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**KALICHSTEIN-LAREDO-ROBINSON TRIO**

Joseph Kalichstein, *piano*

Jaime Laredo, *violin*

Sharon Robinson, *cello*

*The concert this evening is dedicated to the memory of Dr. Harold C. Sternlicht  
and is made possible through the generosity of Nancy Sternlicht.*

***Thirty-fourth Season — Third Concert***

# THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Stude Concert Hall Alice Pratt Brown Hall  
Rice University  
November 16, 1993 8:00 p.m.

## PROGRAM

Franz Joseph Haydn  
(1732 - 1809)

Trio in A Major, Hob. XV:18

*Allegro moderato*

*Andante*

*Allegro*

Arvo Pärt  
(b. 1935)

Adagio for Violin, Cello and Piano (1992)

Felix Mendelssohn  
(1809 - 1847)

Trio in D Minor, Op. 49

*Molto allegro ed agitato*

*Andante con moto tranquillo*

*Scherzo: Leggiero e vivace*

*Finale: Allegro assai appassionato*

## INTERMISSION

Peter Ilyich Tchaikovsky  
(1840 - 1893)

Trio in A Minor, Op. 50

*Pezzo elegiaco; Moderato assai*

*Tema con Variazione, Finale e Coda*

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**FRANZ JOSEPH HAYDN**  
**Trio in A Major, Hob. XV:18**

Franz Joseph Haydn was born in 1732 in the little Austrian village of Rohrau, near the Hungarian border. Born to humble parents who came from a line of artisans and farmers, Haydn's musical experiences during his youth were in the choir of St. Stephen's Cathedral in Vienna from age eight to seventeen. He had had a few lessons in violin, harpsichord and voice, and only rudimentary instruction in Latin and other subjects, but Haydn used his interest, experience and keen powers of observation to continue to teach himself throughout his life.

Haydn only began to be known as a major musical figure in his thirties, and did not really attain his full stature for another decade. From the time he began composing, however, he was incredibly prolific. In fact, given fifty years of creative musical activity, from approximately 1750 to 1800, Haydn averaged one movement per week for half a century. Amongst the enormous quantity of Haydn's works are more than thirty piano trios.

Haydn composed his Trio in A Major in 1793 or 1794, one of three piano trios that he dedicated to "Madame la Princesse Douairière Esterhazy née Hohenfeldt," widow of the recently deceased Prince Anton. According to Landon and Jones, "Haydn's harmonic language is often at its most fluently sophisticated in these piano trios, eschewing the drama and grandeur of similar procedures used in symphonies and even quartets." The scoring in the A Major trio is representative of other late Haydn trios, in which two-part keyboard writing is often enriched to three or four parts, including a cello line that supports the keyboard bass and a subordinate violin part that occasionally takes the lead.

An expansive *Allegro moderato* begins the Trio in A Major, initiated by three introductory chords, and the development section that follows contains a bewitching modulation pattern. The central slow movement is a distinctive *andante* in 6/8 time, characteristic of Haydn's late trios. In this movement, Haydn provides a restrained and almost introverted statement with *mezza voce* and *piano* dynamics. The *andante* then leads without pause into the final movement. The exuberant finale, in 3/4 time, represents one of Haydn's digressions into Eastern European folk music. In it, he displays much energy and charm through unrelenting surface rhythms, syncopations and comic *acciaccaturas*.

Susan Maise Strauss

**ARVO PÄRT**  
**Adagio for Violin, Cello and Piano**

Born in 1935 in Paide, Estonia, Arvo Pärt's first musical studies were with Heins Eller at the conservatory in Tallinn. After graduation he became the recording manager at the Eestnik broadcasting station in Tallinn. In 1980, Mr. Pärt moved to Vienna and two years later to Berlin.

Two distinct phases divide Pärt's work. His early compositions consisted mainly of serial works. This phase came to an end with "Credo" (1968). The period from 1968-1976 was one of transition, during which he wrote the Third Symphony. His studies of medieval music opened

a new phase in 1976, which Pärt calls "tintinnabuli style."

