

The Red Bank
Chamber Music Society

presents

The Frisson Trio

Adelya Nartadjieva, violin

Julian Schwarz, cello

Marika Bournaki, piano

Smetana • Schubert

Sunday Afternoon

April 10, 2022 • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

PROGRAM

Piano Trio in G minor, Op.15 (1854)

Bedřich Smetana

- I. Moderato assai
- II. Allegro, ma non agitato - Alternativo I. Andante - Alternativo II. Maestoso
- III. Finale. Presto

INTERMISSION

Piano Trio in B-flat, D. 898 (1827)

Franz Schubert

- I. Allegro moderato
- II. Andante un poco mosso
- III. Scherzo. Allegro - Trio
- IV. Rondo. Allegro vivace - Presto

Notes on the Program

Bedřich Smetana (1824 – 1884)

Piano Trio in G minor, Op.15 (1854)

(~29 minutes)



Bedřich Smetana, first named Friedrich Smetana, is widely regarded as the father of Czech music. Displaying remarkable musical gifts from his earliest years, Smetana gave his first public performance at age 6; his first simple compositions followed soon after. Best known for his opera *The Bartered Bride* and the symphonic cycle *Má vlast*, the composer wrote his first truly nationalistic music during the 1848 Prague uprising. In support of the pro-democracy movement seeking to end Habsburg absolutist rule, Smetana not only composed several patriotic works but helped to man the barricades during the resulting crackdown.

Smetana was raised in Hradec Králové in the south of Bohemia - the region where, a generation later, Gustav Mahler grew up. Educated in the local elementary school, he studied violin and piano but did not formally commit himself to a musical career at that time. At age 15, Smetana enrolled at Prague's Academic Grammar School but, unhappy with his classes and the icy reception of his new classmates, he soon began skipping school to attend concerts, and joined an amateur string quartet. After attending a recital by Franz Liszt, the deeply moved young man would write in his journal that he wanted "to become a Mozart in composition and a Liszt in technique." While Smetana did complete his formal education, he had no other intention but to pursue a life in music.

In 1848, Smetana opened a modest Piano Institute which soon emerged as a major musical destination in the city of Prague, with Liszt, Smetana and others giving numerous recitals. Financially stable thanks to a steady clientele of students, he married the young pianist Kateřina Kolářová, in the summer of 1849. He continued to compose for piano and spent more than a year working on his first large scale work, the "Triumphal Symphony" which was not well received.

In July of 1854 Smetana's second daughter, Gabriela, died of tuberculosis. This tragedy would sadly repeat itself one year later when his eldest daughter Bedřiška, with whom he had already formed a musical bond, perished from scarlet fever. It was this loss which led Smetana to compose the work you hear today. The Piano Trio in G minor took two months to write, with the composer playing the piano for the work's premiere in December of 1855. Critical response was negative, which likely prompted Smetana's revision of the piece two years later, notwithstanding Liszt's praise for it in 1856. The work was not published until 1879, in Hamburg.

Marked *Moderato assai*, the first movement commences with an anguished lament from the violin which is soon echoed by the piano and cello. The cello introduces a secondary motif, which was described by the composer as one of his daughter's favorite melodies, underpinned by gentle piano chords which can afford only so much solace before the return of the primary motif. As the music

alternates between grief-stricken outburst and tender elegy, this movement offers a few calm ports in the storm of emotion before hurtling to dark conclusion.

Piano trios in the earliest stages of the form typically followed a pattern of fast-slow-fast in order of movements. Although Beethoven and Schubert had expanded the scope of a piano trio to include four movements, Smetana chose a three-movement structure. However, rather than including a slow movement, Smetana wrote a scherzo which offers a refined tribute his daughter, articulating the loss and beauty of what could have been. The turning point of the scampering piano figure which starts the Allegro ma non agitato hints at the opening theme of the first movement, but while sadness remains in the music, in the second movement it less overtly emotional. This movement is unconventional in its scope, containing two separate trios - the first placid and expressive, the second almost martial in its stridency. The return of the opening theme brings the movement to a gentle close.

