Program

Sonata for Viola and Piano (1919) Paul Hindemith
*Transcribed for Cello and Piano by Parry Karp*
Fantasie: Ruhig
Thema mit Variationen: Ruhig und einfach, wie ein Volkslied
Finale (mit Variationen)
(All played without pause)

Sonata for Cello and Piano (1919) Henriette Bosmans
Allegro maestoso
Un poco allegretto
Adagio
Allegro molto e con fuoco

INTERMISSION

Three Romances for Piano and Violin, Op. 22 (1853) Clara Schumann
*Transcribed for Cello and Piano by Parry Karp*
Andante molto
Allegretto. Mit zartem Vortrage
Leidenschaftlich schnell

1. Sous le desert de Mongolie (b. 1970)
2. La bibliothèque des Savoirs perdus
3. Danse devant le Roi du Monde

As a courtesy to the artists and to those in attendance, please silence all electronic devices.

Proceeds from this concert are used to provide student scholarships through the Endowment for Musical Excellence.

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I. Beneath the Mongolian desert "The path, carved into the rock, plunged into the bowels of the earth. Little by little the darkness gave way to a strange light. Then the entire subterranean city appeared, radiant and ancient: the mysterious kingdom of Agartha." A single lengthy and lyrical theme is heard throughout the movement. It begins in the cello’s low register, with an undulating piano accompaniment, and continues to rise, becoming more and more radiant, until the appearance of the City. The movement ends as the piano plunges back down into dark chasms. A kind of musical journey to the centre of the earth ...

II. The library of Lost Knowledge "The shelves, sculpted in alarming forms, stretched as far as the eye could see. Books from antediluvian civilisations, books containing ancient wisdom and the History before History seemed to have been abandoned for millennia ... the mythical library of Agartha reached out to us." This movement serves as an intermezzo. A jumpy theme is interrupted several times by mysterious chords. These "musical monoliths", which first appear to be unconnected to the musical discourse, gradually take over and seem to sap the vitality of the opening motif. An icy, moon-like coda ends this chiaroscuro intermezzo.

III. Dance for the King of the World "The Throne stood in the city’s main square, which resembled a gigantic ancient forum. The King of the World sat there, surrounded by his fearsome counsellors. A savage dance unfolded before him, the dancers gradually pulling the crowd into a collective trance." The final movement is a devilish bacchanalia built on two themes. The first is a short, authoritative motif which presents an implacable front from the movement’s outset. A heady, almost folk-like second theme appears later. It returns in the cello’s highest register and then in a swirl of sound from the piano. The rhythms become wild and dislocated as collective trance comes to an end. (Guillaume Connesson)

PROGRAM NOTE
by composer Guillaume Connesson

IN PERFORMANCE BRIEFS

Cellist Parry Karp is Artist-in-Residence, and the Robert and Linda Graebner Professor of Chamber Music and Cello, at the University of Wisconsin-Madison, where he is director of the string chamber music program. He has been cellist of the Pro Arte Quartet for the past 45 years, the longest tenure of any member in the quartet’s over 100-year history. Parry Karp is an active solo artist, performing numerous recitals annually in the United States with pianists Howard and Frances Karp, and Eli Kalman. Mr. Karp has played concerti throughout the United States and gave the first performance in Romania of Ernest Bloch’s Schelomo with the National Radio Orchestra in Bucharest in 2002.

He is active as a performer of new music and has performed in the premieres of dozens of works, many of which were written for him, including concerti, sonatas and chamber music. As a solo recording artist, he has recorded the solo cello works of Ernest Bloch, and works of Frank Bridge, Rebecca Clarke, Ernest Chausson, Edward Collins, Georges Enesco, John Ireland, Alberic Magnard, Sergei Rachmaninoff, Miklós Rozsa, and Richard Strauss. Unearthing and performing unjustly neglected repertoire for cello is a passion of Mr. Karp’s. In recent years he has transcribed for cello many masterpieces written for other instruments. This project has included performances of all of the Duo Sonatas of Brahms, as well as compositions of Bach, Beethoven, Dvorak, Hindemith, Strauss, Schumann, Stravinsky and Szymanowski. He is presently in the process of transcribing all of the Beethoven Violin Sonatas for Cello. Parry Karp performs annually in summer music festivals throughout the United States.

