

Chamber Music

HOUSTON FRIENDS OF MUSIC
THE SHEPHERD SCHOOL OF MUSIC

2000-2001

HOUSTON FRIENDS OF MUSIC

Houston Friends of Music

was created 40 years ago to bring Houstonians the finest chamber music
by recognized international ensembles.

As our presence in Houston has grown, a related commitment has emerged:
to share this experience with the younger generation and new audiences.

We provide free tickets for students at twenty high schools and colleges in the area.

We also sponsor master classes for music students, given by our guest artists.

As a 501(c3) charitable organization, your gifts are instrumental in
enabling us to maintain our high quality of performers and to
continue the Friends' educational outreach program.

For information on contributions, concert underwriting,
matching gifts, bequests or gifts of stock, please call
HOUSTON FRIENDS OF MUSIC at 713-348-5400.

If you are unable to attend a performance, please contact us during the day at the above phone number
for a tax-deductible donation of tickets; after 7:00 p.m. the day of the concert the
box office number to call is:

713-348-5363.

Upcoming Concerts

2000-2001 SEASON

MUIR QUARTET

with Guest Artist,

David Shifrin, Clarinet

Thursday, October 19, 2000

PACIFICA QUARTET

Tuesday, November 7, 2000

CHANTICLEER

Thursday, January 18, 2001

TOKYO STRING QUARTET

Tuesday, January 30, 2001

BORROMEO

TRIO FONTENAY

Thursday, March 15, 2001

AMERICAN BRASS

QUINTET

Wednesday, April 4, 2001

STUDE CONCERT HALL * ALICE PRATT BROWN HALL * RICE UNIVERSITY

TUESDAY, DECEMBER 5, 2000

EROICA TRIO

*Erika Nickrenz, Piano • Adela Peña, Violin
Sara Sant'Ambrogio, Cello*

PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)

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

Allegro con brio

Andante cantabile con variazioni

Menuetto: quasi Allegro • Finale: Prestissimo

BOHUSLAV MARTINŮ (1890-1959)

Cinq Pièces Brèves

Allegro moderato • Adagio • Allegro • Allegro moderato

Allegro con brio

INTERMISSION

ANTONÍN DVOŘÁK (1841-1904)

Trio in F Minor, Op. 65

Allegro ma non troppo • Allegretto grazioso

Poco adagio • Finale: Allegro con brio

Columbia Artists Management Inc. • Sheldon/Connealy • Personal Direction: Mary Jo Connealy
165 West 57th Street, New York, NY 10019
Steinway Piano • Angel/EMI Classics

The Eroica Trio's concert attire is provided by designer Carmen Marc Valvo.
Visit the Eroica Trio on the Internet at HYPERLINK <http://www.eroicatrio.com>.

Photographing and sound recording are prohibited. We further request that audible paging devices not be used during performances. Paging arrangements may be made with the ushers.

Martin Merritt-Stage Manager
Tim Dickson-Technical Director and Lighting Designer

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

LUDWIG VAN BEETHOVEN

In 1795 Beethoven published his first three trios as Op. 1, and by so doing established himself within the musical community and demonstrated his transition from student works to mature compositions. His first decade in Vienna was a period of growth, challenge and triumph. He had carried the Viennese salons and concert halls as a virtuoso, launched a major career as a composer, and forged for himself a significant place in the greatest musical tradition of his time.

During his early years in Vienna following his arrival there in 1792, the pupil-teacher relationship between Beethoven and Haydn took on a complex and tangled nature from the very start. Beethoven almost immediately supposed that Haydn was envious of him, or unconcerned about his progress; German violinist and pupil of Beethoven, Franz Ries, related that "Haydn seldom escaped without a few digs in the ribs," to which Beethoven evidently told Ries that the reason for his ill will against Haydn was that the elder composer had severely criticized the Trio in C minor, Op. 1, No. 3. Ries provides the substance of the story:

"This astonished Beethoven, inasmuch as he considered the third the best of the Trios, as it is still the one which gives the greatest pleasure and makes the greatest effect. Consequently, Haydn's remark left a bad impression on Beethoven and led him to think that Haydn was envious, jealous, and ill-disposed toward him. I confess that when Beethoven told me of this I gave it little credence. I therefore took occasion to ask Haydn himself about it. His answer, however, confirmed Beethoven's statement; he said he had not believed that this Trio would be so quickly and easily understood and so favorably received by the public."

The Trio in C minor is the first of Beethoven's works to bear his unmistakable personal stamp, conventional in structure but teeming with passion and hinting at the richness of thematic modulation which would characterize Beethoven's later compositions. Ignaz Schuppanzigh, violinist, and Anton Kraft, cellist, joined Beethoven himself at the piano for the premiere performance of the three trios of Op. 1 at the Viennese house of Prince Carl Lichnowsky, to whom the works are dedicated.

The Trio begins with a dramatic, compact theme which develops into a lighter descending melody for the piano. Both themes are expanded before Beethoven introduces the second subject, a lovely lyrical melody shared by all three instruments. In the development, Beethoven applies his musical wizardry by transforming the opening theme into an engaging waltz which then gives way to an intense and stormy application of the theme. The movement concludes with a short coda.

