

~ Meet the Artists ~ (cont.)



Gracing the stages of over 30 countries, cellist **Frances Borowsky** is quickly establishing herself as one of the most sensitive artists of her generation. Recent performance highlights include tours of Lithuania and Cuba, Vivaldi's Double Cello Concerto with Cecylia Barczyk and the Alexandria Symphony Orchestra. Cecylia Barczyk was her primary instructor from childhood through her studies at Towson University, from where she graduated at age eighteen. Ms. Borowsky continued her education under Amit Peled at the Peabody Institute of Johns Hopkins University, and recently earned a second masters degree from the Folkwang University of the Arts in Essen, Germany. She is currently enrolled in the Doctorate of Musical Arts program at the University of Maryland and studies with Eric Kutz.



Past Presidents

We honor the following members for their years of service:

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|---------------------------------|----------------------------|
| Mrs. David S. Wadsworth | Mrs. Donald Rankin |
| Mrs. Margaret D. Gidley | Ms. Elizabeth A. Monacelli |
| Miss Rosalind Y. Chua | Karen L. Dingley |
| Mrs. John J. Beliveau, Jr. | Mr. Donald Rankin |
| Mrs. Stephen G. Waters | Mr. Ronald Rathier |
| Ms. Annamaria Saritelli-DiPanni | Mrs. Augustus L. Hemenway |
| Mr. Haig Yaghoobian | |



Chopin Club Officers

- President: Barbara Speer
 First Vice-President: Deborah Concannon
 Second Vice-President: Elizabeth Berberian
 Recording Secretary: Joan Lusk
 Corresponding Secretary: Masako Fidler
 Treasurer: Robert C. Salmani
 Scholarship Treasurer: Elizabeth Reardon



Chopin Student Clubs: 2015-2016

Chopin Student Musicians

- Counselor: Karen L. Dingley
 Advisor: Manabu Takasawa
 President: Amalia Bay

Chopin Young Musicians

- Counselor: Joy Weng
 Advisor: Deborah Concannon
 President: Eli Fulton



Chopin Club
 Providence, Rhode Island *Musicales* *137th Anniversary Season*
 Sunday, May 15, 2016 at 2:00 p.m. Mary K. Hail Music Mansion
 Greetings: Barbara Speer, President Providence, Rhode Island

Presidents Day Program

featuring

Mo Tian, piano
Emmanuel Borowsky, violin
Frances Borowsky, cello

Sonata in G major, K.301/293a.....Wolfgang A. Mozart (1756-1791)
for violin and piano

Allegro con spirito
Allegro

Sonetto del Petrarca No. 104.....Franz Liszt (1811-1886)
for solo piano

Piano Trio No. 1 in D minor, Op. 49.....Felix Mendelssohn (1809-1847)

Molto allegro ed agitato
 Andante con moto tranquillo
 Scherzo: Leggiero e vivace
 Finale: Allegro assai appassionato



Presidents Day Co-Chairs: Betty Jane Berberian and Deborah Concannon

Hospitality Committee Co-Chairs: James and Marian DeCesaris

Stage Manager: Jacky Yang

The Chopin Club has been recognized by the Internal Revenue Service as a 501(c)(3) non-profit organization.

~ Program Notes ~



W.A. Mozart (1756-1791).....Violin Sonata in G Major, K. 301

Mozart added considerably to the violin and piano sonata repertoire, writing his first sonatas for these instruments between the ages of six and eight and his last in 1788, making a total of some thirty compositions. The very earliest sonatas, numbering K.1-K.31, are the first works Mozart composed under the supervision of his father Leopold. They are clearly keyboard pieces with violin accompaniment.

Mozart's first mature sonatas comprise the set of six sonatas written during the composer's journey to Mannheim and Paris in February 1778, known as the "Palatine" sonatas because of their dedication to the Electress of the Palatine. With these sonatas, Mozart was on his way to a clearer partnership of both instruments. Common to these sonatas is the two-movement form, rarely in use in Mozart's later sonatas. The first, **Violin Sonata in G Major Sonata, K. 301** is lyrical, simple in style, and quite charming. It shows the young Mozart toying effortlessly with harmony in his juxtaposition of major-minor in the second movement.

