

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Faculty and  
Guest Artist Recital:

Jeffrey Solow, cello  
Candace Chien, piano

Saturday, December 6, 2025 at 7:30 PM

Rock Hall Auditorium

1715 North Broad Street

Philadelphia, PA 19122



# Program

*Kol Nidrei*, Op. 47

Max Bruch (1838-1920)

Cello Sonata in A minor, Op. 36

Edvard Grieg (1843-1907)

- I. Allegro agitato
- II. Andante molto tranquillo
- III. Allegro molto e marcato

## *Intermission*

Variations on a Rococo Theme, Op. 33

Pyotr Ilyich Tchaikovsky (1840-1893)

Introduction and Polonaise brillante, Op. 3

Frédéric Chopin (1810-1849)

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The use of photographic, audio and video recording is not permitted.

Please turn off all electronic devices.

One hundred fifty-third performance of the 2025-2026 season.

## About the Artists

**JEFFREY SOLOW's** compelling cello playing has enthralled audiences throughout North America, Europe, Latin America and Asia as soloist and chamber musician. His concerto appearances include performances of more than 40 works with orchestras including the Los Angeles Philharmonic, Japan Philharmonic, Seattle Symphony, Milwaukee Symphony, and the American Symphony, and he has been a guest artist at many national and international music festivals. His recordings, two of which were nominated for Grammy Awards, can be found on Columbia, ABC, Centaur, Delos, Kleos, Everest, and Telefunken labels. A prolific writer, *The Strad*, *Strings* and *American String Teacher* magazines have published his articles, and his numerous editions are published by Breitkopf, International Music Company, Peters, Ovation, and Henle Urtext.

Born and raised in Los Angeles, Mr. Solow earned a degree in Philosophy *magna cum laude* from UCLA while studying with and later assisting the legendary Gregor Piatigorsky at USC. He has served as president of the American String Teachers Association and the Violoncello Society of New York. Recognized worldwide as an outstanding teacher, Jeffrey Solow has presented master classes throughout the United States as well as in Canada, Europe, Latin America, the Caribbean, and Asia. He has been professor of cello at Temple University since 1989 and received the Lindback Award for Distinguished Teaching in 2020.

Lauded for her “particularly lovely” playing and “boundless creativity”, pianist **CANDACE CHIEN** is a versatile performer and teacher in the New York City area. Comfortable as both soloist and collaborator, Candace’s diverse performing life includes recent recitals with New Jersey Symphony concertmaster Eric Wyrick and Temple University cello faculty Jeffery Solow. Other performances include chamber music performances at Kimmel Center Perelman Hall and Academy of Music, Trinity Wall Street St. Paul’s Chapel, as well as solo concerto appearances with Chelsea Symphony, Temecula Valley Symphony, and Accord Symphony. Candace maintains relationships with many independent New York City opera companies as repetiteur and has appeared as part of On Site Opera’s collaboration in Caramoor’s 2022 summer season alongside Stephanie Blythe and Laquita Mitchell. Candace also splits her time between New York and California as one of the orchestral pianists for San Diego Symphony. She was also chosen as Music for Autism’s Spotlight Artist of 2022, advocating for neurodiverse classical music experiences with “extraordinary artistry and humanity”.

Passing her love of classical music to the next generation is a passion for Candace. In addition to a flourishing private studio in Manhattan, Candace is also faculty at the Music Conservatory of Westchester. Festival faculty positions include work at Summit Music Festival, Burgos International Music Festival, International Music Academy in Castelnuovo di Garfagnana, Usdan Center of Creative and Performing Arts and Point Counterpoint Chamber Music Festival, as well as music teaching positions in the public schools of Westfield, New Jersey and Queens, New York. She appears as a master clinician for Anemone Music Studio, and Main Line Music Teachers Association. Along with acceptances to Kaufmann Music Center’s Special Music School, LaGuardia High School for Performing Arts, West Chester University, University of North Texas, and Temple University, Candace’s students are prize winners at various competitions, performing at Carnegie Hall, Weill Recital Hall, Merkin Hall, Academy of Music, and more.

Candace is a graduate of The Juilliard School, studying with Jonathan Feldman and Margo Garrett, and continues at Juilliard as one of their staff pianists. She received her Master’s degree in piano performance at the Manhattan School of Music with the guidance of Jeffery Cohen and obtained her undergraduate degree in piano performance and music education at Temple University under Professor Harvey Wedeen. In her spare time between teaching and performing, one can also find Candace in the kitchen. Her personal connection to music and food can be seen on the Food Network show, *Cooks Versus Cons*, Season 4 in the episode “Fry, Fry Again!”.

