

Concerts at the Point

16TH SEASON 2012-2013



presents ...

ZEFIRA TRIO

JANUARY 27, 2013, 3PM

1912 MAIN ROAD
WESTPORT POINT, MA

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Concerts at the Point

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Concerts at the Point

SUNDAY JANUARY 27, 2013

ZEFIRA TRIO

Olga Patramanska-Bell, violin

Ashima Scripp, cello

Eleanore Perrone, piano

...

PIANO TRIO NO. 39, "GYPSY

HAYDN

Andante

Poco Adagio, cantabile

Rondo a l'Ongresse: Presto

...

THREE NOCTURNES

BLOCH

Andante

Andante quieto

Tempestoso

...

CAFÉ MUSIC

SCHOENFIELD

Allegro con fuoco

Andante moderato

Presto

...

INTERMISSION

...

PIANO TRIO IN B FLAT MAJOR, "SONATENSATZ", D 28

SCHUBERT

Allegro

...

PIANO TRIO IN C MINOR, OP. 101

BRAHMS

Allegro energico

Presto non assai

Andante grazioso

Allegro molto

...

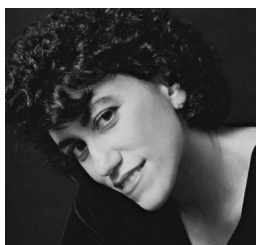
THE PERFORMERS



Though newly formed as a trio, the members of the Zefira Trio are not newcomers to the concert stage; they have established themselves as solo artists and chamber musicians of the highest standard. The idea for the Zefira Trio grew out of striking and instinctive rapport between pianist Eleanor Perrone and cellist Ashima Scripp. A rapport that was only enhanced by the addition of violinist Olga Patramanska-Bell. The reaction to the Trio's Boston debut was extraordinary and the audience perceived their performance as the product of many years of collaboration. www.zefiratrio.com

OLGA PATRAMANSKA-BELL (violin) was born and raised in Ukraine, where she began her musical education. She came to Boston to continue her education at the Longy School of Music in Cambridge, MA and received her Masters of Music degree under the guidance of Mr. Mark Lakirovich. Winner of the Concerto competition and Honors competition at the Longy School of Music, she has performed as a soloist with the Longy Chamber Orchestra, as well as the National Pops Symphony Orchestra in Ukraine. Currently, Ms. Patramanska-Bell is a guest faculty artist and chamber music coach in the Preparatory Department of the Longy School of Music. She is also an assistant member of the Boston Philharmonic Orchestra, Civic Orchestra of Chicago and member of the Atlantic Symphony Orchestra.

ASHIMA SCRIPP (cello) has performed with orchestras, ensembles and in recital in major concert halls around the world including New York's Carnegie Hall, Tokyo Opera City, Boston's Symphony Hall, Chicago's Symphony Center and Boston's Jordan Hall. An avid chamber musician, Ms. Scripp is a member of the critically acclaimed Walden Chamber Players based in Boston, MA. Walden Chamber Players is also ensemble-in-residence at the Massachusetts Academy of Math and Science and Trinity University in San Antonio, Texas. Ms. Scripp also performs across the U.S. with pianist Natasha Mah.



Ms. Scripp holds degrees from the Manhattan School of Music and Northwestern University and is on the cello and chamber music faculty of the Longy School of Music and Concord Academy in Massachusetts. She has recently released a recording with jazz pianist/composer Claire Ritter and a recording of the chamber music of Augusta Read Thomas with the Walden Chamber Players.

ELEANORE PERRONE (piano) is known for her commitment to the music she is playing, which is conveyed to the audience with electric energy and technical audacity. As stated by the Boston Globe, “Perrone is a pianist who makes you listen.” Trained at the Juilliard School and Boston University, she holds a Master of Music degree from Boston University and has studied with Patricia Zander, Anthony di Bonaventura, Bela Boszormenyi-Nagy, and Leonard Eisner.

Concerto engagements have included the Boston Pops, Orquestra Sinfonica de Campinas, Billings Symphony, Merrimack Valley Symphony Orchestra, Thayer Symphony, and with the Brookline Symphony, the Boston premiere of the Vaughan Williams Piano Concerto. Ms. Perrone has toured in Brazil and Europe. Other solo and chamber music engagements include Caramoor Festival, Merkin Hall, Alice Tully Hall, Courthouse Center for the Arts, and LiveArts concert series.

Ms. Perrone has recorded the Beethoven Diabelli Variations, with the Bagatelles Op. 126, on a VQR Digital CD that includes her own extensive written commentary.

PROGRAM NOTES

JOSEPH HAYDN (1732 - 1809)

PIANO TRIO IN G MAJOR, NO. 39, "GYPSY "

...

