

FACULTY ARTIST SERIES

JULIANA ATHAYDE,

VIOLIN

CHIAO-WEN CHENG,

PIANO

Sunday, March 1, 2026

Kilbourn Hall

7:30 PM



Eastman School of Music

PROGRAM

**Sonata for Violin and Continuo No. 3
in E Major, BWV 1016**

Johann Sebastian Bach
(1685-1750)

Adagio
Allegro
Adagio ma non tanto
Allegro

#TBT (2019)

Patrick Harlin
(b. 1984)

Sonata for Violin and Piano No. 5 (2024)

David Temperley
(b. 1963)

Andante grazioso
Allegro scherzando
Adagio
Allegretto

In The Style of Albéniz (1961)

Rodion Shchedrin
(1932-2025)

INTERMISSION

Sonata for Violin and Piano in E-flat Major, Op. 18

Richard Strauss
(1864-1949)

Allegro, ma non troppo
Improvisation. Andante cantabile
Finale. Andante – Allegro

Juliana Athayde, violin
Chiao-Wen Cheng, piano

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Sonata for Violin and Continuo No. 3 in E Major, BWV 1016

Johann Sebastian Bach

Bach may have begun his six Sonatas for violin and keyboard (BWV 1014–19) before 1725—possibly in Cöthen—but it is clear they were completed c. 1725 in Leipzig, where he served as director of the city’s church music and of the Collegium Musicum. Bach’s accompanied Violin Sonatas differ from other Baroque violin sonatas in that the keyboard serves as an equal partner to the violin instead of merely providing continuo accompaniment. Many Baroque sonatas employ a keyboard part with written-out bass lines and sets of numerical figures that indicate suggested harmonies but, in these sonatas, Bach writes out a specific, independent part for the keyboard which creates compelling counterpoint with the violin.

All but the sixth of the Violin Sonatas keep the typical *sonata da chiesa* (church sonata) sequence of four movements—fast, slow, fast, slow. The opening *Adagio* features soaring melodies and a contemplative character. The *Allegro* is innocent, playful and energized, showcasing Bach’s expert fugal writing. The third movement has a lamenting tone, owing in part to the chaconne like repeating pattern in the bass line. The violin and the keyboard right hand play independent melodic lines that interact with and occasionally imitate one another. Bach writes out a miniature “cadenza” at the end of the movement – other Baroque composers might have left an improvisation up to the performer. The final movement is fast and celebratory with competing but complementary lines for both violin and keyboard. A middle section features a refreshing triplet idea but is often interspersed with the original melodic and rhythmic material. Where the sonata began with an almost solemn E Major presence, the last movement celebrates the joy and brightness of the harmony, employing the virtuosity of both instruments.

#TBT (2019)

Patrick Harlin

Patrick Harlin’s “aesthetics capture a sense of tradition and innovation...” (*The New York Times*). His music is permeated by classical, jazz, and electronic music traditions, all underpinned with a love and respect for the great outdoors. His works have been performed by the St. Louis Symphony, Kansas City Symphony, the Rochester Philharmonic Orchestra, the Reno Philharmonic, Lansing Symphony, Kinetic Ensemble,

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Alarm Will Sound, ROCO Houston, Calgary Philharmonic, Collegium Cincinnati, Salina Symphony, NW Florida Orchestra, Calidore and ConTempts string quartets among others. Patrick holds a B.M. from Western Washington University, and an M.M. and D.M.A. from the University of Michigan. He has studied with Alexei Girsh, Roger Briggs, Evan Chambers, Bright Sheng, and Michael Daugherty. He was raised in Seattle, Washington, and moonlights as an adjunct faculty member at the University of Michigan.

#TBT was commissioned and recorded by Liz Lee on the first ever CD recording using George Gershwin's Steinway piano, currently housed at the University of Michigan. Of the work, Patrick Harlin says, "As an aficionado of Gershwin's music I wanted to write something that sounded both contemporary and vintage. The music is full of quotes from some of Gershwin's most famous works and some lesser-known works."