# Program Notes

**Kol Nidrei, Op. 47**

**Max Bruch (1838-1920)**

*Kol Nidrei* is the name given to the night before *Yom Kippur*, the Hebrew Day of Atonement, the holiest day of the year in the Jewish calendar. The popularity of this beautiful work has given rise to the erroneous belief that Bruch, a Protestant, was Jewish. However, *Kol Nidrei* is but one of Bruch's many compositions inspired by ethnic, nationalistic, or religious subjects including his famous *Scottish Fantasy* for violin, an *Adagio on Celtic themes* for cello, and an *Ave Maria* for violin or cello.

After the tremendous international success of Bruch's Violin Concerto in G Minor, the revised version of which was premiered in 1868 by the great violinist Joseph Joachim, Robert Hausmann, the cellist of Joachim's quartet, began begging the composer for a concerto of his own. He undoubtedly felt that Bruch's idiomatic writing for the violin promised an equally satisfying addition to the cello repertoire and he plagued Bruch with requests. Bruch finally responded in 1880 with a sort of mini-concerto based on melodies that Bruch had been introduced to by Abraham Lichtenstein, an important cantor in Berlin: the *Kol Nidrei - Adagio for Cello with Orchestra and Harp after Hebrew Melodies*. The composer noted in a letter that "The two melodies are first class—the first is an age-old Hebrew song of atonement...the finest Hebrew melody, *Kol Nidrei*...the second is the middle section of a moving and magnificent song O weep for those that wept on Babel's stream, equally very old."

*Kol Nidrei* was premiered by the Dutch cellist Joseph Hollman on November 2, 1880, in Liverpool, England where Bruch was the Music Director. This was quickly followed by a Berlin performance with Hausmann. Rightfully confident about the work's impending success, Bruch himself made a version for violin and it was also published in versions for viola, harmonium, piano, and organ—and, of course, for cello and piano.

Although Hausmann had been hoping for a concerto, the haunting and emotional *Kol Nidrei* is so well written for the cello, masterfully utilizing both its lyric and virtuosic capabilities, that one can easily imagine his delight in what he had received yet his disappointment in what was never to be.

Edvard Hagerup Grieg (1843-1907), Norway's most famous and popular composer, was largely responsible for developing a Norwegian national musical identity, much as Sibelius did for Finland and Smetana for Bohemia. He remains a beloved figure in Norway: one of the grandest hotels in Bergen is the "Quality Hotel Edvard Grieg" and he even has a crater on the planet Mercury named in his honor!

Born in Bergen to a musical family, he began piano lessons with his mother when he was six. At fifteen, the celebrated Norwegian violinist Ole Bull persuaded his parents to send him to the Leipzig Conservatory where Grieg chafed under the strictly structured course of study. He later told his biographer, "I must admit...that I left [the] Conservatory just as stupid as I entered it. Naturally, I did learn something there, but my individuality was still a closed book to me."

In 1867 when he was 24, Grieg married his first cousin, Nina Hagerup (1845-1935), a lyric soprano, and the following year he began to establish a relationship with Franz Liszt. Several meetings with Liszt in 1870 culminated in a famous episode during which Liszt sightread Grieg's not-yet-published piano concerto from the manuscript of the orchestral score (including making an on-the-spot arrangement of the orchestra part), a feat that floored Grieg. Liszt loved the concerto and told Grieg, "Hold to your course—you have the talent for it—and don't get scared off." a comment that sustained Grieg throughout his life.

Ten years later, in 1880, Grieg accepted a conducting position in Bergen and he and Nina temporarily moved back into the family home, now occupied by his older brother John (their parents having died in 1875), an accomplished amateur cellist. No doubt it was this close contact that led to the composition of Grieg's cello sonata, which he worked on from 1882 to the end of 1883. (The cello sonata follows Grieg's first two violin sonatas and precedes the third. Grieg later transcribed the "Allegretto" from his third violin sonata as a present for John, and an early Intermezzo in A Minor survives from an unfinished suite for cello and piano.)

