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FOURTH CONCERT

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PRESENT THE

Kalichstein-Laredo-Robinson Trio

Jaime Laredo - violin
Sharon Robinson - cello
Joseph Kalichstein - piano

with

DAVID JOLLEY - French horn

WEDNESDAY, DECEMBER 7, 1988
Hamman Hall
8:00 P.M.
Rice University
Program

Wednesday, December 7, 1988

Piano Trio in B-flat Major, Op. 11 — LUDWIG VAN BEETHOVEN
Allegro con brio
Adagio
Allegretto

Horn Trio in E flat Major, Opus 40 — JOHANNES BRAHMS
Andante
Scherzo
Adagio Mesto
Finale

INTERMISSION

Piano Trio in D minor, Op. 49 — FELIX MENDELSSOHN
Molto allegro ed agitato
Andante con moto tranquillo
Scherzo. Leggero e vivace
Finale: Allegro Assai appassionato

The Piano Trio, Op. 11 was last heard March 4, 1980 with the Stuttgart Trio.
The Piano Trio in D Minor was last heard November 21, 1976 with the Yuval Trio.
The Kalichstein-Laredo-Robinson Trio is represented by
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Kalichstein-Laredo-Robinson Trio

The idea of a Kalichstein-Laredo-Robinson Trio was born backstage at a Mostly Mozart concert in New York in 1976. The three had previously collaborated in New York's "Chamber Music at the Y" series, and Laredo and Robinson had met through chamber music at Marlboro years before. Soon their debut was scheduled—at the inauguration of President Carter at the White House in January, 1977.

Since then, the Kalichstein-Laredo-Robinson Trio has performed regularly in the U. S. at major music centers. In Europe, the Kalichstein-Laredo-Robinson Trio has performed in London, Vienna and Paris, and at festivals such as Edinburgh, South Bank, Harrogate, Granada and Highlands.

Stanford's "Brahms and..." series offered three concerts with Brahms works supplemented by trios by "His Friends--Schumann and Dvorak"; "His Enemy--Tchaikovsky"; and "His Idol--Beethoven." The artists offered commentary from the stage about the musical relationships among composers and their influence on each other's works, insights which heightened the audiences's enjoyment of the series.

One highlight of the season is the world premiere performance in San Francisco of Pulitzer Prize winner Ellen Taaffe Zwilich's first piano trio, jointly commissioned for The Kalichstein-Laredo-Robinson Trio by San Francisco Performances, the 92nd Street Y in New York and the Abe Fortas Memorial Fund of the Kennedy Center in Washington, D. C.

JOSEPH KALICHSTEIN. In a recent review of a Chicago recital, Robert C. Marsh of the Chicago Sun Times wrote that "(Kalichstein) has what appeared to be an intuitive understanding of the composer's style. His approach is fresh, spontaneous and filled with vitality, and invariably it is right."

Born in Tel Aviv in 1946, Kalichstein came to New York at the age of sixteen to study with Edward Steuermann and Ilona Kabos at the Juilliard School. His acclaimed New York recital debut was followed by an invitation from Leonard Bernstein to appear on CBS television with the New York Philharmonic in a special Beethoven program, as well as his first recording—a Bartok/Prokofiev album for Vanguard.

JAIME LAREDO, in 1985 celebrated the 25th Anniversary of his professional debut. His versatility and musicianship in the multiple roles of soloist with orchestra, recitalist, chamber musician and conductor have led him to be continually in demand in every area of the performing arts.

Born in Cochabamba, Bolivia, he made his orchestral debut at the age of eleven with the San Francisco Symphony, inspiring one critic to write: "In the 1920's it was Yehudi Menuhin; in the 1930's it was Isaac Stern; and last night it was Jaime Laredo." His education was enhanced greatly by Josef Gingold, a former concertmaster of the Cleveland Orchestra; the late Ivan Galamian of the Curtis Institute of Music; and conductor George Szell, with whom Laredo had private coachings.

As Artistic Director of Chamber Music at the Y, Laredo has created an important forum for chamber music performances with a devoted following among New York audiences. A principal figure at the Marlboro Music Festival for many years, he has also participated in such festivals as Tanglewood, Ravinia, Mostly Mozart, Hollywood Bowl, as well as in Athens, Israel, Vienna and Lucerne.

Laredo can be heard with the late Glenn Gould in the complete Bach Sonatas on CBS Masterworks, and with his wife, cellist Sharon Robinson, on a Second Hearing recordings of
duos by Handel, Kodaly, Mozart and Ravel. He has received three Grammy nominations and a Deutsche Schallplatten Award for other discs on the CBS, RCA and Desto labels.

SHARON ROBINSON has been acclaimed by critics and audiences alike as one of the most brilliant cellists before the public today. Born into a musical family (her father is a bass player and her mother a violinist), she gave her first concert when she was seven and has since received numerous awards and honors. Her ability to move with ease and success among solo, chamber and orchestral repertoire has won her a wide-ranging and devoted following, with audiences everywhere responding to what the New York Times called "an artistic personality that vitalizes everything she plays." Her television appearances have included The Tonight Show with Johnny Carson, The Today Show with Gene Shalit, and a profile by CBS Sunday Morning.

As winner of the Avery Fisher Recital Award, Robinson made an acclaimed solo appearance on Lincoln Center's "Great Performers" series, where she gave the world premiere of Ned Rorem's "After Reading Shakespeare," a work written for her which she also performed on the nationally-televised Dick Cavett Show. She has been heard in recital throughout Europe, as well as in virtually every major U. S. city.

