FRIENDS OF CHAMBER MUSIC

The Arden Trio
Suzanne Ornstein, violin
Clay Ruede, cello
Thomas Schmidt, piano

Saturday, March 4, 1995, 8:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California

Program

Trio in C major, Hob. XV/27 — **Franz Joseph Haydn (1732–1809)**
- Allegro
- Andante
- Finale: Presto

Trio in G minor, Op. 3 — **Ernest Chausson (1855–1899)**
- Pas trop lent
- Vite
- Assez lent
- Animé

–Intermission–

Piano Trio in A minor — **Maurice Ravel (1875–1937)**
- Modéré
- Pantoum: Assez vif
- Passacaille: Très large
- Final: Animé

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The ARDEN TRIO is represented by Melvin Kaplan, Inc.
115 College Street, Burlington, Vermont 05401

Recordings: Delos, Channel Classics

Arden Trio

Suzanne Ornstein, violin
Clay Ruede, cello
Thomas Schmidt, piano

Suzanne Ornstein, violin, is a leading ensemble player in New York City, where she has performed as concertmaster for the American Ballet Theater, the New York Choral Society, and the American Symphony, as well as for recording orchestras for CBS/Sony and Nonesuch Records.

Clay Ruede, cello, is involved in almost every aspect of America's musical life. He has appeared as a soloist in both North America and Europe, and as an ensemble player he has performed with organizations as diverse as the Metropolitan Opera Orchestra and the noted contemporary ensemble Speculum Musicae.

Thomas Schmidt, piano, performs frequently as a soloist and chamber musician throughout the country and in New York, where he has given solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Recital Hall. His chamber music affiliations have included the 20th Century Ensemble and the Yale Chamber Players.

Program Notes

Franz Joseph Haydn (1732–1809)

Trio No. 43 in C Major, Hob. XV:27 (1795)

Haydn was a witness at the 1795 wedding of Therese Jansen, a famous pianist in Britain, and that same year wrote three trios for her, including the C Major. The first movement contains the striking instruction "tenuto," or hold, over the opening statements. This has the effect of transforming what would normally be a good-natured melody into a series of romantic gestures. The second movement contains many interesting musical stresses and is rife with small cadenza-like excursions in the piano. These are most unusual sounding, and the last one in particular recalls the cadential improvisations of a Hungarian cembalum player. During the restless middle section in A minor, the stresses take on a passionate, even violent quality, creating an atmosphere of "Sturm und Drang." The third movement is one of Haydn's most delightful and hilarious rondos. The theme itself is like a little joke tossed back and forth between the instruments, with musical laughter thrown in for good measure.

–Notes by Clay Ruede (1994)

Ernest Chausson (1855–1899)

Trio in G minor, Op. 3 (1881)

The Trio in G minor, Op. 3, is the first mature product of the composer's study with Massenet and Franck, and it exhibits characteristics of their influence. While the work's lyricism is certainly reminiscent of Massenet, the trio also embodies the aesthetic principles of Franck more clearly than any other composition of his protégés. That said, the voice is distinctly Chausson's, with writing that is dramatic, episodic, and atmospheric. The melodic material first presented in the opening *Pas trop lent* is exploited in three of the trio's movements, thus comprising a cyclic form often employed by Franck. The frequently chromatic harmonies contribute to the creation of many vivid moods that are by turns intimate, ecstatic, full of angst, or mystical.

–Notes by Clay Ruede (1994)

Maurice Ravel (1875–1937)

Piano Trio in A minor

"Clearness, elegance, simple and natural declamation"–thus Debussy characterized French music and he might well have been speaking of Ravel's Piano Trio in A minor. This is Ravel's only trio and unquestionably one of his most important and original compositions.

The first movement of the A minor Trio–*Modéré*–opens with a piano statement of the principal theme. Two elements of this theme mark it as a product of its time: first, polyrhythm, achieved with an 8/8 measure in which the left hand plays straight four-quarter time, while the right disperses the eight eighth-notes in a 3+2+1+2 rhythmic grouping; and second, parallel movement of triads in the right-hand part. Ravel described this theme as "Basque in color."

The second movement, *Pantoum (assez vif),* which alludes to a poetic form said to be Malay in origin, also employs polyrhythm in the middle section when the strings play in 3/4 while the piano intrudes with a new theme in 4/2 time. The next movement, *Passacaille,* is inspired by the classic *passacaglia* (variation) form. The *Final,* written throughout in 5/4 and 7/4, is dazzling in its display of string devices: trills, harmonics, arpeggios, and double stops.

–Notes by Louise Cuyler

FRIENDS OF CHAMBER MUSIC 1994-95 SEASON

Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music, Carl E. Nosse, Dean

Orion String Quartet
Sunday, October 16, 1994
3 p.m.

Lark Quartet
Sunday, February 5, 1995
3 p.m.

The Sylvan Winds**
Saturday, November 19, 1994
8 p.m.

The Arden Trio
Saturday, March 4, 1995
8 p.m.

Angeles String Quartet
Sunday, April 2, 1995
3 p.m.

**The Sylvan Winds concert on Saturday, November 19, 1994, at 8 p.m., will be held at Temple Israel, 5105 N. El Dorado Street (corner of El Dorado and March Lane). All other concerts will be 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 1994-95 season.

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

For more information about Friends of Chamber Music, call 478-5106, or write P.O. Box 4874, Stockton, CA 95204.

Tickets: Single $15 ($5 for children), available at the door.

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.

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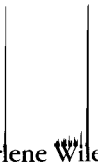

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