



Concerts at the Point

NEAVE TRIO

Sunday, May 15, 2022

1 Commons, United Congregational Church,
Little Compton, RI

MARGARET KENNEDY

THE IMAGE ON THE COVER IS "125TH STREET" BY NYC/WESTPORT artist Margaret Kennedy. She was born in Milford, MA and graduated from Clark University, Worcester, MA, Phi Beta Kappa, majoring in art. Winning a guest editor spot at *Mademoiselle Magazine* led to a career in magazine publishing, including design editor of *House & Garden*, editor of *House Beautiful*, and editor in Chief of *Victoria* and *Elegant Bride*.

Her art work has been exhibited and won prizes at the National Academy School and in group shows in New York, Rhode Island and Westport, MA, where she and her husband have a house and where she paints local landscapes. In New York, at her studio in Harlem, she creates large scale abstract paintings.

Ms. Kennedy explains, "the light and air I find in nature while painting plein air studies is what I seek to translate into large abstract works. While the abstracts have no subject, they embody the same notes, rearranged and simplified to become new and vibrant. In morning light, the silvery marks almost disappear, then, just walking by, they become animated, dancing with reflections, different with every change of light. My work is alive with interacting color, graffiti markings and pentimento layered in underpainting. I want you to see what lies underneath, what came before, to enable ongoing conversation with each painting."

We chose "125th Street" for this concert because of the close association of the spirit of the art and the Trio's name. Neave is a Gaelic name meaning 'bright' and 'radiant', which certainly applies to their music as well as to Ms. Kennedy's painting.

THIS CONCERT IS UNDERWRITTEN IN PART BY A GRANT FROM THE GRIMSHAW-GUDEWICZ CHARITABLE FOUNDATION.

Concerts at the Point

SUNDAY, MAY 15, 2022

NEAVE TRIO

Anna Williams, violin

Mikhail Veselov, cello

Eri Nakamura, piano

PIANO TRIO

Allegro animato

Allegro vivace

Moderato

Très animé

TAILLEFERRE

PIANO TRIO NO. 1 IN G MINOR, OP. 1

Allegro

Andante

Presto leggiero

Allegro molto agitato

CHAMINADE

INTERMISSION . . .

PIANO TRIO IN A MINOR

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

RAVEL



THE PERFORMERS

THE NEAVE TRIO

Since forming in 2010, the Neave Trio has earned enormous praise for its engaging, cutting-edge performances. The *Boston Musical Intelligencer* reports, “It is inconceivable that they will not soon be among the busiest chamber ensembles going,” and “their unanimity, communication, variety of touch, and expressive sensibility rate first tier.”

In the fall of 2017, the Trio joined the faculty of the Longy School of Music of Bard College as Alumni Artists, Faculty Ensemble in Residence.

The group’s 2019 album, *Her Voice* (Chandos Records), was named one of the best recordings of the year by both the *New York Times* and BBC Radio 3. The album presents the trailblazing work of three distinguished female composers (Rebecca Clarke, Amy Beach, and Louise Farrenc), and has been

followed by collaborations venturing into new media supported by the Boulanger Initiative.

While the COVID-19 pandemic shuttered concert halls around the world, the Neave Trio continued to find meaningful ways to perform safely. In April 2020, Anna Williams and Mikhail Veselov were filmed giving an emotional and heartfelt performance of Leonard Cohen's "Hallelujah" in support of their neighbor – a nurse and new mother – and all essential workers during the coronavirus crisis. The video was shared by PBS's *American Portrait* series and has had over one million views. Neave has also performed virtual concerts for The Violin Channel's *Living Room Live* series; the *Notes of Hope: Music for the Frontline* series, which provided a daily performance of thanks for frontline healthcare workers at Boston medical centers; and the Longy School of Music's Virtual Benefit. Recent and upcoming livestream concerts include performances presented by the Asheville Chamber Music Series and the Auditorium Chamber Music Series at University of Idaho. Outdoor, socially-distanced concerts include performances at: PS21 in Chatham, NY; the Walnut Hill School's Summer of Art, Six Feet Apart festival; and the Newport Music Festival.

ANNA WILLIAMS, VIOLIN

Ms. Williams is a founding member of the Neave Trio. A passionate soloist and chamber musician, Ms. Williams's performances have been described by the classical music press as "enthusiastic and artful," as well as displaying "energy and elegance" (*Boston Musical Intelligencer*). "She sent a tingling sensation up my spine" (*Fanfare Magazine*). Ms. Williams received her Bachelors in Music from the Manhattan School of Music and graduated with a Masters of Music from the Longy School of Music.

