

Scott Watkins, Associate Professor of Piano at Jacksonville University, is well known to First Coast audiences for his appearances with the Jacksonville Symphony Orchestra, his numerous solo recitals, and his frequent collaborations with many of the areas finest singers and instrumentalists. His 1985 U.S. debut was an all-Bach recital given in Chicago and broadcast live nationwide. Among his numerous solo and concerto performances in North and South America, Europe, Asia and the Caribbean, Dr. Watkins has given several recitals at New York City's famed Carnegie Hall, most recently in October of this year. He has been heard often in the United States and Canada on National Public Radio and Television, and in South America and Europe on The Voice of America. Dr. Watkins is the recipient of numerous awards, including the John Philip Sousa Award for Outstanding American Musicians, Rotary Club of Florida's Annual Artistic Merit Award, and France's *Jeunesse Musicales*. In 1985, he became the youngest winner ever of The U.S. Department of State's Artistic Ambassador Award. His degrees include Bachelor of Music from the University of Cincinnati, Master of Music from University of South Carolina, and Doctor of Musical Arts from The Florida State University.

SELECTED RELATED LIBRARY RESOURCES

BIO 780.92 BEETHOVEN

Beethoven : the man revealed / John Suchet.

785 LEDERER

Beethoven's chamber music : a listener's guide / Victor Lederer.

CD CHAMBER G698 P581 BBC

Piano trio in G, op. 1/2 [sound recording] / Beethoven — Gould Piano Trio (BBC Music)

BIO 780.92 MENDELSSOHN-BARTHOLDY

The life of Mendelssohn / by Peter Jameson Mercer-Taylor.

M312 .M537 no.1 1922 Score

Trio in D minor for piano, violin and violoncello, op. 49 / Felix Mendelssohn

CD M537 T834 SONY

Piano trios op. 49 & op. 66 [sound recording] / Mendelssohn — I. Perlman, Y. Ma & E. Ax

CONCERT ETIQUETTE Please ...

- Turn off or silence cell phones, pagers, wristwatch alarms & similar devices
- **DO NOT TALK** during the performance
- Keep children seated beside parents or guardians during the performance
- Wait for breaks between works to exit, except when taking restless children or crying infants out into the lobby as quickly and quietly as possible

INTERMEZZO SUNDAY CONCERTS @ 3 p.m.

- ◆ **December 13:** Ancient City Brass
- ◆ **January 10:** The Vivace Trio (Gia Sastre, Carolyn Snyder Menke, flutes; Denise Wright, piano)
- ◆ **February 14:** Cliff Newton, trumpet & Friends
- ◆ **March 13:** Douglas Anderson Piano Students
- ◆ **April 10:** Linda Cionitti, clarinet & Maila Springfield, piano
- ◆ **May 8:** Joshua Ross, piano
- ◆ **June 12:** Ji Won Hwang, violin

Piano technician: **Carolyn Antman** akeylady123@gmail.com

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630-BOOK

Free **Music@Main** Sunday Concerts

Intermezzo

Sunday, November 8 @ 3 p.m.



Jacksonville University Faculty Artists

JU PIANO TRIO

Marguerite Richardson violin

Shannon Lockwood cello

Scott Watkins piano

BEETHOVEN Piano Trio No. 2

LEIN Sad Minuet in Olden Style

MENDELSSOHN Piano Trio No. 1

Background photo Greg Royce
Piano maintenance: Carolyn Antman akeylady123@gmail.com

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630-BOOK

JU Piano Trio

Marguerite Richardson violin
Shannon Lockwood cello
Scott Watkins piano

It is customary to hold applause until after the last movement of each piece

BEETHOVEN: Piano Trio No. 2 in G Major, Op. 1, No. 2

1. Adagio - Allegro vivace — 2. Largo con espressione
3. Scherzo. Allegro — 4. Finale. Presto

LEIN: Sad Minuet in Olden Style (from *Piano Trio*, 2014)

- BRIEF INTERMISSION -

MENDELSSOHN: Piano Trio No. 1 in D minor, Op. 49

1. Allegro risoluto — 2. Larghetto — 3. Molto vivace — 4. Allegro

PROGRAM NOTES

by Edward Lein, Music Librarian

Transcendent German-born composer **Ludwig van Beethoven** (1770-1827) would come to represent the culmination of the Classical period and forge the way into the Romantic, but he began his career as a composer essentially imitating the styles and forms he inherited from Joseph Haydn (1732-1809) and W.A. Mozart (1756-1791). Beethoven's indebtedness to the older masters is apparent in his **Piano Trio No. 2 in G major, Op. 1, No. 2**, likely completed in 1793, the year after he moved to Vienna and began studies with Haydn. Taking Haydn's G Major "Gypsy" Piano Trio (H. XV: 25) as a model, Beethoven uses the distantly related key of E major for his slow movement, and like Mozart he treats all the players as equal partners rather than having the piano dominate. But Beethoven's individuality is already in play, too. With the addition of the Scherzo, his Trio No. 2 became the first piano trio with four movements rather than three. And the striking originality of Trio No. 3 was such that Haydn unsuccessfully tried convincing Beethoven to exclude it from his "Opus 1," fearing the work would be incomprehensible to most. Though not actually Beethoven's first works to appear in print, they were the first he deemed worthy of an "official" opus number. And despite Haydn's warning, the 1895 first edition was so successful with the public the publisher even mentioned the trios in advertisements for Beethoven's later works.

