

**PROGRAM NOTES by Stephen Rodgers**

**Piano Quartet in G Minor, Op. 25**

Brahms's first piano quartet also owes its debts to folk music—not, however, to German folk song, but to the traditional Hungarian music that Brahms encountered on a Central European concert tour in the early 1850s, while performing with the virtuoso Hungarian violinist Edmund Remenyi. The work is most famous for its “Gypsy Rondo,” a tour-de-force of rhythmic and melodic invention, full of the thrilling dynamic contrasts found in Hungarian dances. In some parts of the movement, Brahms also uses piano textures that evoke the sound of the cimbalom, a hammered dulcimer common to Hungary and Romania. Considering the seriousness and subtlety of the earlier movements—the somber sonata-form first movement and the subdued second-movement Intermezzo—it's a wonder that Brahms could manage to end the quartet with a movement of such “vigorous horseplay” (as one writer colorfully describes it). This, however, is where the E-flat-major slow movement comes in, the only major-mode movement in the quartet, which begins as an impassioned song and becomes a military-style march in the purest of keys, C major. The function of this movement is to resolve the emotional tensions that have accrued up to this point—to clear the air, preparing the way for the sheer physicality of the rondo, one of the most invigorating movements that Brahms ever wrote.



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**InBeallwithBrahms**

**concert six:** Monday, May 23, 2016

Piano Trio in C Minor, op. 101  
Piano Quartet in A major, Op. 26

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**Season 115, Program 52**



UNIVERSITY OF  
**OREGON**

**SCHOOL OF MUSIC AND DANCE**

In Beall with  
**Brahms**  
concert five

**Searmi Park**, violin  
**Lydia Van Dreel**, horn  
**Leslie Straka**, viola  
**Steven Pologe**, cello  
**Alexandre Dossin**, piano

**Beall Concert Hall**  
Monday, February 29, 2016 | 7:30 p.m.



**Trio for Piano, Violin and Horn in E-Flat Major, Op. 40**

*Andante*  
*Scherzo (Allegro)*  
*Adagio mesto*  
*Allegro con brio*

Searmi Park, violin  
Lydia Van Dreel, horn  
Alexandre Dossin, piano

**INTERMISSION****Piano Quartet in G Minor, Op. 25**

*Allegro*  
*Intermezzo: Allegro*  
*Andante con moto*  
*Rondo alla Zingarese: Presto*

Searmi Park, violin  
Leslie Straka, viola  
Steven Pologe, cello  
Alexandre Dossin, piano

**Trio for Piano, Violin and Horn in E-Flat Major, Op. 40**

This trio, written when Brahms was in his early thirties, is a nostalgic work. In so many ways, it glances backward—to earlier musical styles and techniques, and to the composer’s own childhood. Brahms’s mother had died at the beginning of the year in which he composed the trio, and many scholars regard it as a kind of memorial to her. The emotional heart of the piece is its profoundly affecting third movement, marked *Adagio mesto* (slow and sorrowful). It opens with deep, rolled chords in the piano, which sound almost like the distant reverberation of church bells, and later quotes a folk song that Brahms learned from his mother, “Dort in der Weiden steht ein Haus” (There Among the Willows Stands a House). Max Kalbeck, one of Brahms’s closed friends and author of an eight-volume biography of the composer, wrote that the folk melody sounds “like a lost memory emerging from the distant mists of time”; listen for it in the final section of the movement, played quietly in a major key by the horn and violin. The trio opens not with a sonata form but with a sort of rondo form, based around a slow lyrical theme. Never before and never again would Brahms begin a chamber work with such a form, and with a slow movement. In this sense, the Trio pays homage to the Baroque sonata da chiesa (church sonata), whose four movements were ordered slow–fast–slow–fast. The fast movements of the Trio consist of an energetic scherzo and a sonata-form finale with a “hunting” theme. Here, too, Brahms looks backward: the main theme of the finale is loosely based on the folk song from the *Adagio* movement, and also on a traditional German choral, “Wer nur den lieben Gott lässt walten” (Who Only Lets Dear God Rule).

