

Concerts at the Point

18TH SEASON 2014-2015



presents ...

THE BOSTON TRIO

MARCH 22, 2015, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THIS CONCERT SEASON IS SUPPORTED
IN PART BY GRANTS FROM

...

THE JOHN CLARKE TRUST,
THE GRIMSHAW GUDEWICZ FOUNDATION,
THE HELEN ELLIS CHARITABLE TRUST,
AND BY GIFTS FROM OUR GENEROUS
AUDIENCE MEMBERS AND BUSINESS SUPPORTERS.

...

WWW.CONCERTSATTHEPOINT.ORG
EMAIL: POINTCONCERTS@GMAIL.COM
508-636 -0698

Concerts at the Point

SUNDAY, MARCH 22, 2015

THE BOSTON TRIO

Irena Muresanu, violin

Astrid Schween, cello

Heng-jin Park, piano

...

TRIO ELEGIAQUE NO. 1 IN G MINOR

RACHMANINOFF

single movement, sonata form

PIANO TRIO

MUSTO

Moderato

Slowly/Allegro molto

INTERMISSION . . .

PIANO TRIO IN C MAJOR

BRAHMS

Allegro moderator

Andante con moto

Scherzo: Presto

Finale: Allegro giocoso

THE PERFORMERS

THE BOSTON TRIO



IRENA MURESANU

Irena Muresanu is a founding member of the Boston Trio, who has won international acclaim as an outstanding soloist, recitalist and chamber musician. *The Boston Globe* praised 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.”

Recent engagements as soloist include concerts with the Boston Pops and the Orchestre de la Suisse Romande (Geneva), among others. Ms. Muresanu’s performances have been frequently cited as among the “Best of” classical music performances by *The Boston Globe*, and her recital in the Emerging Artist BankBoston Celebrity Series was named one of the Top 10 musical events by *TAB Magazine*. She often can be heard on Boston’s WGBH and other NPR radio stations.

Irina Muresanu currently serves on both the faculties of the Boston Conservatory and the Music Department at MIT. She was appointed Artist-in-Residence as a member of the Lewin-Muresanu Duo at the Boston Conservatory, as well as at the New England Conservatory’s Preparatory Division as a member of the Boston Trio. 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

Cellist Astrid Schween is an internationally recognized soloist and chamber artist. She has received acclaim for her performances at festivals as wide-ranging as the Istanbul Festival, Musicades, Lockenhaus and Sweden's prestigious Siljan Festival, among others. During her 20 years with the Lark Quartet and as a guest with the Orpheus Chamber Orchestra, she performed in some of the world's most important venues, including Carnegie Hall, Lincoln Center, the Concertgebouw, Musikverein, and on tour throughout the US, Canada, Mexico, Europe, Japan, Singapore, Australia and New Zealand.

Now a new member of the Boston Trio and a frequent guest artist with the Boston Chamber Music Society, the Memphis Chamber Music Society and the InterHarmony International Music Festival and the Aria International Academy, Ms. Schween was also recently invited to perform at Cello: An American Experience.

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

Heng-Jin Park has been heralded as a “pianist of unusual artistry and musical imagination,” by the *Washington Post*. Richard Dyer of *The Boston Globe* also wrote of Ms. Park, “a centered musician with uncommon control over the sonorous possibilities of her instrument; she plays boldly with a full spectrum of colors.”

Ms. Park started playing the piano at age 5, and made her solo debut with the Boston Pops in Symphony Hall at age 15. She has had return engagements with the Boston Pops, and made concerto appearances with the Boston Classical Orchestra, L’Orchestre Symphonique Française, and many others. She has given solo recitals in Boston’s Jordan Hall, Alice Tully Hall, the Library of Congress, Ambassador Hall in California, and the Gardner Museum in Boston, as well as concerts in Canada, France, Switzerland and Korea.

Ms. Park was featured in the Boston Celebrity Series.

A passionate chamber musician, Ms. Park is the founding member of the Boston Trio. With the Boston Trio, Ms. Park has performed internationally in some of the most respected concert series and venues, including Carnegie Hall, Jordan Hall, Ozawa Hall at Tanglewood, and Merkin Concert Hall in New York, among others. Ms. Park has made numerous appearances on WGBH and other NPR stations around the country, and she has recorded for Albany and Centaur Records.

