



# FRIENDS OF CHAMBER MUSIC

*in Cooperation with Pacific's Conservatory of Music presents*

## PEABODY TRIO

VIOLAINE MELANÇON, violin

NATASHA BROFSKY, cello

SETH KNOPP, piano

2:30 PM, Sunday, February 9, 2014

Faye Spanos Concert Hall

University of the Pacific

---

*This program is dedicated to the memory of FOCM Board member Vince Perrin*

**LUDWIG VAN BEETHOVEN** PIANO TRIO IN E FLAT MAJOR, OP.1, NO. 1 (1792)  
(1770–1827) Allegro  
Adagio cantabile  
Scherzo: Allegro assai  
Finale: Presto

**PHILIPPE HERSANT** VARIATIONS SUR "LA SONNERIE DE SAINTE  
(b. 1948) GENEVIÈVE-DU MONT" DE MARIN MARAIS (1998)

INTERMISSION

**ANTONÍN DVOŘÁK** PIANO TRIO IN A MINOR, OP. 90, "DUMKY" (1891)  
(1841–1904) Lento maestoso—Allegro vivace, quasi doppio  
movimento—  
Poco adagio—Vivace non troppo—  
Andante—Vivace non troppo  
Andante moderato (quasi tempo di marcia)  
Allegro  
Lento maestoso—Vivace, quasi doppio movimento

The PEABODY TRIO is represented by  
BesenArts LLC, 7 Delaney Place, Tenafly, NJ 07670-1607  
T: (201) 399-7425 F: 201-399-7426  
Robert@BesenArts.com • www.besenarts.com

The PEABODY TRIO records for Artek Records  
Peabodytrio@peabodytrio.org

## ARTIST PROFILE



Stockton's Friends of Chamber Music is pleased to welcome the Peabody Trio for a third series appearance in the San Joaquin Valley. We have delighted in the group's playing, which has been described as "beautifully polished, lush sound" (New York Times), "edge-of-the-seat excitement" (Washington Post), and "incandescent playing of great verve and sensitivity" (Los Angeles Times).

Since 1989, the Trio has been the resident faculty ensemble of the Peabody Conservatory in Baltimore and spends its summers at the Yellow Barn Music School and Festival in Putney, Vermont, where it is Ensemble-in-Residence. The Peabody Trio conducts collaborations, outreach, and special projects that are essential to their approach. Of particular interest are the group's collaborative projects with Walter van Dyck and Elizabeth Mansfield in chamber music theater. For example, Harold Meltzer's *Sinbad* (2005), for piano trio and actor, based on a short story by Donald Barthelme, was ordered through the Commissioning Music/USA program of Meet the Composer.

The Peabody Trio won the prestigious Naumburg Chamber Music Award in 1989, leading to the first commissioned work, which has been followed by nine other pieces specially composed for the ensemble. The group has championed new music but has not failed to delight its audiences with fresh interpretations of classical works. In its third decade, the Trio is recording the complete piano trios of Beethoven. The first release in this series was hailed by *Gramophone Magazine* as "bold, flexible and vibrant." Old or new, the sound of the Peabody Trio is, according to the *San Francisco Chronicle*, an experience of "shimmering beauty."

## **Beethoven: Piano Trio Op. 1 No. 1**

The first real trio for piano, violin and cello was composed by Mozart in 1786 (K.502). “Real” in this sense means that all three instruments have parts which are so closely interrelated that, if one were omitted, the entire work would suffer in performance. It was only six years later that Beethoven produced his first trio for this same instrumentation.

It is interesting to note the sort of music a great composer chooses to offer as Op. 1, marking the transition from youthful works to the more mature compositions worthy of publication. Despite having already written more than 20 chamber pieces, Beethoven's first opus number was assigned to a set of three piano trios dedicated to his patron, Prince Lichnowsky.

In this opus, his piano writing is more dramatic than Haydn's work in this genre, but, of course, Haydn was not a great pianist. In writing for these three instruments, Beethoven follows the classical tradition by allotting the most important parts to the piano. The violin generally plays in thirds and sixths with the right hand of the piano, and only occasionally plays an independent and important melodic part on its own. The cello doubles the left hand of the piano at the octave or the unison, a further carryover from Haydn's trios.

