



presents

**Kalichstein-Laredo-Robinson
Trio**



**Reynolds-Kirschbaum Recital Hall
October 8, 2009**





Kalichstein-Laredo-Robinson Trio

Joseph Kalichstein, *piano*

Jaime Laredo, *violin*

Sharon Robinson, *cello*

Since making their debut at the White House for President Carter's inauguration in 1977, this renowned ensemble has set the standard for performance of the piano trio. Over the past two seasons, the group has delighted fans with their presentations of complete cycles of the Beethoven piano trios. They recently celebrated their 30th anniversary with a performance at the 92nd Street "Y" premiering Richard Danielpour's *Book of Hours* commissioned for the trio.

The Kalichstein-Laredo-Robinson Trio is represented by:

Frank Salomon Associates
Managing Associate: Barrie Steinberg
121 W. 27th Street, Suite 703
New York, NY 10001

Program

FRANZ JOSEPH HAYDN (1732 – 1809)

Piano Trio in E Major, Hob. XV: 28 (1797)

Allegro moderato

Allegretto

Finale: Allegro

FRANZ SCHUBERT (1797 – 1828)

Trio No. 1 for Piano, Violin and Cello in B-flat Major, Op. 99 (D. 898) (1826)

Allegro moderato

Andante un poco mosso

Scherzo. Allegro – Trio

Rondo. Allegro vivace

Intermission

FELIX MENDELSSOHN – BARTHOLDY (1809 – 1847)

Trio for Piano, Violin, and Violincello No. 2 in C minor, Op. 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo. Molto allegro – quasi presto

Finale. Allegro appassionato

Program Notes

Trio No. 1 for Piano, Violin and Cello in B-flat Major Op. 99 (D. 898) by Franz Schubert

Franz Schubert hardly lived a normal life. One of fourteen children, he started composing around the age of 9. His earliest surviving composition is a Fantasy for piano four-hands in 12 movements, coming from the pen of a precocious 13 year old. He joined the prestigious Vienna Court Choir and also in the Konvikt, the training school for court singers. He played violin in the court orchestra to such a level of proficiency that he played in the first violin section. Unfortunately, his voice broke in 1813 and he was forced to leave the Konvikt. In order to avoid military service, he began his studies at the training school for elementary teachers and was teaching at his father's school by 1814. During this time, he composed, primarily songs, during his free time, sometimes writing as many as 8 songs per day. In 1818, Schubert had reached the old age of 21. So what had this school teacher who was thrown out of music school accomplished? *Der Erlkonig*, *Singspiel*, numerous masses, operettas, stage pieces, five symphonies, and 12 string quartets. Over the next seven years, Schubert considerably grew as a composer and by his final year, the year of both his piano trios, had shown himself to be a master of his art.

The B-flat trio was premiered on 28 January 1828 at Schubert's apartment by his three friends pianist Karl Maria von Bocklet, violinist Ignaz Schuppanzigh, and cellist Josef Lincke. The trio, however, was not published until 1836 by Diabelli. Robert Schumann said of this trio, "One glance at it and the troubles of our human existence disappear and the whole world is fresh and bright again ... The first movement is a thing of grace, intimate ... The *Adagio* is a blissful dream state, a pulsating flow of exquisitely human emotion ... To sum up the Trio in B-flat is feminine, lyrical."

The opening movement (*Allegro moderato*) holds the standard primary and secondary themes yet the entire form of the opening movement, in particular the development, are far larger than what was typical for the time ... and yet as is the brilliance of Schubert, not one note seems to be ill-placed or unnecessary. The movement progresses in a natural feminine matter, filled with grace and élan.

The *Andante un poco mosso* leaves the reality of the first movement and takes the listeners into a dream world which builds, grows and given just enough agitation in the middle to give us full appreciation for the dream upon its return at the end of the movement.

The *Scherzo* shows off Schubert's musical wit and charm, dancing effortlessly through the instruments. The trio relaxes with another dance that is an unusual combination of waltz and landler. As soon as the listener determines the trio is a waltz or landler, Schubert changes it to the other dance form. To conclude his little joke, Schubert returns to the *Scherzo* portion and brings the movement to a charming end.

The concluding *Rondo* is simply Schubert having fun with the genre of the piano trio, the colours, the instrumentation, everything he can think of while all the time, laughing his way through this finale, dancing through life, seemingly oblivious to anything negative.

Trio for Piano, Violin, and Violincello No. 2 in C Minor Op. 66 by Felix Mendelssohn – Bartholdy

Felix Mendelssohn composed his second piano trio while living in Frankfurt with his wife and children. It was a very busy time for him in his personal life (he declined an invitation to conduct in New York so he could spend the summer composing and later going between Leipzig and Berlin fulfilling his conducting obligations) and the “hustle and bustle” is reflected in the trio.

From the very beginning, a mysterious atmosphere is created, an unsettled and stormy air. The piano seems to want to hold this tumultuous feeling for the entire piece but the sunny duet by the violin and cello in the major seem to bring the piano into a more optimistic state. Yet this is shortlived, as very soon all three return to the opening material in a more unified and articulated manner.

The second movement seems to be an extension of his *Songs Without Words*, a near prayer, beginning with the piano and soon followed by the violin and cello. Yet in this instance, instead of a single young lady sitting at the spinet, we have a full choir singing.

The *Scherzo* movement is all that we have come to expect from Mendelssohn: light, dance-like and elfin-esque. While to the listener, this movement may sound all of pixie dust and dancing elves, this movement is a tour-de-force for all three instruments though in particular for the piano. Mendelssohn himself described it as “a trifle nasty to play”, though the music is no less exhilarating or inspired.

The trio concludes with a *Rondo* that brings together highly contrasting themes. Most striking is the chorale-like third episode, introduced by the piano, that brings together all three instruments. The movement, and thus the trio, ends in a gloriously celebratory C major.

Remaining Birmingham Chamber Music Society Concerts for 2010

Jeffrey Solow, cello & Elise Auerbach, piano

Sunday, January 24, 4:00 p.m.
Reynolds-Kirschbaum Recital Hall

**Borealis String Quartet
with Yakov Kasman**

Thursday, March 4, 7:00 p.m.
Reynolds-Kirschbaum Recital Hall
(Yakov Kasman will join the quartet for Medtner's Piano Quintet)

Parisii String Quartet

Thursday, April 15, 7:00 p.m.
Reynolds-Kirschbaum Recital Hall

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