

Concerts at the Point

17TH SEASON 2013-2014



presents ...

THE BOSTON TRIO

FEBRUARY 23, 2014, 3:00 PM

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Concerts at the Point

SUNDAY, FEBRUARY 23, 2014

THE BOSTON TRIO

Irina Muresanu, violin

Astrid Schween, cello

Heng-jin Park, piano

...

TRIO NO. 5 IN C MAJOR, K548

MOZART

Allegro

Andante Cantabile

Allegretto

TRIO IN E FLAT MAJOR, OP. 70, NO. 2

BEETHOVEN

Poco sostenuto - Allegro, ma non troppo

Allegretto

Allegretto ma non troppo

Finale - Allegro

INTERMISSION ...

TRIO IN D MINOR, OP. 32, NO. 1

ARENSKY

Allegro moderato

Scherzo - Allegro molto

Elegia - Adagio

Finale - Allegro non troppo

THE PERFORMERS

THE BOSTON TRIO

The Boston Trio's debut in April 1997 was received with great enthusiasm. Soon after, the group was asked to become Trio-in-Residence at the American Academy of Arts and Sciences, and it is now also an ensemble-in-residence at NEC's Preparatory School. During the summer months, the Boston Trio is in residence at the Killington Music Festival in Vermont. The Trio has also coached chamber music at Tanglewood.

The Trio has been presented by the prestigious Bank of America Celebrity Series in Jordan Hall as part of the Boston Marquee Series; at the Bay Chamber Concerts in Rockport, Maine; twice at Seiji Ozawa Hall as part of the Tanglewood Prelude Concert Series; the Harvard Musical Association; the Rockport Chamber Music Festival; at the Maine Center for the Arts at University of Maine; at Brigham Young University in Utah; and at the Isabella Stewart Gardner Museum.



IRINA MURESANU, violin, has won international acclaim as an outstanding soloist, recitalist and chamber musician. Recent engagements include work as soloist with US and international orchestras, regular appearances on Boston's WGBH and NPR, local and international festivals, and an active and far-ranging discography.

The Boston Globe has come to praise her as "...not just a virtuoso, but an artist," and the *Los Angeles Times* has written that her "musical luster, melting lyricism and colorful conception made Irina Muresanu's performance especially admirable," while *Strad Magazine* called her Carnegie/Weill Hall performance a "...a first-rate recital."

Ms. Muresanu currently serves on both the faculties of the Boston Conservatory and the Music Department at MIT. She was appointed Artist in Residence with the Boston Conservatory as a member of the Lewin-Muresanu Duo. A native of Bucharest, Romania, she received the prestigious Artist Diploma from the New England Conservatory in 1999, where she is currently a candidate for her Doctorate in Musical Arts.

Ms. Muresanu plays an 1856 Joseph Rocca violin and a Charles Peccat bow, courtesy of Mr. Mark Ptashne.



ASTRID SCHWEEN, cello, is an internationally recognized soloist and chamber artist. Now a new member of the Boston Trio and a frequent guest artist with the Boston Chamber Music Society, among others, Ms. Schween was also recently invited to perform at *Cello: An American Experience*. While a member of the Lark Quartet, Ms. Schween and her colleagues won numerous international prizes including the gold medal at the Shostakovich Competition in St. Petersburg and the Naumburg Chamber Music Award in New York. They also recorded an impressive discography.

Ms. Schween made her debut as soloist with the New York Philharmonic under the direction of Zubin Mehta. She received her degrees at the Juilliard School, where she was twice awarded the Juilliard Cello Prize. Ms. Schween is currently Professor of Cello at the University of Massachusetts, where she succeeds cellist Matt Haimovitz. She holds a senior faculty position at the Interlochen Center for the Arts and recently joined the faculty of the Hartt School of Music and Mount Holyoke College. She has served as a juror for the Concert Artist Guild and Sphinx Competitions and panelist for Chamber

Music America and the Arts Presenters conferences. She has been a guest speaker at the American String Teachers Association and guest performer at the Bernard Greenhouse Celebration in North Carolina. She is represented by Rile and Gallant Artists.



HENG-JIN PARK, piano, is a founding member of The Boston Trio. She is well-known—“a centered musician with uncommon control over the sonorous possibilities of her instrument; she plays boldly with a full spectrum of colors, expertly mixed ...” —Richard Dyer, *The Boston Globe*. “... Heng-Jin Park is a pianist and an ensemble player of unusual artistry and musical imagination ...” —Joan Reinthaler, *Washington Post*.