Florida native **Edward Lein** (b. 1955) holds master's degrees in Music and Library Science from The Florida State University. Early in his career he appeared as tenor soloist in recitals, oratorios and dramatic productions, and drawing on this performance experience the majority of his early compositions are vocal and choral works. Following performances of pieces by the Jacksonville Symphony (*Meditation* for cello, oboe and orchestra in June 2006; *In the Bleak Midwinter* in December 2007), his instrumental catalog has grown largely due to requests from Symphony players. His song translations are frequently published in music program guides in North America and Great Britain, ranging from student recitals to concerts by major orchestras, including Orchestre symphonique de Montréal and the Utah Symphony. He also contributes articles to Jacksonville Symphony Orchestra's *Encore* magazine. **Sad Minuet in Olden Style** is adapted from a 2011 orchestral work in memory of Edward Koehler (1948-2011), who volunteered catering services for receptions that followed Library concerts for several seasons. During the 1970s Mr. Koehler was principal flute with the Navy Band in Washington, D.C., and among his favorite performance pieces was Gluck's *Dance of the Blessed Spirits*, which inspired the *Sad Minuet*.

Felix Mendelssohn (1809-1847) was a composer, pianist, organist and conductor whose prodigious musical talents rivaled those of Mozart, and who, like Mozart, did not live to see his 40th birthday. But young Felix came from a well-to-do German family, and he, his brother and two sisters were raised in an intellectually stimulating and stable environment, protected from the childhood exploitation Mozart had endured. Mendelssohn benefited from an impressively well-rounded education, and in addition to studying the piano, the violin and composition he developed skills as a visual artist, evidenced in over 300 surviving paintings and drawings of remarkable quality. At age sixteen, Mendelssohn produced his first masterwork, the Octet for Strings, Op. 20, and the following year saw the completion of the brilliant *A Midsummer Night's Dream* concert overture (Op. 21). Thus, in terms of achieving his musical "maturity" Mendelssohn surpassed even Mozart. Published in 1840, Mendelssohn's **Piano Trio No. 1 in D minor, Op. 49** is among his best and most popular chamber works. The demanding piano part shows the "Romantic" influence of composer Robert Schumann (1810-1856), who in reviewing the trio dubbed Mendelssohn "the Mozart of the nineteenth century, the most illuminating of musicians."

ABOUT THE PERFORMERS

A member of the Jacksonville Symphony Orchestra since 1990, violinist **Marguerite Richardson** began her violin studies at the age of four. She holds a Bachelor of Music degree from the Cleveland Institute of Music, a Master of Music degree from the University of South Carolina, and the Doctor of Music degree from The Florida State University. Dr. Richardson has performed symphonic and chamber music throughout the United States, Germany, Italy, Great Britain, Costa Rica, El Salvador and China. As soloist, she has appeared with the Jacksonville Symphony Orchestra in performances of Barber's Violin Concerto, Vivaldi's *Summer Concerto* from *The Four Seasons*, and Vivaldi's Concerto for Two Violins. She has appeared frequently as recitalist and chamber musician locally, including with the St. Augustine Music Festival, the Chamber Music Society of Good Shepherd, and Friday Musicale. In addition to her extensive performance schedule, Dr. Richardson began and developed the string program at the University of North Florida (1995-2003), has taught with the Prelude Chamber Music Camp, and has appeared as an Associate Conductor with the Jacksonville Symphony Youth Orchestra. In 2007, Dr. Richardson joined the faculty of Jacksonville University where she is Associate Professor of Strings and serves as Music Director of the Jacksonville University Orchestra. In the summers of 2012 and 2014, she was a Visiting Foreign Scholar at Beifang University (Yin Chuan, Ningxia Province, China) and Visiting Professor at Ningxia Teachers University (Guyuan, Ningxia Province, China), where she presented recitals, taught master classes, and gave private lessons in both violin and viola.

Having earned a Doctorate in Musical Arts degree studying with Yehuda Hanani at the University of Cincinnati, **Shannon Lockwood** is currently a visiting assistant professor of music at Jacksonville University and a cellist with the Jacksonville Symphony Orchestra. She began playing the cello at age twelve in the Colorado public school system, and later studied with retired Colorado Symphony cellist Fred Hoepfner. Under the tutelage of Richard Slavich, she graduated Summa cum Laude with a Bachelor of Music from the University of Denver, and won the prestigious Presser Award for academic and musical achievement. She also studied in London with Alice McVeigh and Paul Watkins under a grant from the English Speaking Union, and conducted research at the Britten-Pears Library. Dr. Lockwood's broad spectrum of performance and teaching experience includes playing with the Colorado Symphony Orchestra, serving as a graduate assistant to the University of Cincinnati Orchestras, appearing as soloist with the Jacksonville University Orchestra and Wired String Ensemble, playing and coaching chamber music, and maintaining a private studio.