



Concerts at the Point
presents ...

THE BOSTON TRIO

OCTOBER 12, 2025, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

STEPHEN REMICK

OUR COVER THIS MONTH is one panel of a diptych by Dartmouth artist Steve Remick titled "Garden Party." It offers us a reminder of summer as the seasons change, and lives at the boundary of landscape and abstract painting, which has been a hallmark of Steve's work over the last thirty years.

Steve says, "I paint mostly landscapes and some abstracts. In the spring of 2020, I took a hard turn from that and started painting portraits from selfies of healthcare workers around the world who were in shock from dealing with COVID-19 patients. Landscapes have worked their way back, along with veering off on tangents when they've stayed in my mind too long, needing to be realized, like abstracts. On top of that, I rediscovered plein air painting. *I hope to impart to the viewer empathy and understanding to whatever subject is on my canvas.*"

Steve is a founding member of the Tiverton Four Corners Gallery and is the current president of South Coast Artists. He is married to Anne Carroza, also a talented painter. You can view more of Steve's work at stephenremick.com.

THIS CONCERT IS DEDICATED TO CONCERTS AT THE POINT'S FOUNDER, ROSAMOND WADSWORTH, WHO PASSED AWAY LAST YEAR. WITHOUT ROZ'S DEDICATION, TALENT AND DRIVE, WE WOULD NOT BE HERE TODAY STARTING OUR 29TH SEASON. THE CONCERT IS SUPPORTED IN PART WITH A GRANT FROM ROZ'S ESTATE.

Concerts at the Point

SUNDAY, OCTOBER 12, 2025

THE BOSTON TRIO

Heng-Jin Park, Piano
Irina Muresanu, Violin
Mihai Marica, Cello

PIANO TRIO No. 5 IN C MAJOR, K. 548

MOZART

Allegro
Andante cantabile (in F major)
Allegro

PIANO TRIO #5 — “TROUBLED TIMES” (2022)

DEDICATED TO THE BOSTON TRIO

ELENA RUEHR

gutty and laborious
spooky
dancing

INTERMISSION . . .

PIANO TRIO No. 2 IN C MAJOR, OP. 87

BRAHMS

Allegro moderato
Andante con moto
Scherzo (Presto)
Finale (Allegro giocoso)

THE PERFORMERS



Now in its twenty eighth year, the **THE BOSTON TRIO** is committed to creating exceptional and daring performances of the standard and contemporary repertoire. Long-time Boston Trio cellist Jonah Ellsworth is on leave this season, and the group is thrilled to welcome Mihai Marica to the ensemble. Pianist Heng-Jin Park, violinist Irina Muresanu, and Mr. Marica each have distinguished careers as soloists, recitalists, and chamber musicians, and have appeared with major orchestras and premier music festivals throughout the United States and Europe.

Recent highlights for the Boston Trio include performances at the Newport Classical Music Festival (including a piece by Stacy Garrop which was commissioned for the trio by Newport Classical), the Sanibel Music Festival, the Halcyon Music Festival, the Community Concerts at Second (Baltimore, MD), the Feldman Chamber Music Society (Norfolk, VA), the Charleston Chamber Music Society (Charleston, WV) and Park International Center for Music (Kansas City).

The Boston Trio has also performed in numerous music series including the Celebrity Series of Boston, Seiji Ozawa Hall in Tanglewood, Gualala Arts Chamber Music Series, the 'First Monday' series at NEC,

as well as a nationally televised performance at the Belgrade Music Festival. The Boston Trio has released several acclaimed recordings; their latest, "Elegy and Blue," was released by the Centaur label.

The Boston Trio is passionately committed to furthering the exposure and performances of new music. They have premiered several works written for and dedicated to them, including the Elena Ruehr Piano Trio being performed today. Learn more at bostontrio.com



HENG-JIN PARK is the founding member and current pianist of the Boston Trio. With the Boston Trio, Ms. Park has performed internationally in some of the most respected concert series and venues in the United States, Europe and Asia.

