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Beethoven: Prince of Music *"The Archduke Trio"*



Sunday, April 25, 2021 · 3 p.m.

The AYA Trio

Ying Li, piano

Andres Sanchez, cello

Ari Isaacman-Beck, violin

LUDWIG VAN BEETHOVEN

(1770-1827)

Piano Trio in B-flat major, Op. 97, "The Archduke Trio"

Sponsored by



Ying Li

Pianist **Ying Li** is increasingly recognized as one of today's most versatile and dynamic musicians. An enthusiastic traveler, she has performed as a soloist and chamber musician around the globe, ranging from Asia and North America to Europe. From ACT City Hall in Hamamatsu Japan and to Sala Verdi in Milan to Merkin Concert Hall in New York.

A finalist at the 2019 Young Concert Artists International Auditions, Ying is a recipient of numerous awards, including first prize at the Artist Series of Sarasota national competition, Brevard Music Festival solo and Concerto competitions, Liszt competition for Young Pianists, and third prize at Minnesota Orchestra's Young Artist Competition.

As a soloist, she has performed with many orchestras including her most recent debut with the Philadelphia Orchestra's family concert series under the baton of Maestro Lina Gonzalez-Granados at the Verizon Hall of the Kimmel Center for the Performing Arts. Ying has also performed with the New Jersey Symphony Orchestra under maestro Xian Zhang, the Brevard Music Festival Orchestra under maestro Ken Lam, and the Longwood Symphony Orchestra under maestro Ronald Feldman.



An avid chamber musician, Ying has appeared at festivals such as Ravinia's Steans Music Institute in Chicago, La Jolla Music Society Summerfest in San Diego, Great Lakes Chamber Music Festival in Detroit, Norfolk Chamber Music Festival in Connecticut, Four Seasons Chamber Music Winter Workshop in North Carolina, and Verbier Festival Academy in Switzerland. Ying is a founding member of the AYA Piano Trio. The Trio won the 2018 Young Chamber Musicians Competition in North Carolina, and was invited back a year later for a residency of recordings and concerts. The AYA Trio also placed in the semi-finals at both the M-Prize Chamber Arts Competition in Michigan and Indiana's Fischhoff National Chamber Music Competition.

Fluent in Chinese, English and Korean, Ying's artistic vision for the arts and artists focuses on advocacy for global citizenship. Passionate about community engagement, she believes that although musical and literary notations may be different, the quality of emotional content in music can serve as a language-breaking barrier, uniting members of various communities in a global way. It is the responsibility as an artist and a musician to share these ideals in accessible ways. Wherever possible in her performing travels, she seeks opportunities to visit and perform in schools and community facilities. While serving in the Curtis Institute's Social Entrepreneur fellowship program, she brought music into hospitals, retirement homes, homeless shelters, and underserved schools in the Philadelphia area. She has also participated in educational workshops in the Minneapolis and Cleveland areas, in collaboration with the Minnesota Public Radio and Performance Today host Fred Child. This project was generously sponsored by the National Endowment for the Arts.

Born into a musical Korean family in China, pianist Ying Li, was surrounded by music from the beginning. At the age of five, she started receiving piano training, and soon made her first public solo debut and competition victory at the age of seven. Having attended conservatories only, Ying was a student at the elementary school and middle school affiliated with the Central Conservatory of Music in Beijing from ages nine to fourteen. She, then moved to Philadelphia to attend the Curtis Institute of Music where she received her Bachelor of Music degree in 2019. Currently pursuing her Master of Music degree at The Juilliard School in New York, her major teachers have included Jonathan Biss, Imogen Cooper, Seymour Lipkin, and Robert McDonald.



