



*Concerts at the Point*

22ND SEASON 2018-2019

*presents ...*

THE CLAREMONT TRIO

APRIL 28, 2019, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER, MILKWEED 1, IS FROM DEB EHRENS' BOTANICAL series, *Adrift* and *In Stillness*. Ms. Ehrens learned the basics of black and white photography as an adjunct to her early career as a journalist, and now uses her camera to create contemplative and painterly imagery of the natural world. You can find more of her work at [www.debehrens.com](http://www.debehrens.com).

We chose this image because it presents a humble plant in ways that inspire viewers to see and respond to the glory and power of nature. Like-wise, listening to the music on today's program feels as spontaneous and energetic as that explosion of seeds complete with parachute sails from the milkweed plant. The emotions and surprises in today's music are the result of the composers' skills and careful planning, but also desires to make music that tells us something profound about the world we live in.

...

Thank you to the following patrons who have made financial contributions to Concerts at the Point since our previous update.

Carol & John Moriarty

Mary Ellen Kennedy and IBM Match

Johannes Nagtegaal

Roz Wadsworth

Elizabeth Carter

Stephanie Griswold

Eddie Lauderdale

Frank Levin

Susan Montgomery

Gay Newcomer

Bonnie Wax

Anne Whitney

# *Concerts at the Point*

SUNDAY, APRIL 28, 2019

## THE CLAREMONT TRIO

Emily Bruskin, violin

Julia Bruskin, cello

Andrea Lam, piano

...

