, which often has Jewish themes and Jewish musical references, is remarkably eclectic, channeling many other folk styles, Jazz, and popular music. His 1985 *Café Music* for piano trio is perhaps his best-known composition. He wrote the following description of the piece:

“The idea to compose *Café Music* first came to me in 1985 after sitting in one night for the pianist at Murray’s Restaurant in Minneapolis, Minnesota. Murray’s employs a house trio that plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music – music which could be played at a restaurant, but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray’s. For example, early 20th-century American, Viennese, light classical, gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement.”

Café Music is in three movements, beginning with a rousing, Ragtime-style *Allegro* which fades into Viennese Expressionism and back again. Kaleidoscopic changes like this occur throughout the movement, always returning to the broad “stride piano” Rag of the opening as a touchstone. Schoenfield occasionally mashes styles together at the same time, as in a brief moment when the strings play expressive “blue notes” above something that sounds very much like Prokofiev in the piano! The opening of the *Andante moderato* is heavily flavored with the Blues. Schoenfield’s paraphrased Chassidic melody emerges near the end as a lyrical cello solo, before

a relaxed return of the bluesy opening music. The *Presto* begins with strongly-accented piano music that brings in a nervous main theme in the cello. As in the opening movement, there is a constantly-morphing array of styles, though here it all happens at breakneck speed.

Robert Schumann (1810-1856)
Piano Quintet in E-flat Major, Op. 44

Schumann wrote this work—in just under three weeks—in September and October of 1842. There was a private performance at the Schumanns' home in Leipzig in November, with Clara Schumann at the piano. Felix Mendelssohn played the piano at a second informal performance in December 1842, performing with the Gewandhaus string quartet. Duration 30:00.

In his early career, Schumann famously approached composition in a systematic, almost single-minded way. In 1840-41, which he referred to as his *Liederjahr* (“year of songs”), he concentrated almost entirely on art songs—composing over 160 *Lieder* over the course of 1840 alone. Beginning early in 1841 he turned to the symphony, completing the works now known as his symphonies *No.1* and *No.4*, and the *Overture, Scherzo, and Finale*, Op.52 during what he called his “year of symphonic fire.” 1842-1843 was devoted just as compulsively to chamber music: producing three string quartets, the *Piano Quintet* heard here, and his *Piano Quartet*—wrapping up a year of work with a pair of innovative pieces, the *Phantasiestück* for piano trio, and an *Andante and Variations* for two pianos, two cellos, and horn. Of these, the *Piano Quintet* is generally acknowledged to be his finest chamber work. For her part, Clara Schumann described it in her diary as “Magnificent—a work filled with energy and freshness.”



The piano parts for the *Piano Quintet*, *Piano Quartet*, and *Phantasiestück* were all intended for his wife, Clara Schumann (1819-1896), one of the great piano virtuosos of the 19th century, and a fine composer in her own right. A child prodigy, she made her solo debut at the Leipzig Gewandhaus at age 11, and toured Europe in the years following. She and Robert Schumann met while she was still in her teens, and they married in 1840. They would have eight children together, but she continued to tour intermittently through the early years of their marriage. Though Robert occasionally chafed at comments deriding him as “Mr. Clara Schumann,” their marriage seems to have been a genuine and affectionate partnership with mutual respect for one

another's talents. After her husband's untimely death in 1856, she continued to tour in order to support their children, and eventually became one of the most respected piano teachers in Germany, taking a prominent position at the Conservatory in Frankfurt—a role that was very rare for a woman of the 19th century.

The chamber works Schumann wrote for Clara are not merely showy pieces for the piano, but true chamber music. In explaining his approach to writing string quartets, for example, Schumann said that “the proper quartet should avoid symphonic *furore* and aim rather for a conversational tone in which everyone has something to say.” This same ideal guides the *Piano Quintet*, though here the piano may have just a bit more to say than the string quartet. The ensemble lays out the bold main theme of the first movement (*Allegro brillante*) together, though the gentler second theme is carried entirely by the piano. Schumann does maintain a “conversational tone” by answering this theme with a lush counter-subject from the cello, which gradually involves all of the strings. Much of the lengthy development section is taken up with the energetic main theme. Schumann ends the movement with a conventional recapitulation and brief but brilliant coda

The second movement (*In modo d'una Marcia*) is a complete contrast in tone—a grim funeral march. Its dour theme is introduced by the first violin above an inexorably treading accompaniment. There are a pair of contrasting episodes—first a rather lyrical string idea, and then a furious episode led by the piano. This ferocious music gives way to a brief development of the march and a reprise of the string theme. The march returns a final time to round off the movement, which ends with a single glowing chord which seems to promise a bit of hope after all of this gloom.

The *Scherzo* returns to the exuberant mood of the opening movement, with a restlessly ascending main idea that the piano punctuates almost savagely. Again there are a pair of contrasting episodes that alternate with the main theme. The first is a flowing string idea that is underlaid by a nervous piano accompaniment. The second is a blazing Hungarian-style dance that Schumann apparently added at Mendelssohn's suggestion after Mendelssohn played the piece in December 1842.

