

3-17-2011

Kandinsky Trio

Department of Music, University of Richmond

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KANDINSKY TRIO

Benedict Goodfriend, *violin*
Alan Weinstein, *cello*
Elizabeth Bachelder, *piano*

with guest

Roger Chase, *viola*



Thursday, March 17, 2011
7:30 p.m.

PERKINSON RECITAL HALL

Tonight's performance has been made possible by grants
from the Virginia Commission for the Arts,
the Carpenter Foundation,
and the National Endowment for the Arts as part of
American Masterpieces: Three Centuries of Artistic Genius.



KANDINSKY TRIO

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Program

Quartet in G Minor, K.478 Wolfgang Amadeus Mozart
Allegro ? - 15:18 (1756 - 1791)
Andante 15:52 - 20:14
Rondo: Allegro moderato 18:18 - 21:55
On Light Wings (1984) Gunther Schuller (b. 1925)
Impromptu - Adagio 32:15 - ?
Scherzo - Allegro vivace ? - 40:50
Fantasia - Lento
Bagatelle - With Swing 46:00 - 49:33

Intermission

Trio in B-flat Major, Op. posth. 99 Franz Schubert
Allegro moderato ~~1:40~~ 2:05 - (1797 - 1828)
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace - 44:30



Please silence cell phones, digital watches, and paging devices before the concert.

About the Musicians

Born in London, **ROGER CHASE**, violist, studied at the Royal College of Music with Bernard Shore and in Canada with Steven Staryk, also working for a short time with the legendary Lionel Tertis, whose famed Montagnana viola he now plays.

He made his debut with the English Chamber Orchestra in 1979, and in 1987 appeared as a soloist at a Promenade Concert at The Royal Albert Hall in London. He has since played as a soloist or chamber musician in major cities throughout the UK, USA, Canada, Australia, Japan, the Middle East, India, most of Eastern and all of Western Europe, and Scandinavia. Roger Chase has been a member of many ensembles including the Nash Ensemble, the London Sinfonietta, the Esterhazy Baryton Trio, the Quartet of London, Hausmusik of London, and the London Chamber Orchestra. He has been invited to play as principal violist with every major British orchestra and many others in North America and Europe, including the Berlin Philharmonic Orchestra. Mr. Chase has performed and taught at numerous festivals in the USA (Tuscon Festival, Weekend of Chamber Music in the Catskills and the Colorado College Summer Music Festival), in Japan, in Italy (Casalmaggiore International Festival), France (Festival Consonances in St. Nazaire) and the Netherlands (Schiermonnikoog International Festival of Chamber Music).

Roger Chase has recorded for EMI, CRD, Hyperion, Cala, Virgin, and Floating Earth Records, demonstrating his diverse interests by playing with a folk group on an amplified viola, as a soloist on an authentic instrument, and as an exponent of the avant-garde. He has taught at the Royal College of Music, the Guildhall School, the Royal Northern College of Music, and Oberlin College, currently teaching at Roosevelt University's Chicago College of Performing Arts.



Now in its 23rd season, the **KANDINSKY TRIO** is celebrating one of the longest and most successful artist residencies in the United States: over a thousand concerts of high caliber chamber music in the U. S., Europe, and Canada, including New York (Miller Theater and Merkin Hall), Washington (The Kennedy Center), Atlanta (Spivey Hall), Oklahoma City, Tampa (Tampa Bay Performing Arts Center), Portland, Charleston, San Francisco, Banff, Bratislava, Budapest, Vienna, and Zagreb.

The Kandinsky Trio has also been heard at such venues as the Interlochen Festival, the Concert Society at Maryland, the Tennessee Performing Arts Center in Nashville, Cincinnati's Aronoff Center, and the Center for the Arts at Penn State. Its recordings are aired regularly on Boston's WGBH,

Chicago's WFMT, and the Maine, Georgia, Nevada, Wisconsin, and Minnesota Public Radio Networks. Live performances have been broadcast on the *MacNeil/Lehrer News Hour*, numerous times on National Public Radio's *Performance Today*, and WNYC's *Around New York*. Their CD, *In Foreign Lands* (Briosio), released in 2003, was selected by WNET (Buffalo and Toronto) as one of the best CDs of the year, and London's *Music and Vision* dubbed it "one of the year's best chamber music recordings."

The *Charleston Post and Courier* named the Kandinskys "a trio of stunning talent" after their appearance on the 2008 Spotlight Series at Piccolo Spoleto. Described as "spirited and persuasive" (*American Record Guide*), and "virtuosity, with spine-tingling precision" (*Cincinnati Enquirer*), the Trio draws in new audiences with both its passionate performances of masterworks and innovative ideas in redefining chamber music. In 2002, the Trio was in residence at the European/American Masterclasses at the Hindemith Center in Blonay, Switzerland and continues one of this country's most enduring chamber music residencies at historic Roanoke College. They are one of only six piano trios ever to win the prestigious Chamber Music America Residency Award.

