

The Red Bank
Chamber Music Society

presents

The Ardelia Piano Trio

Janey Choi (violin)

Clara Yang (cello)

Jihea Hong-Park (piano)

Hummel • Clarke • Brahms

Sunday Afternoon

May 12, 2024 • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

ADVANCE NOTES

PROGRAM

Piano Trio No. 2 in F major, Op. 22 (1807)

Johan Hummel

- I. Allegro moderato
- II. Andante con variazioni
- III. Rondo alla Turca. Vivace.

Piano Trio (1921)

Rebecca Clarke

- I. Moderato ma appassionato
- II. Andante molto semplice
- III. Allegro vigoroso

INTERMISSION

Piano Trio in B, Op. 8 (1854, rev. 1891)

Johannes Brahms

- I. Allegro con brío
- II. Scherzo. Allegro molto
- III. Adagio
- IV. Finale. Allegro

Program Notes

Johan Hummel (1778 - 1837)

Piano Trio No. 2 in F major, Op. 22 (1807)

(~13 minutes)



Hummel was considered one of the most important composers of his time, and he was also widely regarded as the greatest piano virtuoso of his era. He was an authentic genius to whom history has not been kind. During his long and successful career as both composer and pianist, he was greatly admired, but closer to our time, he has only been rescued from oblivion by a few pieces of chamber music and a trumpet concerto that was never circulated during his lifetime.

Hummel was taken to audition for Mozart in Vienna when he was four. Mozart only accepted very few students and usually only for half-hour lessons, but he immediately recognized Hummel's extraordinary giftedness and insisted that Hummel come to live with him so that he could watch over his total musical education. Hummel was the only full-time student Mozart ever had. When he was between the ages of eight and ten, Hummel lived with the Mozarts, as both pupil and protégé. In 1787, when he was nine, he made his first public appearance in a concert that Mozart gave in Dresden. When he was ten, a string quartet that he had composed was performed, and shortly afterward, he played a Mozart piano concerto in London. As an adult, he became one of the most famous and sought after pianists and composers of early 19th century Europe; his virtuosity was so formidable that audiences were known to have stood on their seats in order to see how he succeeded in playing double trills.

From 1804 to 1811, he held Haydn's old post of Music Director to the Esterházy family. Later, he briefly taught Mendelssohn; he was also Beethoven's friend and even a pall-bearer at Beethoven's funeral. Chopin and Schumann both greatly admired him as a true classicist.

Overall, Hummel composed eight piano trios; as he was a concert pianist, it is not at all surprising that the role of the fortepiano is dominant in them. The trios display his classical restraint, Italian lyricism, and great clarity of texture and also are delightful, full of brilliant virtuosity, charm, and wit.

This splendid *Piano Trio*, his second, although composed in 1799, was not published until 1807. Stylistically, it represents the end of the Viennese Classical era, and although Hummel wrote it in the classical Viennese style, within it, hints of romantic drama and passion are detectable. It had considerable popularity during the 19th century, but then was out of print for over a century, even though the instrumental writing is unquestionably of the highest order for all three instruments.

The first movement, Allegro moderato, in sonata form, has a beautiful, lyrical theme for its main subject. After a short development, it is the second theme that is most utilized in the recapitulation; Hummel even introduces a fugal treatment of the second subject before the concluding section. Although the fugue begins rather calmly, it soon becomes very spirited.

The second movement, Andante con variazioni, has a simple, innocent sounding subject for its theme, which the piano introduces. Very special variations follow in which all the instruments have a great deal to do as they exchange virtuosic flourishes and melodies that elaborate on the theme. The piano again takes the lead with the first of the variations; the cello and then the violin follow, the latter with plucked arpeggios. In the next variation, the violin assumes prominence, while the cello has its opportunity to lead in the last variation.

The finale, Vivace, Rondo alla Turca, like the second movement, takes on a musical style fashionable at that time. A rondo is featured in what was then known as the Turkish style, inspired by the 18th century Austrian fascination with the Ottoman Empire. Hummel includes rapid, spirited rhythmic figures and warm, lyrical themes with exotic charm, created by the embellishments in the piano part; the piano also provides the percussive qualities to help give the music Turkish flavor. Runs serve to propel a race to the exuberant ending.

The work was dedicated to the Princess of Esterhazy.



Rebecca Clarke (1886 - 1979)

Piano Trio (1921)

(~24 minutes)



The little-known Rebecca Clarke was a prodigiously talented violist as well as a prolific composer of chamber and vocal music. Her *Piano Trio* has been described as the finest work in the genre by any British composer.

Clarke's mother was Bavarian and her father, a cellist, was an American who worked for Eastman Kodak in Europe. Rebecca studied violin from an early age and was the first woman to attend composition classes at the Royal College of Music in London. She began to study the viola at the urging of Sir Charles Villiers Stanford, the teacher of many British composers in the early 20th century, who also wanted her to learn about music's structure. He advised her to "change over to the viola because then you are right in the middle of the sound and can tell how it's all done." In 1910, she left home after tensions with her father and began composing while supporting herself as a violist. In 1913, she was one of the first women to be admitted to the Queen's Hall Orchestra.

Clarke had difficulty finding publishers for the music that she often composed for her own performances, and soon, she began to feel conflicted about composing. In 1918, she used the pseudonym Anthony Trent for a Carnegie Hall concert of one of her works. In 1919, Mrs. Elizabeth Sprague Coolidge invited her to enter a piece in her annual composition competition that was part of the Berkshire Festival of Chamber Music. Clarke entered her *Piano Trio*, which she composed in 1921, under the pseudonym Anthony Trent. Although she did not win, the judging was tied for a long time before Ernest Bloch was awarded the prize. When the judges discovered that Clarke, the runner up, was actually a woman, they were incredulous.