Andante

Poco Adagio, cantabile

Rondo a l'Ongresse: Presto



Haydn's piano trio music requires a very different approach from the great piano trios of later composers. In trios by Beethoven and Brahms, for example, each instrument operates much more independently of the other two. Haydn's trios require a particular sensitivity to the shifting relationships between strings and piano, which Haydn exploits so subtly. When it receives it, these trios are revealed as works with a very special sense of unified, co-operative music-making, unlike anything else in the history of music.

The opening andante is a theme and four variations. The first is in G major; the third, in E minor, gives the violinist a chance to shine as a soloist, and the last is a virtuoso piece for the piano. The second movement is simple and song-like, based on one of Haydn's loveliest melodic inspirations.

After two slowish movements, an outburst of high spirits is called for. This last movement draws on gypsy music often played as recruiting songs in Hungary, and provides the common appellation—"Gypsy Rondo." Haydn would have had many occasions to hear such recruiting songs during his 30 year attendance on the Esterhazy family at their estates in eastern Hungary. Concerts at the Point audiences may recall the first movement of Bartok's *Contrasts* from the Strata concert in November, which also was based on a recruiting song. Sources: Robert Philip, Mike Wheeler, Michael Jameson

ERNST BLOCH (1880 - 1959)

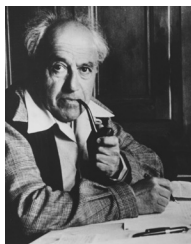
THREE NOCTURNES

...

Andante

Andante quieto

Tempestoso



Ernest Bloch was born in Geneva in 1880 and took up the violin at age 9, but found his true musical calling in composing. His notable early works include his 1903 Symphony No. 1 in C sharp minor and his only opera, based on Shakespeare's *Macbeth* (1909). He wrote his self-described "Jewish Cycle" between 1912 and 1916, including his best-known work, the cello rhapsody *Schelomo* (1916).

In 1917, he moved to the US and later assumed the post as the first director of the Cleveland Institute of Music and then Director of the San Francisco Conservatory of Music. He also taught at the University of California at Berkeley. During the five years he was at the San Francisco Conservatory, he composed three prize-winning works: *Four Episodes* for chamber orchestra (1926); *America: An Epic Rhapsody* (1927); and *Helvetia* (1929). In 1941, he found his home on the Oregon coast. He continued writing productively until his last days.

Bloch wrote *The Three Nocturnes* for piano, violin, and violoncello when he was director of the Cleveland Institute. Critics consider this Trio as neo-classical. Yet, certain compositional characteristics associated with his "Jewish" creations make their appearance here as well, viz. the "shofar* calls," the "Bloch rhythm" (a short-long pattern of syncopated musical rhythm, the reverse of the pattern normally associated with dotted notes, in which the longer value precedes the shorter) and the augmented intervals (chords raised by a half tone). The first two movements are lyrical. But even the final movement, *tempestoso*, which utilizes material drawn from the second movement, closes in a state of tranquility, its tempest having been quelled. Sources: Nancy Steinberg, *Bloch Festival Brochure*

* A shofar is an instrument made from the horn of a ram or other kosher animal.

PAUL SCHOENFIELD (1947 -)

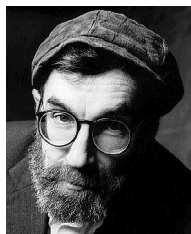
CAFÉ MUSIC

...

Allegro con fuoco

Andante moderato

Presto



Paul Schoenfield is a classical composer, known for combining popular, folk, and classical music forms. Schoenfield was formerly an active concert pianist, as a soloist and with groups including Music from Marlboro. With violinist Sergiu Luca he recorded the complete violin and piano works of Bela Bartok. He gave the premiere of his piano concerto *Four Parables* with the Toledo Symphony in 1983. Other early compositions include a concerto for piccolo and trumpet, and a concerto for flute, baritone and orchestra. His latest works include a viola concerto and a sonata for violin and piano. In 1994, Schoenfeld was awarded the Cleveland Arts Prize. Mr. Schoenfield is a Professor of Composition at the University of Michigan; he is also a dedicated scholar of the Talmud and of mathematics.

Café Music was commissioned by the St. Paul Chamber Orchestra and inspired by Schoenfield's turn as house pianist at Murphy's steakhouse in Minneapolis, Minnesota. It received its premiere during an SPCO chamber concert in January, 1987 with Schoenfield at the piano.

Café Music features diverse popular American musical styles in each of its three movements and seems particularly indebted to African-American culture. The first movement is a tribute to ragtime and swing, full of jaunty dotted rhythms and short riffs for each instrument. The second movement recalls the Blues in its mournful introspection and passionate middle section. The last movement is a flashy Presto, which suggests the sort of instrumental virtuosity of the great jazz players, along with references to ragtime and dixieland. For all its derivations from older musical idioms, though, Schoenfield's *Café Music* reveals its late twentieth-century origins in its zany dissonance and complex, quirky rhythms. Sources: Wikipedia; Damocles Trio program notes

FRANZ SCHUBERT (1797 - 1828)

PIANO TRIO IN B FLAT MAJOR, "SONATENSATZ", D 28

...