In 1999, the Kandinsky Trio was honored to be chosen by Senator Charles Robb as the representative of the Commonwealth of Virginia at Kennedy Center's State Days series. In addition, the ensemble has received awards from the Theodore Presser and Carpenter Foundations to extend its artistry and visionary residency ideas to under-served communities.

The Kandinsky Trio regularly collaborates with such diverse artists as bassist James VanDemark, violinist/violist Ida Kavafian, cellist Steven Doane, soprano Dawn Upshaw, composer Gunther Schuller, storyteller Connie Regan-Blake, and jazz legend Larry Coryell. Their innovative projects have included Mike Reid's *Tales of Appalachia* for Trio and storyteller, John D'earth's *Natural Bridge*, for Trio, jazz bass and guitar with jazz great Kurt Rosenwinkel, and a collaboration with storyteller/whistler Andy Offutt Irwin which features unique arrangements of jazz standards and folk music to create a totally original musical experience.

In March 2010 the NEA recognized the Kandinsky Trio's achievement with an "American Masterpieces" grant to tour and record the jazz-influenced chamber music of Gunther Schuller and John D'earth.

See www.roanoke.edu/kandinsky/

Program Notes

Quartet in G Minor for Piano and Strings (Mozart)

Composed and published in Vienna in 1785, Mozart's Quartet in G Minor for Piano and Strings holds a special place in the chamber music of the period. Alfred Einstein states that the key of G minor is Mozart's key of fate, and its musical content can be compared to that of the 40th symphony. The first movement, in particular, utilizes a motive that is as powerful and memorable as the theme of Beethoven's Fifth Symphony. The slow movement explores moods of melancholy and resignation, while the last movement is by contrast jubilant, vigorous and brimming with melodic invention. The work was not fully understood in its own time – the publisher complained that the public found the work too difficult and would not buy it. Einstein points out that "Mozart... treats [the quartet] as the purest and most characteristic chamber music, making just as exacting demands on the virtuosity of the pianist, however, as many a concert of the period, and weaving the string parts in to the thematic texture to a degree definitely beyond what amateurs were used to."

On Light Wings (Schuller)

My piano quartet is one of many recent works in which my primary concern is with the forging of a recognizably personal harmonic (melodic) language. For it seems to me that the rediscovery of a readily identifiable language, which can communicate all aspects of human expression, is what is most lacking in late twentieth-century music. To me it borders on the miraculous that composers such as, say, Brahms, Tchaikovsky, and Dvorak, all using the same harmonic vocabulary (i.e., the same repertory of chords, for example), could nevertheless create a *totally* personal language, whereby one can never confuse one bar, one phrase of any one of these composers with one of the others!

Whether we can rediscover such personal vocabularies – dialects, accents, if you will—in our time remains questionable. But that is our task, I believe, and whether audiences, after a seven-decade long onslaught of a mostly amorphous impersonal atonality and innumerable detours of neo-movements of one kind or another (neo-classicism, neo-romanticism, neo-tonality, etc., etc.) would recognize and appreciate such a personal language nowadays is an even greater question.

The answer does not lie in neo-solutions. I am not interested in "returning to tonality," for example. Nor is "minimalism" a viable response to the problems of contemporary music, for it excludes too much. I *am* interested in reclaiming many of the *values* and *qualities* of the past.

I think we must find our personal identity *within* the total existing pitch language, acquired over some seven hundred years of Western music history, including but not limited to that of atonality – just as Brahms and Tchaikovsky worked with the fullness of the acquired language of their time. The answer lies not in reduction (as with the "minimalist" school) but in selectivity: the best choices out of a vast multiplicity, perhaps even infinity of options.

Thus the music in my Piano Quartet results not so much from “experimentation” or any kind of radical attempts at “originality,” but rather from an urge to identify a personal language which will be recognizable (i.e., distinct from others) and also capable of communication to a relatively sophisticated audience.

The tempo markings of the Quartet’s four movements – Impromptu, Scherzo, Fantasia, Bagatelle (With Swing) – give a clear indication of the different moods and characteristics intended for each. There are further modified by the over-all title *On Light Wings*, a metaphor for the work’s generally light character. The last movement attempts once again to bring the strings into the world of modern jazz – an idiom to which this category of instruments (and instrumentalists) has been curiously resistant.

—Notes by Gunther Schuller

Trio in B-flat Major, Op. 99 (Schubert)

The date of composition of Schubert’s Trio in B-flat Major, Op. 99, is unknown. No autograph manuscript survives, nor is there a record of the first performance, or any direct reference to the work in contemporary sources. It is known however that Schubert bestowed the opus number on the work himself, and further distinguished the piece from its companion, the *E-flat Trio, Op. 100* by entitling it Premier Grand Trio Op. 99. It wasn’t published until 1836, eight years after his death, while the Op. 100 Trio was published during Schubert’s lifetime.

