

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

University of Virginia Chamber Music Series

Mixed Chamber Ensembles

Sunday, April 16, 2023

3:30 pm

Old Cabell Hall

University of Virginia

Program

Serenata in vano (1914)

Carl Nielsen
(1865-1931)

Jiyeon Choi, *clarinet*
Elizabeth Roberts, *bassoon*
Cody Halquist, *horn*
Adam Carter, *cello*
Pete Sparr, *double bass*

Concert Trio for Clarinet, Horn, and Bassoon (1814)

Bernhard Henrik Crusell
(1775-1838)

I. Poco adagio – Allegro moderato
II. Andantino
III. Allegro

Jiyeon Choi, *clarinet*
Cody Halquist, *horn*
Elizabeth Roberts, *bassoon*

~ **Intermission** ~

Duetto No. 3 (1800 c.)

Niccolò Paganini
(1782-1840)

I. Allegro con brio poco scherzando - Tempesta
II. Petite Romance - Larghetto
III. Polacchina - Andantino con grazia

Dan Sender, *violin*
Elizabeth Roberts, *bassoon*

Till Eulenspiegel – einmal anders! (1895/1954)

Richard Strauss
(1864-1949)
Arr. Franz Hasenöhr

David Sariti, *violin*
Pete Sparr, *double bass*
Jiyeon Choi, *clarinet*
Elizabeth Roberts, *bassoon*
Cody Halquist, *horn*

Program Notes

***Serenata in vano* (1914)**

Danish composer Carl Nielsen wrote *Serenata in vano* in 1914, for a tour he was taking with members of the Royal Danish Orchestra (where Nielsen was the deputy conductor). The unusual instrumentation of this quintet is a result of the other works on that tour's program, which included Beethoven's Septet, a work with the same instrumentation as Nielsen's quintet, but with the addition of violin and viola. Nielsen wrote this work in the span of a week just before they set off on tour. It features three distinct sections of music that tell the story of a brief, failed courtship. Nielsen wrote, "*Serenata in vano* is a humorous trifle, first the gentlemen play in a somewhat chivalric and showy manner to lure the fair one out onto the balcony, but she does not appear. Then they play in a slightly languorous strain (Poco adagio), but that hasn't any effect either. Since they have played in vain (in vano), they don't care a straw and shuffle off home to the strains of the little final march, which they play for their own amusement."

***Concert trio for Clarinet, Horn, and Bassoon* (1814)**

Bernhard Henrik Crusell was a clarinetist and composer from Sweden and Finland, born on October 15, 1775 in a small village in Finland. At seventeen, he became the principal clarinetist with the Royal Court Orchestra in Sweden, where he remained for forty years, except for periodic leave to study clarinet and composition in Germany and Paris. Crusell composed pieces, including concertos and chamber works, not only for his own use but also for other wind players in the court orchestra. He became a respected composer and one of the finest clarinet soloists of his time. The *Concert Trio* for clarinet, horn, and bassoon is not listed in Crusell's worklist in *New Grove*. It has been preserved in manuscript and is described in the liner notes as "extremely demanding" due to its use of the full range of the instruments. The *trio* has no opus number, but it is entirely in the spirit of the 'late' rococo divertimento, being both playful and virtuosic.

Duetto No. 3 (1800c.)

Discovered thirty years ago amongst the papers of the late violinist Camillo Sivori, Paganini's *Tre Duetti Concertanti per Violino e Fagotto* not only represent some of the composer's earliest concert works, but also his sole output for this unusual combination of instruments. The only previous reference to the pieces came from Paganini's autobiography in which he recalled "at the age of 17...composing bassoon music for a Swedish amateur who complained he could find no difficult music." If true, Paganini seems to have taken seriously the goal of composing music sufficiently difficult for the Swede. The duets are light, charming, and whimsical, yet incredibly demanding. In Duetto No.2, the violin and bassoon are truly equal partners; each having the opportunity to both accompany and dazzle with brilliance. The modern premiere of the duets was given in December 1993 at the Fermo Festival.