Ms. Park is also the founder and the Artistic Director of Halcyon Music Festival, is one of New England's most exciting summer chamber music festivals.

Born in Korea and raised in the Boston area, Ms. Park started playing piano at age five. She studied with Leonard Shure and Russell Sherman at the New England Conservatory and made her solo debut with the Boston Pops at the age of fifteen. She has had return engagements with the Boston Pops as well as concerto appearances with the Boston Classical Orchestra, Boston Philharmonic, New England Philharmonic, L'Orchestre Symphonique Française, and many others. She has given solo recitals throughout the US, as well as concerts in Canada, France, Switzerland and Korea.

Outside of her work with Boston Trio and Halcyon, Ms. Park has been a guest artist with a range of concert series and festivals. She also enjoys an international reputation as a teacher of both piano and chamber

music. She has been an Artist-in-Residence at Harvard University and is on the piano faculty at MIT and the New England Conservatory Preparatory School, has taught chamber music at Tanglewood Music Center and gives frequent master classes worldwide.

Romanian-born violinist **IRINA MURESANU** is in demand on both sides of the Atlantic, appearing throughout the United States, Canada, Europe, Asia and South Africa. Ms. Muresanu has received acclaim as a soloist, a recitalist, and chamber musician, as well as a recording artist.

Ms. Muresanu is known for her adventurous programming and thematic concepts. Her acclaimed solo violin multimedia program “Four Strings Around the World,” which celebrates the diversity of music cultures worldwide, continues to evolve, at this point including composers from five continents and eighteen countries.



Muresanu is Associate Professor at the University of Maryland (UMD) School of Music, where she is pursuing several other projects and research. “Infinite Strings,” funded by a Fulbright Scholar award and UMD, seeks to promote violin music by Romanian composers. Working with UMD’s Computer Sciences department, she is exploring the potential of AI and digital platforms in expanding music education. She has been on the faculties of Boston Conservatory at Berklee, and in the Harvard and MIT Music Departments, and holds an Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory, where she studied with the legendary French violinist Michèle Auclair. Muresanu plays an 1849 Giuseppe Rocca violin and an Étienne Pajeot bow.



Romanian-born cellist **MIHAI MARICA** is a first-prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile, as well as the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra

of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada.

A dedicated chamber musician, Mr. Marica performs with the Chamber Music Society of Lincoln Center and is an alum of CMS' Bowers Program. He has also performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck introduced new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and artist diploma degrees.



PROGRAM NOTES



WOLFGANG AMADEUS MOZART (1756 - 1791)

PIANO TRIO NO. 5 IN C MAJOR, K. 548 (1788)

Allegro

Andante cantabile (in F Major)

Allegro

Mozart was a prolific and influential composer of the Classical period. Despite his short life, his rapid pace of composition resulted in more than six hundred works of every genre of his time. Many of these compositions are acknowledged as pinnacles of the symphonic, concertante, chamber, operatic, and choral repertoire. Mozart was among the greatest composers in the history of Western music, and his elder colleague Joseph Haydn wrote: “posterity will not see such a talent again in 100 years.”

In the summer of 1788 Mozart wrote a pair of Piano Trios: in E Major K542 and C Major K548. Although this was a period of extraordinary productivity – he also wrote his final three symphonies (Nos. 39-42) in that year – this brought Mozart little financial reward, and he was running up substantial debts. Shortly before the Piano Trio in C Major K548 was written, Mozart’s fourth child died. It is unclear whether

there is any link between the events of Mozart's life and the mood of his music. Passages of the Trio that are urgent and somber in tone alternate freely with others that are cheerful and relaxed.

The opening movement (*allegro*) bursts forth with energy. The movement follows sonata form, with sharp contrasts between themes and a particularly powerful development section. Its bold, almost orchestral sweep is immediately clear in the vigorous piano writing, underpinned by the strings' rhythmic drive. Mozart alternates robust *tutti*-like passages with more lyrical exchanges, showing both his dramatic flair and his gift for melody. In the final section when the assertive opening theme returns, there is perhaps an element of bravado. This sense is reinforced by the occasional hesitant touch of minor keys during the reprise as the otherwise cheerful movement works towards its conclusion.