Ms. Park held the position of artistic director of Killington Music Festival in Vermont from 2011 to 2013. She is the founder and Artistic Director of the Halcyon Music Festival in New Hampshire, now in its second season (see halcyonmusicfestival.org).

PROGRAM NOTES

SERGE RACHMANINOFF (1873-1943)

TRIO ELEGIAQUE NO. 1 IN G MINOR

single movement, sonata form



Rachmaninoff's first piano trio, composed when he was just nineteen, is not as well-known as the Piano Trio in D minor, Op. 9, which he composed as a tribute to his mentor Peter Ilyich Tchaikovsky when the great master died in 1893, shortly before he was to conduct the premier performance of Rachmaninoff's symphony "The Rock."

Structurally the fifteen-minute, single movement trio is in sonata form; its twelve sections may be grouped as exposition (1-4), development (5-8), and recapitulation (9-12). It is written in Rachmaninoff's now familiar musical style, noted for its sumptuous melodies, rich romantic harmonies, and precise marching rhythms. Massive chordal sonorities for the piano dominate the movement, and in the exposition there is little independence of the instruments. The texture becomes more linear in the development section where conversations between the instruments work out the main musical ideas.

In the exposition, the piano presents the mournful first theme over accompaniment in the strings; then in a reversal of roles, the piano accompanies statements of the theme in the cello and violin. Next, dramatic statements of the theme in the strings are set against rising scales and forceful chords in the piano. A more pensive second theme emerges, first stated by the piano and then by the strings, followed by a spirited dialogue between piano and strings, and ends with a flourish of keyboard arpeggios.

In the development, contrasting sections of the haunting mournful theme and vigorous, energetic passages alternate, leading to a climactic statement of the first theme by piano and strings. After a return of exposition material, the trio concludes with a funeral march that is announced in the dark registers of the piano; a plaintive statement of the trio's opening theme in the strings brings the music to a somber close. *Source: Chamber Music Society of Williamsburg, program notes*

JOHN MUSTO (1954-)

PIANO TRIO

Moderato

Slowly - Allegro molto



The Piano Trio introduces Musto's trademark nervous urban energy and ability to give each instrument a vital place in scampering, poetic or misty activity. The Piano Trio's first movement, *Moderato*, is driving and vivacious. A songful beginning gives way to a more vigorous contrapuntal exchange, and a final burst of energy in the coda. The second movement, *Slowly, Allegro molto*, owes something to the cabaret world of Poulenc. The second movement alternates a slow, nighttime-in-the-city blues with a frenetic bop section. The lyrical strains of the first movement briefly try to re-emerge, but are swept aside by a violent coda. The Trio ends with a brilliant and jazzy flourish.

Musto's dual career as a successful composer and pianist has emerged naturally from his training with the eminent American pianists Seymour Lipkin and Paul Jacobs. He has said that he "learned to write music by playing it." Now noted for his several operas, works for voice and orchestra, and many songs—often written with his wife, the soprano Amy Burton, in mind—Musto has achieved prominence in the vocal field while continuing to write for instruments as well. Two piano concertos, several chamber works (including a string quartet), and two pieces for large orchestra are currently on his works list with his publisher Peermusic. His music has been widely recorded on CD. Musto is a frequent guest lecturer at The Juilliard School, Manhattan School of Music, and other colleges and conservatories of music. *Source: Gramophone*

JOHANNES BRAHMS (1833-1897)

PIANO TRIO IN C MAJOR

Allegro moderato

Andante con moto

Scherzo: Presto

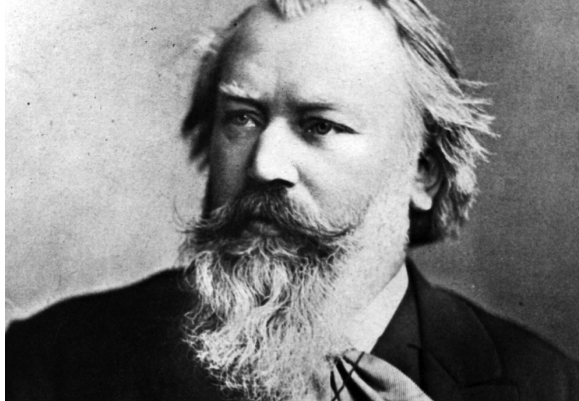
Finale: Allegro giocoso



Brahms began the second of his three Piano Trios in the summer of 1880 and finished it in the summer of 1882, years of marked change in his life. For one thing, as he became financially successful and internationally eminent as a composer (a position solidified with his first two symphonies in 1876 and 1877), he grew more into the role of composer and out of the role of piano virtuoso. He also seemed to embrace middle age and its external trappings, perhaps deciding that, after a quarter of a century, being a boyishly handsome rake was more trouble than it was worth.