The last movement (*Allegro non troppo*) begins with an aggressive minor-key theme. The contrasting idea is an ethereal string theme accompanied by rumbles from the piano. The movement as a whole is filled with intense contrapuntal writing, and Schumann works in a reference to the main theme of the first movement into this texture. The lengthy coda is kicked off by a fine double fugue before the piece ends with rousing passage led by the piano.

PROGRAM

FRANZ JOSEPH HAYDN

Piano Trio in G Major, Hob. XV:25 (“Gypsy Rondo”)

Andante

Poco adagio

Rondo all’Ongarese: Presto

Katie McLin, violin
Ruthie Wilde, cello
James D’León, piano

WOLFGANG AMADEUS MOZART *Duo for Violin and Viola in G Major, K. 423*

Allegro

Andante

Allegro

Katie McLin, violin
Kim Hankins, viola

PAUL SCHOENFIELD

Café Music

Allegro

Andante moderato

Presto

Luke Hill, violin
Ruthie Wilde, cello
James D’León, piano

INTERMISSION

ROBERT SCHUMANN

Piano Quintet in E-flat Major, Op. 44

Allegro brillante

In modo d’una Marcia

Scherzo

Allegro non troppo

Katie McLin 1st violin
Luke Hill, 2nd violin
Kim Hankins, viola
Ruthie Wilde, cello
James D’León, piano

BIOGRAPHIES

Born in South Korea into a musical family, **James D'León** began the piano at the age of 4 and performed his first recital at the age of 5. After receiving early piano training from his mother, he was awarded a full scholarship to the San Francisco Conservatory of Music as a pre-college student. As the winner of both the San Francisco Symphony and the Palo Alto Chamber Orchestra competitions, he performed the Grieg Piano Concerto and Mozart's Piano Concerto No. 23 at the age of 12. He then relocated to Pennsylvania where he honed his technique and performance skills. By the age of 14, he had won every regional competition culminating in his debut performance of the Rachmaninoff Piano Concerto No. 2 with the Philadelphia Orchestra. He continued his piano studies with the late George Sementovsky in Philadelphia, which resulted in top honors as a summa cum laude graduate from Temple University in Philadelphia. This study greatly influenced his style, refined his technique, and formulated his philosophy of piano performance, especially in regard to physical movement. He was subsequently awarded a fellowship to the Eastman School of Music in New York where he received the Doctor of Musical Arts degree in Piano Performance and Literature.



From there, he won praise in many international piano competitions such as the Bachauer, Kapell, Leeds, and the Van Cliburn Competition. He was also a top-five finalist in the Naumburg International Competition where he was selected out of 250 extraordinary pianists. In 2009, he was selected as an official Steinway Artist on both the prestigious New York and Hamburg, Germany rosters. Since then, he has performed in England, Ireland, Italy, Germany, Canada, and 40 states throughout the continental United States.

As a chamber musician, he has performed with the world's finest chamber groups including the Muir String Quartet, and the Shanghai String Quartet, with whom he performed the Brahms Piano Quintet to a capacity audience that resulted in a 10-minute standing ovation. He is also in great demand as a master-class presenter and adjudicator. To date, he has given master classes at more than 75 universities around the world and has served as a judge in international piano competitions of all ages. As a recording artist, the American Record Guide stated "D'León's performance is a revelation and a real treasure!" In addition, E-Music Magazine called his performance of the Schubert and Liszt "amenable and remarkable!" He has also been a guest conductor of the Prescott Pops and the Associate Conductor of the Prescott Chamber Orchestra.

Today, D'León is known as a rare and completely versatile pianist who is just as comfortable performing a concerto as he would be playing a solo recital or collaborating with a chamber music group. He continues to dazzle audiences and keep them on the edge of their seats with his commanding technique, expressive body movement, and searching interpretations.

Violinist **Katherine McLin** enjoys an extremely varied and prolific performing career as a concerto soloist, recitalist, and chamber and orchestral musician. Since her debut with the Oregon Symphony at the age of 15, she has made well over 100 appearances as soloist with orchestras across the country on repertoire spanning three centuries, including the recent world premiere performance of Lera Auerbach's *Twofold Dreams*, a double concerto for violin and piano with the composer at the piano. Engagements in 2022 include Beethoven Triple Concerto (ProMusica Chamber Orchestra, OH), Brahms Violin Concerto (West Valley Symphony Orchestra, AZ), Mozart Concerto No. 4 (Uruguay National Symphony), and Piazzolla Four Seasons (PCO).



As a member of the McLin/Campbell Duo with pianist Andrew Campbell and frequent chamber music collaborator with colleagues around the world, Katherine McLin performs extensively throughout the United States and abroad. She is a frequent guest artist at summer chamber music festivals, appearing in recent years at the Interharmony Music Festival (Italy), Saarbürg Chamber Music Festival (Germany), Festival of the Black Hills (SD), Chintimini Festival (OR), and Rocky Ridge Music Festival (CO), to name a few. She has also been a featured performer in numerous national and international conferences.