Ms. Park started playing the piano at age 5 and made her solo debut with the Boston Pops performing the Schumann Concerto at the age of 15. She has since returned to perform with the Boston Pops as well as the New England Philharmonic, L’Orchestre Symphonique Française, and the Boston Philharmonic Orchestra. Born in Korea and raised in the Boston area, Ms. Park studied with Leonard Shure and Russell Sherman at the New England Conservatory. While receiving her Bachelor and Master Degrees at NEC, she won a number of awards and prizes.

Ms. Park is passionately dedicated to performing and teaching chamber music. Ms. Park was recently appointed as Artistic Director of the Killington Music Festival in Killington, Vermont. Ms. Park currently serves on the faculties of M.I.T., the New England Conservatory Preparatory School, and Harvard University.

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756–1791)

TRIO NO. 5 IN C MAJOR, K548

Allegro

Andante cantabile

Allegretto

In the summer of 1788, Mozart found himself in a quandary. Although his artistic genius blazed, his financial fortunes continued to sink. Viz his letter to friend:

*Dearest Friend and Brother in the Order,
Amid my toils and anxieties I have brought my affairs to such a pass that I must needs raise a little money on these 2 pawnbroker's tickets. I implore you by our friendship to do me this favor, but it must be done instantly. Forgive my importunity, but you know my circumstances. Ah, had you but done as I asked you! If you do it even now, all will go as I wish....*

During this time, Mozart completed the 39th symphony, and simultaneously the Piano Trio in E flat major, K. 542, many consider his finest work in that form. In days, he began yet another magnificent symphony which would become the G minor, K. 550, and during its gestation, he seems to have found time to work on the C major trio. This Trio may have been written for performance by amateur musicians in the hope that the composer might make a few quick florins by selling it. One would hardly guess from the grace and clarity of this Trio, the distress its creator was in at the time.

The C major Trio opens with a mock-military theme reminiscent of some of his later piano concerti—music for the concert hall rather than chamber music. This movement also shares contrapuntal passages with the Jupiter Symphony. Both works also share as their slow movement an Andante cantabile in 3/4 time. The third movement—a rondo—once again brings to mind some of those wonderful

closing movements of his later piano concerti.

Sources: *allmusicguide*; *fuguemasters.com*

LUDWIG VON BEETHOVEN (1770–1827)

TRIO IN E FLAT MAJOR, OP. 70, NO. 2

Poco sostenuto - Allegro ma non troppo

Allegretto

Allegretto ma non troppo

Finale - Allegro

Beethoven tackled chamber music with piano early: among his first compositions is a set of three unpublished piano quartets while his first published opus was the set of three piano trios Op. 1 of 1795. Beethoven expanded the form by adding a fourth movement in the fashion of the string quartet and the symphony. Further internal expansion occurred in every dimension, as it did in every genre he touched so that what was, with Haydn or Mozart, a fifteen or twenty minute work, became, in the “grand” scale of Beethoven’s final piano trio (Op. 97, the “Archduke”), closer to forty minutes in length.

Beethoven’s progress occurred in tandem with the technological development of the piano itself, enabling him to use greater dynamics and an ever widening compass: his trios require first five, then six, then over six and a half octaves on the keyboard. In the early days of the genre, the string players needed to avoid overpowering the fortepiano. As the piano matured, the need for restraint shifted to the pianist. Further developments in the violin and cello (e.g. metal-wound strings) strengthened their sound producing capabilities, resulting in a mighty ensemble that called for a new kind of music.

Like a mini-series of early, middle and late works, Beethoven’s six piano trios divide into the early Op. 1 trios, the late and most well known “Archduke”, and in the middle, the pair of trios, Op. 70 No. 1 and 2. These were written in 1808 around the time of the 5th and 6th symphonies and soon after the three expansive “Razumovsky”

quartets that were to the string quartet what the Op. 70 trios became to the piano trio. As a set published under a single opus, the trios encompass a broad range of expression. The first trio is magnificent high drama that soars between the extremes of exuberant triumph with explosive dynamics and devastating despair filtered through a singularly eerie atmosphere earning it the nickname “Ghost”. By contrast, the second trio of Op. 70 is relaxed, even-keeled, beneficent and luxurious, in parts, utterly classical as if in a fond over-the-shoulder glance back to Haydn and Mozart. But compared to Haydn’s, Beethoven’s trio in E-flat is a completely new world of sonic and instrumental expression.

The trio begins with a quizzical, almost melancholy line in the solo cello immediately imitated by violin then piano in a feint of fugato that nearly points to the late quartets. Much like the opening of the final Razumovsky quartet (but in a lighter vein), Beethoven extends this unresolved introduction to great lengths, creating but refusing to satisfy expectation until the final arrival falls like manna from heaven. With a subtle but potent shift from 4/4 to 6/8, the main theme moves with fresh momentum while deriving much musically from the pregnant opening. Rather than a gratuitous, disposable introduction, the quizzical opening recurs multiple times as an important musical signpost, each time like a deep breath drawn before the singing of an ever more lovely song.

