

the PROGRAM22
JUNE

Thursday

8 PM

Frank Huang, *violin*
David Requiro, *cello*
Gilles Vonsattel, *piano*

PIANO TRIO IN E-FLAT MAJOR, WoO. 38 (1790-91)
Ludwig van Beethoven (1770-1827)

Allegro moderato
Scherzo: Allegro ma non troppo
Rondo: Allegretto

EPIGRAMS FOR VIOLIN, VIOLONCELLO, AND PIANO (2012)
Elliott Carter (1908-2012)

PIANO TRIO NO. 1 IN C MINOR (1923)
Dmitri Shostakovich (1906-1975)

:: INTERMISSION ::

PIANO TRIO IN A MINOR, OP. 50 (1881)
Pyotr Ilyich Tchaikovsky (1840-1893)

Pezzo elegiaco: Moderato assai—Allegro giusto
Tema con variazioni: Andante con moto

- Var. I
- Var. II Più mosso
- Var. III Allegro moderato
- Var. IV L'istesso tempo
- Var. V L'istesso tempo
- Var. VI Tempo di valse
- Var. VII Allegro moderato
- Var. VIII Fuga: Allegro moderato
- Var. IX Andante flebile, ma non tanto
- Var. X Tempo di mazurka
- Var. XI Moderato

Variazione finale: Allegro risoluto e con fuoco
Coda: Andante con moto—Lugubre (L'istesso tempo)

This concert is sponsored in part by the generosity of Mary and Harry Hintlian.

GLOVSKY
Counselors-at-Law

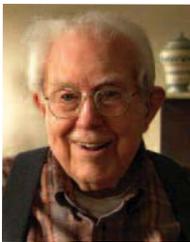
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Notes
ON THE
PROGRAM

BY
Sandra Hyslop



The young Ludwig van Beethoven
Portrait by Carl Traugott Riedel (1769-1832)



The "young" Elliott Carter, age 103

PIANO TRIO IN E-FLAT MAJOR, WoO. 38

Ludwig van Beethoven (b. Bonn, December 16, 1770; d. Vienna, March 26, 1827)

Composed 1790-91; 14 minutes

Found among Beethoven's papers following his death in 1827, the manuscript for this Piano Trio in E-flat major shows every sign of his having composed it even before he moved from Bonn to Vienna in the early 1790s. Upon its publication in 1830 by F. P. Dunst, a Frankfurt publishing house, a trio of respected colleagues—Carl Czerny, Anton Diabelli, and Ferdinand Ries—attested that it was an authentic work by the young Beethoven. It is said to have been in the possession of Beethoven's assistant—and, later, biographer—Anton Schindler, but the score is now missing.

The Trio is a charming work in conventional eighteenth-century classical mode. For its dance movement, Beethoven composed a Scherzo, the first known example of his use of that form, which was beginning to replace the Minuet in multi-movement works in the late eighteenth century. All three movements are in E-flat major.

EPIGRAMS FOR VIOLIN, VIOLONCELLO, AND PIANO

Elliott Carter (b. Manhattan, New York, December 11, 1908; d. New York City, November 5, 2012)

Composed 2012; 12 minutes

Elliott Carter was celebrated throughout the world for more than a year on the occasion of his 100th birthday in 2008. For another four years he continued to compose, his daily regimen intact. Spending every day fruitfully in his studio, Carter created new works that were introduced with regularity into the concert repertoire. Every successive year his birthday was acknowledged with tribute events. Shortly before the occasion of his 104th birthday, Elliott Carter wrote his final note, the pizzicato violin punctuation in *Epigrams*, for violin, violoncello, and piano.

Over many decades, Elliott Carter composed gifts of music for performers he admired and colleagues he honored. These tributes went out from his studio to musicians everywhere, comprising a body of music too large to be detailed here, and including such diverse honorees as Charles Ives, Milton Babbitt, Roger Sessions, Lucy Shelton, Fred Sherry, Ursula Oppens, Robert Mann, Witold Lutoslawski, Heinz Holliger, and the dedicatee of this, his final composition, the pianist Pierre-Laurent Aimard.

"In recent years, whenever anyone asked me to name the best young composers, my answer was simply: Elliott Carter. This was not a joke. To me he was the youngest of all in terms of his indefatigable creative energy, the freshness of his musical ideas, and the inventiveness of the trajectory of each new piece."

—PIERRE-LAURENT AIMARD

"My music," Carter once wrote, "is a picture of society as I hope it would be—a lot of individuals cooperating with and sensitive to each other, yet not losing their own individuality. I avoid mechanical repetition, as we seek a kind of growth and development—a liveliness. I've tried to express the human in my music, the constantly changing—what Montaigne calls the *divers et ondoyant*. That's what I've tried to catch."

In *Epigrams* Carter translated his joy in the pithy, the witty, and the concise into musical terms. These twelve pieces for piano trio are based on no particular texts, but rather on the idea of epigrams. Well-known for his sense of humor, Carter ended his life's work with twelve concise examples of musical repartee among friends.

Epigrams was premiered June 22, 2013, at the Aldeburgh Festival by the trio of the violinist Diego Tosi, the cellist Valerie Aimard, and the dedicatee, Pierre-Laurent Aimard. "He has not left us bereft," said Aimard. "His many works retain their power to captivate and enchant us, and his light-hearted laughter still sounds in our ears."