Allegro



Franz Schubert was among the first of the Romantics, and the composer who, more than any other, brought the art song (lied) to artistic maturity. During his short but prolific career, he produced masterpieces in nearly every genre, all characterized by rich harmonies, an expansive treatment of classical forms, and a seemingly endless gift for melody. Appreciation of Schubert's music during his lifetime was limited, but interest in his work increased significantly in the decades following his death. Franz Liszt, Robert Schumann, Johannes Brahms and Felix Mendelssohn, among others, discovered and championed his works in the 19th century. Today, Schubert is seen as one of the leading exponents of the early Romantic era in music and he remains one of the most frequently performed composers.

This sonata is one of just a handful of pre-1813 chamber compositions that were actually finished by Schubert and were somehow able to survive down to the present day. The single-movement Piano Trio in B flat major. D. 28 was in fact called a "Sonata" by its composer. Schubert wrote the piece in 1812 during his last days as a teenage choirboy at the Imperial court chapel—his voice broke during the summer of 1812, and he spent most of August composing this piece.

Beyond its own intrinsic musical charms, this “Sonatensatz” can lay claim to being the first attempt by its composer to compose music for strings and piano.

The “Sonatensatz,” marked Allegro by Schubert, is not surprisingly more in the manner of Haydn or Mozart than it is the forerunner of anything we might think of as peculiarly Schubertian—Schubert was, after all, a pupil of Antonio Salieri, Mozart’s famous contemporary and Haydn’s great admirer, at the time the piece was written. Still, it in most ways equals, or surpasses the movements that begin the earliest of his surviving string quartets. There is an energetic and very attractive sweep to the music, especially during the latter portion of the second subject, as Schubert reforms the four-beat meter, as Mozart often did, to seem more like cut time.*

Sources: Wikipedia, AllMusic-Blair Johnston

(*cut time - having feeling of 2 beats per bar, as opposed to 4 which is called common time)

JOHANNES BRAHMS (1833 - 1897)

PIANO TRIO IN C MINOR, OP 101

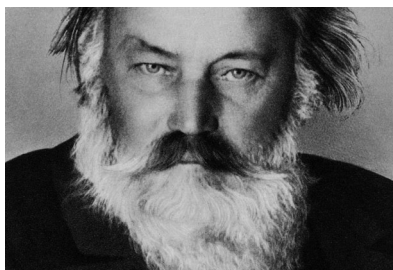
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Allegro energico

Presto non assai

Andante grazioso

Allegro molto



Born in Hamburg, Brahms spent much of his professional life in Vienna, where he was a leader of the musical scene. In his lifetime, Brahms’s popularity and influence were considerable. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works. Brahms, an uncompromising perfectionist, destroyed some of his works and left others unpublished.

Brahms is often considered both a traditionalist and an innovator. His music is firmly rooted in the structures and compositional

techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Haydn, Mozart and Beethoven. Brahms aimed to honor the “purity” of these venerable “German” structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody.

Of Brahms’ three known piano trios, this is by far the shortest and most compact work. By the summer of 1886, Brahms had finished and seen to the premiere of the last of his four symphonies, and he would not produce another large-scale orchestral work. During an extended stay at Thun, Switzerland, Brahms perhaps turned inward and was beginning to distill his musical thoughts down to purer forms. Always expansive, Brahms had been known for employing large four-movement structures in his piano concertos and trios. Although still a four-movement work, the C minor trio is terse. And even though it has much to say, it is, by Brahmsian standards, positively taut and pithy.

From the opening, the first movement in particular is a no-nonsense statement in short phrases and simple rhythmic patterns. Opening with a sort of “sit down and shut up” statement, the work is intense and even quickly hurls pizzicato notes from the strings to quell any last-second bustlings. The movement flows without becoming fulsome, and ends dramatically. The brief presto non assai is positively delicate—a term not generally applied to the music of Brahms. A third-movement andante is nearly as brief but more lyrical in tone and texture. The finale begins insistently and marches through a series of short riffs before pushing to an aggressive finish. While the work is powerful and even muscular, it does not give the impression, as do the earlier trios, of a symphony masquerading as a chamber work. *Source: Wikipedia; AllMusicGuide*

UPCOMING *Concerts at the Point...*

PHOEBUS

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BOSTON UNIVERSITY OPERA INSTITUTE

MARCH 24, 2013

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ADASKIN TRIO WITH OBOEIST THOMAS GALLANT

SEPTEMBER 22, 2013

AMERICAN STRING QUARTET

OCTOBER 27, 2013

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TBD

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