## PIANO TRIO IN G MAJOR, NO. 39

**HAYDN**

*Andante*

*Poco adagio, cantabile*

*Rondo a l'Ongarese: Presto*

## PIANO TRIO IN D MINOR, OP. 63

**SCHUMANN**

*Mit Energie und Leidenschaft*

*Lebhaft, doch nicht zu rasch*

*Langsam, mit inniger Empfindung*

*Mit Feuer*

**INTERMISSION . . .**

## TRIO NO. 4 IN E MINOR, OP. 90 "DUMKY"

**DVORAK**

*(first three movements played without break)*

*Lento maestoso - Allegro vivace - Allegro molto*

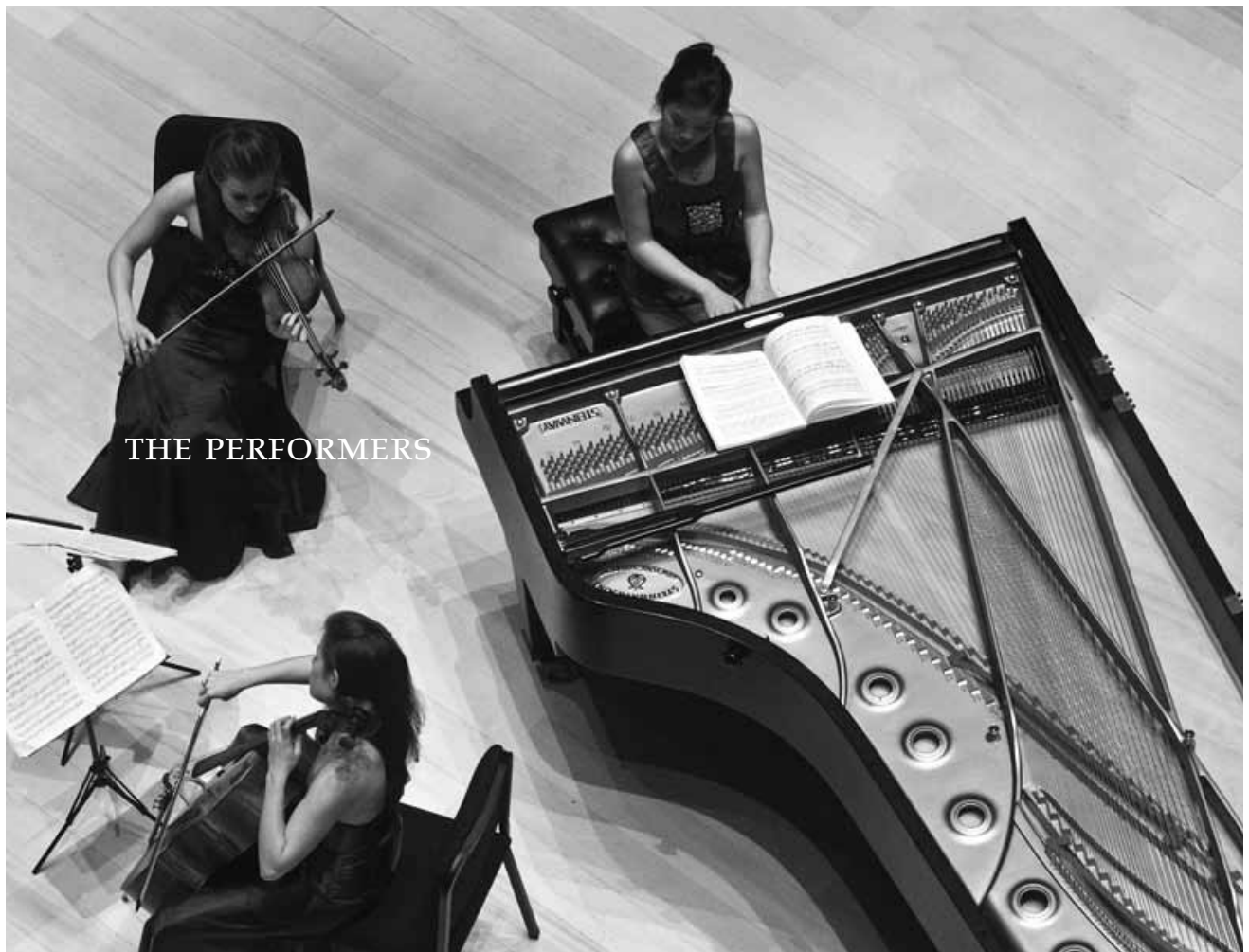
*Poco adagio - Vivace*

*Andante - Vivace non troppo*

*Andante moderato - Allegretto scherzando - Allegro*

*Allegro*

*Lento maestoso - Vivace*



## THE PERFORMERS

### THE CLAREMONT TRIO

Lauded as “one of America’s finest young chamber groups.” (*Strad Magazine*), the Claremont Trio is sought after for its thrillingly virtuosic and richly communicative performances. First winners of the Kalichstein-Laredo-Robinson International Trio Award and the only piano trio ever to win the Young Concert Artists International Auditions, the Claremonts are consistently lauded for their “aesthetic maturity, interpretive depth, and exuberance.” (*Palm Beach Daily News*).

The Trio tours extensively, including recent concerts at the Library of Congress, the Smithsonian Museum and Boston’s Isabella Stewart Gardner Museum. Bridge Records released the Claremont Trio’s recording of the Beethoven “Triple” Concerto with the San Francisco Ballet Orchestra and Beethoven’s Trio Op. 1 No. 1 to rave reviews. The Claremonts have commissioned trios from contemporary composers Nico Muhly, Mason Bates, Gabriela Lena Frank, Sean Shepherd, Helen Grime and Hillary Zipper.





**EMILY BRUSKIN, VIOLIN** Emily Bruskin has performed as soloist with the Virginia, Pacific, San Francisco Ballet, Utah, and Nashville Symphonies and has given recitals across the country and around the world in venues such as Carnegie Hall. Ms. Bruskin has appeared at the Saratoga, Mostly Mozart, Caramoor, and Ravinia festivals and has given masterclasses at Columbia University, the Eastman School of Music, and Duke University. A graduate of the Columbia-Juilliard program, she holds degrees in Neuroscience and in Music.

