

The Red Bank
Chamber Music Society

presents

The Frisson Piano Trio

Adelya Nartadjieva, violin

Julian Schwarz, cello

Marika Bournaki, piano

Mozart • Faure • Beethoven

Concert Available for Viewing

Sunday, April 18, 2021 • 4:00 PM

This concert was pre-recorded because of COVID-19.

*Brookdale Community College will air it on its community access TV channel
(Comcast 21 and Verizon Fios 46) on Sunday, April 18 at 4:00 PM, and
again on Monday, April 19 at 2:30 PM and 8:00 PM.*

The concert will also be available online via the Society's website,

<http://www.rbcms.org>,

at your convenience starting at 4:00 PM on April 18, 2021

Audio Production by Douglas Clark, Glass Bottom Studios

Video Production by Kevin Rigby, Wavelight Studio LLC

Piano tuning was by John Gunderson, registered piano technician

The Society thanks Evan Courtney for page turning for Ms. Bournaki

PROGRAM

Mozart Piano Trio in E, K542 (1788)

Wolfgang Amadeus Mozart

- I. Allegro
- II. Andante grazioso
- III. Allegro

Piano Trio in D minor, Op. 120 (1923)

Gabriel Fauré

- I. Allegro ma non troppo
- II. Andantino
- III. Allegro vivo

INTERMISSION

Piano Trio, Op. 97, "Archduke" (1811)

Ludwig van Beethoven

- I. Allegro moderato
- II. Scherzo (Allegro)
- III. Andante cantabile ma però con moto. Poco più adagio
- IV. Allegro moderato – Presto

Notes on the Program

Wolfgang Amadeus Mozart (1756-1791)

Mozart Piano Trio in E, K542 (1788)

(~19 minutes)



Haydn forged the Classical Period and Beethoven pushed it towards Romanticism, Mozart consolidated it in a way unmatched by any other composer. To it he brought not only the elegance and grace we associate with the earlier Baroque Period, but also the brilliance, power, and clarity that define the Classical Period. So, too, was Mozart a harmonic and melodic innovator. His death at thirty-five has left us with endless unanswered questions of where he would have taken his profound effect on Western music. Despite the brevity of his life, he produced a catalogue of works that defined opera, the Mass, the symphony, the piano concerto, and the piano sonata. To chamber music he brought his rich array of duo sonatas, string quartets, quintets, and piano trios that never dull in their many performances. Those who play his music will quickly attest to its singular virtuosic challenges based on a demand for absolute clarity.

Mozart wrote six piano trios, the Trio in E-flat, K. 542 being the fourth coming in 1788, a low point in Mozart's life with the death of his six-month-old daughter and the failure to revive his opera *Don Giovanni* in Vienna. Nevertheless, it contains some of his finest composing and, oddly enough, much good cheer. In his recent book, *Mozart The Reign of Love*, (HarperCollins 2020) writer Jan Swafford reminds us that Mozart's piano trios of the time were "aimed toward the genial and sociable atmosphere of salon concerts in homes and at court."

The piano opens the first movement *Allegro* but is soon joined by the violin and cello, all in a sense of song reflecting Mozart's operatic qualities. Subtle shifts to the minor also mark the movement. With its graciousness, the second movement honors its movement marking *Andante grazioso*. Gracious indeed it is but with minor shifts that add a darker nature to the movement. Good cheer reigns in the final *Allegro* with numerous strong octave statements from the piano. Mozart's knowledge of both the keyboard and the string instruments is obvious in this fine piano trio.



Gabriel Fauré (1845-1924)
Piano Trio in D minor, Op. 120 (1923)

(~18 minutes)



In light of the contrasting musical styles that flourished within his lifetime—Berlioz to Stravinsky—Fauré remained an ostensible conservative but at the same time created a bridge between Romanticism and the new music of the first quarter of the 20th century. He escapes any real categorization, however, because of a certain elusiveness that pervades his music. Yet it has its own form of sophistication and elegance that elicited the highest praise from the severest critics. In a 1924 article in the *Musical Quarterly*, Marcel Proust called it “a mixture of lechery and litanies.”

and, in an 1897 letter to Fauré said: “I not only admire, adore and venerate your music, I have been and still am in love with it.” Debussy compared it to “the gestures of a beautiful woman,” and Albert Roussel said in a 1924 article in the French journal *Comodia*, “Without noise or fuss of meaningless gestures, he pointed the way toward marvelous musical horizons overflowing with freshness and light.” With its graceful beauty, wealth of musical ideas, generous Romanticism, and new sense of harmony, Fauré’s Op. 120 Trio justifies all of these comments.

Unlike his French colleagues, Fauré had a dislike of strong colors and dramatic effects which, according to musicologist Jean-Michel Nectoux in his *Gabriel Fauré: A Musical Life* (Cambridge University Press), he considered “too commonly a form of self-indulgence and a disguise for the absence of ideas.” Fauré, however, seemed to have invented his own sense of powerful color and drama as indicated in his Op. 120 Piano Trio. Hearing it leads to an understanding that, notably, he was a student of Saint-Saëns and a teacher of Ravel.

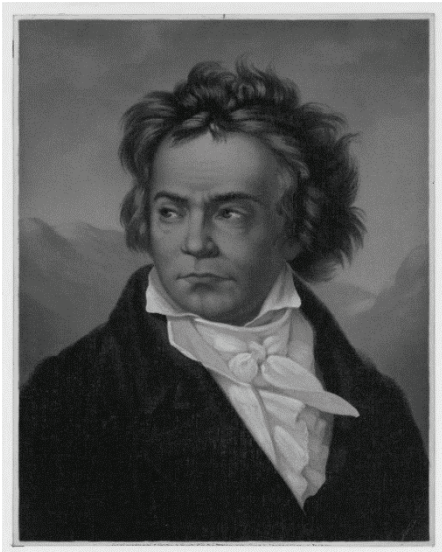
Fauré was not without his inner torments despite his success as a composer, as organist at the Madeleine, and as Director of the Paris Conservatoire. By 1916 he was completely deaf and had suffered severe depression. Although his marriage to Marie Femeit remained intact, he had various relationships including the singer Emma Bardac, the composer Adela Maddison, and finally with the pianist Marguerite Hasselmans who remained his companion from 1900 until his death in 1924. One cannot help thinking that these situations affected his music, subtly masked though they may have been.