MIKHAIL VASELOV, CELLO

Mr. Veselov is a founding member of the Neave Trio and was described by *Fanfare Magazine* as "simply extraordinary." He earned recognition as a soloist, chamber musician and teacher. Hailing from St. Petersburg, Russia, Veselov was the First Prize Winner of the Citta di Barletta International Competition in Bari, Italy. As a soloist, he has performed with the Brown University, Vaseilievsky Ostrov, Cantus Firmus, Rhode Island Youth Philharmonic and California Chamber Orchestras, among others. Vaselov received his Bachelor of Music Diploma at the Moscow State Chopin

Academy. With the distinction of a Presidential Ambassador scholarship, Mr. Veselov holds a Masters of Music and Graduate Performance degrees from the Longy School of Music.

ERI NAKAMURA, PIANO

Ms. Nakamura has been praised as “a pianist of exceptional sensitivity” by MusicWeb International and for her “very classy, clear-toned pianism” (*BBC Music Magazine*) and “brilliantly expressive colors” (*Blogcritics*). She has performed widely throughout the United States, and in Canada, United Kingdom, Italy, Spain, Finland, Serbia, and her native Japan. Noted for her sensitive, thoughtful, and virtuosic playing, she is equally at home as a soloist and as a collaborator with singers and instrumentalists alike.

Ms. Nakamura was born in Hiroshima and began her piano studies at the age of four with Mie Ishii. She is a graduate of the Interlochen Arts Academy in Michigan, holds a Professional Diploma in vocal collaborative piano from Mannes, and studied at the Cleveland Institute of Music, where she received Artist Diplomas in both solo and collaborative piano. She holds a Master of Music and Artist Diploma from Yale University School of Music and a Bachelor of Music from the San Francisco Conservatory of Music. In 2016, Nakamura was selected as a Leonard Bernstein Piano Fellow at the Tanglewood Music Center, where she studied with Peter Serkin, Joseph Kalichstein, Garrick Ohlsson, and others. Since 2013, Nakamura has been a Collaborative Piano Fellow at the Bard Conservatory of Music, where she closely worked with the Vocal Arts Program led by Dawn Upshaw and Kayo Iwama.





PROGRAM NOTES

MARCELLE GERMAINE TAILLEFERRE (1892 - 1993)

PIANO TRIO

Allegro animato

Allegro vivace

Moderato

Très animé

Born in Paris, Germaine Tailleferre began her studies at the Paris Conservatory in 1904, despite her father's opposition and her equal ability in art. She was a pianistic prodigy with a phenomenal memory for music, which led to her winning many prizes. In 1913, she met Auris, Honegger, and Milhaud whilst studying in Georges Caussade's counterpoint class. Erik Satie was so impressed by her 1917 work "Jeux de plein air" for two pianos that he described her as his 'musical daughter,' and through this relationship, Tailleferre's reputation was substantially advanced.

Germaine Tailleferre is mostly remembered as part of the lesser-known half of Les Six, the group of French composers loosely associated with Jean Cocteau in the 1920s and 1930s. After a promising early start to her career, she faded somewhat from public view; she seldom promoted herself or her

work, and her personal life was complicated throughout the 20s and 30s by two unhappy marriages and a series of financial difficulties, culminating in the great disruption of World War II. Out of necessity, she wrote a great deal on commission.

Her career saw several small resurgences over the course of her life, but she never quite regained the standing she had when she was active as a member of Les Six. In her later years, she suffered from severe rheumatism that made composing difficult, but Tailleferre continued to compose and teach until the end of her life.

In 1978, at the age of eighty-six, Tailleferre revisited an unpublished piano trio she had written for a concert over sixty years before, discarding one movement entirely and writing two more in its place. The colors and harmony of the first movement of the “Piano Trio,” dating from 1916-17, are quite Ravelian, while also drawing frequent comparisons to the music of Chausson. The second movement, written in 1978, evokes the same neoclassical world as Ravel’s “Tombeau de Couperin.” The whimsical third movement, again dating from 1916-17, calls to mind the harmonies of Ravel’s teacher, Gabriel Fauré. This is not to say that Tailleferre’s music is derivative. In the same way that Ravel’s music will sometimes invite comparison with Debussy’s and Fauré’s, so Tailleferre’s recalls other composers, while arranging things very much in its own way. The finale, dating again from 1978, is unlikely to evoke any clear model, while fitting seamlessly with the rest of Tailleferre’s music.

