FRIDAY MUSICALE PRESENTS

*A World Premiere*

# Destination Unknown

THE MUSIC OF PAUL RICHARDS

Thursday, October 22, 2026 · 7:00 PM · Friday Musicale Concert Hall

Janna Lower, *violin* · Steven Thomas, *cello* · Jasmin Arakawa, *piano*

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## PROGRAM

### *Passacaglia for Violin and Cello* (1894)

Johan Halvorsen (1864–1935)

*after the Suite No. 7 in G minor for harpsichord by George Frideric Handel*

Janna Lower, *violin* Steven Thomas, *cello*

### *Destination Unknown* (2026) · World Premiere

Paul Richards (b. 1969)

I. Scheria
II. Terra Incognita
III. Atlantis

Janna Lower, *violin* Steven Thomas, *cello* Jasmin Arakawa, *piano*

INTERMISSION

### *Piano Trio in B Major, Op. 8* (1854, rev. 1889)

Johannes Brahms (1833–1897)

I. Allegro con brio
II. Scherzo: Allegro molto
III. Adagio
IV. Allegro

Janna Lower, *violin* Steven Thomas, *cello* Jasmin Arakawa, *piano*

*The composer will introduce Destination Unknown from the stage.*
*This performance is sponsored by the generous support of Sharon Scholl.*

## Paul Richards, *composer*

Paul Richards is Research Foundation Professor and head of composition at the University of Florida. His music has been heard on six continents, and his commissions include the Jacksonville Symphony, the Florida Orchestra, and the Boston Brass. *Destination Unknown* is his first piano trio, written for the three University of Florida colleagues who premiere it tonight.

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## Janna Lower, *violin*

Janna Lower is Professor of Violin and head of the strings area at the University of Florida, and was previously artist teacher at Rice University's Shepherd School of Music. She has appeared as recitalist, soloist, and concertmaster across Europe and the Americas.

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## Steven Thomas, *cello*

Steven Thomas is a top prizewinner in the Villa-Lobos and Bach international cello competitions. He has performed on four continents and chaired both the string and chamber music departments at the Hartt School.

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## Jasmin Arakawa, *piano*

Jasmin Arakawa is a graduate of the Tokyo University of the Arts and director of the UF International Piano Festival. She has been heard at Carnegie Hall, Salle Gaveau in Paris, and in broadcasts on the BBC and Radio France.

Founded in 1890, Friday Musicale is one of the South's longest-running music organizations, gathering Jacksonville around live music for more than 135 years.

## Passacaglia (1894) · for violin and cello

Johan Halvorsen, the Norwegian violinist, conductor, and composer, built this showpiece on a theme from the final movement of Handel's G-minor keyboard suite. A passacaglia repeats a short bass pattern while everything above it changes, and Halvorsen uses that frame to pile up variations of mounting difficulty. The two players trade the theme, chase each other through double-stops and racing scales, and finish together in a virtuoso rush. Written for violin and viola, the piece is heard tonight in the version for violin and cello.

## Destination Unknown (2026) · for violin, cello, and piano · World Premiere

The three movements of *Destination Unknown* take their titles from places that exist mostly in imagination: Scheria, the island of the Phaeacians where Odysseus washes ashore; Terra Incognita, the mapmaker's name for land not yet charted; and Atlantis, the drowned city of legend. Together they trace a voyage toward places that may never be reached. The twenty-five-minute work receives its first performance tonight, and the composer will speak about it from the stage.

## Piano Trio in B Major, Op. 8 (1854, rev. 1889) · for violin, cello, and piano

Brahms wrote this trio in 1853–54, when he was twenty, and it was the first of his chamber works to be published. He returned to it in 1889, long after he had found his mature voice, and rewrote three of the four movements so thoroughly that he joked he had not corrected the old trio but written a new one. Both versions survive; the 1889 revision heard tonight is the one most often played.

The opening Allegro con brio begins with one of Brahms's broadest, warmest melodies, given to the cello and piano before the violin joins. The Scherzo is quick and shadowy, with a flowing trio section at its center. The Adagio pairs hushed piano chords with a long cello song, and the finale drives toward a stormy close in B minor rather than the major key in which the work began.

*Thank you for joining us. Please silence your phones during the performance.*