Sonata for Violin and Piano No. 5 (2024)

David Temperley

David Temperley is a composer and music theorist. Since 2000, he has been professor of music theory at Eastman School of Music. Temperley's research has explored issues in music cognition such as meter perception and key perception, statistical analysis of classical and popular music, and musical emotion and enjoyment. Temperley's works have been performed by the Quintet of the Americas, the Aspen Contemporary Ensemble, the American Wild Ensemble, the Nazareth Trio, Chamber Music Rochester, and many eminent soloists. This year his works are being performed in Iowa, Michigan, Colorado, Hawaii, and South Korea. You can hear Temperley's compositions and learn more about his research at davidtemperley.com.

Sonata for Violin and Piano No. 5 was premiered at a Chamber Music Rochester concert in 2025. The composer writes: "The violin/piano sonata genre has always had special meaning for me. My father (also a music professor) was an excellent pianist and used to play violin/piano sonatas with friends and relatives. Like all my music, my *Violin Sonata No. 5* is grounded in 'common-practice' (classical/Romantic) music but with influences of popular music and my own idiosyncratic touches. In the first movement, within the first few seconds there is a surprising harmonic interruption; it is temporarily smoothed over but comes back with force

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later in the movement. The second movement is a lively scherzo with playful syncopations. The third movement starts out with a strange chord progression, mixing serenity and gloom; serenity seems to win out at first, but gloom ultimately prevails. And the fourth movement provides a cheerful conclusion. Its rising scale melody was inspired by a famous Schubert piano impromptu that starts with a *descending* scale.”

In The Style of Albéniz (1961)

Rodion Shchedrin

Russian composer, pianist and teacher Rodion Konstantinovich Shchedrin is regarded as one of the leading composers of the late Soviet period and an important figure in Russian contemporary music in the decades that followed. Born in Moscow in 1932 to a musical family, he studied composition and piano at the Moscow Conservatory where he went on to teach for many years. In 1958 Shchedrin married Bolshoi Ballet prima ballerina Maya Plisetskaya (they were together until her death in 2015), widely considered the greatest ballerina of the 20th century, and was inspired to write many ballets with her in mind, including his best known work, the one-act ballet *Carmen Suite*. While the couple served as important cultural figures in the Soviet Union, they were also closely monitored by the KGB. Upon the fall of the Soviet Union, they divided their time between Munich and Moscow and also held citizenship in Lithuania and Spain.

Shchedrin’s compositional output was impressive, as the *New York Times* noted in his 2025 obituary: five operas, five ballets, 33 orchestral works, 16 concertos, 24 chamber pieces, 31 solo-instrument pieces, 20 vocal works, 16 scores for films and plays. Throughout all his works, Shchedrin combines elements of folklore with the traditional style of the Russian Neo-classicists, such as Prokofiev, Shostakovich, and Stravinsky.

Shchedrin and Russian composer Dmitri Shostakovich were close friends and a story about the two of them seems appropriate to share here: One summer, the Shchedrins and the Shostakoviches were vacationing together in Armenia. Shostakovich asked Shchedrin, out of the blue, “If you could take one score with you to a desert island, what would it be? And you have ten seconds to decide.” Shchedrin named Bach’s *Art of the Fugue*. Shostakovich—surprisingly, you may well think—named Mahler’s *Song of the Earth*.

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A la Albéniz (Imitation of Albéniz), is originally a solo piano piece in which Shchedrin exploits the musical language of the nationalistic Spanish composer Isaac Albéniz. This work, written in 1959 and dedicated to his wife Maya Plisetskaya, contains guitar-like sonorities, elements from dance and typical Spanish flourishes. Shchedrin, known for his versatility and ability to combine modern techniques with traditional influences, found the dramatic, passionate, and often fiery nature of Spanish folk music to be a rich source of inspiration. This piece has an extensive number of transcriptions and arrangements for various instruments and ensembles, which include Shchedrin's own transcription for violin and piano.

Sonata for Violin and Piano in E-flat Major, Op. 18 Richard Strauss

Richard Strauss is known today for his numerous orchestral works, operas, and songs. He composed a collection of vibrant orchestral works at the end of the 19th century, in his early-to-mid-twenties, and became one of the leading conductors of his day. Alongside Gustav Mahler, Strauss was considered one of the two great German composer-conductors of his time. By the late 1880s, Strauss was generally accepted to be the most significant and progressive German composer since Wagner.