**JULIA BRUSKIN, CELLO** Since her concerto debut with the Boston Symphony Orchestra at age 17, cellist Julia Bruskin has established herself as one of the premiere cellists of her generation. She performed Samuel Barber's Cello Concerto with conductor Jahja Ling at Avery Fisher Hall and has also been soloist with the Nashville Symphony, Utah Symphony, Virginia Symphony, and Pacific Symphony among others. Her recent CD of music by Beethoven, Brahms, and Dohnanyi was praised by *Fanfare Magazine* for its "exquisite beauty of sound and expression."

Ms. Bruskin has performed at Chamber Music Northwest, La Jolla Summerfest, Mostly Mozart, Caramoor, Saratoga, Bard, and Norfolk, and toured with the Musicians from Ravinia. Ms. Bruskin has taught master classes at the Eastman School of Music, Peabody Conservatory, Boston Conservatory, and Duke University.

Ms. Bruskin plays frequent solo recitals with her husband, Aaron Wunsch, and together they are joint artistic directors of the Skaneateles Festival in the Finger Lakes region of New York. She also plays with the Metropolitan Opera Orchestra. She completed the five-year double degree program at Juilliard and Columbia University.



**ANDREA LAM, PIANO** Lauded for her “melting lyricism, filigree touch and spirited eloquence” (*The Australian*) and pronounced a “real talent” (*Wall Street Journal*), Australian pianist Andrea Lam is gaining recognition for her “great style and thrilling virtuosity” (*Sydney Morning Herald*). In recent years, she has given over seventy performances with orchestras in Australia, New Zealand, the United States, Japan, and Hong Kong. She has worked with renowned conductors including Alan Gilbert, Edo de Waart, Michael Christie, and Marcus Stenz.

Ms. Lam was a Semifinalist in the 2009 Van Cliburn Competition. In 2009, she was also the Silver Medalist at the San Antonio Piano Competition, where she won additional prizes for the Best Classical performance and Best Russian performance. In 2010, she joined the Astral Artists Roster as a winner of their national auditions. Ms. Lam holds degrees from the Yale School of Music, where she studied with Boris Berman, and the Manhattan School of Music, where she studied with Arkady Aronov.

## PROGRAM NOTES

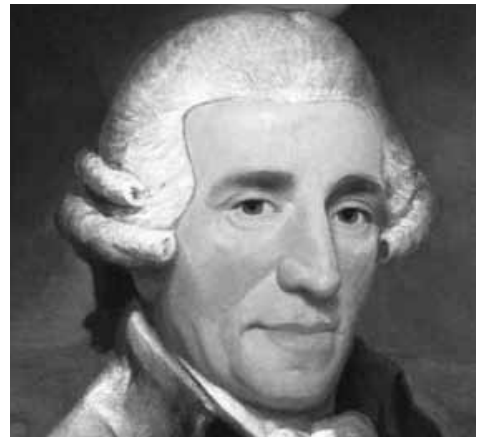
**JOSEPH HAYDN** (1732-1809)

PIANO TRIO NO. 39 IN G MAJOR, HOB. XV/25

*Andante*

*Poco adagio, cantabile*

*Rondo a l'Ongarese: Presto*



Written in 1795, this trio is perhaps Haydn's most well-known piano trio and sometimes nicknamed the "Gypsy" or "Gypsy Rondo" trio because of its Rondo finale in 'Hungarian' style. All three of the Opus 73 trios are dedicated to Haydn's friend Rebecca Schroeter. Haydn wrote 45 piano trios in his life. His first trio was written in 1760, the beginning of the Classical era of music that saw the obsolescence of the basso continuo in favor of separate parts for specific instruments. Even with that, the piano dominates as the titles reflect with the piano being the first instrument mentioned: trios for piano, violin and cello. The violin accompanies and on occasion has the melody trusted to it while the cello mainly reinforces the bass line.

*Andante* – The first movement is a set of variations on a simple theme that is stated by the piano and violin while the cello doubles the bass. The variations alternate between major and minor modes. The gentle second movement, *Poco adagio, cantabile*, is in E major. After the initial statement of the theme by the piano, the violin gets the spotlight in the middle section as the piano and cello accompany.

