

FESTIVAL
MOZAIC

JOHN
NOVACEK

2023-2024 Artist-in-Residence

with
INTERSECTION

October 28, 2023
7:30 PM

Harold J. Miossi Cultural
& Performing Arts Center,
Cuesta College

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ARTISTS

**JOHN
NOVACEK**
Piano

**LAURA
FRAUTSCHI**
Violin

**CHRISTINE
LAMPREA**
Cello

PROGRAM

EDWARD ELGAR

Salut d'amour, op. 12 (1888); arr. Bunch

MANUEL DE FALLA

Spanish Dance No. 1 from *La vida breve* (1913); arr. Satoh

MAURICE RAVEL

Piano Trio in A minor, M. 67 (1914)

Modéré

Pantoum—Assez vif

Passacaille—Très large

Final—Animé

INTERMISSION

Three Polonaises

FRYDERYK CHOPIN

Polonaise-Fantaisie in A-flat major, op. 61 (1846)

HENRYK WIENIAWSKI

Polonaise brillante No. 2 in A major, op. 21 (1875)

DAVID POPPER

Polonaise de concert, op. 14 (1877)

ENNIO & ANDREA MORRICONE

Cinema Paradiso Medley (1988); arr. Satoh

Main Title

Childhood

Maturity

Love Theme

LEONARD BERNSTEIN

West Side Story Medley (1957); arr. Bunch

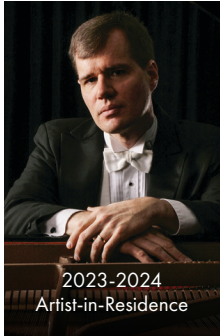
Maria

America

Tonight

The Rumble

ARTISTS



JOHN NOVACEK | Piano

Grammy-nominated pianist John Novacek has captivated audiences across the Americas, Europe, and Asia as a soloist, chamber musician, and concerto soloist. He has appeared on venerated stages including the Kennedy Center, Avery Fisher Hall, Hollywood Bowl, Paris' Theatre des Champs-Elysees and London's Wigmore Hall. Novacek has participated in renowned festivals including Lucerne, Mostly Mozart, and Ravinia and has performed on television shows including the Tonight Show and Entertainment Tonight. A sought-after collaborator, he has shared the stage with luminaries like Yo-Yo Ma and Joshua Bell and has premiered works by prominent composers. Novacek's own compositions have been performed by ensembles including the Pacific Symphony and The Three Tenor, and his extensive discography spans numerous labels. John studied piano with Peter Serkin, Bruce Sutherland, and Jakob Gimpel.



LAURA FRAUTSCHI | Violin

Violinist Laura Frautschi, known for her versatility performing both contemporary and classical music, appears as a soloist and in chamber ensembles across the US and Asia. She performed the world premieres of concertos by American composers Lee Hyla and Augusta Read Thomas and collaborates regularly with many living composers. Laura serves as a concertmaster of the Orpheus Chamber Orchestra and has appeared at prestigious venues including the Metropolitan Museum of Art and the Caramoor and St. Bart's Festivals. As a member of Intersection, she has toured Japan and the US and has participated in several recording projects. She is a graduate of Harvard and the Juilliard School.



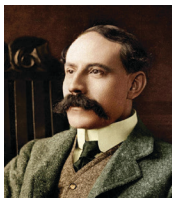
CHRISTINE LAMPREA | Cello

Cellist Christine Lamprea is an artist known for her emotionally charged performances. A Sphinx Medal of Excellence recipient, she gave her solo debut at Carnegie Hall in 2013, and has gone on to perform at the Kennedy Center and collaborate with orchestras such as the Costa Rica National Symphony, Detroit Symphony, and San Antonio Symphony. A sought-after chamber musician, she regularly performs with the Jupiter Symphony Chamber Players and has premiered works by Jessie Montgomery and Jeffrey Mumford. Christine has performed solo recitals across the US and is on the faculty of the Longy School of Music and Montclair State University. She is a graduate of the Juilliard School and New England Conservatory.

PROGRAM NOTES

EDWARD ELGAR (1857–1934)

Salut d'amour, op. 12 (1888); arr. Bunch



In 1888, Englishman Edward Elgar was in love. He wrote "Love's Greeting" for his sweetheart (later his wife), initially scoring it for piano (her) and violin (him). He translated the title to German—*Liebesgrüss*—to honor his fiancée's fluency in that language, but when he sold it (for a flat fee) to Schott Music, the publisher retranslated it into

French: *Salut d'Amour*. Elgar soon was gnashing his teeth, since the sheet music sold three thousand copies in a single month. It is a credit to Schott that the firm started paying Elgar royalties; the lovely piece also has been rearranged for numerous other ensembles.