Brahms was pleased with his maturation as a composer, and seems to have been especially pleased with the C-major Trio. He had developed a leaner, more concise style in which material is worked out with greater economy, often using the “accompaniment” material from the very beginning of a movement as featured thematic material further on: he could lay his cards on the table at the beginning and still pull them out of a hat later.

Much of the C-major Trio’s character is revealed in the opening bars of its first movement, in which the violin and cello, without the piano, state the broad, sweeping theme together in octaves. The piano, when it enters, almost immediately begins playing a figure that accents every other beat of the triple meter, which means that while the violin and cello are playing in three, the piano is playing in two. Both events are indications of what is to come. Throughout the Trio, the two string instruments tend to form one unit, playing similar material in octaves, thirds, or sixths, while the piano accompanies, counters, or goes its own way. Indeed, all four movements begin with the violin and cello playing together in octaves, as if to signal



their unity. And the Trio, like much of Brahms' music, is filled both with cross-accents that make it seem that the basic meter has changed, or even halted (in fact, it almost never does either), and with cross-rhythms of two against three. The first movement is also noted for its profusion of themes, the first two of which remain largely the property of the violin and cello.

The second movement is a theme and five variations, or more accurately two themes and variations, since the syncopated accompaniment figure that the piano plays under the violin and cello's theme is also treated as a theme to be developed and changed, most noticeably in the fourth variation. The gypsy/Hungarian flavor of the theme is, of course, no accident: Brahms' interest in Hungarian music dated from his youth, when he collected Hungarian folk songs, and came to the attention of the musical world while touring with a Hungarian violinist in 1853.

The third movement is a brisk, jittery scherzo in C minor that sounds a bit like Mendelssohn in a dark mood. The tension is released when it blooms into a broad, soaring middle section of sublime lyricism. The finale's boisterous good cheer masks a composition that is subtle, clever, and impossible to pigeonhole into a standard form. It is laid out in a kind of sonata form, but the major themes reappear regularly, as in a rondo, and those reappearances tend to be of the complete but altered theme, as in a theme and variations. At the exact middle of the movement is an extended treatment of a short, jaunty descending motif, which is none other than the accompaniment to the first theme, laid on the table but pulled out of a hat.

Source: LA Philharmonic program notes, Howard Posner

Concerts at the Point

ALL CONCERTS ARE ON SUNDAY AT 3PM

APRIL 19, 2015 RYU GOTO WITH CARMEN RODRIGUES-PERALTA
MAY 31, 2015 THE CLAREMONT TRIO

...

OTHER CLASSICAL MUSIC CONCERTS:

SOUTH COAST CHAMBER MUSIC SERIES:

SATURDAY APRIL 25 AT 5PM, ST. GABRIEL CHURCH, MARION

SUNDAY APRIL 26 AT 4PM, GRACE EPISCOPAL CHURCH, NEW BEDFORD

ARTS IN THE VILLAGE: ZEFIRA TRIO

SATURDAY APRIL 25 AT 7:30PM, GOFF MEMORIAL HALL, REHOBOTH

RHODE ISLAND CHAMBER MUSIC CONCERTS: TRIO SOLISTI

WEDNESDAY APRIL 15 AT 7:30PM, RHODE ISLAND COLLEGE, PROVIDENCE

ST. ANDREWS BY THE SEA: KELLY CHO-VIOLIN & BENJAMIN LARSEN-CELLO

SATURDAY, APRIL 11 AT 5PM, 182 WILLOW AVENUE, LITTLE COMPTON

NEW BEDFORD SYMPHONY:

SATURDAY APRIL 11, 7:30PM

SATURDAY, MAY 9, 7:30PM

...

WWW.CONCERTSATTHEPOINT.ORG

EMAIL: POINTCONCERTS@GMAIL.COM ... 508-636 -0698