Sources: wisemusicclassical.com, Sasha Margolis, Honolulu Chamber Music Series program notes.





CÉCILE LOUISE STÉPHANIE CHAMINADE (1857-1944)

PIANO TRIO NO. 1 IN G MINOR, OP. 11

Allegro

Andante

Presto leggiero

Allegro molto agitato

Cécile Louise Stéphanie Chaminade was a French composer and pianist known chiefly for her piano music, which she performed on numerous concert tours, particularly in England. Chaminade wrote over two hundred works for piano and toured the world to considerable acclaim performing them. Her earliest music studies were with her mother, a pianist and singer. Because her father forbade her enrollment in a conservatory, Chaminade studied composition privately. She gave her first public recital at age eighteen and made her London debut in 1892. At her American debut in 1908, she played the solo part of her "Concertstück" with the Philadelphia Orchestra.

Unfortunately, she, like many others, suffered from an unfair prejudice against women composers. But some, such as Ambrose Thomas, composer of the opera *Mignon*, recognized her talent. Upon hearing an orchestral work of the eighteen-year-old Chaminade, he remarked, "This is no woman composer, this is a composer who happens to be a woman."

Although her piano salon music and songs gained widespread popularity, her more serious works, which include an opera, a ballet, and orchestral suites, were less successful, especially among critics. Yet almost all her compositions were published during her lifetime and sold well. In 1913, she became the first female composer to be granted admission to the Order of the Legion of Honor.

“Piano Trio No. 1” was written around 1881. The opening *Allegro* is flowing and smooth. The *Andante* starts ever so gravely, but there is an infused sweetness in the movement that lightens the mood. The *Presto* is fun and bright, with some sparkling sixteenth note lines in the piano. The lyrical string lines are a wonderful contrast to that and a testament to Chaminade’s writing skills, as the parts fit so well together. The final movement, *Allegro molto*, is constantly on the move, pushing forward in each part.

Sources: *Encyclopedia Britannica*; *Wikimedia Commons*; *performersedition.com*



JOSEPH MAURICE RAVEL (1875-1937)

PIANO TRIO IN A MINOR

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

Maurice Ravel was a French composer, pianist, and conductor. He is often associated with Impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term.

Born to a music-loving family, Ravel attended France’s premier music college, the Paris Conservatoire; he was not well regarded by its conservative establishment, whose biased treatment of him caused a scandal. After leaving the Conservatoire, Ravel found his own way as a composer, developing



a style of great clarity and incorporating elements of modernism, baroque, neoclassicism and, in his later works, jazz. Renowned for his abilities in orchestration, Ravel made some orchestral arrangements of other composers' piano music, of which his 1922 version of Mussorgsky's "Pictures at an Exhibition" is the best known.

A slow and painstaking worker, Ravel composed fewer pieces than many of his contemporaries. Among his works to enter the repertoire are pieces for piano, chamber music, two piano concertos, ballet music, two operas, and eight song cycles; he wrote no symphonies or church music. Many of his works exist in two versions: first, a piano score and later an orchestration.

The "Piano Trio" was composed between April and August of 1914, near Ravel's birthplace in the Basque region of southwestern France. Ravel was keenly aware of the gathering clouds of war and wrote friends that he was pushing to finish his "Piano Trio" before he himself got involved in the action. The first theme and parts of the final movement reflect a specifically Basque flavor.

In composing the "Trio," Ravel was aware of the compositional difficulties posed by the genre: how to reconcile the contrasting sonorities of the piano and the string instruments, and how to achieve balance among the three

instrumental voices – in particular, how to make that of the cello stand out from the others, which are more easily heard. In tackling the former problem, Ravel adopted an orchestral approach to his writing: by making extensive use of the extreme ranges of each instrument, he created a texture of sound unusually rich for a chamber work. He employed coloristic effects such as trills, tremolos, harmonics, glissandos, and arpeggios, thus demanding a high level of technical proficiency from all three musicians. Meanwhile, to achieve clarity in texture and to secure instrumental balance, Ravel frequently spaced the violin and cello lines two octaves apart, with the right hand of the piano playing between them.

Sources: Richard Dowling, "Preface to Dowling Urtext Edition of Ravel's Trio for Piano, Violin and Cello"; James M. Keller, "Chamber Music: A Listener's Guide, Ravel Piano Trio."



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