

T H E
G I L M O R E
R I S I N G S T A R S S E R I E S

2020-2021 VIRTUAL SEASON

Sponsored in part by the Helen Wattles Fund, supporting young artists at The Gilmore

Sunday, November 29, 2020 | 4 PM ET
Live Streamed from Wellspring Theater, Kalamazoo, Michigan

DOMINIC CHELI, piano

E. SCHULHOFF	Suite No. 3, WV 80, for the Left Hand I. Preludio II. Air III. Zingara IV. Improvisazione V. Finale
H. LESLIE ADAMS	Etude No. 2 in A-flat Minor from Piano Etudes, Book 2
CARL VINE	Piano Sonata No. 1 I. [no title/tempo] II. Leggiero e legato
L.V. BEETHOVEN arr. DOMINIC CHELI	"An die Hoffnung" Op. 32
F. LISZT	<i>Soirées de Vienne - Valses-caprices d'après Fr. Schubert,</i> S.427 (Sophie Menter version)
C. SCHUMANN	Romanze in A Minor, Op. 21, No. 1
F. COUPERIN	<i>Le Tic-Toc-Choc ou Les Maillotins</i> (Ordre XVIII, 6)
J. BRAHMS	Rhapsody in E-flat Major, Op. 119, No. 4

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About the Artist



Dominic Cheli

A native of St. Louis, Dominic Cheli is a 2021 American Pianists Award finalist. He made his Carnegie Hall recital debut during the 2019-20 season and recently recorded his second CD, featuring works by Liszt and Schubert, on the Naxos label.

He has performed with the Metropolitan Orchestra of St. Louis, as well as orchestras across the US and abroad, including the San Diego Symphony, DuPage Symphony (Naperville, IL), Columbus Symphony (OH), Princeton Symphony (NJ), Nordwestdeutsche Philharmonie (Germany), and more. He has worked with conductors such as Valery Gergiev, Yaniv Dinur, Markus Huber, Rossen Milanov, Arthur Fagen, Bruce Kiesling, Matthew Aucoin, and many others. Dominic recently debuted at several major festivals across the US, including the Ravinia Festival, Mostly Mozart Festival, and the Virginia Arts Festival.

Committed to engaging with his surrounding community, Dominic regularly performs at high schools and retirement homes and gives both masterclasses and lectures for his younger audiences.

UPCOMING 20-21 VIRTUAL SEASON

- December 6, 2020** | Yefim Bronfman
- December 18, 2020** | *The Key of G* Film
- January 3, 2021** | Emmet Cohen Trio
- February 7, 2021** | Isaiah J. Thompson Quartet
- February 21, 2021** | Kudo plays Hamelin
- March 14, 2021** | Evren Ozel
- March 28, 2021** | Angela Hewitt
- April 9, 2021** | Aaron Diehl Trio
- May 2, 2021** | Glenn Zaleski Trio
- May 16, 2021** | Avery Gagliano

**PROGRAM NOTES WRITTEN BY
2020-21 RISING STAR DOMINIC CHELI**

In this Program, we hear a wide range of music spanning from the 17th century to present day. Notably, these are works and people whose music and stories have been forgotten or neglected, and there is a crucial need to show these rediscovered masterpieces, or important individuals in fresh ways.

**ERWIN SCHULHOFF
(1894 - 1942)**

Suite No. 3, WV 80, for the Left Hand

Composed in 1926

The first piece, Schulhoff's Suite for the Left Hand, is by a composer who tragically died while imprisoned in a Nazi concentration camp. This piece was intended for pianist Otakar Hollmann, whose right arm was impaired after fighting in WWI. Schulhoff's language of jazz, impressionism, and dance music wonderfully integrates into this imaginative piece for one hand.

**H. LESLIE ADAMS
(b. 1932)**

Etude No. 2 in A-flat Minor from Piano Etudes, Book 2

Composed in 1994

**CARL VINE
(b. 1954)**

Piano Sonata No. 1

Composed in 1990

Adams's Etude in A-flat Minor and Vine's Piano Sonata No. 1 were composed in the 1990s (1994 and 1990, respectively). Both of these works have strong jazz influences as the composers weave intriguingly colorful harmonies, beautiful melodies, and vibrant rhythms throughout.

**LUDWIG VAN BEETHOVEN (1770-1827)
ARR. DOMINIC CHELI (B. 1994)**

“An die Hoffnung” Op. 32

Composed in 1804

Beethoven is one of the most beloved composers but often criticized as being a “motivic composer”, not a melodic one. Despite being most famous for such works as his fifth symphony (admittedly quite motivic) or his piano sonatas, Beethoven could indeed write gorgeous melodies such as the one heard in this song “An die Hoffnung” Op. 32. Originally for voice and piano, I transcribed this piece for solo piano and composed two variations. The hidden story of this piece is that it was secretly dedicated to Josephine Brunsvik, the woman many suspect was the “Immortal Beloved”. Upon hearing the music and seeing the dedication, Josephine was embarrassed and demanded that Beethoven remove her name from the score, which he did begrudgingly. This song's title translates as “To Hope” and here we see that Beethoven must have had many hopes and dreams, especially in regards to the woman who he loved – Josephine.

**FRANZ LISZT
(1811 - 1886)**

Soirées de Vienne – Valses-caprices d'après Fr. Schubert, S.427 (Sophie Menter version)

Composed from 1846 to 1852, Revised in 1883 for Sophie Menter

**CLARA SCHUMANN
(1819 - 1896)**

Romanze in A Minor, Op. 21, No. 1

Composed in 1853

Two of the most outstanding pianists of the 19th century were women, namely Sophie Menter, and Clara Schumann. What many people don't know is that Sophie Menter was Liszt's most prized student often called “the incarnation of Liszt” and in his own words “my piano daughter”. This *Valse-Caprice* No. 6 was published three times but the second publication was lost and only uncovered in recent times thanks to the scholarly work of Dr. Leslie Howard. This 2nd version is by far the more creative, technically demanding, and brilliant of the three. This version was dedicated to Sophie due to Liszt's admiration of her and who, by all accounts, played the piece better than

Liszt ever imagined. Clara Schumann was not only a virtuoso who impressed such composers as Brahms and Robert Schumann, but an accomplished composer. Her Romanze in A Minor is a poignantly nostalgic work and criminally underplayed.

FRANCOIS COUPERIN
(1668 - 1733)

Le Tic-Toc-Choc ou Les Maillotins (Ordre XVIII, 6)

First Published in 1722

JOHANNES BRAHMS
(1833 - 1897)

Rhapsody in E-flat Major, Op. 119, No. 4

Composed in 1893

Two composers who seemingly have nothing to do with one another are François Couperin and Johannes Brahms. Couperin was known for writing descriptive miniatures such as *Le Tic Toc Choc*. This piece is intended to be played on a two manual harpsichord and is supposed to emulate the hammers of a clock ticking away in a charming yet furious manner. Brahms's early years were marked by large scale works – sonatas, trios, and symphonies, well over 30 minutes in length. However, Brahms held Couperin's music in high regard and was a champion of his music, performing and editing many of his pieces. Indeed, Brahms was heavily influenced and much of his late music is represented primarily by small pieces, yet the Rhapsody in E-flat Major is still overflowing with different ideas, characters, and moods. This was the final piece that Brahms wrote for the piano and the defiant ending is a reminder to us that in the same way he proudly advocated the music of Couperin, we must also seek out the many forgotten pieces, stories, and people throughout history in order for their voices to be heard.

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