PIANO TRIO NO. 1

Dmitri Shostakovich (b. St. Petersburg, Russia, September 25, 1906;
d. Moscow, August 9, 1975)

Composed 1923; 13 minutes

In 1922 the sixteen-year-old Dmitri Shostakovich, accompanied by his sister Mariya, was sent to a sanatorium in Crimea to convalesce from a case of tuberculosis. There he met a girl, Tatyana Glivenko. According to Mariya's report to their mother: "Mitya has grown, got a suntan, is cheerful and has fallen in love. This is now clear to me. The girl in question is a bit strange, a flirt, and I don't like her; but then it is hard to please your sister in such matters."

Upon his return to his studies at the Leningrad Conservatory, where he had already been a student for three years, Shostakovich began work on a piano trio, his first, with the working title "Poème." He continued a long-distance relationship with Tatyana and dedicated the completed Piano Trio No. 1 to her. As a declaration of love, it did not win the fair maid. Shostakovich obsessed over Tatyana Glivenko for a decade, giving up only when she married someone else and started a family.

Furthermore, as a declaration of his worth as a composer, the Trio did not win admirers in the Leningrad Conservatory faculty. By 1924 Shostakovich had become disgruntled with the institution's stodgy atmosphere and its conservative professors. He took an audition at the Moscow Conservatory, playing—among other things—his new Piano Trio with some sympathetic friends. "[The friends] played disgustingly," he wrote later, "but the result was completely unexpected. [The Moscow committee] decided to regard the Trio as my sonata form piece, and immediately I was accepted into the free composition course... In Leningrad they would never have accepted the Trio as my sonata form test piece. What stupid formalists."

Indeed, one of his Leningrad professors had complained about his student's "obsession with the Grotesque" in this piece. Written when he was but seventeen, the one-movement Trio is clearly a youthful work, which in itself can be annoying to a stupid formalist. Its Romantic flourishes, sweeping climaxes, chromaticism, and rhapsodic format hinted very strongly of Scriabin, who was persona non grata in much of the Russian music world at the time.

The composition shows that this student was already a skilled composer with original ideas. The lyricism is underwritten by edgy harmonies, and in his energetic and insistent rhythmic drive we can hear hints of works to come.

The Trio was first performed by Shostakovich with his conservatory friends. It did not receive a formal premiere, nor was it published in his lifetime. The published score was prepared from several sources, with a former composition student of Shostakovich acting as editor and filling in some missing material. It has remained in the repertoire as one of the only examples of his youthful romanticism, which he would soon leave behind.



*The young Dmitri Shostakovich
Photo of the 18-year-old
composer two years after the
composition of Piano Trio No. 1*

Notes
ON THE
PROGRAM

BY
Sandra Hyslop



Nikolai Rubinstein (1835-1881), in whose memory Tchaikovsky composed the Piano Trio in A minor



Piotr Ilyich Tchaikovsky in 1874

PIANO TRIO IN A MINOR, OP. 50

Piotr Ilyich Tchaikovsky (b. Votkinsk, Russia, May 7, 1840; d. Saint Petersburg, November 6, 1893)

Composed 1881-82; 47 minutes

Two Rubinstein brothers, Nikolai and Anton, played prominent roles in the development of their country's music culture. Peter Tchaikovsky was closer to the younger, Nikolai Rubinstein (1835-1881). The great pianist, pedagogue, and director of the Moscow Conservatory became Tchaikovsky's mentor, and in spite of rough patches in their relationship, Tchaikovsky admired him greatly. When Tchaikovsky learned that Nikolai Rubinstein had suddenly died in Paris on March 3, 1881, he was grief-stricken.

In a letter to his brother, written from Paris later that month, Tchaikovsky reported:

You will hear from [friends] all about the sorrowful days through which I have been living. Last night the body of poor Nikolai Grigorievich went to Moscow...Horror descends upon one at the thought that he is irreplaceable.

Tchaikovsky soon decided to put his profound feelings into the service of a new composition. His patron Nadejda von Meck had already asked him for a piano trio, and it was this form that he chose with which to honor Nikolai Grigorievich. Beginning the work in December 1881, Tchaikovsky completed it 9 February 1882, in time for a private performance in Moscow commemorating the first anniversary of Rubinstein's death. Six months later, on October 30, 1882, the same trio of musicians—N. Grimali (violin), Wilhelm Fitzhagen (cello), and Sergei Taneyev (piano)—performed the official premiere.

Tchaikovsky dedicated the Trio "To the memory of a great artist," and honoring Rubinstein's great pianism, he wrote a Piano Trio that makes Piano Concerto demands. In the first movement, a classic sonata-allegro form, Tchaikovsky immediately establishes the elegiac mood. In the second movement, a theme and variations, he pays tribute to Rubinstein's origins and life by the inclusion of folk elements. Hints of a waltz, mazurka, and even a music box refer to his mentor's love of folk music. The eleven variations run the gamut of emotions and of musical styles. The final section, *Variatione Finale e Coda*, is a twelfth variation that returns dramatically to the principal theme of the first movement. Reluctant to let go, Tchaikovsky ends the Trio with a quiet dirge based upon that theme. The piano has the last, hushed word.