Franz Liszt (1811-1886).....Sonetto del Petrarca 104

Liszt's **Sonetto del Petrarca 104** (Sonnet after Petrarch) is from his second set of "Années de pèlerinage" (Years of Pilgrimage). The set of three suites for piano solo includes some of his most provocative and stirring pieces. Composed in 1858, the second song transcription is perhaps the most beloved. It is marked *Adagio*, after an *Agitato* introduction, yet it moves in a lyrical and passionate setting, possessing a beautiful melody that Liszt develops with just the right amount of *fioratura* that makes the work ineffably his own. The translation of the text, which appears in the music, is as follows:

Sonnetto 104: Francesco Petrarca (1304-1374)

I find no peace, and I am not at war,
I fear and hope, and burn and I am ice;
I fly above the heavens, and lie on earth;
I grasp nothing, and embrace the whole world.

One keeps me jailed who neither locks nor opens,
nor keeps me for her own nor frees the noose;
Love does not kill, nor does he loose my chains;
nor wants me alive nor frees me from this mess.
I see with no eyes, have no tongue and shout;
I yearn to perish, and I beg for help;
I hate myself and love somebody else.
I feed on pain, weeping laugh;
I dislike death as much as I do life:
In this state I am, lady, for your sake.

(translation from *Petrarch, The Canzoniere of Rerum vulgarium* fragmenta, tran. into verse with notes and commentary by Mark Musa, Bloomington and Indianapolis, 1996, with modifications).

Felix Mendelssohn (1809-1847).....Piano Trio in D minor, Op. 49

The **Piano Trio in D minor**, written in 1839, is perhaps the most often-played piano trio in the literature. The work exhibits the energy and enthusiasm of the youthful Mendelssohnian style which makes for relatively easy interpretation. It is primarily an extroverted, happy piece laid out on a large, flowing scale, full of beautiful lyrical melodies and refined to the utmost degree----in short, pure, unadorned Romanticism. Even in the slow movement, emphasis is on a lyrical, flowing style that does not provoke deep, profound sentiments, unlike many a Schubert or Beethoven slow movement. Famous for his Scherzo writing, the third movement does not disappoint in any way.

The work reflects Mendelssohn the man. In its sheer elegance, charm and rather unabashed joy, the music echoes the man who was the very embodiments of the early Romantics. He was not a tragic, unhappy person. He had wealth, standing, and an unbelievable array of precocious gifts from an early age which quite naturally translated themselves into a remarkable ease and facility at musical composition. Schumann, a far different type, was able to appreciate Mendelssohn, calling him "the Mozart of the nineteenth century, the brightest among musicians, the one who looks most clearly through the contradictions of the time, and reconciles us to them."

– Barbara Speer

~ Meet the Artists ~



Pianist **Mo Tian** is a Providence native who has been a long-time performing member of the Chopin Club. He has performed throughout the U.S. and China in solo concerts and chamber music recitals, including many summers spent at the Kneisel Hall Chamber Music Festival and School in Maine. Most recently, he performed a solo recital at von der Mehden Recital Hall at the University of CT and at the Westminster Presbyterian Church in Hartford. Mo's past piano mentors include Zhanna Volynskaya, Linda Jiorle-Nagy, Walter Hautzig, Emile Naoumoff and Seymour Lipkin. He has played in master classes under Boris Berman, Jon Kimura Parker, and Leon Fleisher, among others. Mo holds a B.A. from Brown University and an M.M. in Piano from Indiana University. Currently, he studies with Irma Vallecillo at the University of CT in the Doctor of Musical Arts program, where he serves as a graduate teaching assistant. He is also on the piano faculty at UConn's Community School of the Arts, and an active member, performing pianist and collaborator of the Musical Club of Hartford and the Chopin Club, both of which have supported him through endowments for his graduate music education.

Violinist **Emmanuel Borowsky** has toured 35 countries in North America, Europe, Asia, and the Middle East. Emmanuel has performed as soloist with orchestras across the globe and has also released recordings on five CDs, including one with a collection of original compositions. He teaches violin and chamber music at the Intermuse International Music Institute, Festival USA and teaches privately in Baltimore. Mr. Borowsky holds degrees from the Icelandic Academy of the Arts and Indiana University. He is currently completing a Doctorate of Musical Arts at the University of Maryland. His teachers have included Dorothy De Lay, Roman Totenberg, and James Stern. Most recently, Emmanuel performed Max Bruch's "Scottish Fantasy" with the Frederick Symphony Orchestra and gave multiple concerts and master classes in Lithuania.