The *Allegro* is in sonata form and opens with upward rushing broken chords known as Mannheim Rockets. There are wide-ranging modulations and abrupt changes of key in the development section, and the closing coda is more involved than those of Haydn or Mozart being almost a second development.

The *Adagio* is a rondo with extended coda. Beethoven's skill at counterpoint shows in the first couplet: listen to the dialogue between violin and cello and the piano accompaniment, which is a

rhythmic contraction of the violin melody with his typical harmonic and rhythmic surprises.

This *Scherzo* is the first time Beethoven has used this form, and he obviously was experimenting with sonorities to produce a gay and energetic frolic. Listen to the held notes in the violin and cello as the piano plays either a single melodic line or in octaves (more Rockets!). There is a final coda that also shows a departure from classical tradition.

The *Finale*, in sonata form, is striking for the second theme that seems to appear from nowhere; yet after we have first heard it, we recognize the feeling of having known it for years. Compare the lyricism and brevity of this melodic fragment with those appearing later in his work such as the second themes of the “Coriolanus” overture or the second movement of the Pastoral Symphony. Half of the extended coda to this movement is a development of this theme and gradually leads to the development of other melodic fragments heard earlier, brilliantly concluding the Trio.

How successful is Beethoven in dealing with the challenge of the piano trio form? Does he stick too much to the classical form as developed by Haydn or does he successfully move beyond that to produce a “real” trio for piano, violin and cello? You can argue that Beethoven poured real substance into this Op. 1. He was not writing “background music” for aristocratic soirées, and he was ensuring that, while the piano is still frequently dominant, the genre of the piano trio was no longer merely a piano sonata with some accompaniment or obbligato passages for violin and cello. In the opening movement, there are abrupt shifts in tonality and other devices that point to the seriousness of his undertaking, and in the slow movement

there is not only an abundance of thematic material but a fully developed mastery in the way it is handled.

## **Hersant: Variations on Marais**

The French composer, Philippe Hersant, was born in Rome and studied literature as well as music, taking composition with André Jolivet's at the Paris Conservatory. From 1970 to 1972, he taught music and became a producer at the radio station France Musiques. His earliest works are melancholic pieces such as *Missa brevis*, the chamber opera *les Visites espacées* (1983) and the opera *le Château des Carpathes* (1982), based on a work by Jules Verne. He has won numerous composition awards, including the Georges Enesco Prize in 1982 for his first String Quartet and the Maurice Ravel Prize in 1996. Today, Hersant defines himself as a tonal composer willing to turn music's entire heritage – from Monteverdi through Janacek to Stockhausen – to his advantage. As a composer, he lives by only a few precepts: “to be personal rather than to seek innovation at all costs, to avoid greyness, and to surprise.”

Marin Marais (1656–1728) was a French composer and viol player. He studied composition with Jean-Baptiste Lully (often conducting Lully's operas) and with master of the bass viol de Sainte-Colombe. He was hired as a musician in 1676 to the royal court of Versailles and did quite well as court musician being appointed *ordinaire de la chambre du roy pour la viole*, a title he kept until three years before his death. He was a master of the bass viol, and the leading French composer of music for the instrument. His other works include a book of *Pièces en trio* (1692) and four

operas (1693–1709). Little of Marin Marais' personal life is known after maturity, except that he married a Parisian, Catherine d'Amicourt, and they had 19 children together. Marais is credited with being one of the earliest composers of program music. His work *The Bladder-Stone Operation*, for viola da gamba and harpsichord, includes composer's annotations such as "The patient is bound with silken cords" and "He screameth."<sup>1</sup>

*Sonnerie de Ste.-Geneviève du Mont-de-Paris*, "The Bells of St. Genevieve" in English, was written in 1723 for viol, violin and harpsichord with basso continuo. It can be considered a passacaglia or a chaconne, with an obstinately repeating D, F, E bass line<sup>2</sup> based on the carillon at Ste.-Geneviève. Marais invented numerous countermelodies to go with this repeated bass in an unchanging tempo but allowed himself only two modulations. The work begins with four measures of the bass line played by the continuo and viol, then, on the fifth measure the violin takes over the melody. Throughout the original piece, the violin and viol take turns with the melody. The viol part is of great difficulty due no doubt to Marais's mastery of that instrument.