Musicological sleuthing has revealed that the B-flat Trio was probably composed in October/November 1827, only shortly before the E-flat Trio. It was probably given its first performance in Vienna on December 26, 1827 by the trio of Ignaz Schuppanzigh, violin; Josef Linke, cello; and Karl Maria von Bocklet, piano.

Schubert came to the piano trio late in life. His two masterpieces in this form established his reputation as an outstanding composer of chamber music sooner than his string quartets or his now-famous “Trout” Quintet. In comparing the two works, Robert Schumann wrote in the *Neue Zeitschrift für Music* in 1836: “A glance at Schubert’s Trio (Op. 99) and all miserable human commotion vanishes, and the world shines in new splendor... To sum up, the Trio in E-flat is active, masculine, dramatic, while the B-flat is passive, feminine, lyrical...” The first movement, *Allegro moderato*, is strongly lyrical both in its vigorous first theme and sensuous second theme. The successful development section has a symphonic quality. The *Andante* opens with an emotionally intense theme in the cello, later taken up by the violin. Graceful cascades of rapid notes provide contrast in the second section. The *Scherzo* is in a blithely happy mood. The sprightly Finale, a *Rondo*, is highly Viennese in character. In general, the B-flat Trio is a joyful work, full of lyricism, brightness, and a rich diversity of tone color.

THE 2010-2011 DEPARTMENT OF MUSIC CONCERT SERIES

FREE— in Camp Concert Hall, *unless otherwise noted*

*designates tickets required (Modlin Box Office, 289-8980)

FALL 2010

Sunday, Sept. 19—3:00p

Perkinson Recital Hall

Donald George, *tenor*

Lucy Mauro, *piano*

Monday, Sept. 20—7:30p

Emily Riggs, *soprano*

David Ballena, *piano*

Friday, Sept. 24—7:30p

FAMILY WEEKEND CONCERT

Jazz, Orchestra, Band, Choirs

Wednesday, Oct. 13—7:30p *

TimbaSon, with

Mike Davison and guests

Thursday, Oct. 21—7:30p

Perkinson Recital Hall

MUSIC OF NORTH INDIA—Rajeev Taranath, *sarod*

Friday, Oct. 22—7:30p *

RICHMOND SYMPHONY

Steven Smith, Director

Joanne Kong, *harpsichord & piano*

Sunday, Oct. 24—3:00p

SCHOLA CANTORUM & REUNION CHOIR

WOMEN'S CHORALE

Friday, Oct. 29—7:30p

DAVID ESLECK TRIO

Thursday, Nov. 4—6 times vary

3P ELECTROACOUSTIC MUSIC FESTIVAL

Sunday, Nov. 14—7:30p

UNIVERSITY WIND ENSEMBLE

Wednesday, Nov. 17—7:30p *

CUBAN SPECTACULAR

UR JAZZ COMBO & area musicians

Sunday, Nov. 21—3:00p

WORLD MUSIC CONCERT—UR Taiko Ensemble

Monday, Nov. 22—7:30p

UR JAZZ ENSEMBLE & JAZZ COMBO

With guest Justo Almario, *sax & clarinet*

Monday, Nov. 29—7:30p

UR CHAMBER ENSEMBLES CONCERT

Wednesday, Dec. 1—7:30p

UR SYMPHONY ORCHESTRA

Featuring student winners of 2010 Concerto/Vocal

Competition

SPRING 2011

Wednesday, JAN. 26—7:30p *

CHAMBER MUSIC OF ARNOLD SCHOENBERG

ensemble-in-residence *eighth blackbird* and

UofR Music faculty

Sunday, Feb. 6—3:00p

RICHARD BECKER, *piano*

Wednesday, Feb. 23—7:30p

THOMAS MASTROIANNI, *piano*

Saturday, Feb. 26—3:00p *

THE ROLE OF MUSIC IN A GLOBAL SOCIETY

NEUMANN LECTURE ON MUSIC—PANEL

Discussion with Lei Liang,

Shanghai Quartet, and Wu Man

Thursday, March 17—7:30p

KANDINSKY TRIO

Perkinson Recital Hall

Sunday, March 27—3:00p

RICHARD BECKER, piano

DORIS WYLEE-BECKER, piano

Monday, April 4—7:30p *

JEPSON LEADERSHIP FORUM

Chen Yi, composer

Wednesday, April 6—7:30p

UR SYMPHONY ORCHESTRA

Friday, April 8—7:30p *

SCHOLA CANTORUM, WOMEN'S CHORALE,

EIGHTH BLACKBIRD, with composer Chen Yi

Sunday, April 10—all day, across campus

GLOBAL SOUNDS FESTIVAL

Monday, April 11—7:30p

UR JAZZ ENSEMBLE & COMBO

Wednesday, April 13—7:30p

UR WIND ENSEMBLE

Wednesday, April 20—7:30p

UR CHAMBER ENSEMBLES