Jarring triplets on the strings announce the Finale: presto with the piano quickly joining in the galloping rondo. The final movement presents two strongly contrasting sections, with the turbulence of the opening rondo theme offset by extended quiet passages including a reference to Smetana's daughter's theme from the first movement. Following several cycles of this darkness and light, the music transforms briefly to a funeral march before the rondo theme emerges, now in G major, to finish the work.



Franz Schubert (1797 – 1828) **Piano Trio in B-flat, D. 898 (1827)**

(~40 minutes)



Franz Schubert, the twelfth child of fourteen in a family about whom little can be said musically other than that the home contained a piano, was never a virtuoso on an instrument. His strength, which exhibited itself early and often, was in the composition of songs and by extension his flair for crafting melodies. During his youth and into his mid 20's, Schubert's chamber music and symphonies were all eclipsed by the living legend of Beethoven. His repeated attempts to compose an opera had failed one by one. It was his gift with the song that kept him "relevant" beyond his circle of friends and supporters, among whom he was affectionately known as "Tubby." By the time of his first piano trio, however, Schubert had produced large scale works such as the "Death and the Maiden" Quartet and his "Great" Symphony in C major, and was beginning to emerge as the German hero's likely successor - inasmuch as his health would allow it.

"One glance at Schubert's Trio (Op. 99) and the troubles of our human existence disappear and all the world is fresh and bright again." So wrote Robert Schumann about the B-flat Piano Trio.

Composed in the summer of 1827, this work finds Schubert the artist transcending Schubert the unfortunate mortal. It probably would not have surprised him had he known that he would be dead in less than two years, as the venereal disease he had contracted several years earlier was now approaching its advanced stages. Yet his well documented melancholy - nowhere more evident than in his song cycle *Die Winterreise* (“Winter Journey”) which also dates from 1827 - is essentially absent in this radiant, cheerful trio. While it may lack some of the heft of Schubert’s second piano trio in E-flat op. 100, the work you hear today abounds in optimism and structural invention.

The first movement, marked *Allegro moderato*, opens with the strings articulating the first theme, a triplet-based figure against the steady 4/4 of the piano accompaniment. The roles are then reversed, after which an ascending piano figure leads to a second theme introduced by the cello. The composer masterfully intertwines both themes, through numerous incarnations. Owing to the dual-theme structure, this is the longest movement of the Trio.

As the second movement begins, a wistful melody expressed by the violin is supported by the cello over a gentle piano accompaniment in triple-time. This movement has rightly been called a “song without words” for its almost ineffable lyricism. A brief interlude in the minor mode appears midway to politely disrupt the proceedings before the music returns to the serene pastures of the opening.

Both of Schubert’s piano trios followed the example set by Beethoven by comprising four movements - a model which brought them in line with conventional symphonic structure of the time. In addition to a slow movement, the composer now had at his disposal a third movement - the waltz-like scherzo with its contrasting “trio” middle section. The scherzo’s opening motif in today’s work plays a trick on the ear, as it begins with a pickup triplet, but such rhythmic playfulness does not end there. During the gentle trio section, the piano abandons the downbeat almost entirely and functions as a response to the melodies woven by the strings. Clever harmonic modulations color the restatement of the opening theme as the movement dances to a close.

The finale is nominally a rondo but the casual listener might not realize it, as the reappearances of both the refrain and episode are so radically transformed that it is often the rhythm alone that reminds us of their return. The work as a whole may be dominated by the first two movements, but Schubert saved his greatest harmonic inventions for the last.

Program Notes by Chris Hewitt



Artists

Frisson is explosive!

From New York City, Frisson features the best and brightest of classical music's rising stars. Frisson showcases a myriad of rarely-performed masterworks, and the group expands and contracts into a variety of ensembles, including quintets, sextets, nonets, and a small chamber orchestra. The ensemble performs in over 25 cities annually including appearances in such diverse venues as the Morgan Library and Museum in New York City, for the Da Camera Society in Los Angeles and at the Bermuda Festival.