Arvo Pärt's closeness to many of Russia's leading musicians resulted in the commissioning of a new work by the Helsinki Festival, especially for the Kalichstein-Laredo-Robinson Trio. One of Finland's favorite violinists and friend of Pärt, Oleg Kagan, died at a tragically young age. Pärt composed this Trio in memory of Oleg Kagan. Kagan's particular empathy to the music of Mozart served as a catalyst to the work. Pärt chose to take one of Mozart's most tragic works, an *adagio* of the Piano Sonata in F Major, K. 280, and do a "re-working" of it (*Bearbeitung*, or transcription, is the work's actual title). The Trio focuses on Mozart's use of dissonances to denote tension and pain, sometimes adding it, sometimes stopping to ponder it more closely, always mindful of the original.

Kalichstein-Laredo-Robinson Trio

**FELIX MENDELSSOHN**  
**Trio in D Minor, Op. 49**

Born in Hamburg in 1809 to wealthy and cultured parents, Jacob Ludwig Felix Mendelssohn enjoyed a fine education and upbringing. The Mendelssohn family moved to Berlin in 1812, where their home became the center of musical life, with frequent small orchestra concerts attended by eminent musicians. Mendelssohn had become a capable pianist by age nine and began to compose when he was twelve. Many of his early pieces were performed at the family concerts. By the end of his teens, he had composed the famous overture to *A Midsummer Night's Dream*. Mendelssohn became director of the Leipzig Gewandhaus Orchestra in 1835, and in 1842 he was instrumental in organizing the Leipzig Conservatory, with Robert Schumann as one of its faculty. Mendelssohn's life was filled with almost feverish musical activity until his premature death in 1847. According to Homer Ulrich, Mendelssohn's "sterling moral qualities, his accomplishments as a musician, linguist, painter and simple, unaffected human being had endeared him to all the music world...he stands for all that was noble in the Romantic period in which he lived."

Mendelssohn composed two piano trios, both illustrating pure Romanticism in their grand and flowing lyric melodies. In 1839, Mendelssohn composed the Trio in D Minor, which Schumann called "the master trio of the present era...a beautiful composition that years from now will delight our grandchildren and great-grandchildren." It has in fact become one of the most popular of Mendelssohn's chamber music works.

At the beginning of the Trio in D Minor, the cello initiates a powerful *cantabile* theme, with chordal piano accompaniment, continued by the violin. Of particular note in the recapitulation of the first movement is the violin's introduction of a charming counterpoint to the main theme. A beautiful, serene slow movement follows, and then an elfin *scherzo* at a very brisk tempo with crisp staccato. The finale introduces a distinctive type of *rondo* based on three principal themes. The third theme is situated at the center of the movement, and returns again at the end of the movement, warm and expressive, just before the coda.

Susan Maise Strauss

PETER ILYICH TCHAIKOVSKY  
Trio in A Minor, Op. 50

Peter Ilyich Tchaikovsky was born in 1840 in Russia. While music was a part of his early education, his career actually began with various government clerkships. Tchaikovsky resumed composition studies in his early twenties, writing several large works, and in 1866 he joined the faculty of the conservatory that Nicholas Rubinstein had recently founded in Moscow. He retired about twelve years later, having received a generous pension from Nadejda von Meck, a widow who admired his works. In his remaining years, Tchaikovsky spent much time travelling, including trips to Switzerland and Italy as well as the United States and England, where he conducted his own works. Attacked by cholera, he died in St. Petersburg in 1893.

Tchaikovsky wrote his Trio in A Minor in 1882 to commemorate his teacher and friend, Nicholas Rubinstein, who had died in 1881. Rubinstein had been Tchaikovsky's severest critic but also his most ardent supporter. Despite its great length (about fifty-five minutes), the trio consists of only two movements. The first movement contains four main themes as well as several derived motives. With this work, Tchaikovsky added a new element to chamber music, with orchestral sonorities, intricate counterpoint and brilliant virtuosic piano passages. The second movement consists of eleven variations (two of which are sometimes omitted from performance) and a lengthy *Finale e coda*. Homer Ulrich refers to the "boundless imagination and technical fertility" that enabled Tchaikovsky to present his charming theme in a variety of contrasting forms, including mazurka, waltz, fugue and scherzo, and he describes the *finale* as a "tour de force unlike anything else in the literature." The theme is developed forcefully, at great length. The main theme of the first movement is reintroduced in the closing section, with thunderous chords and flashing *arpeggios*. Similar to the conclusion of the first movement, Tchaikovsky then provides great contrast by introducing a dirge-like march that restores a solemn air to the trio.