MANUEL DE FALLA (1876–1946)

Spanish Dance No. 1 from *La vida breve* (1913); arr. Satoh



Manuel de Falla entered his score for the opera *La vida breve* in a Spanish composition contest—and won! But two years went by and the promised staging still had not taken place, so Falla moved to France, where the "Spanish" sound was all the rage. Audiences at the 1913 opera premiere grieved at the tragic story, but they thrilled to the

rich array of music, especially the "danza" that is played during Paco's wedding celebrations. This exuberant dance gives no hint of the drama to come, when Salud confronts the unfaithful Paco who had promised to marry *her*; she drops dead at his feet.

MAURICE RAVEL (1875–1937)

Piano Trio in A minor (1914)



When World War I broke out, Maurice Ravel's small stature and weak heart kept him out of the regiments. So, he volunteered to drive a truck for the motor transport corps, nicknaming his vehicle "Adélaïde." Before he reported for duty, however, he forced himself to finish his Piano Trio in A minor, doing "five months of work in five weeks,"

and writing as tidily as possible in case it would become a "posthumous" publication. Despite its speedy completion, the Trio is a masterpiece of careful craftsmanship. Its varied movements embrace Basque dances, Malaysian poetry, a Baroque passacaglia, and a lively finale that almost never conforms to standard pulse groupings.

FRYDERYK CHOPIN (1810–1849)

Polonaise-Fantaisie in A-flat major, op. 61 (1846)



Chopin never played the harpsichord; instead, he grew up with pianos. However, they were still undergoing significant mechanical improvements, and Chopin is celebrated for writing works that showcased the piano's increasing and unique capabilities. His music baffled some listeners, but others grasped his achievements immediately. The

poet Heinrich Heine wrote, "[Chopin] is neither Pole, Frenchman, nor German.... His real home is the dreamland of poetry." One of Chopin's most poetic pieces was his last major piano composition, the *Polonaise-Fantaisie*; it transcends the traditional Polish folk dance in ways that fully merit the "fantasy" of its title.

HENRYK WIENIAWSKI (1835–1880)

Polonaise brillante No. 2 in A major, op. 21 (1875)

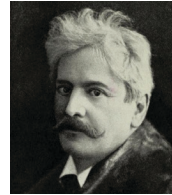


Violinist Henryk Wieniawski was only five years old when the legendary Niccolò Paganini died, but he soon joined the ranks of the great virtuosos who were the jewels of nineteenth-century concert halls. He was admitted to the Paris Conservatory at age eight and was touring by age thirteen. After Wieniawski's too-early death at forty-four,

Tchaikovsky called his playing "incomparable" and also applauded his compositional ability. One of Wieniawski's final works was the dazzling *Polonaise brillante*, op. 21. Although it clearly showcases the violin, its central lyrical section puts the piano in the spotlight as well.

DAVID POPPER (1843–1913)

Polonaise de concert, op. 14 (1877)



David Popper was a talented violinist as a child, so at age twelve he was offered a place in the Prague Conservatory—but only if he agreed to switch to cello, since the school was short of cello pupils. This was a fateful moment: not only did it launch Popper's career as a great cello virtuoso, but it meant that he focused his considerable

compositional talents on the cello as well. One product was his *Polonaise de concert*, op. 14, which features various challenges: rapid leaps to feathery harmonic notes, lightning-fast oscillations through chords, shimmering cascades, and double-stops—playing two (or more) strings simultaneously.

ENNIO MORRICONE (1928–2020)

ANDREA MORRICONE (b. 1964)

Cinema Paradiso Medley (1988); arr. Satoh

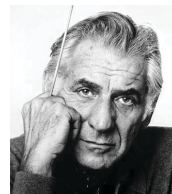


Clint Eastwood was not the only person who came to international fame in 1967 by means of three spaghetti westerns directed by Sergio Leone. The same could be said for the films' composer, Ennio Morricone, a former grade-school classmate of Leone. Thereafter, Leone and Morricone worked together consistently up to Leone's death, and

Morricone continued a similar partnership with director Giuseppe Tornatore after they collaborated on the Oscar-winning *Cinema Paradiso* in 1988. Morricone was joined by his son Andrea in writing the beautiful *Cinema Paradiso* score, with Andrea being responsible for the love theme in particular.

LEONARD BERNSTEIN (1918–1990)

West Side Story Medley (1957); arr. Bunch



During the twentieth century, jazz musicians had a revolutionary impact on our ears. Dissonant chords that for centuries had been regarded as "unstable" were now acceptable. Rhythm, too, had begun to "swing," employing unexpected syncopated patterns as well. Leonard Bernstein wove these new techniques into his mid-century Broadway

musical *West Side Story* (a modern version of Shakespeare's *Romeo and Juliet* tragedy), taking many theater-goers aback but galvanizing many others. Tunes that initially seemed "unsingable" to listeners have now become standards, and this evening's medley blends four of the greatest hits from the show.



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