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Andres Sanchez

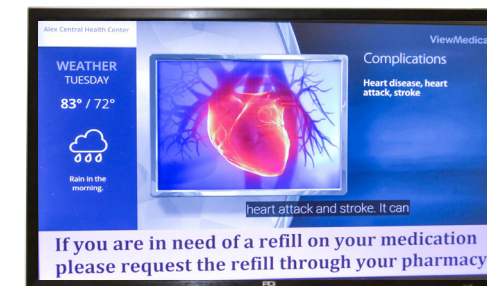


Honduran-Venezuelan Cellist **Andres Sanchez**, born in Allentown PA, USA, began his cello studies at the age of eight years old under the wing of current Puerto Rico symphony cello principle Miguel Rojas. After two years of study, he moved his studies to the cello studio of Jesus Morales, cellist of the Dali Quartet and ex principle of the Puerto Rico Symphony. At 10 years of age, Andres made his first solo debuts in the Midwest Clinic of Chicago, and the Ocean City Pops Orchestra. Three years later, he made his Carnegie Hall debut along side the Arconet Chamber Orchestra. At age 16, Andres was accepted to the Curtis Institute of Music in 2013 where he studied with cellist Peter Wiley and Carter Brey. Andres graduated this year from the Curtis Institute of Music. He has appeared as soloist with the Arconet Chamber Orchestra on several occasions since joining Curtis and has also performed as a soloist with the Kutztown Univeristy Chamber orchestra. He has also performed as a soloist with the Kennet Square Symphony, the Central Jersey Symphony, and the Summit Symphony. Andres will appear as a soloist this year with the PA Sinfonia and with

the Waterbury Symphony as part of the AYA Trio Beethoven Triple Concerto debut.

Also an avid chamber musician, Andres has performed in over 30 chamber music concerts in the Curtis Student Recital Series. As cellist of the AYA trio, he will be performing chamber across the country in locations such as Memphis TN, New York City, Waterbury CT, and Washington DC. The AYA trio just recently signed into the roster of Jean Schreiber Management where they are represented by Jean Schreiber Deutsch. The AYA piano trio recently performed in concerts international series, and Schneider concert series. In April they will be attending the Chesapeake chamber music competition. In the 2016-17 season, Andres served as the associate principal cellist of the Curtis Symphony Orchestra and as principle of the Curtis Opera Orchestra. During his service, Andres played in high profile venues such as the Kimmel Center; also a participant of the 2017 Curtis on Tour, Andres traveled and played in the finest venues of European cities including Berlin's Konzerthaus, Helsinki's Musiikkitalo, Dresdner Philharmonie, and Weiner Concert Hall. Andres has attended several master classes while at the Curtis Institute of Music, including ones with cellist Marcy Rosen, Colin Carr, and Timothy Eddy. He also participated the 2015 Banff Center Master Class Program where he studied with cellist Andres Díaz, Raphael Walfisch, and Denis Brott, and he has also participated in the 2016 Music From Angel Fire Festival where he performed side by side with Artists such as Ida Kavafian, Peter Wiley, Steven Tenenbom, and Ani Kavafian. In the summer of 2018, Andres attended the Great Lakes Chamber Music Festival where he played with and was coached by the esteemed artists of the Emerson Quartet including Philip Setzer and Paul Watkins. Andres has also participated in the Hefietz institute, where he performed several chamber and solo recital works and took part in several master classes with cellist such as Franz Helmerson and Yeesun Kim.

Andres has been a participant of several competitions including the Fischhoff, M-Prize, Hudson Valley, Greenfield, and the Carlos Prieto International Cello competition. In 2018, the AYA piano trio won 1st prize in the WDAV competition, and the trio also won joint first prize in the 2020 Yellow Springs Competition.



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Ari Isaacman-Beck



Violinist **Ari Isaacman-Beck**, originally from Minneapolis, is the first violinist of the Philadelphia-based Dalí Quartet, in residence at West Chester University. His playing has been praised for its “impressive, masterful finesse” and “enormous soul and a big, vibrant sound.” Equally at home as a solo violinist and chamber musician, he has performed as a soloist or chamber musician across the North America, Europe, and Asia at venues such as the Concertgebouw (Amsterdam), Tonhalle (Zürich), Jordan Hall (Boston), the Kennedy Center (Washington DC), and Carnegie Hall (New York City).

A passionate educator as well, Isaacman-Beck has served on the faculties of the Sunderman Conservatory at Gettysburg College, Yellow Barn Young Artists Program, New England Conservatory, and Junior Greenwood Music Camp; he has given masterclasses at the Eastman School of Music, Oberlin Conservatory of Music, and the University of Hawaii, Manoa.

When he’s not practicing, rehearsing, performing, or teaching(!), Isaacman-Beck loves to read, practice yoga, ride his bicycle, and cook, with a particular interest in traditional Italian dishes.