The simplicity of the opening theme of the second movement, marked *Andante cantabile con variazione*, prepares for the increased complexity of the five variations that follow. Beethoven, however, goes beyond the traditional elaboration and ornamentation of the original melody by subjecting it to a succession of eloquent transformations, expressing the full emotional potential of the theme.

The *Menuetto: Quasi allegro* is a return to a more traditional minuet and trio form following the affecting first movement and the advanced theme and variations. The finale erupts with an appearance of the famous "Mannheim Rocket" figure, a series of ascending broken chords used commonly by composers of the Mannheim court to add *panache* to their work. The entrance of a beautiful melody by the violin and then the piano abruptly commences after the "Mannheim

PROGRAM NOTES

Rocket" figure, smoothly leading into the development. The main theme, excluding the rocket outburst, returns at the recapitulation following an extended chromatic scale for the piano. In another departure from tradition, rather than ending the work powerfully, Beethoven leaves the music to diminish to a whisper.

Program notes by Ileen Zovluck. © 1995 Columbia Artists Management Inc.

Cinq Pièces Brèves (1930)

BOHUSLAV MARTINŮ

Martinů, one of the most prolific of 20th-century composers, is considered one of the leading Czech nationalist composers, along with Smetana, Dvořák, and Janáček. He was born in the church tower in the small Bohemian village of Policka, where his father was the tower keeper. At age seven, he began violin lessons with the village tailor, making rapid progress. He entered the Prague Conservatory as a violin student in 1906, but was soon expelled; his strong interest in composition caused him to neglect practicing the violin.

Martinů worked for several years as a music teacher prior to moving to Paris in 1923. Following the Nazi occupation of France, he was blacklisted in 1940 for his expressions of Czech nationalism, causing him to wander around Europe for a year before sailing for New York from Lisbon in 1941. In the United States, he was championed by Maestro Serge Koussevitzky of the Boston Symphony Orchestra, among other illustrious conductors. The quality of his work led to his appointment as composition chair in the music department at Princeton University in 1948. He returned to Europe in 1953 and died of cancer at a convalescent home near Basel, Switzerland in 1959.

Martinů composed over 400 pieces. His strongest influence by far was the folk tradition of Czechoslovakia, but the music of Frenchmen Claude Debussy and Albert Roussel also colored his compositional technique. During the late 1920s, after having made contact with Stravinsky and the French composers known collectively as "Les Six," Martinů entered his neo-classical period, in which he revised 18th-century forms with the use of 20th-century polyphony; his style of composition was further characterized by the use of Baroque principles and instrumental figuration.

Martinů was especially prolific during 1930-31, and among his works at that time are his First Violin Sonata, composed in a jazz idiom, and the more conventional Second Violin Sonata as well as his Third String Quartet. This period also produced 7 *Études rythmiques* for violin and piano. But more important and bearing on his future development are the *Cinq pièces brèves* for violin and piano, written in 1929, which clearly foreshadow one of Martinů's greatest chamber works, the *Cinq pièces brèves* for piano trio.

Program notes by Ileen Zovluck. © 1999 Columbia Artists Management Inc.

Trio in F Minor, Op. 65

ANTONÍN DVOŘÁK

Along with Bedrich Smetana, Antonín Dvořák was one of the creators of the consciously national school of Czech music. Consequently, in his music one finds ample evidence of Bohemian folk music elements. Dvořák began to compose directly after his graduation from the Organ School in Prague in 1859. It is unfortunate that fourteen years were to transpire before the public began to show some interest in his music. In this interim period, Dvořák was forced to direct his energies away from composition and support himself

through teaching privately. Nonetheless, his music attracted the attention of such men as Brahms, Liszt, and Hans von Bülow. Their interest and personal friendship were instrumental to Dvořák achieving the recognition he so richly deserved.

The Trio in F minor, Op. 65, was composed in Prague between February 4 and March 31, 1883. By this time, Dvořák was established as composer at home and abroad and enjoyed a certain economic security. When his biographers discuss this period of his life, however, they write of a serious emotional crisis. In spite of his growing popularity, Dvořák was not accepted as a dramatic composer in German opera houses. He refused to settle in Vienna and would not compose with German taste in mind. His biographer Otakar Sourek termed the resulting emotional crisis as "inward discord," a state of mind reflected in his gloomy and passionately defiant F minor Trio. Dvořák revised the work extensively before presenting it to the public. The first performance was given on October 27, 1883, with the composer at the piano.

Dvořák's Trio in F minor is a concise and concentrated work of perfect architectural balance. The work also exhibits a tendency toward symphonic grandeur, achieved by means of the sonority and expressiveness of the piano.

The first movement is characterized by its highly impassioned, articulate and rich thematic content. It is built upon a sonata structure, but it dispenses with the repeat of the exposition. The main theme consists of two separate ideas: the first, dark; the second, defiant. There is both pathos and passion in the second theme that appears in D-flat major in the exposition and in F major in the recapitulation. A third theme—ruggedly rhythmic and, again, defiant—is also heard. The development section deals primarily with the two ideas of the main theme. Conflict and pathos interact throughout, until a powerful and agitated coda brings

the movement to its conclusion.

