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UNIVERSITY OF
OREGON

School of Music
and Dance

OPUS 3 ARTISTS
presents

MONTROSE TRIO

Jon Kimura Parker, piano | Martin Beaver, violin | Clive Greensmith, cello

October 4, 2015 | 3 p.m. | Beall Concert Hall

Trio in E Major, Hob. XV: 28 (Op. 86)

Allegro moderato
 Allegretto
 Finale: Allegro

Joseph Haydn
 (1732-1809)

Trio in E minor, Op. 67

Andante
 Allegro con brio
 Largo
 Allegretto

Dimitri Shostakovich
 (1906-1975)

- INTERMISSION -

Trio in D minor, Op. 49

Molto allegro e agitato
 Andante con moto tranquillo
 Scherzo: Leggiero e vivace
 Finale: Allegro assai appassionato

Felix Mendelssohn
 (1809 - 1847)

Exclusive Management: Opus 3 Artists

4 70 Park Avenue South New York NY 10016

The last decade of Joseph Haydn's career is best remembered for his final symphonies, two monumental oratorios and a half-dozen masses, but in the 1790s he also capped his contribution to chamber music with the great late quartets and a few sets of pieces for piano trio. He tended to treat his trios not so much as fully-fledged chamber conversation, like the quartets, but rather as piano sonatas with violin and cello accompaniment, perhaps with a mind toward using the strings to augment the thin sound of the pianoforte. The E major No. 44 (Hob. XV:28) was one of three written for Therese Jansen Bartolozzi, a pianist whom he met through Johann Peter Salomon, the violinist and impresario who had persuaded Haydn to make his two groundbreaking trips to London. The composer befriended the pianist, acting as witness at her wedding and subsequently writing the trios and a set of three solo sonatas for her.

Like most women in music at the time, she did not pursue a public career, but Haydn and others highly praised her playing. Perhaps the strongest testament to her talent is the quality of the music in the trios he dedicated to her, which involve both virtuosity and expressive depth. The E major opens with a theme in the piano peppered with grace notes and accompanied by pizzicato strings; keyboard flourishes abound as the movement develops. All three instruments share the chromatically wandering theme of the second-movement Allegretto until the violin and cello drop out to leave the piano to 28 bars of mysterious, solitary thoughts in the form of a cantabile melody above a repeated bass line like a baroque passacaglia on a harmonic journey. After an intense exchange at the strings' return and a quasi-cadenza, the music returns to sunny major mode (with a dark minor detour) in a rhythmically playful finale.

A century and a half later and a stylistic world apart, Dmitri Shostakovich wrote the second of his two piano trios, which in contrast to Haydn's challenges all three players with its technical demands and listeners with its emotional depths. He wrote it in the spring of 1944 in memory of the brilliant musicologist and polymath Ivan Sollertinsky, whom he called his "mentor" and "alter ego." Sollertinsky had been evacuated from Leningrad to Novosibirsk, and Shostakovich was preparing to reunite with him in Moscow when he heard of his friend's sudden death at 41 from a heart attack. "Ivan Ivanovich was my closest and dearest friend," Shostakovich wrote to Sollertinsky's widow, Olga. "I owe all my education to him. It will be unbelievably hard for me to live without him."

The trio's poignant first movement opens with muted cello keening in high harmonics in a mournful melody; the violin then enters in its lowest range to extraordinary effect, as though to represent in the inversion of the normal musical scheme a world turned upside-down. The piano then enters in the bass range, and soon the ensemble adopts an insistent rhythm in a passage that characterizes much of the piece, grimly folksy and funereal at the same time. Gasping grief gives way to characteristic sarcastic frenzy in the second-movement scherzo, about which Sollertinsky's sister wrote: "That is his temper, his polemics, his manner of speech, his habit of returning to one and the same thought, developing it." A profoundly somber mood returns in the Largo, a set of variations cast, not unlike the middle movement of the Haydn, on a repeated framework, in this case a set of dolorous chords. Finally, Shostakovich throws material from the preceding movements together with hints of Russian folk and Jewish music—introduced to him by Sollertinsky—in a savage fury that somehow resolves into a quiet E major reconciliation.

Like Shostakovich, Felix Mendelssohn wrote two piano trios, and like both Shostakovich and Haydn, he approached the form from the pianist's perspective. The Mendelssohn household in Berlin, where the family settled after fleeing French-occupied Hamburg in 1811, was a hive of study, practice and performance; coming from that environment, Felix's particular gift for chamber music, which exemplified the Romantic ideal of intimate expression through abstract musical form, is unsurprising. He was scrupulous about polishing his work: in 1839, after he wrote the Piano Trio No. 1 in D minor, he offered it to the composer Ferdinand Hiller for review, and when Hiller suggested that some of the piano passages sounded old-fashioned in contrast to the rich, virtuosic new music of Chopin and Liszt, Mendelssohn then rewrote the piano part, making it more dense and challenging without subordinating the lyricism and passionate conversation of the strings.

