

Festival Artist Finale

SUNDAY | JULY 17 | 3 PM
EMMANUEL CHURCH



Gabriela Díaz, violin | **Ariel Horowitz**, violin | **Jordan Bak**, viola
Jaqueline Choi, cello | **Charlie Kim**, piano

MOZART Piano Trio in B-flat Major, K. 502

I. Allegro

II. Larghetto

III. Allegretto

(Approximate duration 23 minutes)

ENESCU *Concertstück*

(Approximate duration 9 minutes)

CHAMINADE Piano Trio No. 1 in G minor, Op. 11

I. Allegro

II. Andante

III. Presto leggiero

IV. Allegro molto agitato

(Approximate duration 23 minutes)

Wolfgang Amadeus Mozart (1756-1791): Trio for Piano, Violin and Cello, K.502

The piano trio as a medium of musical expression was not one on which Mozart lavished much attention. Haydn composed a sizable group of around thirty major trios late in his life, and Mozart completed only about a half dozen. Mozart wrote his first piano trio in Salzburg in 1776 but called it a *Divertimento* even though it has three movements, not six. In 1786, he wrote two more piano trios and in 1788, three.

The first published edition of K. 502, completed on November 18, 1786, as well as two other late Mozart trios, published around 1789, were even called "*Sonatas for the Harpsichord or Forte Piano, with the Accompaniment of a Violin and Cello.*" Charles Rosen, in his book *The Classical Style*, suggests, not entirely in jest, that the trios should be performed at piano recitals rather than at chamber music concerts if the pianist can afford the cost of engaging the additional instrumentalists.

Piano Trio, K. 502 has charm and technical brilliance and is generally agreed to be one of Mozart's finest chamber compositions. The keyboard writing in this Trio, similar to that in the two piano quartets of the preceding year, is more nearly akin to that of a concerto than to that of a sonata even though Mozart composed it with the needs of amateur players foremost in his mind. In this trio, for the first time, Mozart creates a fully idiomatic trio

texture with the instruments each quite independent and not solely in accompanying roles. Although the piano dominates the ensemble, the cello no longer doubles the piano's left hand and has many challenging and independent passages.

George Enescu (1881-1955): *Concertstück "Concert Piece" for Viola and Piano*

Georges Enescu was one of the great versatile musicians of the first half of the 20th century, a virtuoso violinist, and a conductor who appeared with most of the world's leading symphony orchestras. He studied in Paris with Massenet and Fauré and was the teacher of the famous violinist, Yehudi Menuhin; he composed operas, chamber music, and many orchestral works. In recognition of his valuable contributions to the arts in Romania, both the village where he was born and a street in the capital city of Bucharest were named for him.

Konzertstück is one of his early compositions and his only work for the viola, which he composed as a competition piece for the Paris Conservatory in 1906. In his early twenties and living in Paris, he was, at that time, already being recognized as a composer of national music and had already completed his famous *Romanian Rhapsodies*.

Cécile Chaminade (1857-1944): Piano Trio No. 1 in G minor, Op. 11

Heightened respect for French music as well as a serious exploration of female composers has brought renewed interest in the music of Cécile Chaminade. Subjects of the kind now recognized as feminist interested her greatly; among her major works is a big "lyric symphony" for chorus and orchestra entitled *Les Amazones*.

She first introduced her own compositions in a recital in 1878 at her family's house in Le Vesinet, a village west of Paris. The concert was very successful and served as a model for her recitals for decades. Her repertoire in these performances consisted entirely of her own works, a mixture of piano solos and vocal songs, with her playing the piano. She composed over 350 pieces in almost every musical form and enjoyed amazing popularity during her lifetime.

Chaminade began to compose in earnest in the early 1880s. Her music is melodic and accessible, with easy to remember melodies, mild chromatic passages, and clear textures. It is described as emphasizing wit and color and is typically French.

One of her major works is her *Piano Trio No. 1*, which she wrote in 1881, when she was only 23; even though she was young, she demonstrated considerable technical mastery and infectious French charm. The work is poised and elegant; the piano part reveals Chaminade as a keyboard virtuoso, but interestingly, the cello is the one that often is particularly highlighted, repeatedly introducing the most lyrical melodies.

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Festival Artist Biographies can be found on page 82.