The first performance of the sonata was in Dresden's *Tonkünstlerverein* in October of 1883 with Grieg and cellist Friedrich Grützmacher, and a few days later he performed it in Leipzig with Julius Klengel. Grieg clearly thought highly of the sonata as he performed it repeatedly during the rest of his life with most of Europe's leading cellists. His last performance was with the cellist who became his favorite interpreter, the young Pablo Casals. From Grieg's diary entry for May 2, 1906, a concert day in Amsterdam:

"A day of despair!...First, the cellist— the so highly regarded Pablo Casals— has still not arrived in the city....But he arrived at 2 p.m., and I, poor fellow, was to rehearse the demanding Cello Sonata with him for the concert the same evening. For a moment I considered playing without a rehearsal, but I abandoned that idea as it would have resulted in even greater nervousness. And it is good that I did, for as a result I got a great pleasure. Casals is incomparable, a great, great artist."

Peter Ilyich Tchaikovsky (1840-93) had a unique gift as a composer of music for the soloist. He is one of a tiny handful of composers to have written major orchestral concerted works that remain in the standard repertoire for all of the three main solo instruments - piano, violin, and cello. (Saint-Saëns, Prokofiev, and Barber are others; Shostakovich and Dvorak approach this versatility but neither of their piano concertos is heard frequently.) Tchaikovsky's remarkable grasp of the idiomatic capabilities and possibilities of each of these instruments enabled him to write virtuosic vehicles that are technically demanding yet grateful to play and to hear. The *Variations on a Rococo Theme* is lyrical and brilliant by turns and, in addition, exhibits the emotional intensity that empowers Tchaikovsky's music to communicate so directly to an audience.

Tchaikovsky left us four solo works for the cello. *The Nocturne*, op. 19, no. 4 and *Andante Cantabile*, op. 11 are his own orchestrations of cellist Wilhelm Fitzenhagen's transcriptions of earlier Tchaikovsky works. The *Pezzo Capriccioso*, op. 62 and *Variations on a Rococo Theme*, op. 33 were originally conceived for the cello and both exist in orchestral and cello/piano settings. Fitzenhagen, who premiered the *Rococo Variations* in 1877 (a performance conducted by Nicolai Rubinstein), subsequently rearranged it before it was published in 1879, excising some material, changing the order of the variations, and combining two of them into what is now a single, virtuosically dazzling final variation. According to Anatoli Brandoukov, dedicatee of *Pezzo Capriccioso* and a student of Fitzenhagen's, Tchaikovsky was at first very annoyed at this tampering.

"On one of my visits to Pyotr Ilyich I found him very upset, looking as though he was ill. When I asked: "What's the matter with you?" Pyotr Ilyich, pointing to the writing desk, said: "Fitzenhagen's been here. Look what he's done with my piece — everything's been changed!" When I asked what action he was going to take concerning this composition, Pyotr Ilyich replied: "The Devil take it! Let it stand as it is."

However, he must have relented in his opinion because he later conducted Fitzenhagen's revised *Variations* (not with Fitzenhagen but with Wladyslaw Alois as soloist) and it is in this form that the work ultimately gained its tremendous popularity.



No one seriously questions the propriety of editing Shakespeare's plays for practical modern performances so while the subject is a complex one, why should not some musical compositions be treated in similar fashion? Felix Mendelssohn thought as much when he edited Bach's *Saint Matthew Passion* for his Leipzig audiences of 1829, and the great cellist Emanuel Feuermann (1901- 42) was clearly thinking along the same lines when he prepared a 'concert edition' of a seldom-performed work that Chopin had described as "a polonaise for piano with cello accompaniment." Through 'borrowing' notes from the piano part, a small cut, octave transpositions and judicious rewriting of the cello part, Feuermann created a virtuosic cello work (of which he made a deservedly famous recording with pianist Franz Rupp in 1939) that frequently figures on cello recitals throughout the world. However, most cellists who purchase the most commonly available edition and think they are learning and playing Feuermann's version of Chopin's Polonaise, are not really doing so: the story is complicated.

Although dedicated to cellist Joseph Merk, Chopin composed his *Introduction and Polonaise Brillante for Cello and Piano*, op. 3, in 1829 for amateur cellist Prince Antoni Radziwiłł, governor of the Grand Duchy of Posen, and his piano-playing daughter Wanda to whom he was giving lessons. (He commented in a letter, "I should like Princess Wanda to practice it. She is a beautiful girl of seventeen and it is charming to guide her delicate fingers.") Chopin published the Polonaise in 1831 (together with a violin/piano version) and later, in 1835, a new edition appeared—certainly with Chopin's approval—in which his dear friend cellist August Franchomme replaced some accompanying arpeggiated figurations in the cello part with a soaring melody.