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Program Notes

Ludwig van Beethoven
(1770 - 1827)

Trio in B-flat Major for Violin, Cello and Piano, Op. 97, “Archduke”

- I. *Allegro moderato*
- II. *Scherzo (Allegro)*
- III. *Andante cantabile ma però con moto. Poco più adagio*
- IV. *Allegro moderato – Presto*

“Music is a higher revelation than all wisdom and philosophy”.

Ludwig van Beethoven

Ludwig van Beethoven was a musical giant, not just as a symphonist and composer of concertos, but also in the more intimate realm of chamber music. Among his masterpieces in that genre was the Bb flat piano trio (Opus 97), a work which he dedicated to his favorite pupil and one of his few composition students, the Archduke Rudolf of Austria.



Beethoven at age 50, in April 1820 by Karl Stieler

The Archduke (1788-1831), born Rudolf Johann Joseph Rainier, was the son of the Emperor Leopold II and Queen Maria Louisa of Spain. He was ordained a priest, then archbishop and cardinal, and was famed as a great patron of the arts. He became Beethoven’s student in 1803.

The relationship between composer and student remained warm throughout Beethoven’s life- an unusual occurrence, given the composer’s brooding and cantankerous nature.

The Archduke was immensely fond of his teacher and recognized early his genius. An example suffices: in 1809, Beethoven was about to leave Vienna for a lucrative position in the town of Kassel (in what is today central Germany). It was the Archduke, with two other patrons, who provided the funds to give Beethoven a lifetime annuity which kept him from leaving.

Besides “The Archduke Trio,” Beethoven dedicated another thirteen other compositions to Rudolf, including some of the most famous that he ever composed: the Les Adieux piano sonata, the Hammerklavier piano sonata, the fifth (“Emperor”) piano concerto, and the monumental Missa Solemnis.

Beethoven spent over a year, from 1810 well into 1811, composing the “Archduke Trio.” However, it took three more years for the first public performance of the work, which was given on April 11, 1814, with Beethoven himself the pianist, Ignaz Schuppanzigh, violin, and Josef Link, cello. Beethoven’s relentlessly progressive hearing loss had already led to a diminution in his capacities as a performer, and after a repeat performance of the work a few weeks later, he never appeared again as a pianist in public.

Indeed, we have a poignant account of just how critically Beethoven’s hearing loss was affecting him by that point in time. This recollection was from his good friend, the violinist and composer Ludwig Spohr, who attended a rehearsal of the work.





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Ludwig van Beethoven: *“The Archduke Trio”*

Program Notes Continued



Archduke Rudolf

Spohr wrote in his memoirs: “On account of Beethoven’s deafness there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In forte passages the poor deaf man pounded on the keys until the strings jangled, and in the quieter passages, he played so softly that whole groups of notes were omitted, so that the music was unintelligible unless one could look at the pianoforte part. I was deeply saddened at so hard a fate.” (Source: Ates Orga. Beethoven, Illustrated Lives of the Great Composers Series).

“The Archduke Trio” is Beethoven’s longest in the form and one of the longest in the literature, rivaling Tchaikovsky’s monumental a minor Trio (Opus 50) in length and majesty.

Overarching the first movement of the Trio is its lyrical cantabile (song-like) melody, confidently introduced by the piano and then taken up by the violin. Even though the work clearly breaks through into Romanticism, it still adheres strongly to Viennese Classical Style and its hallmark architecture of Sonata Form.

The tonic (home key) of this movement is in the lovely and gracious tonality of Bb major (two flats- Bb and Eb). However, Beethoven changes things up quickly with a second theme, this one in G major, a key completely unrelated to Bb major, with one sharp and with B natural as its mediant tonality. Yet, no worries, as Beethoven soon brings the listener incisively back home to Bb major.

One might correctly expect a slow or languid second movement, as was a commonplace for chamber music compositions. Beethoven again mixes the listener by going brilliantly off-course, offering instead a Scherzo and Trio- quick and light, in the triple meter tempo of 3/4.

We then arrive at the third movement, which is slowly paced. It is in the bright and sunny key of D major (two sharps), announced by an anthem-like melody by the piano which is then followed by four variations, the first three increasingly textured and nuanced, morphing in rhythmic complexity and faster tempos. The fourth variation is a quiet and contemplative reprise of the hymn-like melody.