Strauss was also an accomplished pianist and violinist, and it shows in the idiomatic virtuosity of the Violin Sonata he composed in 1887. The composer was only 23 at the time, but he had already composed a large amount of instrumental music including two symphonies, two concertos, two piano trios, a piano quartet, a string quartet, and a cello sonata, as well as dozens of songs. Many of his compositions feature virtuosic violin parts and this sonata is no exception.

Completed just before Strauss began his first burst of tone poem creation (*Don Juan, Death and Transfiguration, Macbeth*), the Violin Sonata often foreshadows the dense texture and highly emotional nature of those works. On the other hand, it could be said that the tone poems further the instrumental brilliance Strauss was exploring with the sonata and other chamber works. That he can create symphonic texture with just two instruments is a testament to his thorough knowledge of both instruments.

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Strauss composed the Violin Sonata under the romantic spell of Pauline de Ahna, who later became his wife. The two had just met as he composed the piece which is full of youthful energy, hope, and anticipation. One can clearly hear suggestions of romantic ardor in the lush lyricism of the work. This is particularly true of the captivating Improvisation, the Andante cantabile middle movement, which proved so popular that Strauss allowed it to be published separately.

The noble outer movements are in E-flat, often used to demonstrate heroic characters, and Strauss chose this key for one of his greatest tone poems, *Ein Heldenleben* (A Hero's Life), as it was also the key of Beethoven's "Eroica" Symphony. Although there are dark moments in both outer movements, Strauss expertly overcomes these moments with his signature confident energy and lyrical lines.

The first movement shifts meter freely for different themes with the violin and piano playing in different meters at one point. The Finale begins with a hushed, premonitory prelude for the piano, before launching the energetic main theme, which is closely related to the opening (and emphatic closing) of the first movement. It is emotionally and technically turbulent but is brought to an impressive and grand.

MEET THE ARTISTS

Appointed concertmaster of the Rochester Philharmonic Orchestra in 2005 at the age of 24, **Juliana Athayde** became the youngest person and first female to hold the position since the orchestra's founding in 1922. She has appeared as guest concertmaster with the Houston, San Diego, Kansas City, and Santa Barbara symphonies, as well as the National Arts Center Orchestra in Ottawa, Ontario. She has also performed with The Cleveland Orchestra in the United States and Europe.



A native of the San Francisco Bay Area, Ms. Athayde made her solo debut at the age of 16 performing with the San Francisco Symphony and has been praised by critics for her “power and precision,” “melting lyricism,” and “larger than life” performances. Athayde’s numerous solo appearances with the RPO have covered a wide range of composers and include multiple world premieres: Allen Shawn’s *Violin Concerto* (2010), Jeff Tyzik’s *Jazz Concerto for Violin* (2016), and the 2022 premiere of Roberto Sierra’s *Violin Concerto*, all commissioned by the RPO and written specifically for her. Athayde has also performed as a soloist with orchestras throughout the country and is in demand as a chamber musician. Notable collaborations include Jean-Yves Thibaudet, Vadim Gluzman, Michael Tilson Thomas, Paul Neubauer, Anton Nel, Orion Weiss, Shai Wosner, Joseph Silverstein, Jon Nakamatsu, William Preucil, Jon Kimura Parker and Anthony McGill. Together with her husband, RPO principal oboist Erik Behr, Ms. Athayde is Artistic Director of the Society for Chamber Music in Rochester.

A dynamic teacher, Ms. Athayde is Associate Professor of Violin at the Eastman School of Music and serves on the faculty at music festivals throughout the U.S. including Carnegie Hall’s National Youth Orchestra and yearly appearances at the National Orchestral Institute + Festival with Music Director Marin Alsop. She has held visiting faculty positions at both the Cleveland Institute of Music and Cornell University, and has guest taught at Rice University’s Shepherd School of Music. Ms. Athayde holds a B.M. from the University of Michigan where she studied with Paul Kantor, and both M.M. and A.D. degrees from the Cleveland Institute of Music, studying with former Cleveland Orchestra Concertmaster, William Preucil, where she was the first graduate of CIM’s Concertmaster Academy.