I possess a xerox of what is purported to be Feuermann's manuscript, actually a 1928 G. Schirmer publication of the Polonaise edited by Polish-American cellist Joseph Adamowski, with hand-written interpolations by Feuermann. (Whether or not this is actually Feuermann's manuscript, his famous recording shows that he must have worked from the Adamowski edition.) Most of Feuermann's version, which was never published during his lifetime, became available in 1960 through the International Music Company of NY, not credited to Feuermann but stating, "Arranged and edited by Leonard Rose." Possibly this was because Rose knew the Adamowski edition or because he felt he had made so many changes of his own (cuts and rewrites) to Feuermann's version (which he knew from the recording) that he considered the edition to be his own. (Subsequent IMC printings have a stamped note, "Correction: the arrangement is by Emanuel Feuermann; the editing is by Leonard Rose" and the current version says, "Arranged by Emanuel Feuermann; Edited by Leonard Rose.") The Adamowski edition, in turn, was based on an 1860 edition, again by Franchomme, containing many add-ons to his 1835 contribution. Thus the IMC publication should more accurately credit, "Edited by Franchomme-Adamowski-Feuermann-Rose," and what you will be hearing on this occasion is "Chopin-Franchomme-Adamowski-Feuermann-Solow."

## **Boyer College of Music and Dance**

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

[boyer.temple.edu](http://boyer.temple.edu)

## **The Center for the Performing and Cinematic Arts**

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

[arts.temple.edu](http://arts.temple.edu)

## **Temple University**

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

[temple.edu](http://temple.edu)

# Boyer College of Music and Dance

## Upcoming Events

### **Master's Recital: Andrea DeVito, collaborative piano**

Sunday, December 7 at 5:30 PM

Rock Hall Auditorium

### **Master's Recital: Gabriel Locati, mandolin**

Sunday, December 7 at 7:30 PM

Rock Hall Auditorium

### **Chamber Music Recital**

Monday, December 8 at 11:30 AM

Rock Hall Auditorium

### **Temple Opera Theater: An Aria Showcase**

Monday, December 8

6:00 PM Graduate Scenes

7:30 PM Undergraduate Scenes

Mitten Hall Room 300

### **Temple University Night Owls**

Keith Roeckle, conductor

Monday, December 8 at 7:30 PM

Temple Performing Arts Center

### **OWLchestra**

Danielle Garrett, conductor

Thursday, December 11 at 7:30 PM

Temple Performing Arts Center

### **Final Doctoral Recital: Micheal Barnes, percussion**

Thursday, December 11 at 7:30 PM

Rock Hall Auditorium

### **Temple Music Prep: Center for Gifted Young Musicians**

### **Chamber Players Orchestra and Baroque Players Orchestra**

Friday, December 12 at 7:30 PM

Rock Hall Auditorium

**Temple Music Prep: Community Music Scholars Program Winter Concert**

Saturday, December 13 at 1:00 PM

Temple Performing Arts Center

**Music Technology Capstones**

Monday, December 15 at 5:00 PM

Tuesday, December 16 at 5:00 PM

Rock Hall Auditorium

**Temple Music Prep: Center for Gifted Young Musicians**

**Youth Chamber Orchestra**

Friday, November 19 at 7:30 PM

Rock Hall Auditorium

**Temple Music Prep: Center for Gifted Young Musicians Winter Concert**

Saturday, December 20 at 7:30 PM

Temple Performing Arts Center

**CPCA Open Mic and Cabaret**

Wednesday, January 14 at 4:30 PM

Temple Performing Arts Center Lobby

**Faculty Recital: Mimi Stillman, flute and Charles Abramovic, piano**

Wednesday, January 14 at 5:30 PM

Rock Hall Auditorium

**Rite of Swing Jazz Café**

Thursday, January 15 at 4:30 PM

Temple Performing Arts Center Lobby

**Senior Recital: Sucre Brown, soprano**

Thursday, January 15 at 7:30 PM

Rock Hall Auditorium

**Master's Recital: Mason McDonald, percussion**

Friday, January 16 at 7:30 PM

Klein Recital Hall

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All events are free unless otherwise noted. Programs are subject to change without notice.

For further information or to confirm events, please call 215.204.7609

or visit [www.boyer.temple.edu](http://www.boyer.temple.edu).