FRIENDS OF CHAMBER MUSIC

The Mannes Trio
Hiroko Yajima, violin
Melissa Meell, cello
Diane Walsh, piano

Saturday, January 23, 1993, 8:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Piano Trio in A Major (Hob. XV:18) — **Franz Joseph Haydn** (1732-1809)
- Allegro moderato
- Andante
- Allegro

Piano Trio in C Minor, Op. 1, No. 3 — **Ludwig van Beethoven** (1770-1827)
- Allegro con brio
- Andante cantabile
- Minuetto - Quasi Allegro
- Finale - Presto

-Intermission-

Piano Trio in F Major, Op. 80 — **Robert Schumann** (1810-1856)
- Sehr lebhaft
- Mit innigem Ausdruck
- In massiger Bewegung
- Nicht zu rasch

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The Mannes Trio

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When The Mannes Trio made its New York debut in 1985, the New York Times called the performance "impeccable, with an effortlessly songful quality, a sweet, youthful impetuosity. They played the music, not just the notes."

The next year the ensemble won the prestigious Walter Naumburg International Chamber Music Award. The year after that the trio made a critically praised Lincoln Center debut.

The three musicians—pianist Diane Walsh, violinist Hiroko Yajima and cellist Melissa Meell—have successful careers as soloists and chamber music players throughout the world. Each also has long associations with the Marlboro Music Festival in Vermont and the Musicians From Marlboro concert tours.

All three are in residence at The Mannes College of Music in New York, where the trio presents an annual concert series. They also serve on the faculty.

The trio appears regularly in chamber music series at Columbia and Princeton Universities, the Library of Congress in Washington, D.C., the Gardner Museum in Boston, and in Philadelphia, Los Angeles, Vancouver, Portland, Cleveland, Pittsburgh and Miami.

In 1989 the ensemble premiered a new work by Betsy Jolas commissioned by the Naumburg Foundation and the National Endowment for the Arts.

Program Notes

FRANZ JOSEPH HAYDN
(1732-1809)

Piano Trio in A Major (Hob. XV:18)

The three Trios Nos. 32-34 constitute the first of four groups of trios which were composed for and published in London. Their composition can most probably be placed during the year 1794. On 17 November of this year, the English firm of Longman & Broderip announced the first publication of some Haydn trios under the opus number 70. These works bore a dedication to Marie-Therese Esterhazy, nee Hohenfeldt, widow of Prince Paul Anton Esterhazy, who had died the preceding 22 January.

Three vigorous cadential chords, highly similar to those in the contemporaneous Quartets Opp. 71/1, 71/3, 74/1, introduce the very beautiful principal theme of the opening Allegro Moderato, a highly contrapuntal and developed movement which is followed by the simple ternary Andante in a minor. This Andante is made interesting by pizzicato chords in the stringed instruments.

The joyous concluding Allegro is a wonder from start to finish. With its polonaise-like rhythm and its syncopated structure, it definitely anticipates some of the great metrical experiments in the chamber works of Beethoven.

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LUDWIG VAN BEETHOVEN
(1770-1827)

Piano Trio in C Minor, Op. 1, No. 3

Among works begun in Bonn were three piano trios. During his first months in Vienna Beethoven continued work on them, and he performed them at Prince Lichnowsky's in the fall of 1793, with Haydn present. The C minor owes much to Haydn, as is made clear by the Andante, which Beethoven turns into a set of variations. The trios attracted considerable attention, were played often in Viennese aristocratic circles, and contributed to the ever-growing reputation of Beethoven as a promising composer. But not until the summer of 1795 did he allow them to be published; with them he made his debut as a professional composer, for he numbered them Opus 1. At least three years of polishing and perfecting went into these three trios in E flat, G major, and the C minor.

That they are modeled upon contemporary works is evident in the general transparence of their style, in the contour of their melodies, in their four-movement form, and in their adherence to other formal restrictions. But there the similarity ends. At the very outset of the first trio Beethoven employed a device that he used throughout his lifetime: the theme is constructed out of repetitions of a short motive. In this case the motive is a rapidly ascending series of chord tones, similar to the so-called "Mannheim rocket" of earlier decades. It appears in transitions, and it creates almost a second development section out of the elaborate coda. Many of Beethoven's fast movements are constructed largely out of similar motives. It is the consistent use of this device that made possible his great contribution to musical form: the extension (one might almost say the development) of the development principle, perhaps the outstanding musical achievement of the post-1755 era.

ROBERT SCHUMANN
(1810-1856)
Piano Trio in F Major, Op. 80

The second Trio, in F major, is less personal music, yet the rigours of first-movement form are unable to prevent the essential Schumann from breaking into the second subject with unexpected harmonies, or from introducing a third-subject melody with the initials R.S. invisibly embroidered in every bar, or from extending the recapitulation to permit experiments with rhythm—this time not syncopation, but the transformation of 6-8 into 2-4. The slow movement has an air of dignified nobility which is in no way disturbed by the enharmonic plunges from flats to sharps and back again, and the third movement invariably charms all listeners with its elfin melancholy. The whole work flows easily and is well written for all three instruments.

FOCM welcomes children to its concerts. We do ask, however, that children 10 years of age & under (no babes in arms, please) be accompanied by an adult. At the request of artists, children are not to sit in the first 4 rows.

FRIENDS OF CHAMBER MUSIC 1992-93 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

Arioso Wind Quintet
Sunday, October 4, 3 p.m.

Talich String Quartet
Sunday, November 15, 3 p.m.

The Mannes Trio
Saturday, January 23, 8 p.m.

The Endellion String Quartet
Sunday, February 28, 3 p.m.

The Fine Arts Brass Quintet
Saturday, May 15, 8 p.m.

All 1992-93 concerts are presented in the Faye Spanos Concert Hall on the University of the Pacific Campus.

TO OUR AUDIENCE

The use of cameras and recording devices of any kind is forbidden.

Smoking in the lobby and auditorium is prohibited.

Please disengage pagers and electronic watches.

UOP students are admitted free on a space availability basis.

Concert programs are subject to change without notice.

Seating is unreserved for the 1992-93 season.

Contributions, including memorials, are tax deductible to the extent allowed by law.

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