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presents

THE BRECHEMIN TRIO

Julia Tai, *violin*
Miriam Shames, *cello*
Tonya Siderius, *piano*

January 13, ~~2007~~
2008

2:00 PM

Brechemin Auditorium

PROGRAM

CD # 15.560

~~TRIO NO. 34 IN B^b MAJOR, Hob. XV:20.....13:04.....FRANZ JOSEPH HAYDN (1732-1809)~~

- 1 Allegro
- 2 Andante cantabile
- 3 Finale: Allegro

TRIO NO. 1 IN F MAJOR, Op. 18.....31:03.....CAMILLE SAINT-SAËNS (1835-1921)

- 4 Allegro vivace
- 5 Andante
- 6 Scherzo: Presto
- 7 Allegro

INTERMISSION

CD # 15.561

TRIO IN F MINOR, Op. 65.....39:12.....ANTONIN DVORÁK (1841-1904)

- 1 Allegro ma non troppo
- 2 Allegretto grazioso
- 3 Poco Adagio
- 4 Allegro con brio
- 5 encore - Dvorak - Humoresque (2:59)

Julia Tai is a doctoral student at the University of Washington, where she studies instrumental conducting with Maestro Peter Erös and violin with Professor Ronald Patterson. Julia plays a 1740 Calcanius violin, loaned to her by the CHIMEI Culture Foundation in Taiwan. She is the co-concertmaster of the University of Washington Symphony and the conductor of the UW Contemporary Ensemble. In 2006, she conducted the UW Opera production of Kurt Weill's *Seven Deadly Sins*, and was the assistant conductor and chorus master for UW Opera's production of Mozart's *Marriage of Figaro*. She is also the assistant conductor of the Rainier Symphony, and has premiered many works for the Seattle Experimental Opera and the Washington Composers Forum.

Born in Taipei, Taiwan, Julia began her violin studies at age four and piano at age eight. She received her formal music training at some of the most prestigious music schools in Taiwan. During these years, she gave many recitals in violin, piano, and chamber music. She also performed concerts with choirs and orchestras, which toured extensively in Austria, Belgium, France, Germany, Spain, the United States, Japan, and Taiwan. Julia obtained a Bachelor of Music degree in Vocal Arts Performance and a Master of Music degree in Choral Music from the University of Southern California Thornton School of Music, graduating with the departmental award as the "Outstanding Graduate of 2004" from the Choral and Sacred Music Department.

Cellist **Miriam Shames** is studying for a DMA degree with Professor Toby Saks at the University of Washington. Miriam plays a George Panormo cello (London, c. 1820) generously loaned to her by the Carlsen Cello Foundation in Seattle. She earned a Bachelor of Arts in Literature from Yale University and a Master's degree in Performance from The Juilliard School. After Juilliard, Miriam worked as an arts administrator for 12 years in Manhattan, including five years as Executive Director of the Piatigorsky Foundation, a non-profit organization that seeks to make live classical performances part of everyday life for underserved communities. In 2000, she came to Seattle, deciding to return to the cello full-time. Miriam served as Assistant Principal of the Tacoma Symphony for three years, and has played with Pacific Northwest Ballet, the Northwest Sinfonietta, and Seattle Choral Company. She has performed and taught at the Marrowstone Music Festival, the Puget Sound Chamber Music Festival, and at the Annas Bay Music Festival in Union. Passionate about teaching, Miriam has established a full-time teaching career in Seattle, at the Community Music School at University of Puget Sound, and on Mercer Island. Last fall, she was a clinician and solo performer at the Central Washington University Cello Celebration.

Tonya Siderius is a doctoral student (piano performance) at the University of Washington, studying under Professor Craig Sheppard. In 2002, she was a national finalist in the American MTNA/Steinway Piano Competition and a semi-finalist in the Corpus Christi International Competition in Corpus Christi, Texas. She has participated in the Heifetz International Music Institute and the International Festival-Institute at Round Top, Texas.

CLASSICAL

KING FM 98.1

The Brechemin Trio

Sunday, January 13, 2008 at 2 PM

Brechemin Hall at The University of Washington

Trio in Bb Major, Hob. XV:20
Trio No 1 in F Major, Op. 18
Trio in F Minor, Op. 65

Franz Joseph Haydn
Camille Saint-Saëns
Antonin Dvořák

Notes

Joseph Haydn served as Kapellmeister at the court of Prince Paul Anton Esterházy from 1761-1790, directing rehearsals and concerts and the court's many orchestras, composing music for regular concerts and special occasions, and supervising life in general for all the court musicians. This says much about classical music of the times. Most music was still written for and heard only in the great palaces and private estates of royalty, noblemen and the wealthy. In fact, the first concert orchestra as we know it came into being only in 1772. And of course, the composer was very much the employee, however well-loved he might be, of his patron. Here are some phrases from Haydn's contract with the Esterházy: "The said Haydn...must be temperate, not showing himself overbearing toward his musicians, but mild and lenient, straightforward and composed... The said Joseph Haydn shall take care that he... appear in white stockings and white linen, powdered, and with either a pigtail or a tiwig...". As constricting as this arrangement might have been in many ways, and it surely was for Haydn, it still afforded him the best possible life for a composer of his time, and his fame and reputation spread far and wide from within the Court. Haydn remains one of the most unequivocally beloved composers.