After two gentler movements, the finale begins in a breakneck *Presto* tempo. Haydn was the first well-known composer to use music based on Hungarian tunes in his compositions, which became something of a fad a few decades later. These tunes aren't so much Hungarian but were derived from itinerant Gypsy musicians who were prevalent in Hungary. Haydn's "Gypsy rondo" interlaces several melodies that he probably heard in the environs of the Esterháza palace of his former patrons or in Vienna. These tunes were the *verbunkos* (recruiting) dances used by Austrian hussars to attract the attention

of young Hungarian peasants. In the 18th century, such troops were a common sight, and the Romany bands they employed made a striking musical impression wherever they went. As a lover of “folk” music, Haydn took this opportunity to give his impression of verbunkos music, at times allowing the violin free reign—even using flashy “Gypsy” effects such as left-hand pizzicato. The movement is a heavily accented, fierce Gypsy dance that shifts from major to minor that is over in a flash.

Sources: [https://en.wikipedia.org/wiki/Piano\\_Trio\\_No.\\_39\\_\(Haydn\)](https://en.wikipedia.org/wiki/Piano_Trio_No._39_(Haydn));

<https://www.sacms.org/wp-content/uploads/2015/07/TermpestTrio-Program-Notes-Piano-Trio-MOD.pdf>; <https://muswrite.blogspot.com/2015/11/haydn-piano-trio-in-g-major-no-39-gypsy.html>

**ROBERT SCHUMANN** (1810-1856)

TRIO NO. 1 IN D MINOR, OP. 63

*Mit Energie und Leidenschaft*

*Lebhaft, doch nicht zu rasch*

*Langsam, mit inniger Empfindung*

*Mit Feuer*



There is a uniquely triumphant grandiosity about this piano trio that sets it apart from others and gives us a sense of Schumann’s state of mind when he wrote it. This was his first essay into the genre as well as a return to writing for the piano (his famous wife’s instrument) after a considerable break. He began in the spring of 1847, completing it a few months later, and presented it to his wife Clara, for her 28th birthday. It was premiered by her in a private concert soon thereafter, accompanied by principals of the Dresden Court Orchestra.

The first movement (which is the only one of the four actually in the title key of D minor), is marked *Mit Energie und Leidenschaft* (with energy and passion). It pulls us immediately into a heroic theme of great sweep in high Romantic style. Scored primarily for the violin and piano, the cello is cast almost entirely in the supportive role of outlining the harmonic structure, closer to the technique of early





Mozart and Haydn, than to Beethoven or Schubert who were his models.

The second movement, in the relative major key of F major, marked *Lebhaft, doch nicht zu rasch* (swiftly but not too rushed) is an example of Schumann's great originality. This Scherzo is like nothing that came before it by any of the composers he admired; instead it is conjured up entirely from his creative imagination—a strong, galloping rhythmic section, richly voiced especially for the piano, followed by an unusually lyrical interlude, which is not in any dance form, interposed between the two Scherzo segments.

The third movement, *Langsam, mit inniger Empfindung* (slowly, with inner emotion) in the unrelated key of A minor, brings to mind Schumann's beautiful *Lieder*. It is, indeed, straight from the heart. Here for the first time the cello attains the spotlight, playing a lyrical role equal to that of the violin and piano.

Schumann leads directly without pause into the fourth movement, *Mit Feuer* (with fire), in the brilliant, joyous key of D Major with another collection of grand, rhapsodic themes, with optimistic enthusiasm, and finally finished off with a satisfying sequence of resounding chords.

Source: <http://chambermusichouston.org/2014-15/Vienna/notes/>

**ANTONIN LEOPOLD DVORAK** (1841-1904)

TRIO NO. 4 IN E MINOR, OP. 90 "DUMKY" AJOR

(first three movements played without break)

*Lento maestoso - Allegro vivace - Allegro molto*

*Poco adagio - Vivace*

*Andante - Vivace non troppo*

*Andante moderato - Allegretto scherzando - Allegro*

*Allegro*

*Lento maestoso - Vivace*

Widely regarded as the most distinguished of Czech composers, Antonin Dvorák produced attractive and vigorous music possessed of clear formal outlines, melodies that are both memorable and spontaneous-sounding, and a colorful, effective instrumental sense. Dvorák is considered one of the major figures of nationalism in music, both proselytizing for and making actual use of folk influences, which he expertly combined with Classical forms in works of all genres.