Till Eulenspiegel – einmal anders! (1895/1954)

Richard Strauss completed the orchestral work *Till Eulenspiegel* in 1895, after abandoning an opera of the same name. While the work has much in common with his well-known tone poems, Strauss instead considered it to be a "Rondeau Form for Large Orchestra". This was perhaps with tongue in cheek, as the work is not a rondo, but rather (as he later stated) an "expansion of rondo form through poetic content" - in other words, highly programmatic (like a tone poem). His own program notes detail the adventures of a "knaveish fool named Till Eulenspiegel", who creates chaos by riding through a market on horseback, disguising himself as a priest, flirting with women, and is eventually found guilty of blasphemy and hanged. The arrangement performed here was made in 1954 by Franz Hasenöhr, who assigned the subtitle "Grotesque musicale". He rather miraculously distilled Strauss's sprawling orchestration down to a mere five instruments, while retaining the bulk of the original's material, thus assuring the work's popularity on mixed chamber music programs.

—Notes by *David Sariti*

About the Performers

Cellist **Adam Carter** joined the faculty of the Department of Music at the University of Virginia in 2008, where he currently serves as principal cellist of the Charlottesville Symphony and teaches cello and chamber music. Before joining the faculty at UVA, Mr. Carter played with the Madison Symphony Orchestra. He has also won positions with the Akron Symphony, Evansville Philharmonic, and Cedar Rapids Symphony, and performed with the Erie Philharmonic, Fairfax Symphony, Winston-Salem Symphony, Richmond Symphony, Williamsburg Symphony, and the Wisconsin Chamber Orchestra. An active teacher, Mr. Carter was adjunct professor of cello and bass at Ripon College in Ripon, WI and taught with the Wisconsin Youth Symphony Orchestras in Madison, WI before moving to Virginia. As a founding member of the Tarab Cello Ensemble, Adam traveled the country playing new works for cello octet. This Ensemble was awarded a grant from the Howard Hanson Institute for American Music for its accomplishments in the performance and creation of contemporary American music, a grant from the Foreman Institute for the Creative and Performing Arts, and a grant from the Fromm Foundation. The Ensemble has recorded on Bridge Records and Albany Records.

Jiyeon Choi is lecturer in Clarinet at the University of Virginia and Principal Clarinet with the Charlottesville Symphony. She also holds the Co-Principal Clarinet position with the Sinfonia da Camera. Dr. Choi has previously served on the faculty for Purdue University, Illinois Youth Summer Music and Blue Lake Fine Arts Camp. She has performed with several orchestras including Virginia Symphony Orchestra, Richmond Symphony, Heartland Festival Orchestra, Wintergreen Music Festival Orchestra, Williamsburg Symphony Orchestra and Illinois Symphony Orchestra. She has been a resident artist at the Atlantic Music Festival in Maine and the Orchestre de la Francophonie in Montreal, QC. Dr. Choi received a Doctor of Musical Arts degree in music performance from University of Illinois Urbana Champaign, a Master of Music degree from Eastman School of Music, and a Bachelor of Music degree from Ewha Womans University.

Cody Halquist has served as the Lecturer in Horn at the University of Virginia and Principal Horn of the Charlottesville Symphony since fall 2021. Originally from Rochester, NY, Cody has worked for several years as an active freelancer both in the New York City area and Virginia, where he has frequently performed with the Richmond Symphony, New Haven Symphony, and is 3rd Horn of the Hudson Valley Philharmonic. He has also performed internationally as an orchestral musician in Germany and South Korea. Cody served as the Adjunct Instructor of Horn at Sacred Heart University in Connecticut from 2019-2021. A dedicated teacher for students of all levels, he was a teaching artist through the Yale Music in Schools Initiative and Morse Summer Academy for three years, which provides tuition free music lessons and mentorship for students in the New Haven public school system. Cody received his Bachelor of Music in Horn Performance at the University of Michigan School of Music, Theater & Dance, where he was a student of Adam Unsworth. He earned both a Master of Music and Master of Musical Arts in Performance at the Yale School of Music, studying under William Purvis.