The slow movement (*andante*) shifts to the warm key of F major but carries on some of the dark hints of the first movement. In ABA form, the opening theme is a simple, songlike melody in the piano, soon taken up and elaborated by the violin and then the cello. The middle section moves into darker harmonic regions. The three instruments combine in octaves once more, but now forefully. When the opening returns, Mozart ornaments and expands the theme, creating a sense of heightened intimacy and poignancy.

The third movement (*allegro*) has the innocent charm of several of Mozart's piano concerto finales. The form is a rondo-sonata hybrid, where the recurring refrain alternates with contrasting episodes. The principal theme is playful and energetic. The first episode brings a more lyrical violin melody; the second turns contrapuntal and a little darker. When the movement returns to the first theme, it has acquired witty little decorations. The emphatic conclusion, with the three instruments combining cheerfully in octaves for the last time, makes it clear that any dark elements have by now been thoroughly vanquished.

Though less frequently performed than his great quartets and quintets, this Trio demonstrates Mozart's mastery of balance between instruments and his ability to infuse domestic chamber music with the breadth and brilliance of his late symphonic style.

Sources: Wikipedia; Hyperion Records.



ELENA RUEHR (1963 -)

PIANO TRIO #5, "TROUBLED TIMES" (2022)

gutty and laborious

spooky

dancing

Piano Trio #5 was written in 2022 and premiered last week at MIT. This is the second performance of this work.

With works described as "sumptuously scored and full of soaring melodies" (*The New York Times*), and "unspeakably gorgeous" (*Gramophone*), American composer Elena Ruehr is known for her bold lyricism, which is informed by her ability to combine diverse musical structures spanning the second Viennese School to minimalism. Currently composer in residence with the Lincoln, Nebraska, Symphony Orchestra, she has been a Guggenheim Fellow (2014), a fellow at the Radcliffe Institute (2008), and composer-in-residence with the Boston Modern Orchestra Project. She has written five operas, twelve string quartets, and numerous other chamber, film and dance works that have been recorded on many CDs and performed internationally.

Ms. Ruehr hails from Michigan, where she attended the University of Michigan, and then studied composition at Julliard. She also studied



dance and has performed with Javanese and West African ensembles. Ms. Ruehr graciously offered the following notes about this piece: "I first heard The Boston Trio almost thirty years ago at a concert in Jordan Hall in Boston. I was deeply impressed by their musicianship and wanted to write a work for them. Over the years I became close friends with both the pianist, Heng-Jin Park, and violinist, Irina Muresanu. I went to many of their concerts and wrote a number of works for them, including one concerto each and a lot of chamber music. But I always wanted to write a trio for The Boston Trio. "Troubled Times" was written for them in 2021 and 2022. There were a number of things going on in the world at that time. It has taken awhile to get this work premiered, but it seems even more prescient now to be speaking of troubled times.

“The piece is in three movements; each expressing a different way to try and deal with troubled times. The first is heavy and weighted with a constant sense of hope, the second slower but pushing ahead. The final movement tries to be lighthearted but is also a little anxious. It seems to me that these are all emotional responses to dealing with difficult things.

“It is a dream fulfilled to work with this marvelous ensemble.”

Sources: Elena Ruehr, Wikipedia.



JOHANNES BRAHMS (1833 - 1897)

PIANO TRIO NO. 2 IN C MAJOR, OP. 87 (1880 -82)