As cellist of the Pro Arte Quartet he has performed over 1,000 concerts throughout North, Central and South America, Europe, and Japan. His discography with the group has been extensive and includes the complete string quartets of Ernest Bloch, Miklós Rosza, and Karol Szymanowski. Many of these recordings received awards from Fanfare and High Fidelity Magazines. Other composers whose string quartets or string quintets the Pro Arte Quartet has recorded during his tenure include: Beethoven, William Bolcom, Luis de Freitas Branco, Martin Boykan, Tamar Diesendruck, Dvorak, Brian Fennelly, John Harbison, Andrew Imbrie, Pierre Jalbert, Fred Lerdahl, Walter Mays, Benoit Mernier, Mendelssohn, Karol Rathaus, Samuel Rhodes, Roger Sessions, and Ralph Shapey. As a member of the Pro Arte Quartet he has recorded the Piano Quintets of Ernest Bloch, Johannes Brahms and Armando José Fernandez with pianist Howard Karp. Guest artists with the Pro Arte during his years have included: the Emerson Quartet, Denes Koromzay, Leon Fleischer, Sidney Harth, Nobuko Imai, Gunnar Johansen, Gilbert Kalish, Jerome Lowenthal, Robert Mann, Paul Schoenfield, Samuel Rhodes, Robert Silverman, Christopher Taylor, Laszlo Varga and Tamas Vasary. Gunther Schuller conducted the group in the première of his String Quartet Concerto which he wrote for the Pro Arte Quartet.

The Pro Arte Quartet was one of five finalists (the others were the Juilliard, Tokyo, and Emerson Quartets, and the Beaux Arts Trio) for the First Annual Arturo Toscanini Award in the Chamber Music Category. Parry Karp's chamber music discography outside of the Pro Arte Quartet includes the three piano trios of Joel Hoffman, as well as works of Britten, Fauré, Martinu, Mozart and Pierné. Mr. Karp had a visiting professorship at the University of British Columbia, and has been a visiting fellow at Princeton University. Former students of Mr. Karp's are members of professional string quartets, major orchestras, and teachers in the
United States. In 2012 he was a recipient of the Chancellor’s Distinguished Teaching Award at the University of Wisconsin-Madison. In the spring of 2016, Parry Karp was named a fellow of the Wisconsin Academy.

Mr. Karp received early training in Vienna, Austria and studied cello with Lee Duckles, David Kadarauch, Peter Farrell, Gabriel Magyar and Gabor Rejto. Inspirational chamber music teachers included Gabriel Magyar, Howard Karp, Lorand Fenyves and Zoltan Szekely.

Romanian-born pianist Eli Kalman has performed extensively in Romania, Israel, Germany, Hungary, Japan, United States and Canada. His lifelong passion for chamber music has been featured in performances at the Weill Hall at Carnegie Hall in New York, the Kennedy Center for Performing Arts in Washington, “San Francisco Performances”, “Tuesday Evening Concert Series” in Virginia, at the Sylvia Adelman Artist Recital Series at the Peabody Institute in Baltimore, on the Emmanuel Music-Schumann Chamber Series in Boston, the Connoisseur Series at Wichita State University, Myra Hess Series in Chicago and others. Other appearances have also featured him as a soloist with the Water City Chamber Orchestra and on numerous live broadcast recitals with cellist Parry Karp on “Sunday Afternoon Live from the Chazen” on WPR and from WFMT Chicago.

As a recording artist, he offers works for solo piano and cello and piano by Erwin Junger (2001) and Schumann’s Sonatas for Violin and Piano with violinist Rose Mary Harbison (2006), a CD entitled The Jewish Soul with cellist Amit Peled from the Peabody Institute (Centaur 2009). His solo CD entitled Homo Ludens (Centaur 2016), celebrated new piano music by Russian American composer-pianist Lera Auerbach and a Respighi CD album entitled Nebbie (Centaur 2018) with violinist Jameson Cooper promoted his latest research on Italian chamber music. His 2020 project focused on new music for horn, violin and piano, project culminating in a new CD entitled Advenio (Centaur 2020). The Advenio Trio features hornist Bruce Atwell, violinist Yuliya Smead and pianist Eli Kalman as a resident ensemble at UW Oshkosh.

As a scholar, Dr. Kalman’s research interests focus on neglected repertoire for strings and piano, compositions of Romanian pianist Dinu Lipatti and Romanian-Israeli composer Erwin Junger, as well as on unpublished chamber works by Ottorino Respighi. His research led to the world premier publication of Respighi’s first Sonata for violin and piano (1897) published on A-R Editions/Special Publications, 2011. Dr. Kalman performed in Bologna, Italy at the invitation of the International Museum and Library of Music of Bologna honoring his contributions to the research, recording and performance of Respighi’s chamber music.

Prior to his teaching appointment at UW-Oshkosh in 2006, he has been on the piano faculty at the Center of Arts, Mizra in Israel and previously at the Lyceum of Arts, Baia Mare in Romania.