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Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and “a master of contrasts,” **Alexandre Dossin** keeps an active performing, recording and teaching careers.

Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina.

Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

An active recording artist, he has 15 CDs released with several labels, including 5 CDs with Naxos and 6 editions/recordings for Schirmer. His work was praised in reviews by Diapason, The Financial Times, Fanfare Magazine, American Record Guide, Clavier and other international publications.

Dossin is the Vice President of the American Liszt Society, the President of the Oregon Chapter of the American Liszt Society and is one of the recipients of the prestigious 2015-2016 Faculty Fund for Excellence at the University of Oregon.

**Searmi Park**, a Los Angeles native, began playing the violin at age six. She received her BA and MM from UCLA studying under Mark Kaplan. Searmi was a member of the Los Angeles Chamber Orchestra from 2001-2011, and also played regularly with the Los Angeles Philharmonic, the Los Angeles Opera, and the Pacific Symphony as a substitute. As an active studio musician, Searmi has played on hundreds of motion picture, television, artist record, and video game recordings.



Searmi has served as guest concertmaster for the Bolshoi Ballet, Santa Barbara Symphony, and the San Francisco Ballet, and is currently in her third season as Concertmaster of the Eugene Symphony. She is also the Concertmaster of the Eugene Concert Orchestra and the Eugene Opera Orchestra. She participates in chamber music festivals in the US and abroad, playing concerts in South Africa, Armenia, Costa Rica, and Portugal. Searmi recently formed her own group in Eugene, the MarshAnne Chamber Players, and has a small private studio.



Associate Professor of horn, **Lydia Van Dreel** joined the University of Oregon faculty in 2006. Ms. Van Dreel maintains an active and diverse performing career as an orchestral, chamber, solo and recording artist. A member of The Eugene Symphony Orchestra, The IRIS Orchestra (Memphis, TN) the UO's Faculty Brass and Wind Quintets, The Oregon Bach Festival Orchestra, and Quadre: The Voice of Four Horns,

Ms. Van Dreel can be heard in concert halls worldwide, and on recordings with groups as diverse as The Cherry Poppin' Daddies and the IRIS Orchestra. Ms. Van Dreel's first solo CD, "New Millennium Music for Horn" was released on the Quadre Records label in 2014, and her playing was recently featured in the 2012 Chrysler Super Bowl ad "It's Halftime in America". Before joining the Oregon faculty, Van Dreel held a ten-year tenure as co-principal horn of the Sarasota Orchestra (FL). Lydia is a graduate of the Juilliard School and the University of Wisconsin-Madison.

**Leslie Straka** joined the University of Oregon faculty in 1987, teaching viola and chamber music and performing regularly throughout the Pacific Northwest. She served as chair of the string department from 1993–2006. Prior to joining the University of Oregon faculty, Straka was on the faculty at the



University of Miami. She received the BM, MM, and DMA degrees from Arizona State University. Straka has performed extensively as a soloist and chamber musician throughout the United States and Europe, collaborating with many outstanding musicians. With pianist Walter Cosand, she recorded the Brahms viola sonatas, released in 2004. Straka has been a member of the Oregon String Quartet since 1987. The quartet has recorded two compact discs, both released by Koch International Classics.

**Steven Pologe** has performed as soloist and chamber musician throughout the United States, and in Italy, Sweden, Taiwan, South Korea, Thailand, New Zealand and Canada. His CDs include two with the Oregon String Quartet (quartets by William Grant Still and All That Jazz), works by Jon Deak for solo cello and piano trio, and the piano trio of Lev Abeliovich. Pologe is Professor of Cello at the University of Oregon School of Music and cellist in the Oregon String Quartet, Trio Pacifica and Chamber Music Amici. He also performs and teaches each summer at the Green Mountain Chamber Music Festival. In his earlier career, he performed for many years with the American Ballet Theater, Brooklyn Philharmonia, Grand Teton Music Festival and as principal cellist with the Honolulu Symphony and the Oregon Bach Festival.