Allegro moderato

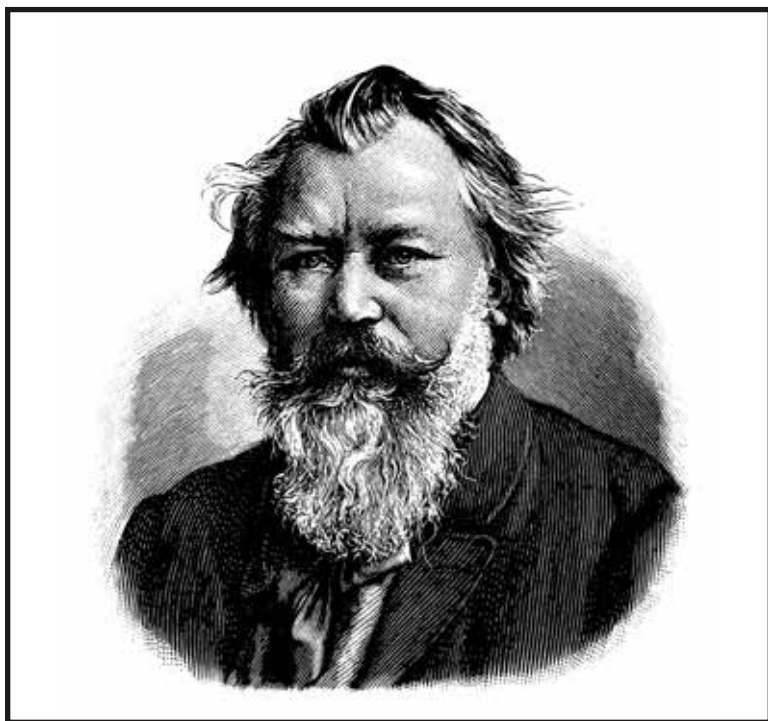
Andante con moto

Scherzo (Presto)

Finale (Allegro giocoso)

Born in Hamburg in 1833, Johannes Brahms spent much of his professional life in Vienna. He composed for symphony orchestra, chamber ensembles, piano, organ, voice, and chorus. A virtuoso pianist, Brahms premiered many of his own works. His career as a composer received a jump-start when, with a letter of introduction from violinist Joseph Joachim, he was welcomed into the Düsseldorf home of Robert and Clara Schumann in October 1853, forming a bond that lasted nearly all of Brahms' life. Robert, greatly impressed by the twenty-year-old's talent, wrote an article in a music journal praising Brahms as one who was “fated to give expression to the times in the highest and most ideal manner.” Throughout his career, Brahms attempted to live up to Schumann's accolades.

Brahms composed most of his Piano Trio No. 2 in C Major in the summer of 1882 while vacationing in the Austrian countryside (he had



written one movement of the piece two years earlier). At the time, Brahms was in his late forties and at the height of his powers, having already written most of the works that secured his reputation as one of the great composers of the Romantic era. He was a famously self-critical artist who often revised or destroyed early works, but by this period he composed with self-assurance.

The C Major Trio is the middle of Brahms's three piano trios and is generally considered more mature than the expansive and youthful Trio No. 1 in B Major. This second trio is concise and concentrated, with all four movements tightly woven around related thematic ideas. Brahms even described the piece to his publisher as "a bit of a family affair," since its themes grow out of one another in ways that listeners can sense, even if only subconsciously.

The opening *Allegro* sets the tone for the entire Trio. 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. This dynamic – the strings playing together in contrast to the piano – continues through the piece.

The second movement, *Andante con moto* (“with motion”), takes the form of a set of variations on a Hungarian/gypsy-tinged theme. The theme is announced by the violin and then taken up by the other instruments in turn. Its rhythmic lilt and colorful transformations reflect Brahms’ lifelong fascination with Hungarian folk music. The third movement, a *Scherzo (Presto)* in C Minor, opens with dark, almost sinister tones and rhythms which are contrasted with a more lyrical trio section before the opening material returns in force. The *Finale (Allegro giocoso)* (“playful”) rounds out the work in a spirited, almost joyful manner, with the driving, virtuosic piano part setting the pace. Yet even in its brightness, Brahms’s trademark richness of texture and counterpoint shine through, giving the music both weight and exuberance.

In a rare display of self-satisfaction, Brahms wrote to his publisher Fritz Simrock about the Trio stating, “You have not yet had such a beautiful trio from me and very likely have not published its equal in the last ten years.” We trust you will agree!

Sources: Wikipedia; Howard Posner, LAPhil program notes; research assistance ChatGPT.



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