The son of a butcher and occasional zither player, Dvorák studied the organ in Prague as a young man and worked variously as a café violist and church organist during the 1860s and 1870s while creating a growing body of symphonies, chamber music, and Czech-language opera. For three years in the 1870s he won a government grant designed to help the careers of struggling young creative artists. Later, Brahms gained for Dvorák a contract with his own German publisher, Simrock, in 1877; that association proved a profitable one despite an initial controversy that flared when Dvorák insisted on including Czech-language work titles on the printed covers. In the 1880s and 1890s Dvorák's reputation became international in scope thanks to a series of major masterpieces that included the Seventh, Eighth, and "New World" symphonies. At the end of his life he turned to opera once again. A professor at Prague University from 1891 on, Dvorak exerted a deep influence on Czech music of the twentieth century; among his students was Josef Suk, who also became his son-in-law.



The manic-depressive nature of this Trio derives not from the psychology of a suffering artist, but from the folk music form on which the work is based. Dumky is the plural of dumka, a Ukrainian lament; dumka is a diminutive of дума, a Ukrainian epic or ballad. Dvořák assembled six dumky, each in a different key; the result seems more like a suite of songs and dances than a traditional piano trio, avoiding as it does standard development or even true variation of themes. Except for the lively fifth dumka, each begins with slow material that recurs later in the movement, following the lively sections.

The first begins in E minor with a cello lamentation, which is soon picked up by the violin; this breaks in later in the movement, after it has been displaced by a cheerful dance. The second movement again finds the cello taking the lead in a C sharp minor meditation, which gives way to an increasingly lively dance. For the third movement, the key shifts to A major for a lyrical interlude, which unexpectedly lurches into the minor for the faster material. A bridge in D minor crosses over to a scherzo in F and D major, after which the D minor bridge leads out of the movement again. The fifth movement dispenses with slow material; it's a strongly rhythmic Allegro in E flat major. The final movement begins Lento maestoso in C minor; this section alternates with one of the most vigorous dances in the Trio, which ends the work on an exuberant note.

*Sources: [www.allmusic.com](http://www.allmusic.com), Description by James Reel*

# *Concerts at the Point*

23RD SEASON 2019-2020

THE ART OF THE FUGUE (TWO HARPSICHORDS)	October 6, 2019
FRISSON ENSEMBLE (OBOE, CLARINET, STRINGS)	November 3
ATTACA STRING QUARTET	December 8
WALDEN CHAMBER PLAYERS (FLUTE, STRINGS, PIANO)	February 23, 2020
THE NEAVE PIANO TRIO	March 15
MUIR STRING QUARTET	April 19

...

## OTHER NEARBY CLASSICAL MUSIC

### **GREATER TIVERTON CHORUS**

*Friday, May 3, 2019, 7:30 pm*

St John the Baptist Church, Westport,

*Sunday, May 5, 4pm*

St. Theresa's Church, Tiverton.

### **SOUTH COAST CHAMBER MUSIC SERIES**

*Saturday, May 18, 2019, 4pm*

St. Gabriel's Episcopal Church, 124 Front Street, Marion

*Sunday, May 19, 4pm*

St. Peter's Episcopal Church, 351 Elm Street, South Dartmouth

### **NEW BEDFORD SYMPHONY** with pianist Joyce Yang

*Saturday, May 25, 2019, 7:30pm*

Zeiterion Theater, New Bedford

### **NEWPORT STRING PROJECT** Season Finale

*Sunday, June 2, 2019, 4pm*

IYRS School, Newport

...

WWW.CONCERTSATTHEPOINT.ORG

EMAIL: POINTCONCERTS@GMAIL.COM

PO Box 3, WESTPORT POINT, MA 02791 508-636-0698