Hersant provides these comments regarding his additions: "I was quite struck by this charming work when I discovered it about twenty years ago. Using an arrangement similar to that of Marin Marais, but with modern instruments (violin, cello and piano) my Trio appears as a continuation, an amplifying variation on the baroque composer's piece. The theme of the three notes is nearly omnipresent in my

piece, but it jumps from one instrument to another in different tonalities and registers, and it is subjected to several variations in tempi and dynamics. Occasionally references, more or less hidden, to another famous carillon (Mussorgsky's "The Great Gate at Kiev" or Bizet's "The Carillon of the Girl from Arles") are mixed into my piece."

### **Dvořák: Piano Trio Op. 90**

We know Dvořák's music mostly from his Slavonic Dances, the New World Symphony, and his Cello Concerto. It is fortunate for us that his chamber music has become more and more widely available and the Dumky Trio especially so.

It was premiered in 1891 (with the composer at the piano) as part of the Charles University of Prague celebration of his honorary degree conferral. Dvořák loved the work a great deal, so much in fact that he undertook a farewell tour, between January and May 1892, of 39 towns in Bohemia and Moravia prior to his departure for the United States featuring the piece.

A Dumka (plural Dumky) is a type of Slavic folk song with a ubiquitous gloomy or brooding quality abruptly relieved by contrasting breaks that range from placid to high-spirited. Comprised of six Dumka, the Trio features music that originated in the Ukraine. These are nationalistically flavored movements in contrasting tempi, meditative lamentations alternating with livelier music. Dvořák's ability to create moods of great subtlety makes this a very challenging work that succeeds in spite of its difficulty.

Although the moods are similar, they are never the same from movement to movement. While the Dumky are orchestral in nature, they still differ from Dvořák's more Brahms-like orchestral

writing. You may have an impression of varied, rather than immense sound because Dvořák had a lifelong concern for instrumental timbre and composed so that, in this Trio, the piano supports but does not overwhelm the strings. The work is a rhapsody with segments of shifting dispositions: heartbreaking, reflective, and boisterous.

The first three Dumka movements follow one another without a break, approximating the first movement of a typical four-movement chamber work. Contrasting sections of liveliness lie within these three tempos.

When the second movement begins, the piano can be as quiet as a shepherd's flute. This fourth deliberate, somber Dumka makes ingenious play with alteration of musical style, something distinctly Slavonic. It serves as the slow movement for the composition and ends with a long pause.

The whirlwind, slightly nervous fifth Dumka is scarcely meditative but with an openly lyric feeling serves as the scherzo. Listen for the same four-note ascending scale fragment from the opening.

In the last Dumka, following a melancholy introduction mingled with gentle sweetness, Dvořák turns to his melodious Czech style to produce the rondo finale. Here the piano is raucous, drowning out the others like a whole band before a quick acceleration reaches an abrupt conclusion.

Dvořák's use of "chain form" in his unusual piano trio anticipated a practice that would become widespread in the twentieth century with the works of Debussy, Bartok, and Stravinsky.

—notes by Dr. Michael Spencer

<sup>1</sup> The title has often been interpreted as "The Gall-Bladder Operation," but that surgery was not performed until the late 19<sup>th</sup> century. Urinary bladder surgery to remove stones was already a medical specialty in Paris in the 17<sup>th</sup> century.

<sup>2</sup> A basso obstinato?

# 58<sup>TH</sup> SEASON 2013-2014

*Presented in Cooperation with  
University of the Pacific Conservatory  
of Music; Giulio Ongaro, Dean*

## Strata

2:30 PM Sunday, October 6, 2013  
Faye Spanos Concert Hall  
*RECEPTION FOLLOWS*

## Dover Quartet

2:30 PM Sunday, October 20, 2013  
Faye Spanos Concert Hall  
*RECEPTION FOLLOWS*

## Atlantic Brass Quintet

2:30 PM Sunday, November 24, 2013  
Faye Spanos Concert Hall  
*RECEPTION FOLLOWS*

## Peabody Trio

2:30 PM Sunday, February 9, 2014  
Faye Spanos Concert Hall  
*RECEPTION FOLLOWS*

## Ying Quartet

2:30 PM Sunday, April 6, 2014  
Faye Spanos Concert Hall  
*RECEPTION FOLLOWS*

## TO OUR AUDIENCE

- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible alarms on pagers and watches during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2013-14 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