Haydn wrote the majority of his piano trios after age 50. The Bb Trio, composed in 1793, was one of three dedicated to Princess Anton Esterházy. It has a characteristically virtuosic piano part, along with that of the violin, and a cello line which most often doubles the piano's left hand. Still, these cello lines are immensely interesting, constant, and add important texture and complexity to the overall sound of the ensemble. As Charles Rosen explains in *The Classical Style*, the piano trio was the answer to many of the weaknesses of the pianoforte of that time. The violin line carried the sustained melodies, and the cello reinforced the weaker thinner bass of the 18th-century pianoforte. Rosen goes on to say that adding the string instruments to the piano actually set free the imagination of the composer, allowing Haydn and also Mozart to write long sustained melodies. The Bb Trio has a brilliant virtuosic first movement followed by a theme and variations in which the melody is first played alone by the piano, left hand only. The playful finale has an almost raucous minor middle section with the gypsy-like quality often found in Haydn. It is interesting to note that gypsy musicians were also employed by the Esterházy family, for two purposes. They traveled from inn to inn with military recruiters, playing the *verbunkos* or recruitment dance. They also played light entertainment music in the palace courtyard. On such occasions, Haydn was virtually certain to have heard their music; and some scholars have suggested that Haydn may have occasionally incorporated Gypsy musicians into his ensemble.

Camille Saint-Saëns was born while the world still mourned the death of Beethoven. And he died as the world had just begun to accept Stravinsky's *Rite of Spring* as a potential mainstay of the orchestral repertoire. This amazing span was matched by the variety and breadth of the composer's career. A 10-year-old Saint-Saëns made his piano debut at the Salle Pleyel in Paris performing a Mozart and a Beethoven Piano Concerto from memory with his own cadenzas. He accepted requests for encores offering any of the Beethoven Sonatas, also by heart. He was

equally precocious and curious in other areas, becoming quite fluent in French classics, religion, Latin and Greek, mathematics and most of the natural sciences, especially astronomy, astrology and philosophy. His intellect and talent won him the respect and friendship of many of the day's luminaries: Pauline Viardot, Gounod, Rossini and Berlioz. He was a tremendous advocate of music by living French composers, and became an important teacher as well. Perhaps his most famous student was Gabriel Fauré, who later in Saint-Saëns' life became also a great friend and someone who took care of his teacher. The F Major Trio was, Saint-Saëns' first really successful work, written in 1863 (the same year as his *Rondo Capriccioso* for Violin and Orchestra), during one of the most contented periods of the composer's life. It is full of youthful exuberance and rustic charm, and is said to have been inspired by his time spent on vacation in the French Pyrenees. The first movement is characterized by a simple, almost naïve lyricism, and built around the opening hemiolic phrase. The centerpiece of the trio, the solemn second movement, has an ancient, medieval quality which sounds almost monastic at times. It is full of open, consonant intervals and contains a chant-like, haunting melody often stated in unison by the violin and cello, with a brief but soaring and free middle section. This is followed by a rollicking scherzo with stomping syncopations, and an innocent, child-like final movement containing the most beautiful chorale interlude.

Antonin Dvořák's penultimate piano trio is a large-scale work full of passion and fire. It was Johannes Brahms who brought Dvořák to international prominence, and one of course hears this influence unmistakably throughout many of Dvořák's works. The Trio has a harmonic complexity, depth and range not even hinted at in the much simpler and youthful Saint-Saëns Trio. The first movement is in sonata form and includes a melody taken from an early Dvořák song called *The Cuckoo*. The second movement scherzo is based on a theme said to have come from the Hussite chorale *Ye Who are God's Warriors*, a theme which Dvořák also used in his *Hussite Overture*. Some have interpreted this as a back-stab to the Germans and Austrians, as the Hussites of the Fifteenth Century had revolted against rule by German landowners and the Catholic Church in Bohemia. But there is no question that the opening melody still puts us in mind also of the more folk-like qualities so well-known in Dvořák's music. The third movement blends the most heartfelt melodic lyricism with still a bit of the fire that is yet to return in the finale. Here again in the last movement, Dvořák blends the passion and drama of the Trio's opening with episodes reminiscent of Czech folk song and dance.