Since 2007, Katherine McLin has held the position of Concertmaster of the [ProMusica Chamber Orchestra](#) in Columbus, Ohio, with Music Director David Danzmayr (who also serves as Music Director of the Oregon Symphony) and Creative Partner and Principal Guest Artist concert violinist Vadim Gluzman. With 37 core musicians commuting from sixteen states, including current or former principals from orchestras such as the Pittsburgh, Cincinnati, Indianapolis, San Antonio, Grant Park, and Columbus Symphony Orchestras, ProMusica maintains a deep commitment to the creation of and championing of new works. Additionally, she has served as Concertmaster of the Brevard Music Festival Orchestra, the Michigan Sinfonietta, and the Aspen Sinfonia Orchestra, as well as Principal Second Violin of the Michigan Opera Theater Orchestra.

Katherine McLin appears on 19 compact disc recordings under the Summit, Centaur, and Opus One labels. Her live and recorded performances have been broadcast on NPR's Performance Today, NYC's WQXR, and local television and radio stations throughout the country.

A committed and passionate teacher, Katherine McLin is in her 25th year as Professor of Violin at Arizona State University. She was awarded the Evelyn Smith Professorship in Music at ASU in 2016, an endowed position that recognizes a faculty member who demonstrates outstanding leadership in their field. In 2004, she was awarded the Distinguished Teacher Award for the College of Fine Arts at ASU, chosen from over 170 faculty, and was a finalist for the 2007 university-wide ASU Professor of the Year award.

Katherine McLin received her doctorate in violin performance from the University of Michigan as a student of Paul Kantor. She holds additional performance degrees from Indiana University and Oberlin Conservatory, and for three years was an orchestral fellowship recipient at the Aspen Music Festival. Her former teachers include Franco Gulli, Josef Gingold, and Kathleen Winkler. She plays on a 1734 Sanctus Seraphin violin, on loan from an anonymous foundation.

Ruthie Wilde, an Arizona native, believes that music has the power to transform the world, and is amazed by its ability to heal people and reveal higher truths. She is Principal Cellist of the West Valley Symphony, a founding member of the Evox Ensemble, and Music Associate for Children and Youth at Pinnacle Presbyterian Church. She also serves on the board of the Arizona chapter of the American String Teachers Association and maintains a private cello teaching studio.



Ruthie is passionate about music as both a performance art and an educational art. She has been a cello instructor for nearly two decades, and before her recent move to Flagstaff was the teacher of both general music and orchestra in an elementary school setting. Prior to that she was on faculty within the Maricopa County Community College District, where she taught private lessons and led a cello ensemble, and was the founding Orchestra Director at Glendale Community College.

Ruthie is grateful to Mrs. VanWee, Jamie Kellogg, and Tom Landschoot, for investing their time and hearts into developing her as a musician through private cello instruction. She earned both her Bachelor's and Master's degrees in Cello Performance from Arizona State University.

www.ruthiewilde.com

Dr. Kim Hankins has a fulfilling career as a chamber musician and educator. She is the violist of Tetra String Quartet, an Arizona Non-Profit dedicated to expanding access to quality music education and performances in the community, and inspiring and empowering youth through chamber music education. Dr. Hankins has been featured as a guest presenter multiple years at the American Viola Society Festival and has performed as a soloist and chamber musician throughout the United States, Germany, Luxembourg, and Iceland.



Dr. Hankins has a Doctorate of Musical Arts from Arizona State University, where she was a Teaching Assistant for Nancy Buck and

violinist of the Herberger String Quartet. Before moving to Arizona in 2017, she completed a Performance Diploma in Solo Viola Repertoire and a Masters of Music degree at Indiana University's Jacobs School of Music as a four-year recipient of the Artistic Excellence Award. She has also worked closely with members of Pacifica Quartet, Orpheus Chamber Orchestra, Juilliard String Quartet, St. Lawrence String Quartet, and Brooklyn Rider. With a desire to expand the viola repertoire, Dr. Hankins completed her DMA Research Project on her transcriptions and recording of Ernest Bloch's Three Suites for Solo Cello. She plays on a 1974 Marten Cornelissen viola. For more information visit: kimhankinsviola.com

Luke Hill is a graduate with his Master's degree in violin performance from Arizona State University, having studied with Dr. Katherine McLin. Before ASU, Mr. Hill received his Bachelor of Music from the University of Colorado at Boulder, having studied with Charles Wetherbee. As Concertmaster of the West Valley Symphony since 2018, Mr. Hill has had the opportunity to perform as soloist on Prokofiev's *First Violin Concerto* and has enjoyed performing many of the great orchestral Concertmaster solos, such as those from Brahms' *First Symphony*, Ravel's *Ma mère l'Oye*, and many others. In addition, Mr. Hill was recently appointed Principal Second Violin for the Arizona Philharmonic. Mr. Hill has performed all over the United States and Europe primarily while attending summer music festivals such as Brevard Music Festival, Green Mountain Chamber Music Festival, and Saarburg Music Festival in Saarburg, Germany, as well as study abroad in Florence, Italy. Mr. Hill performs on a 1912 W.E. Hill & Sons violin.