The last movement is constructed in the same way as many finales in late Viennese classical style, an excellent example of how Beethoven’s Romanticism often retained the more formal architecture of his forebears, Haydn and Mozart. The movement is in classic Sonata-Rondo form, channeling the lyrical qualities and tonic of B flat Major of the first movement. Beethoven once again keeps listeners on their toes with a thrilling presto (fast) and then piu’ presto (faster) coda in 6/8 time in A major, that hurtles headlong forward to its thrilling ending in the original tonic of Bb.

Dr. Vincent de Luise
Waterbury Symphony Orchestra Cultural Ambassador

Vincent P. de Luise, M.D.

*Cultural Ambassador, Waterbury Symphony Orchestra
Assistant Professor, Yale University School of Medicine.*

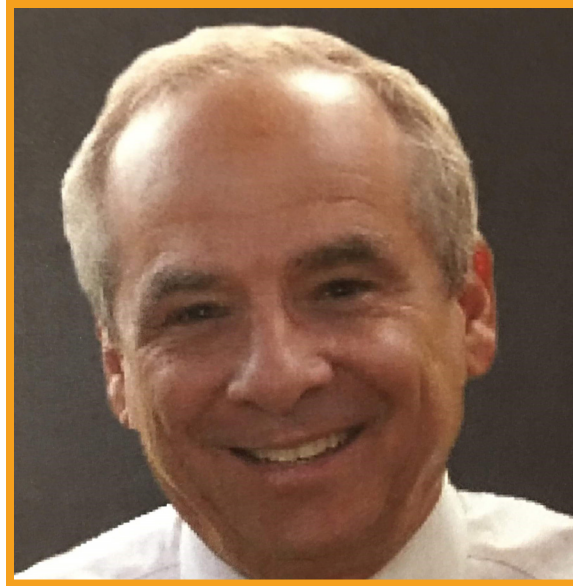
Vincent P. de Luise, M.D. is the Cultural Ambassador of the Waterbury Symphony Orchestra, a post created by the WSO in 2016. In this role, Dr. de Luise offers several of each season's pre-concert insights, area lectures on music, and chamber music recitals, and is a program annotator for the Symphony.

Dr. de Luise is an Assistant Professor of Ophthalmology at Yale University School of Medicine, Adjunct Assistant Professor of Ophthalmology at Weill Cornell Medical College and a Distinguished Visiting Scholar in Medical Humanities at Stony Brook University School of Medicine. He is a Magna cum Laude and Phi Beta Kappa graduate of Princeton University and the Weill Cornell Medical College. He performed his medical internship at the University of California San Francisco (UCSF), his ophthalmology residency at the Bascom Palmer Eye Institute of the University of Miami and was a Heed Foundation Fellow at the Proctor Foundation of UCSF in corneal diseases and transplant surgery.

Dr. de Luise has had a successful 30-year career as an eye physician and surgeon and was named to Woodward-White's "Best Doctors in America." He is a senior honor award recipient of the American Academy of Ophthalmology and program chair of the Connecticut Society of Eye Physicians. He is on the editorial boards of the international journal, Cornea, and the journal, Eye World. He lectures nationally and internationally in ophthalmology, as well as in the domain of the medical humanities.

Dr. de Luise is deeply involved at the intersection of music, art and medicine. He serves on the Humanities and Medicine Committee and the Music and Medicine Initiative at Weill Cornell Medical College as advisor and program annotator. As a 2013 Harvard University Fellow in its Advanced Leadership Institute, he developed a program, medical humanities education for medical schools, which he is working on at a national level. He is a clarinetist and an active chamber music recitalist. He has studied with the principal clarinetists of the San Francisco Symphony Orchestra, the Florida Philharmonic and the New York City Ballet, and currently studies with clarinet pedagogue and Van Doren Concert Artist, Jenny McClay.

Apart from his work as Cultural Ambassador of the Waterbury Symphony Orchestra, Dr. de Luise is president of the Connecticut Summer Opera Foundation, serves on the Board of the Connecticut Virtuosi Orchestra and writes frequently about music and the arts. His published articles and essays on the humanities and medicine are archived at the Hektoen International Journal of Medical Humanities (<https://hek-int.org/>) and at his blog, A Musical Vision (www.amusicalvision.blogspot.com).



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