After his retirement as director of the Paris Conservatoire in 1920, Fauré wrote to his wife, “I’ve started a trio for clarinet (or violin), cello, and piano. He completed the work in Paris in February of 1923, and it was published the same year as a trio for piano, violin, and cello. The premiere was given at the *Nationale Musique* on May 12, 1923.

Fauré’s gift for melody is obvious in the first movement *Allegro ma non troppo* when it is fully developed for all three instruments. This continues in the second movement *Andantino* but with growing intensity. As lively as it is, the third movement *Allegro vivo* still retains the profundity of Fauré.

Ludwig van Beethoven (1770-1827) Piano Trio, Op. 97, “Archduke” (1811)

(~45 minutes)



Although Beethoven inherited the piano trio from Haydn and Mozart, he lent it his own special spin. The form began as a keyboard sonata with optional violin and cello parts. In Haydn’s hands it grew to a true trio form with the strings having an integral role, the violin often soloistic. The cello parts became more significant with Mozart’s piano trios, but it was Beethoven who brought a complete balance of instruments to the form, but still, like his predecessors, with an extra edge for the big piano part. In fact, the virtuosic demands he made on all three players took the piano trio out of the amateur realm in which it had existed. This development was not to a better form but to a new one coinciding also with the technical development of the modern piano.

The “Archduke” Trio marked the advent of the professional musician in the concert hall and the decline of the aristocratic amateur in the salon. This decline, however, had social as well as musical roots. By the time of the composition of the “Archduke” in 1811, Napoleon was on the brink of defeat, and the age of the aristocrats with time to spend playing their instruments was over. Beethoven’s so-called “Heroic” or Middle Period was also drawing to a close. We stand reminded that the term “Heroic” has been over-exaggerated in describing Beethoven’s Middle Period since those years also produced music of other aesthetic principles as important as epic size and dramatic power.

While Rudolf Johannes Joseph Rainier, Archduke of Austria, achieved immortality through its dedication, it should be noted that Beethoven also dedicated to him the fourth and fifth piano concertos, his last piano trio, piano sonata, and violin sonata, as well as *Fidelio* and the *Missa Solemnis*. Like those noble companion pieces, the work is grand and “heroic,” if you will, as evidenced especially in the opening movement. Yet it is music on a human scale, with a Scherzo, witty as the first movement is grand, and a mysterious Trio section. The third movement offers four variations on one of Beethoven’s noblest melodies and concludes with an eloquent coda leading directly, almost impudently, into the joyous final movement. Thus we have what many consider not only the greatest work of its kind but also a foreshadowing of the complexity of Beethoven’s incomparable late works, which were far more than simply “heroic.”

From its first performance in 1814 by members of the Rasumovsky Quartet and Beethoven himself at the piano, this work has been associated with great players. No less than Jascha Heifetz, Emanuel Feuermann, and Arthur Rubinstein recorded it in 1941.

Program Notes: ©2021 *Lucy Miller Murray*



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 performed over 25 concerts in the 2018-2019 season, including appearances in such diverse venues as the Morgan Library and Museum in New York City and at the Bermuda Festival.



Violinist **Adelya Nartadjieva** has performed extensively throughout Asia, Europe, Russia and the United States. A dedicated chamber musician, Adelya has been invited to renowned festivals such as Yellow Barn, Heifetz International Music Institute, Four Seasons, Summer University in Lausanne and Moscow Meets Friends.

Artists she has collaborated with include Gil Shaham, Timothy Eddy, Hsin-Yun Huang, and members of the Emerson and Juilliard String Quartet. Adelya was a concertmaster of the Yong Siew Toh Conservatory Orchestra under the batons of Robert Spano and Eiji Oue, and the Yale Philharmonia under Peter Oundjian. She is currently a member of the internationally acclaimed ensemble Sejong Soloists and a member of Jupiter Symphony Chamber Players. Adelya will join Symphony in C as Co-Concertmaster in 2016-2017 season.

A native of Tashkent, Uzbekistan, Adelya started the violin at the age of six and had performed as soloist with orchestra only 9 months after starting violin lessons. She has graduated from the Yale School of Music with a Master's Degree where she studied with Prof. Hyo Kang 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.

Her recent awards include first prize at the Woolsey Concerto Competition at Yale, an Education Grant from the Rachel Barton Pine Foundation, and The Broadus Erle Prize from the Yale School of Music. Adelya is a fellow with Carnegie Hall's Ensemble Connect for 2016-2018. (Formerly known as Ensemble ACJW).



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, 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 fiancée 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 Asst. 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.



Described as "the Celine Dion of classical" by The Huffington Post, **Marika Bournaki** is at once a world-class performer, dazzling pianist, vivacious young woman and one of the freshest faces on the classical music scene. Ms. Bournaki not only brings distinctive interpretations to favorite standards, but extends her passion for music by commissioning works from younger composers and collaborating with artists from various fields.

Looking ahead to the 2021-22 season, Marika Bournaki returns to Michigan's Jackson Symphony Orchestra, makes her debut with California's Modesto Symphony Orchestra and participates in a chamber music program with San Antonio's Olmos Ensemble.