## Tickets are available at the door.

Adult: Single \$25, Season \$100  
Children 12 and younger & students: Free  
UOP/Delta Faculty: \$15

FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

## Board of Directors

### Officers

Dwane Milnes President  
Carole Gilbertson, Vice President  
Sara Milnes, Treasurer  
Peter Meyer, Secretary

### Members

Janet Bonner  
Marilyn Draheim  
Jane Kenworthy  
Hugh Lilly  
Marie Medford  
Giulio Ongaro  
Glenn Pillsbury  
Steve Schermerhorn  
Michael Spencer

### Conservatory Intern

Cecilia Salinas

### Artist Selection

Ira Lehn, Chairman  
Carole Gilbertson  
Glenn Pillsbury  
Patricia Shands  
Michael Spencer  
Warren van Bronkhorst

### Past Presidents

Carole Gilbertson  
Michael Spencer, PharmD  
Janet Bonner  
Kathe Underwood  
Martha Tipton  
Frank Dick  
Mary Jensen  
Mary Chamberlain  
Helen Kessel McCrary  
Virginia Short McLaughlin  
Wilfred Mitchell, PhD  
Tasha Stadtner  
Marjorie Williams  
Alfred Rageth  
Robert Adams, MD

### Founder

Walter H. Perl, 1956

## 2013-14 Contributors

### Sustainer \$3,000+

C A Webster Foundation  
John & Gayle Perl  
Estate of Kathe Underwood

### Benefactor \$1,000-2,999

Phil & Carole Gilbertson  
Dwane & Sara Milnes

### Patron \$500-999

Olivia J Beck  
Patricia Cox  
Dr. Anthony & Catherine Guidon  
Les & Marie Medford  
Michael & Helen Spencer

### Sponsor \$250-499

Robert Calcagno  
Marilyn E Draheim  
Tom & Kathleen Keeling  
Giulio & Cheryl Ongaro  
Glenn & Rhonelle Pillsbury  
Irva Rageth  
Peter Meyer & Cynthia Rence  
Steve & Mary Ann Schermerhorn  
Hilary Silver

### Donor \$100-249

Dick Archbold & Joyce Burris  
Norris & Elizabeth Bean  
Christine Beckstrom  
Ron & Dea Berberian  
Dr. David & Anna Bernard  
Janet Bonner  
Fred Busher  
Marcia Davidson  
Ann & Dick Filson  
Mary Hickman & Phillip Spohn  
Jane E Kenworthy  
Ira Lehn  
Madeleine B Lynch  
Constance Needels  
Giulio & Cheryl Ongaro  
Marvin & Bune Primack  
Paula Sheil & Karen McDougall  
Nelda Smith  
Robert B Talley  
Warren & Carol van Bronkhorst  
Don & Joan Waugh  
William & Brigitte West  
Nancy Zane  
Dr. Henry & Carol Zeiter

### Supporter \$50-99

Ann M Chargin  
Wolfgang & Rosie Fetsch  
Bonnie Geib  
Eric & Patricia Hammer  
Kathleen Hart  
Peter & Jane Vial Jaffe  
Mary Jensen  
Jim & Diane Morgali  
Ben & Janie Reddish  
Larry Ruhstaller  
Linda Wheeler  
M Lincoln Yamaguchi  
Jerold & Judith Yecies

### Friend \$10-49

Connie & Jim Bock  
Noble & Dorothy DaShiell  
Nancy Dorgan  
Shirley Dozier  
Zulka Dozier  
Paul J Hauben  
Eleanor & Bob Lawrence  
Lawrence & Patricia Meredith  
Marie & Rick Mielbrecht  
Todd & Jeanne Primack  
Jerry & Claudia Schwartz  
Sherman & June Spencer

### In Memory of Vince Perrin

Phil & Carole Gilbertson  
Madeleine Lynch  
Dwane & Sara Milnes

### In Kind

Glenn Pillsbury  
Michael Spencer  
UOP Conservatory of Music

### Information & Donations

PO Box 4874  
Stockton, CA 95204-0874  
209-467-0224  
209-946-0540  
chambermusicfriends.org

UNIVERSITY OF THE  
**PACIFIC**  
Conservatory of Music