Elizabeth Roberts, Principal Bassoon and Director of Youth Education for the Charlottesville Symphony since 2001, joined the faculty at the University of Virginia the same year. She became a member of the Virginia Symphony Orchestra as their contrabassoonist in 2017 and has played Second Bassoon with the Williamsburg Symphony Orchestra since 2015. Ms. Roberts freelances on bassoon and contrabassoon with the Philadelphia Orchestra, National Symphony Orchestra, Baltimore Symphony Orchestra, Washington National Opera, National Philharmonic, Maryland Lyric Opera, and the Richmond Symphony. In recent months, she served as Guest Principal Bassoon with the Washington National Opera and the National Symphony Orchestra and will tour with the latter in April 2023 to Carnegie Hall. Ms. Roberts is a 2008 Virginia Governor's Award for the Arts nominee, and has recorded with the Virginia Symphony, Richmond Symphony, New World Symphony and Baltimore Symphony Orchestras.

Violinist **David Sariti** has appeared as recitalist at universities across the country, soloist with orchestra, and in diverse chamber collaborations. Known for his versatility, with performance and research interests spanning four centuries, he is also an ardent proponent of new and improvised music. A specialist in the use of period instruments, he has appeared with many prominent ensembles, including, last month, "Baroque and Beyond"

in Chapel Hill, NC. Faculty at UVA since 2005 and currently Associate Professor, he directs the Baroque Orchestra and serves as Director of Performance. His articles on topics ranging from performance practice to string pedagogy have been featured in several national publications. He holds degrees from the Hartt School, the University of Akron, and Ithaca College; studies were with Pamela Gearhart, Katie Lansdale, Pamela Frank, and members of the Cleveland and Miami quartets.

Violinist **Daniel Sender** is gaining an international reputation as a performer, educator, and scholar. Recent concert tours in Europe have been met with high praise, and Dr. Sender is increasingly in demand in both the classroom and the concert stage. Dr. Sender currently serves as concertmaster of the Charlottesville Symphony and Charlottesville Opera. Dr. Sender served as a Fulbright U.S. Scholar for the 2021-22 Academic Year and taught at both the Liszt Academy (Budapest) and the University of Pécs for the Fall 2021 semester. Dr. Sender was also previously awarded a Fulbright Student Scholar grant for his research in Budapest (2010-11) and attended the Liszt Academy as a student of Vilmos Szabadi. Solo and chamber concerts have taken him to venues around the world, including the Kennedy Center, National School of the Arts “Panayot Pipkov” (Bulgaria), Institute of Music at the University of Pécs (Hungary), Hungarian Embassy, Corbelli Palace (Vienna), Bartók Hall at the Institute for Musicology (Budapest), Smithsonian Museum of American History, Universität der Kunste (Berlin), and the Museum of Fine Arts (Montreal). A native of Philadelphia, Dr. Sender attended Ithaca College, the University of Maryland, and the Liszt Academy (Budapest). His primary teachers include Vilmos Szabadi, Arnold Steinhardt, David Salness, René Staar, and Gerald Fischbach. He is on the performance faculty of the University of Virginia’s Department of Music and holds a faculty position at Interlochen’s Adult Chamber Music Camp.

Peter Sparr, Master of Music from University of North Texas, Bachelor of Music from James Madison University. His former teachers include Sam Cross, Ed Rainbow, Tom Lederer, and Mark Bernat. Mr. Sparr currently holds the Robert and Ruth Cross Principal Bass Chair in the Charlottesville Symphony at the University of Virginia. He is the founder and bassist of the Free Bridge Quintet, UVA’s jazz quintet-in-residence. He is also a member of the Richmond Symphony Orchestra. In addition to his teaching duties, Mr. Sparr maintains a very active freelance career as both a jazz and classical bassist.

Upcoming Events

Anthony Pirog and Joel Harrison CD Release Concert

Monday, April 17, 2023

8:00 pm, Old Cabell Hall

Wind Ensemble - Spring 2023

Tuesday, April 18, 2023

7:00 pm, Hunter Smith Band Building

Chamber Music Masterclass

with the visiting University of Pécs faculty

Thursday, April 20, 2023

5:00 pm, Old Cabell Hall

Dome Room Faculty Concert

Saturday, April 22, 2023

1:00 pm, Rotunda Dome Room

Special Thanks To:

The Department of Music and all the students, interns, and volunteers who made this performance possible.

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