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A fellow at the Aspen Music Festival and School for six years, Ms. Athayde was awarded the prestigious Dorothy DeLay fellowship in 2005 and was subsequently invited to return in 2010 to deliver the festival's convocation speech.

Summer festival residencies include San Diego's Mainly Mozart Festival and the Sun Valley Music Festival in Idaho where Ms. Athayde is a frequently featured soloist and chamber musician. She can be heard on multiple RPO recordings for the Harmonia Mundi label and is also featured with the Eastman Virtuosi for a recording of Stravinsky's *L'Histoire du Soldat*. Ms. Athayde performs on a J.B. Vuillaume violin and a Jean Dominique Adam bow.

A versatile musician and educator, Taiwanese pianist **Chiao-Wen Cheng** has performed as soloist, recitalist, and chamber musician in major venues throughout the United States, Europe, and Asia. Cheng has become a sought-after collaborative partner through her sensitive playing, vibrant sound colors, and detailed voicing. Cheng has performed with violinist Juliana Athayde, Yoojin Jang, Renée Jolles, and Robin Scott, cellist Steve Doane, Guy Johnston, and Astrid Schween, and members of many major orchestras. She has also performed at the Aspen Music Festival, the Atlantic Music Festival, Bowdoin International Music Festival, the International Bass Convention, International Trombone Festival, International Viola Congress, society for Chamber Music in Rochester, Seattle Symphony Chamber Music Series, Seattle Trombone Workshop, and the Southeast Trombone Symposium. Since 2019, Cheng has been an Artist-Faculty Piano Collaborator at the Perlman Music Program. In 2022, she was hired as the Collaborative Pianist for the U.S. premier of Tan Dun's *Trombone Concerto*.



Cheng's solo engagements include concerto performances with the Fort Worth Symphony, Greece Symphony, and Taiwan Shin-Min Orchestra, as well as solo recitals in major venues. Cheng has won numerous piano competitions and awards, including the Clara Ascherfeld Award in Excellence in Accompanying at Peabody Institute (2009); the Excellence

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in Accompanying Award at the Eastman School of Music (2010); and first prizes in the the Piano Texas International Academy and Festival Concerto Competition (2010) and the Schubert Club Competition (2012).

Cheng began piano lessons with her aunt at the age of four. She completed her bachelor's degree at the University of Cincinnati College-Conservatory of Music as a student of Frank Weinstock, where she received a Van Cliburn Scholarship. She completed her master's degree at Peabody Institute, Johns Hopkins University as a student of Benjamin Pasternack, where she received a full scholarship. Cheng holds a doctoral degree from the Eastman School of Music, where she was a student and teaching assistant of Barry Snyder. At Eastman, Cheng was also the recipient of a graduate assistantship as a collaborative pianist and large ensemble pianist. Cheng is currently an Assistant Professor of Collaborative Piano at the Eastman School of Music. She joined the Rochester Philharmonic Orchestra as a Principal Keyboard in 2022.

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

UPCOMING EASTMAN PRESENTS CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Steven Doane, cello

Friday, March 6, 2026 at 7:30 PM

Kilbourn Hall

EASTMAN PRESENTS – FERNANDO LAIRES PIANO SERIES

Sir Stephen Hough

Thursday, March 19, 2026 at 7:30 PM

Kilbourn Hall

One of the most distinctive artists of his generation, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Since taking first prize at the 1983 Naumburg Competition in New York, Sir Stephen has appeared with most of the major European, Asian and American orchestras and plays recitals regularly in major halls and concert series around the world from London's Royal Festival Hall to New York's Carnegie Hall. In 2014 he was made a Commander of the Order of the British Empire (CBE) and was knighted in the Queen's Birthday Honors in 2022

UPCOMING EASTMAN ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Eastman Philharmonia

Monday, March 2, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Composers Concert

Tuesday, March 3, 2026 at 7:30 PM

Hatch Recital Hall



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