

2022 Spring Concert Series

A Trio of Trios

Annette Farrington, flute
Elise Cole, cello
Tony Caramia, piano

May 4, 2022
12:10PM



LIVE *from*
HOCHSTEIN

BIOS



Annette Farrington teaches flute and flute methods at Nazareth College, where she performs with the Wilmot Wind Quintet. She also teaches students from ages 8 to 80 at her home in Brighton. Active in the Rochester community music scene, she is principal flute in the Penfield Symphony Orchestra, Greater Rochester Women's Philharmonic, and Cordancia Chamber Orchestra. She sings in the choir at Asbury First United Methodist Church and is the director of their multi-generational flute ensemble. Annette serves on the board of the Rochester Flute Association as Communications Director and is a past President. For many summers she has been a teacher and coordinator of the RFA/Hochstein Flute Camp. Annette received her BME from Arkansas State University and MM in Flute Performance from Florida State University.



Elise Cole is an aspiring young cellist who desires to use her gifts to make a difference. She has been assistant principal of the Eastman School Symphony Orchestra, principal cellist of the Denver Young Artists Orchestra, and has received scholarships to the Bowdoin and Montecito International Music Festivals. She has also performed in masterclasses with the Borromeo String Quartet, the Aeolus String Quartet, and Bion Tsang. Most recently, she won the 2021 Staff Solo Competition at Blue Lake Fine Arts Camp. Elise started studying cello with Jenny Yopp at age seven and later studied with Richard Slavich, professor Emeritus of University of Denver. During high school, Elise co-founded "Strings for Swaziland" with her sister to raise awareness for the HIV/AIDS orphans in Eswatini (formerly Swaziland) through annual benefit concerts. Currently, Elise is a Senior at the Eastman School of Music where she studies with David Ying of the Ying Quartet. When she is not practicing or doing schoolwork, Elise enjoys volunteering at the Rochester Family Mission, rock climbing, running, painting, and playing the ukulele.



Tony Caramia has been a Professor of Piano at the Eastman School of Music since 1990. He directs the Piano Pedagogy Studies, coordinates the Class Piano Program, and teaches applied piano and beginning jazz piano. Among his delights is showcasing the talents of his students (Mr. C. and His All-Stars!) in studio concerts with themes such as Fringe Fingers, Celebrating Women in Music, 2 Pianos—140 Fingers, A Child is Born, and from the Dawn of Eastman: Piano Music from 1922. In 2021, the Frances Clark Center awarded Caramia the National Conference on Keyboard Pedagogy Lifetime Achievement Award. Caramia's article, "The Imaginative Piano Teacher: Musings on Being More Creative in the Piano Studio," appeared in the Sept.-Oct. 2018 issue of Piano Magazine. Caramia has several publications: RCM Celebration Series, Piano Etudes, Level 7 (2015), American Treasures (Alfred Music Publishing, Jazz Performer Series, 2011), Sounds of Jazz, Book 1 and 2, and Six Sketches (Alfred), Suite Dreams and Jazz Moods (Hal Leonard Publishing Corporation - Composer Showcase Series), Fascinatin' Rhythms (Neil A. Kjos Music Co., 1985), Rag Times Four (Kjos, 1983) and Adventures in Jazz Piano, Books 1 and 2 (Bärenreiter, 1983). He has co-authored all editions of Keyboard Musicianship, Books 1 and 2 (Stipes Publishing Co.), from 1979 through 2020. Recordings consist of Hot Ivories, Nimble-Fingered Gentleman, Zebra Stripes, Brass Knuckles, Upstate Standards with trombonist Mark Kellogg, and Tribute. Awards include the Frances Clark Center Inaugural Outstanding Service Recognition Award (2019), SUNY Fredonia Outstanding Achievement Award (2010), and the University of Illinois Campus Award for Excellence in Undergraduate Teaching (1988 and 1984).

PROGRAM

Two Pieces for Flute, Cello, and Piano, Op. 90

1. Pastorale
2. Caprice, Water-Sprites

Amy Beach
(1867-1944)

Trio Sonata, Op. 40 for Flute, Cello, and Piano

1. Allegretto comodo
2. Andante espressivo
3. Vivace e giocoso


Marion Bauer
(1882-1955)

Trio pour flûte, violoncelle et piano H.300

- I. Poco Allegro
- II. Adagio
- III. Andante-Allegro

Bohuslav Martinů
(1890-1959)

Annette Farrington, flute
Elise Cole, cello
Tony Caramia, piano

Today's Live from Hochstein performance is broadcast live and in stereo
on  FM, 91.5 with host Mona Seghatoleslami.

The Hochstein School is grateful to Sidney & Barbara Sobel for generously providing continuous underwriting support for Live from Hochstein since 1993.