Renowned for her chamber music performances, Robinson has performed with such artists as Rudolf Serkin and Alexander Schneider at the Marlboro Music Festival, and appears regularly with many celebrated musicians. Robinson's most recent recordings include the Vivaldi Cello Sonatas with Anthony Newman on the Moss label; a Grenadilla recording of solo cello works by Debussy, Faure, Ravel and Ned Rorem; and a compact disc on the Second Hearing label featuring duos by Handel, Kodaly, Mozart and Ravel performed with her husband, violinist Jaime Laredo.

DAVID JOLLEY. One of his generation's most notable horn players, David Jolley has appeared to great acclaim as soloist, recitalist, and chamber musician both in the United States and in Europe. The first hornist ever to be chosen for the Affiliate Artists Residency Program, he has also won the Concert Artists Guild Award, the Heldenleben International Horn Competition, a 1980 Martha Baird Rockefeller Fund Grant, and a prestigious Solo Recitalist Fellowship from the National Endowment for the Arts.

A frequent guest artist with the Chamber Music Society of Lincoln Center, Jaime Laredo's Chamber Music at the Y Series, and Music from Marlboro, he also has performed with the American, Vermeer and Guarneri String Quartets. Summer festivals at which David Jolley has appeared include Dartington Hall in England, Kuhmo and Mustasaari in Finland, Madeira Bach in Portugal, Lincoln Center's Mostly Mozart Festival and Basically Bach in New York, and Newport, Chautauqua, and Chamber Music Northwest.

For several years Mr. Jolley has toured internationally with both the Orpheus Ensemble and the Dorian Quintet. Currently on the faculties of the Manhattan School of Music, the Mannes College of Music, and Brooklyn College, he also performs in recital throughout the U. S.

PROGRAM NOTES

The TRIO IN B-FLAT MAJOR, OP. 11 by Ludwig van Beethoven (1770-1827) was written as a trio for piano, clarinet and cello in 1798 in those formative years in Vienna (1792-1800) which culminated with the completion of his first symphony and his first set of six string quartets (Op. 18). The published version of the Op. 11 Trio, which appeared in the same year, contained both a clarinet part and violin transcription of the clarinet part. Although it has never been established whether the transcription was made or even authorized by the composer, the trio has become part of the concert repertoire in both versions.

The Allegro con brio opens with a brief fanfare but reverts for the most part to a more lyrical mood interrupted only occasionally by similar fanfare-like chord groups. While the melodic themes of this sonata-form movement are graceful and elegant, much in the style of Mozart or Haydn, an almost incessantly driving "con brio" accompaniment clearly bears the signature of Beethoven. The expressive Adagio consists of two simple song-like themes which become increasingly interwoven among the three instruments into a harmonious whole. The last movement, Allegretto, is a set of eleven variations and a finale on a-"hit tune" of the
1790’s from a popular but justifiably forgotten comic opera by Joseph Weigl. We can be grateful that this rather trivial piece undergoes an instant and thorough transfiguration in the hands of Beethoven with variations ranging from the heroic to the sublime, the sad to the mysterious, and the elegant to the playfully joyous. It is said that Beethoven later regretted having used this theme, but hearing what he did with it, we certainly can forgive him this youthful slip in taste.

The great HORN TRIO IN E FLAT MAJOR, OPUS 40 by Brahms was composed in 1865 and received its premiere with the composer himself playing the piano. The use of the French horn reflects the phase in Brahms’ childhood in which he played the instrument in an orchestra. The work contains the sense of Brahms’ grief over the then recent death of his mother.

The first movement, Andante, has an unusual structure. Rather than utilizing a traditional sonata form, Brahms chooses a free form in which two contrasting themes merely alternate. The mood of the first movement is generally contemplative. The second movement, Scherzo: Allegro, of buoyant character, is filled with thematic material resembling hunting horn cries. The melodic, tranquil trio section forms a striking contrast to the otherwise fast paced and vivacious Scherzo. The third movement, Adagio Mesto, represents Brahms’ profoundly melancholic writing at its best; it is speculated that the deeply moving character of this movement was inspired by his grief over the death of his mother. In the last movement, Finale: Allegro con Brio, a hunting horn motif appears again. The movement is vivacious, rhythmic and brilliant.

Program Notes by Kent D. Coleman

If there was a musical genius to rival Mozart in precociousness and breadth of musical talent, it was Felix Mendelssohn (1809-1847). By the age of seventeen he had composed not only the most famous Midsummer Night’s Dream Overture and the Octet in E flat, but also four operas, symphonies, concertos, cantatas, and much piano music. Like Mozart, he could do anything musical. He was the greatest conductor and organist of his day and one of the greatest pianists in an age of great pianists. His ear was perfect, his musical memory almost unbelievable. In addition, he was a cultured widely read humanist. And yet Mendelssohn’s well-packed short life has not generated the facile myths that so rapidly grow up around men of genius who die young, such as Mozart and Schubert. A composer of remarkable clarity and technical perfection, his main “defect” seems to have been that he was out of step with his time. His music is too transparent for the age of romantic gloom in which he lived; he disturbs the simple cliches attributed to the romantic soul and romantic music. He was a classicist born fifty years too late, but artistry transcends forms and time. If Beethoven was a rebellious genius, Mendelssohn was a genius of elegance. In the past twenty years there has been a resurgence of interest in Mendelssohn and a renewed appreciation of this restrained, lucid style. When the TRIO IN D MINOR was composed in 1839, Mendelssohn had completed most of his chamber works and he knew well what he wanted to do with that form. It is not a technically difficult piece, and for that reason amateur musicians are very familiar with it. It is in a minor key, but is not sad; it is an 18th century gem composed in the 19th century. We are thankful for the clarity of style that is the gift of an occasional composer, which allows us to get immediately into the heart of the matter without the need to shed layers of chest-beating pathos.

Program Notes by Jack B. Mazow

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