The piece was praised lavishly by Schumann, who declared Mendelssohn to be the Mozart of the 19th century—"the master trio of our age," Schumann called it, likening it to the greatest trios of Beethoven and Schubert. The music exhibits the influence of Beethoven in structure and intensity, as at the outset of the first movement, when the violin and cello exchange sweeping melodies over roiling motion in the piano. But it also displays his own distinctive style, especially in the slow movement, which is reminiscent of his *Songs without Words* for piano, and in the characteristically brisk and effervescent scherzo. The piece concludes with a furious finale marked "Allegro assai appassionato," with urgent dialogue between the violin and cello amid torrents of notes from the piano.

Formed in 2014, **The Montrose Trio** is a collaboration stemming from a long and fruitful relationship between pianist Jon Kimura Parker and the Tokyo String Quartet. Mr. Parker was the quartet's final guest pianist, and a backstage conversation with violinist Martin Beaver and cellist Clive Greensmith led to The Montrose Trio's creation.

Named after Chateau Montrose, a storied Bordeaux wine long favored after concerts, The Montrose Trio has quickly established a reputation for performances of the highest distinction. In 2015 The Washington Post raved about their, "absolutely top-notch music-making, as fine as one could ever expect to hear...they are poised to become one of the top piano trios in the world."

Pianist **Jon Kimura Parker**, originally from Canada, performs with major North American orchestras on a regular basis, including upcoming concertos with orchestras of New York, Chicago, and Philadelphia. He also appears in Off the Score, an experimental chamber group with legendary drummer and composer Stewart Copeland. He is Artistic Advisor of the Orcas Island Chamber Music Festival and Professor of Piano at the Shepherd School of Music at Rice University in Houston, Texas.

Violinist **Martin Beaver** has appeared as soloist with the orchestras of San Francisco, Indianapolis, Montreal, Toronto, and Sapporo, among others. A top prizewinner at the international violin competitions of Indianapolis, Montreal and Brussels, he has toured internationally as a soloist and chamber musician and has collaborated with musical luminaries such as Pinchas Zukerman, Lynn Harrell, and Yefim Bronfman. Mr. Beaver is currently on faculty at the Colburn School in Los Angeles.

Cellist **Clive Greensmith** has performed as a soloist with the London Symphony, the Royal Philharmonic, the English Chamber Orchestra, the Mostly Mozart Orchestra, the Seoul Philharmonic, and the RAI orchestra in Rome. He has worked with distinguished musicians including András Schiff, Claude Frank, and Steven Isserlis, and won prizes in the Premio Stradavari held in Cremona, Italy. Mr. Greensmith is currently on faculty at the Colburn School in Los Angeles as well.

The Montrose Trio gave their debut performance for the Chamber Music Society of Detroit, with subsequent performances at Wolftrap in DC, in Montreal, and at the Santa Fe Chamber Music Festival. Their 2015-16 season includes a bicoastal North American tour with stops including Philadelphia, New York, Vancouver, Jacksonville, Detroit, La Jolla, and a special appearance at the Hong Kong Chamber Music Festival.

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Dalí Quartet



November 22, 2015 | 3 p.m.

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Olga Kern, Piano Recital



January 10, 2016 | 3 p.m.

Recognized as one of her generation's great pianists, Kern will bring her confident musicianship to three sonatas by Scarlatti, Beethoven's Waldstein Sonata, Mendelssohn's Serious variations, Schumann's Kinderszenen, and Liszt's Reminiscences of Don Juan.

American Brass Quintet



February 21, 2016 | 3 p.m.

One of the premier chamber ensembles of our time will perform a program including works by Gabrieli, Gesualdo, Ewazen, Paterson, and Rieti.

St. Lawrence String Quartet



March 6, 2016 | 3 p.m.

The dynamic ensemble will reveal surprising nuances in the Schumann String Quartet in A Major, Op. 41, No. 3; and will give an in-depth exploration and performance of Haydn's String Quartet in C Major Op. 76, No. 3 ("Emperor").

Collegium Vocale Gent



April 17, 2016 | special 7:30 p.m. start time

One of the world's leading vocal ensembles will perform Orlandus Lassus' Lagrime di San Pietro, conducted by Philippe Herreweghe.

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