Marked *Allegro grazioso*, the Scherzo radiates the spirit of Dvořák's homeland. Its charm comes from the rhythmic piquancy of the main idea; this song-like theme is persistently heard against a staccato triplet accompaniment. For contrast, the Trio section features an expressive and syncopated D-flat melody at a slower tempo; here, Dvořák's lyricism and melodic passion come to the fore.

The previous qualities are also present in the slow movement, *Poco adagio*. The main theme is sorrowful and yearning. The second theme, a canon for violin and cello, offers some resignation. The piano enlivens some of the proceedings with its rhythmic figurations, particularly in the middle section.

The *Finale, Allegro con brio*, brings back the combative mood of the first movement. Its principal theme bears the traits of a *furiant*, a Bohemian dance with alternating triple and duple measures. This rhythmic, sharply profiled idea is contrasted by a calm second theme in C-sharp minor. This movement is also without the usual repeat marks for the exposition. Its architectural frame is of symphonic proportions. If the development, with its stormy mood and dark sonorities, reflects a "spiritual combat" (as suggested by Sourek), its conclusion in F major suggests a reconciliation.
Program notes by Ileen Zovluck. © 2000 Columbia Artists Management Inc.

EROICA TRIO

Audiences around the world respond with standing ovations to what critics call the "gusto" and "heart stopping mastery" of the Grammy-nominated Eroica Trio. The Trio won the prestigious 1991 Naumburg Award, resulting in an acclaimed Lincoln Center debut and has since toured the United States, Europe, and Asia. While maintaining this demanding concert schedule, the Eroica has released four celebrated recordings for Angel/EMI Classics Records, garnering multiple Grammy nominations.

PROGRAM NOTES

During the 2000-2001 season, the Eroica Trio performs over 80 concerts throughout the United States and abroad. Prolific commissioners, the Eroica will premiere Raimundo Penaforte's Tango for Seven this season with the St. Lawrence String Quartet. The Trio performs the Beethoven Triple Concerto more frequently than any other trio in the world, having appeared with the Chicago Symphony, St. Louis Symphony, San Francisco Symphony, and others. This season, the group will perform the Triple with the Atlanta, Seattle, Eugene, and Taipei (Taiwan) Symphony Orchestras.

Immediately following its acclaimed Carnegie Hall debut in 1997, the Eroica Trio was offered an exclusive five-recording contract by Angel/EMI Classics Records. The Trio's self-titled debut CD, which features works by Ravel, Benjamin Godard, a commissioned arrangement of the Gershwin Preludes, and Paul Schoenfield's Café Music, was awarded NPR Performance Today's "Debut Recording of the Year." The ensemble's second disc concentrates on the works of Dvořák, Shostakovich, and Rachmaninoff, and was nominated for two Grammy Awards. The Eroica Trio's critically-acclaimed third recording, entitled "Baroque," spent nine months in the top 20 on Billboard's charts. The CD includes works by Bach, Vivaldi, and the Eroica Trio's own arrangement of Albinoni's Adagio. The group's fourth album, "Pasión," was released in October 2000 and features Argentinean, Brazilian, and Spanish composers, including Piazzolla, Villa-Lobos, and Turina.

The Eroica Trio has appeared on numerous television programs and has been featured in a number of magazines from *Elle* and *Glamour* to *Gramophone* and *Chamber Music*.

Erika Nickrenz, Adela Peña, and Sara Sant' Ambrogio are all top-ranked, award-winning soloists who have performed on many of the world's great stages. The group's members share a unique history, having known each other since childhood.

The Eroica Trio is based in New York City where its members maintain a close musical and personal friendship.

 NEXT CONCERT

THURSDAY, JANUARY 18, 2001
STUDE CONCERT HALL, 8:00 P.M.

CHANTICLEER

The program will include vocal works by William Byrd, Thomas Tomkins, Tomas Luis de Victoria, Carlo Gesualdo, Claudio Monteverdi, Sigismondo d'India, Heinrich Schütz, Nicholas Gistou, William Hawley, Jackson Hill, Chen Yi, Zhou Long, Brent Michael Davids, Beatriz Corona, Miguel Matamoros, Leo Brouwer, Moise Simons, plus a selection of popular songs and spirituals.

For more information on
HOUSTON FRIENDS OF MUSIC programs
please visit our website at www.rice.edu/friends.

*AMATEUR CHAMBER
MUSIC ALERT*

The Houston Friends of Music wants to know how many amateur musicians in our community would be interested in participating in a program of weekend workshops devoted to instrumental and vocal chamber music. The Amateur Chamber Music Players Foundation currently provides partial sponsorship for professional chamber music ensembles to coach adult, amateur workshops. If you are interested, please call our office at 713-348-5400. If there is sufficient response we will apply for the grant. Please be aware that there would be some participant fee associated with this program.