Uzbek-American violinist **Adelya Nartadjieva** is quickly gaining attention as "...Outstanding enough to grace the stages of the world's great orchestras." (The Straits Times)

Recent appearances include chamber music performances at Carnegie Hall, Seoul Arts Center and ElbPhilharmonie.

Adelya is the winner of several international competitions in Greece, Singapore, United States, Russia, and Uzbekistan. Her recent awards include first prize at the Woolsey concerto competition at Yale, Gershwin International Competition, an education grant from the Rachel Barton Pine Foundation, and the Broadus Erle prize from the Yale School of Music. Her tone was praised by the Straits Time as "exhibiting a full and gorgeous tone, [Tchaikovsky Violin Concerto's] numerous technical hurdles were overcome with an ease and aplomb that came as naturally as breathing."

A native of Tashkent, Uzbekistan, Adelya Nartadjieva started playing the violin at the age of six. She performed her first solo concert with the Chamber Orchestra of Uzbekistan, just nine months after she started playing. She went on to graduate from the Yale School of Music with a Master's Degree, where she studied with Prof. Hyo Kang, Manhattan School of Music where she studied with Glenn Dicterow and Lisa Kim, and Yong Siew Toh Conservatory of Music in Singapore with Prof. Qian Zhou. Upon graduation, Adelya was awarded a First-Class Honors Degree and a Lee Kuan Yew Gold Medal as the best graduate throughout the course of study.

Since her first performance, Adelya has performed extensively throughout Asia, Europe, Russia, and across the United States. Adelya has worked both publicly and privately with many internationally acclaimed artists and distinguished teachers such as Vadim Repin, Renaud Capucon, Gilbert Kalish, David Takeno, Ani and Ida Kavafian, and Shmuel Ashkenasi.

From 2016-2018 Adelya was a member of Ensemble Connect (formerly known as Ensemble ACJW), a highly selective two-year fellowship program under the joint auspices of Carnegie Hall, The Weill Institute, and The Juilliard School. With Ensemble Connect, she performed regularly at Carnegie Hall, often in collaboration with renowned conductors and guest artists. Highlights include collaborations with Sir Simon Rattle at Zankel Hall and Andy Akiho at Pocantico Center.

In addition to performing, Adelya is also committed to arts advocacy and education. She served as a teaching artist for Carnegie Hall at New York City schools through her extensive educational outreach working with Ensemble Connect.

With a fellow colleague from Ensemble Connect, Adelya co-founded Chime for Children, an organization that aims to bring joy and inspiration through interactive performances to children with limited exposure and access to music.

Adelya's passion for chamber music has led to festival appearances with Music@Menlo, Yellow Barn, Bravo! Vail, Olympic Music Festival, Heifetz International Music Institute, Scrag Mountain, Four Seasons, Summer University in Lausanne, and Moscow Meets Friends. Performance highlights include collaborations with Gil Shaham, Wu Han, Arnaud Sussman, Timothy Eddy, Hsin-Yun Huang, and the Emerson and Juilliard String Quartet members.

As a versatile musician, Adelya always explores and performs works by living composers. Recent highlights include a premier of "Stucco & Brocatelle" by Caroline Shaw and Andy Akiho's "Cobalt Canvas." "The tower and the Garden" - the work by Gregory Spears for a string quartet and SATB The Crossing Choir can be heard on Naxos.

Adelya tours regularly in the US with the Frisson Ensemble, where she is currently a violinist and interim Associate Director. Frisson Ensemble focuses on presenting engaging concerts for mixed instrumentation ensemble. Since 2014, she is a member of the internationally acclaimed ensemble Sejong Soloists, and a frequent guest musician with Orpheus Chamber orchestra.