With the second movement, Beethoven most strongly evokes Mozart and Haydn, the former in the bright lyricism of the phrase endings and the sensuality of richly sonorous variation, the later in the lilting, playful gestures and the rustic peasant interludes that dance heartily eastward. While the ensemble balance is dramatically different than Haydn’s with its distribution among all three players, it is equally different from the romantic density in the trio by Brahms: Beethoven maintains a light, classical airiness in the practically genteel exchanges between parts with silence as an invisible partner visiting each player as necessary to balance the mix.

The third movement, *Allegretto ma non troppo*, looks forward rather than backward with a gentle swaying lyricism. The violin sings a long and tender melodic line, yielding to the piano in the second stanza only to follow in loving canonic echo. An interlude finds the two strings raising a question with the poised and glittering piano graciously answering. Violin and piano join in alternative reprises, trading or echoing phrases bound together by warm pedal points deep in the cello creating a sustained and unperturbed lyricism rare in Beethoven's work.

The finale is the most characteristic Beethoven of the entire trio, beginning this time with the piano, and undertaking the full-scale journey from theme to fragment, the dramatic, the fleetingly transcendent, and the escalating reiterations that ultimately fulfill the expectation of heroic triumph that, for Beethoven, associates with the key of E-flat major. If the strings seem to ever so slightly dominate the first three movements, the full variety and grandeur of the piano seems to permeate the finale. It is as if Beethoven held his own instrument in check as a calculated understatement in order to emphasize the revelation of its eloquence in the end.

Sources: earsense

ANTON STEPANOVICH ARENSKY (1861–1906)

PIANO TRIO IN D MINOR, OP. 32, NO. 1

Allegro moderato

Scherzo - Allegro molto

Elegia - Adagio

Finale - Allegro non troppo

Arensky was born in Novgorod (in the middle ages, a prosperous city/region in northwest Russia near the Baltic, on the northwestern end of the Silk Road from China and at the eastern end of the Baltic Trade network established by the Hanseatic League). Arensky's family moved to St. Petersburg while he was still relatively young.

His first piano lessons were from his mother. He entered the Petersburg Conservatory in 1879 and three years later graduated with high honors. Among his principal teachers was Rimsky-Korsakov. He subsequently taught at the Moscow Conservatory where he befriended and was influenced by Tchaikovsky and Sergei Taneyev.

Piano Trio in D minor, Op. 32, No. 1 was dedicated to the memory of the legendary Russian cellist, Karl Davidoff, director of the Petersburg conservatory during Arensky's time there as a student.

The opening, *Allegro moderato*, is a big movement built around three themes and opens with a very dramatic subject, clearly influenced by Tchaikovsky, featuring triplets in the piano to a singing melody in the violin, which immediately captivates the listener. It appears throughout the movement including in the coda at the end when it is played *adagio* as a valedictory. The second subject, presented first by the cello, has the quiet, yet effective elegance of a simple song and a mood of hope.

In the second movement, *Scherzo-Allegro molto*, the strings are given a sparse, though telling, theme which is played against a fleet and running part in the piano. The contrasting trio features a superb waltz, slavonic in nature, and one of many which this composer wrote. It became known as a typical example of "The Arensky Waltz." The third movement, *Elegia-Adagio* reaches the heights of lyricism. The lovely sad opening melody is passed from the muted cello, to the muted violin and then to the piano and back again. It is a personal and intimate dialogue between the instruments, evocative of the composer's friendship with Davidoff. The explosive and dramatic finale, *Allegro non troppo*, makes brilliant use of themes from the preceding *Elegia* as well as those of the first movement.

Sources: editionsilvertrust.com

UPCOMING *Concerts at the Point...*

2013-2014 Season...

ANDRIUS ZLABYS & MORE FRIENDS

MARCH 23, 2014

Advance Information for the 2014-2015 Season...

MUIR STRING QUARTET

SEPTEMBER 21, 2014

SOUTH COAST CHAMBER MUSIC SOCIETY

OCTOBER 19, 2014

FREDERICK MOYER JAZZ QUARTET

A DAVE BRUBECK TRIBUTE

DECEMBER 7, 2014

Concerts elsewhere...

MUSICIANS OF THE OLD POST ROAD

MARCH 4, 3PM

MUSIC OF THE AMERICAN MORAVIANS

OLD SOUTH CHURCH, BOSTON

RHODE ISLAND CHAMBER MUSIC CONCERTS

MARCH 6, 7:30 PM

ARTEMIS STRING QUARTET

RHODE ISLAND COLLEGE NAZARIAN CENTER

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