

PROGRAM NOTES

essence a “meditation in movement”, hence the trancelike, dancelike quality imbued in the work. The character of the Wanderer is one of a man in great pain – but it is a pain with hope, and a confidence that his journey will not be in vain. Often the result of his journey is surprising, as what he ultimately discovers is his true self, and as the Persian poet and mystic Rumi put it, he discovers “the divine within”...It has often occurred to me in the months after writing this work in August 2012, that we all have a little bit of the wandering Darveesh in us. And in that way, the work is dedicated to all who seek with an open heart.

Chamber music lovers are fortunate indeed that such a strong nationalist spirit dwelled in the heart of one of the greatest masters of instrumentation. **Antonin Dvorak's** love of his homeland (Bohemia) and its people filled his entire vision.

The “**Dumky**” Trio is Dvorak's fifth and last work for piano trio, premiered by the composer in 1891 and performed by him on a forty-concert tour shortly before he left for America. The “Dumka” (plural = “Dumky”) derives from a Ukrainian type of folk-ballad and is characterized by vivid swings of mood and tempo. The sad (slow) and joyful (fast) sections are expressive of a particularly Slavonic volatility of temperament. While Dvorak had previously used this form in single movements of chamber works, only in Op. 90 did he attempt to create an entire composition out of a succession of such pieces. The six movements in different keys avoid any suggestion of sonata-like tonal unity. The result is a spontaneous but convincing structure, successful due to Dvorak's skill in manipulating elements which are similar in character while not thematically related. At the same time, contrast is achieved through the textural variety of the scoring. Many diverse sounds exist throughout the work: the piano, for example, can be as delicate as a shepherd's flute (in the 3rd movement) or as raucous as the whole village band (last movement). This delightful trio has earned its place as one of Dvorak's most admired chamber compositions.

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Season 114, Program 69



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

GUEST ARTIST SERIES

Kandinsky TRIO

Benedict Goodfriend, violin
Alan Weinstein, cello
Elizabeth Bachelder, piano

Beall Concert Hall
Tuesday, March 10, 2015 | 7:30 p.m.



Trio in E flat Minor, Hob. XV: 31
Andante
Allegro (“Jacob’s Dream”) Franz Joseph Haydn
(1732 – 1809)

The Desert Wanderer Richard Danielpour
(b. 1956)

INTERMISSION

Trio in E Minor, Op. 90 (“Dumky”) Antonin Dvorak
(1841 – 1904)
Lento maestoso
Poco adagio
Andante
Andante moderato (quasi tempo di marcia)
Allegro
Lento maestoso

The forty-plus trios for piano, violin, and cello composed by the Austrian master **Franz Joseph Haydn** form a solid foundation of classical piano trio literature and were a natural outgrowth of the composer’s interest in the piano. Middle-class music lovers were particularly enamored of the pianoforte, which began to oust the aristocratic harpsichord in the later years of the eighteenth century. Haydn visited the Broadwood piano factory in London in 1794 and subsequently encouraged the use of the instrument in his “Sonatas for harpsichord or pianoforte with an accompaniment for violin and violoncello.” **The Trio in E flat Minor, Hob. XV: 31** is a two-movement work, the first movement dated 1795 and the second 1794. Haydn himself combined the two movements to form a single work. The choice of such an unusual key and the modulation in the first movement resulting from that choice seem to foreshadow the key relationships employed by Fran Schubert two decades later. The allusion to Jacob’s dream of a ladder reaching up to heaven was a humorous attempt on Haydn’s part to cure a certain German amateur violinist of his propensity “invariably to play very high notes in the vicinity of the bridge” (reported by C. A. Dies). The violin part in the second movement contains a number of unusually high pitches, causing the dilettante to falter in performance.

Among the most honored composers of his generation, **Richard Danielpour** has written a wide range of orchestral, chamber, instrumental, ballet and vocal works. Danielpour has received a Grammy Award, a Lifetime Achievement Award and the Charles Ives Fellowship from the American Academy of Arts & Letters, a Guggenheim Award, Beards Prize from Columbia University, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. Commissioned by the Kandinsky Trio in celebration of their twenty-fifth anniversary, the work was premiered on their home series at Roanoke College, Salem, VA in September 2013. The composer writes:

The Desert Wanderer is a piece about an archetypical figure found in ancient Persian literature – also known as a Dervish or DARVEESH...He is part poet, part beggar and part mystic...He chooses an ascetic path, sometimes brokenhearted, always openhearted, and often wandering the desert in search of an inner enlightenment...His wandering is in



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CDs of the year, and London's Music and Vision dubbed it "one of the year's best chamber music recordings." The Charleston Post and Courier named the Kandinskys "a trio of stunning talent" after their appearance on the 2008 Spotlight Series at Piccolo Spoleto. Described as "spirited and persuasive," American Record Guide, and "virtuosity, with spine-tingling precision," Cincinnati Enquirer, the Trio draws in new audiences with both its passionate performances of masterworks and innovative ideas in re-defining chamber music. In 2002, the Trio was in residence at the European/American Masterclasses at the Hindemith Center in Blonay, Switzerland and continues one of this country's most enduring chamber music residencies at historic Roanoke College.

The Trio is one of only six piano trios ever to win the prestigious Chamber Music America Residency Award. In 1999, the Kandinsky Trio was chosen by Senator Charles Robb as the representative of the Commonwealth of Virginia at Kennedy Center's State Days series. In addition the ensemble has received multiple awards from the Theodore Presser and Carpenter foundations to extend its artistry and visionary residency ideas to under-served communities.

The Kandinsky Trio regularly collaborates with such diverse artists as bassist James VanDemark, violinist/violist Ida Kavafian, cellist Steven Doane, soprano Dawn Upshaw, composer Gunther Schuller, storyteller Connie Regan-Blake, and jazz legend Larry Coryell. Their innovative projects have included Mike Reid's Tales of Appalachia for Trio and storyteller, John D'earth's Natural Bridge, for Trio, jazz bass and guitar with jazz great Kurt Rosenwinkel, and a unique collaboration with storyteller/whistler Andy Offutt Irwin which features creative arrangements of jazz standards and folk music to produce a totally original musical experience. In March 2010 the NEA recognized the Kandinsky Trio's achievement with an "American Masterpieces" grant to tour and record the jazz-influenced chamber music of Gunther Schuller and John D'earth. The CD "On Light Wings" was released in October 2013.

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