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For more information, please contact Director of Development & Community Engagement, Alette Jordan, at alette.jordan@hochstein.org or 585-454-4403 x223.

PROGRAM NOTES

Two Pieces for Flute, Cello and Piano, Op. 90 (1921)

Amy Beach was one of the most successful American composers of her era, writing works in many genres, including opera, orchestral, chamber, choral, (sacred and secular), songs, and of course, many piano works. Throughout her long career, she became affiliated with important and influential music women's societies, such as The National League of American Pen Women and was the 1st President of the Society of American Women Composers. Starting in 1920, she was a repeat resident of the MacDowell Colony in Peterborough, NH. The MacDowell Colony had become recognized for artistic excellence, having been established by composer Edward MacDowell in 1907. Many artists from the early years returned there often to work, including composer Amy Beach, painter Grant Reynard, poet Edwin Arlington Robinson, and writer Thornton Wilder.

It was during her first visit to the Colony, in 1921, that she wrote Two Pieces for Flute, Cello and Piano, Op. 90, the 1st of three versions. It begins with the serene Pastorale and is followed by the playful Caprice, Water-Sprites.

Trio Sonata, Op. 40 For Flute, Cello and Piano (1944)

A modernist composer who experimented with dissonance, serialism, and complex harmonies, Marion Eugénie Bauer also made strides for women through her musical scholarship that revived interest in female composers. She began teaching at Juilliard in 1940 and lectured widely on music. Bauer's compositions were alternately hailed and criticized for their complexity and modernist qualities. She edited the journal *Musical Leader* and published several books on music's past and present for both musicians and general readers, highlighting often-overlooked female composers. She helped found the American Music Guild, the Society of American Women Composers, and the American Composers Alliance, among other organizations. Bauer's legacy can be measured not only by her output of at least 160 compositions along with her five books, but also by the impact she had on the careers of both Ruth Crawford Seeger and Milton Babbitt, who went on to become well-known American composers of the twentieth century.

Notes by performer Diana Ambache, from the recording Bauer: Orchestral and Chamber Works:

The Trio Sonata No. 1, Op. 40, is the first of two trio sonatas by Bauer; she uses the Baroque title to indicate conversational chamber music. She was probably writing for particular performers. Each movement is highly individual, the first creating a beautiful impressionistic atmosphere, the heartfelt mood of the second deeply moving, while the last romps home with gleeful fun.

Trio pour flûte, violoncelle et piano H.300 (1930)

This piece inhabits a different geographical world from the jazzy bustle of Paris and the spirit of neo-classicism that was a part of Martinů's life in the early 1930s. The Martinů escaped to New York from Nazi-occupied Paris in 1941, and it was while in a retreat in the Connecticut countryside that he wrote his powerful Symphony No.3, which was followed by this trio. Work on this piece must have been something in the nature of light relief for the composer and was written in a holiday spirit, its outer movements sharing many of the sunny moods of the other works on this disc. Virgil Thomson wrote of the piece that it "is a gem of bright sound and cheerful sentiment. It is tonally perfect, it sounds well, it feels good; it is clearly the work of a fine jeweler maker and it does not sound like other music." The folk-music rhythms and effects do however reveal Martinů's underlying homesickness, and the central Adagio is as eloquent an expression of yearning as anything he wrote.

ENJOY THESE PERFORMANCES?

The *Live from Hochstein* series requires financial support to continue providing performances for the Rochester community. If you enjoy these performances, please consider making a donation to The Hochstein School in the baskets provided at the exits, or at <https://hochstein.org/Support>. Any checks can be made out to The Hochstein School, and *Live from Hochstein* should be in the memo.

THANK YOU!

SOME AUDIENCE REMINDERS

- Please keep your mask on at all times in the Performance Hall.
- Please remember to bring proof of vaccination to EACH Live from Hochstein performance that you attend.
- In consideration of the performers and the rest of the audience, we remind you that it is customary to be as quiet as possible during concerts. Please enter and exit the hall only during applause.
- Please turn off any cell phones or other devices that may sound during the performance. The use of cameras/recording devices is strictly prohibited.
- Restrooms are located downstairs and can be accessed from the lobbies at the back of the Performance Hall. Wheelchair accessible/gender neutral restrooms are in the School; please ask an usher for directions.
- Fire exits are located along the sides and back of the Performance Hall. In the event of an emergency, please calmly proceed to the nearest exit.

JOIN US NEXT WEEK:

Gossamer Edge

Allyn Van Dusen, mezzo-soprano; Rita George-Simmons, flute; Paula Bobb, piano
Wednesday, May 11th at 12:10PM



This program is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.