Ever since four years old, Adelya was introduced to orchestral music. The love for orchestral repertoire led to frequent appearances as a leader of the orchestra. She was a concertmaster of the Yong Siew Toh Conservatory Orchestra under the batons of Robert Spano and Eiji Oue, the Yale Philharmonia under Peter Oundjian, and Principal second violin under Sir Simon Rattle and Valery Gergiev. Since 2016 she serves as Co-concertmaster of Symphony in C under the baton of Stilian Kirov. Most recently, she was a guest associate concertmaster for Experiential Orchestra's recording of Dame Ethel Smyth "The Prison," winning the Grammy Award in 2021.

In 2020, Adelya was named a core member of the Decoda ensemble, the Affiliate Ensemble of Carnegie Hall



Julian Schwarz was born to a multigenerational musical family in 1991. Heralded from a young age as a cellist destined to rank among the greatest of the 21st century, Julian's powerful tone, effortless virtuosity, and extraordinarily large color palette are hallmarks of his style.

After making his concerto debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Annapolis, Boise, Bozeman, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San

Antonio, Sarasota, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debuts with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival. He has also appeared at the Salzburg Mozarteum, and the Verbier festival in Switzerland.

As a chamber musician, Mr. Schwarz performs extensively in recital with pianist Marika Bournaki. In 2016 the Schwarz-Bournaki duo was awarded first prize at the inaugural Boulder International String Competition's "The Art of Duo", and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed nonet of winds and strings), and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki. He performs frequently at Bargemusic in Brooklyn with violinist Mark Peskanov, on the Frankly Music Series in Milwaukee with violinist Frank Almond, as a member of the Palladium Chamber Players in St Petersburg FL, and has appeared at the Cape Cod Chamber Music Festival, Orcas Island Chamber Music Festival, and the Seattle Chamber Music Festival. In addition, he is the co-coordinator of chamber music at Eastern Music Festival, running programming for the Tuesday evening chamber music series.

Julian Schwarz is an ardent supporter of new music, and has premiered concertos by Richard Danielpour and Samuel Jones (recorded with the All Star Orchestra for public television in 2012, subsequently released as a DVD on Naxos). In the 17-18 season, he gave the world premiere of Lowell Liebermann's first Cello Concerto with a consortium of six orchestras. Other premieres include recital works by Paul Frucht, Scott Ordway, Jonathan Cziner, Gavin Fraser, Alex Weiser, Ofer Ben-Amots, and the US Premiere of Dobrinka Tabakova's Cello Concerto. On record, he has recorded Bright Sheng's "Northern Lights" for Naxos, the complete cello/piano works by Ernest Bloch for the Milken Archive of American Jewish Music, and an album of concertos with the Seattle Symphony.

A devoted teacher, Mr. Schwarz serves as Assistant Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the artist faculty of New York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greensboro, NC). Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School, and artist-In-residence at the pianoSonoma Festival.

Born in Seattle, WA, Mr. Schwarz studied at the Academy of Music Northwest and the Lakeside School. He continued to the Colburn School in Los Angeles under Ronald Leonard, and then moved to New York City to study with mentor Joel Krosnick at The Juilliard School (BM 14, MM 16). Other influential teachers include the late David Tonkonogui, the late Toby Saks, Lynn Harrell, Neal Cary, and chamber music mentors Andre Roy, Arnold Steinhardt, Jonathan Feldman, Toby Appel and Paul Coletti. Julian plays a Neapolitan cello made by Gennaro Gagliano in 1743 and multiple American bows made by the late Paul Martin Siefried. He is an active contributor to Strings Magazine's Artist Blog, edits cello editions for Carl Fischer Publishing, and sits on the music committee of the National Arts Club. A Pirastro artist, he endorses and plays the "Perpetual" medium and edition sets of cello strings. Julian also proudly endorses Melos Rosin.

With unparalleled technical, musical and communication skills, **Marika Bournaki** is at once, a world class performer, outstanding pianist, vivacious young woman... and the freshest face on the classical music scene. Marika's innovative approach to her art and performance is reflected in her recent collaboration, "Let's Play", with cutting-edge and world-renowned multimedia creative shop, Moment Factory. Her role as Ambassador to the Orchestre symphonique de Montréal's summer event, "A Cool Classical Journey" was an exceptional opportunity to explore new and exciting ways to share her music with the public. Marika not only brings distinctive interpretations to favourite standards, she also extends her passion for music by commissioning works by younger composers and collaborating with artists from various fields.