Susan Maise Strauss

Program notes were written with reference to the following sources:  
Joseph Haydn's Keyboard Music, A. Peter Brown  
Haydn, *His Life and Music*, H. C. Robbins Landon & David Wyn Jones  
The Piano Trio, Basil Smallman  
Chamber Music, Homer Ulrich  
Mendelssohn, *A New Image of the Composer and His Age*, Eric Werner

KALICHSTEIN-LAREDO-ROBINSON TRIO

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

The internationally acclaimed Kalichstein-Laredo-Robinson Trio offers a rare combination of virtuosity, musicianship and joy of collaboration. The Trio ranks in the highest echelon of chamber music performers and has garnered success upon success with audiences throughout North and South America, Europe, Australia and the Far East. They are, in the words of John Rockwell of the *New York Times* "one of the best blended, most sensitive and intelligent piano trios in the world today."

Since their debut at the inauguration of President Carter in 1977, the Kalichstein-Laredo-Robinson Trio has performed regularly in the U.S. and Europe at major music centers, summer festivals and chamber music series. A highlight of recent seasons was the Kalichstein-Laredo-Robinson Trio's performance in Carnegie Hall's "Centennial Series." Among the Trio's acclaimed recordings is a compact disc of Beethoven's *Archduke* Trio and *Kakadu* Variations, available in the U.S. on MCA Classics. Their recordings of the Mendelssohn and Brahms Trios on Vox Cum Laude have been re-issued on compact disc, and their performance of the Beethoven "Triple" Concerto with the English Chamber Orchestra on the Chandos label has been hailed by *Gramophone Magazine* as one of the very best. Their most recent release, an all-Haydn disc on the Dorian label, was met with universal critical acclaim. During the 1993-94 season, Vox Cum Laude will release a "Vox Box" including the three Brahms Trios, the two Mendelssohn Trios and Dvořák's "Dumky" Trio.

Pianist Joseph Kalichstein has been electrifying audiences in the United States and Europe since he won the highly coveted Leventritt Award in 1969. Born in Tel Aviv, Kalichstein came to New York at age sixteen to study with Edward Steuermann and Ilona Kabos at The Juilliard School. Last season, Kalichstein celebrated the 25th Anniversary of his New York debut with a performance of the Beethoven Piano Concerto No. 4 with the Chamber Orchestra of the Leipzig Gewandhaus in Carnegie Hall.

The influence of violinist Jaime Laredo has been felt in every corner of the music world, where the diversity and breadth of his activities are legion. Born in Cochabamba, Bolivia, he made his orchestral debut at the age of eleven with the San Francisco Symphony. At age seventeen, Laredo won the prestigious Queen Elisabeth of Brussels Competition, and has since been engaged and re-engaged by all of America's major orchestras. He presently serves as the Artistic Director of New York's renowned 92nd Street Y chamber music series.

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 was a bass player and her mother a violinist), she gave her first concert when she was seven. At fourteen she appeared as soloist with the Houston Symphony Orchestra under Sir John Barbirolli. Since receiving the Avery Fisher Recital Award, she has performed with numerous major orchestras, with audiences everywhere responding to what the *New York Times* has called "an artistic personality that vitalizes everything she plays."

Rarely do three such superb soloists come together to play chamber music with such sensitivity and understanding, inspiring Robert C. Marsh of the *Chicago Sun-Times* to exclaim, "There is no finer piano trio!"

Jaime Laredo plays a violin by Antonio Stradivari,  
made in 1717.

Sharon Robinson plays a cello by John Frederick Lotz  
(c. 1775-1853.) It is modeled after the "Duke of  
Marlborough" cello by Antonio Stradivari.