The award-winning documentary, "I am not a rock star", directed by Bobbi Jo Hart and featuring Marika, has captivated audiences of all ages in festivals around the world. The feature-length film... (see it at <http://vimeo.com/50312292>) ... chronicles Marika's evolution as an artist from the age of 12 to 20. A runaway success at multiple international film festivals, "I am not a rock star" was screened at, among others, the 30th International Festival of Films on Art in Montreal, the Thessaloniki International Documentary Festival in Greece, the Barcelona Music Documentary Film Festival, the DocsDF Festival in Mexico, the Napa Valley Film Festival in California. Marika's unique approach and intense passion have also been heard over the airwaves on Radio-Canada, Radio-France, BBC, WQXR in New York City, and Toronto's Classical 96.3 FM. She has been featured on television networks such as ERT, TF1, France 2, CTV, Global, Radio-Canada, CBC, and Canal+.

Recent performances include a recital at the Onassis Cultural Centre in Athens, Greece, a recital at Plaza Hidalgo in Mexico, a benefit recital for the Glenn Gould Foundation at New York's Carnegie Hall, a guest solo appearance in Montreal with the Orchestre symphonique de Montréal, recitals at the National Arts Center in Ottawa, at the Flanders Festival in Belgium, the Konzert Accordate Series in Aachen Germany, the EMMA Concert Association in Florida, Chamber Music Northwest in Oregon, and the Luminato Festival in Toronto. Other engagements include performances with the St. Petersburg Symphony Orchestra in Russia, as well as recitals in South Korea, Romania, Italy, Switzerland, and England. Marika holds a Bachelor's degree from the Juilliard School of Music, in New York. She participated in the International Academy Mozarteum in Salzburg, Austria, as well as the Internationale Mendelssohn Akademie in Leipzig, playing in master classes for Dmitri Bashkirov, Andras Schiff, Karl-Heinz Kammerling and Arie Vardi.



The Red Bank Chamber Music Society is happy to welcome our musicians and members to in-person concerts.

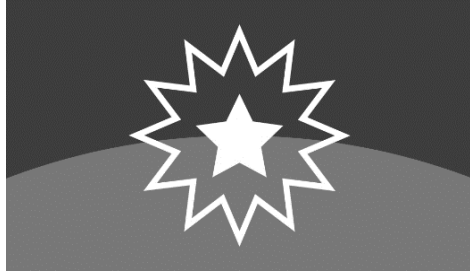
Based on your responses to our membership survey, most of our members have been vaccinated COVID-19, but for everyone's safety, **we are requiring that all attendees wear masks** while inside the Trinity Church building.

As a favor to your fellow concertgoers, **please remember to turn off your cell phones.** If you feel you might have a cough coming on, please try to unwrap any lozenges before the concert begins or between movements.

The recording of the Frisson concert is scheduled to be broadcast on Sunday, May 8, 2022 at 4:30 PM, with re-broadcasts on Monday, May 9, 2021 at 2:30 PM and 8:00 PM. The recording will premiere on YouTube starting Sunday, May 8, 2022 at 4:30. You can access the YouTube recording at www.rbcms.org



Juneteenth Chamber Music Celebration



The Red Bank Chamber Music Society and the T. Thomas Fortune Cultural Center will be presenting a Chamber Music Celebration of **Juneteenth**:

The Harlem Chamber Players

June 19, 2022

4:30 PM

United Methodist Church of Red Bank
247 Broad St., Red Bank NJ

Program

Joseph Bologne,
Chevalier de Saint-Georges
Florence Price
George Walker

Harry T. Burleigh
Antonín Dvořák

String Quartet No. 5 in G Major

String Quartet No. 1 in G Major

Molto Adagio "Lyric for
Strings" from String Quartet No. 1

Southland Sketches for Violin and Piano

String Quartet No. 12 in F major, Op. 96