Throughout the 1920's Clarke steadily composed chamber music and songs, much of her output for her fellow performers. In the 1920's and 30's while she was based in London, she toured extensively, performing with a number of ensembles as well as being broadcast over the BBC. Despite the prevalent gender bias of the time, she was much in demand as a chamber musician and performed with many eminent musicians including Casals, Heifetz, Schnabel, and Rubinstein. Later, she founded a very successful all-woman piano quartet called the English Ensemble. She spent the years of World War II in the United States. In 1944, she married pianist James Friskin, who had been a fellow student at the Royal College; they settled in New

York, where she hosted a weekly chamber music lecture series on New York City's classical radio station, WQXR.

Clarke was never interested in self-promotion, but her music gradually began to be rediscovered in the 1970's after she was featured on "The Listening Room," a program on WQXR radio, to celebrate her 90th birthday. At this time of burgeoning women's consciousness, interest in women composers was growing. Since then, some of her music has been published and recorded, especially her two most well-known pieces, this *Piano Trio* and her *Viola Sonata*.

Founded in 2000, the Rebecca Clarke Society has supported performance, publication, and recording of her music.

Her music is known for its lyrical melodies suspended above lush and colorful harmonies. She created both simplicity and peacefulness as well as stormy and complex rhythms with tempestuous eruptions. Her most famous work, this Piano Trio, is a passionate work quite advanced for British music of its time. In it, one can hear the influence of the English folk song as well as French Impressionism. The work has an explosive and emotionally complex score yet is highly accessible and very characteristic of her style. Clarke never explained the impulse that gave rise to it, but it has been hypothesized that its powerful and troubled imagery may be her response to World War I and that the bugle-call-like motto which can be heard in each of the trio's movements can be linked to war.

Unlike her male contemporaries, she focused only on smaller chamber works and never created pieces requiring more than a few instrumentalists and/or singers. She composed thirty-one instrumental works, all written for four players, fifty-two vocal works, and twelve choral compositions, but much of her music was never published. Clarke faced obstacles publishing her piano trio, which she documented in her diaries, and that trouble may possibly have led her to not publish more music.

Throughout the three movements of the extraordinarily original trio, Clarke makes virtuosic demands on all three players. The trio reflects the influence of the work of her contemporaries, impressionist composers such as Ravel and Bloch.

The rhapsodic first movement, Moderato ma appassionato, full of nervous energy, is in sonata form. Its initial material takes on a motto function that appears throughout the work in various guises. The initial emphatic percussive fanfare piano motif is very powerful and expanded, it becomes the first subject. The cello and the violin then play the motto theme and bring it to a climax. The second strongly contrasting subject is calm and warm with soaring lyricism. These two, the first

expressing a sense of agitation, and the second, expressing peace, alternate and often feature the violin and cello in close imitation. A short, angry development section follows using both ponticello (a brittle effect produced by bowing close to the bridge) and pizzicato strings; then the two main themes are combined contrapuntally before the richly elaborate recapitulation. In the coda, the first subject appears in a newly augmented form, a double canon between the piano and the cello, before the music quiets and then fades into silence.

The second movement, Andante molto semplice, is gentle and has a quality of timelessness. It is more lyrical and melodic, more elaborately contrapuntal, and feels more like the music of Ravel in its texture than the preceding movement. In this movement, the strings are muted. The music begins with a quiet, almost folk-like melody for violin and cello over subdued piano chords. The two main themes seem independent, but both grow out of the first movement's subject. The strings play a soft variation of the motto, now extended in length, twisting its lines over the sounds of a shimmering piano. The motto here now much slower than it was before and reaches its conclusion with a plaintive sounding violin passage.

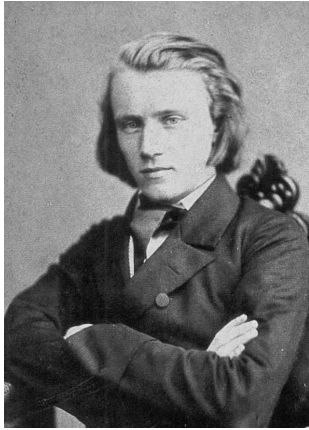
The third movement, Allegro vigoroso, is very bright and sounds almost like a stamping English country-dance. Highly rhythmic, it is a Scherzo-Rondo, and its episodes again develop themes derived from those of the first movement. There is a completely new idea too; it, full of energy, is used as the rondo's refrain.

The piano dominates in the finale's beginning, and the violin soon joins in. Most of the Rondo music seems new, but a cell from the first movement theme is actually at the root of its opening idea. The second strain of the dance takes on the character of *danse macabre*. Even the elegiac piano cadenza has the fanfare embedded in it. Toward the end, the music seems to hesitate, but the Rondo theme returns with a piano glissando, bringing the work to an end both fiercely and decisively, yet positively.



Johannes Brahms (1833 - 1897)
Piano Trio in B, Op. 8 (1854, rev., 1891)

(~36 minutes)



In his first twenty years, Johannes Brahms made an astonishing leap, from a miserable childhood in the downtrodden harbor area of Hamburg to an eminent position as a distinguished young composer. He began his career as a musician at the age of twelve by giving piano lessons for pennies, and at thirteen, he was playing in the harbor-side sailors' bars. By the age of sixteen, however, he had progressed to playing Beethoven's *Waldstein Sonata* and one of his own compositions in a public concert. In April 1853, just before his 20th birthday, he set out from Hamburg on a modest concert tour, traveling mostly on foot. In

Hanover, he called on the violinist Joseph Joachim, who, at twenty-two, had just become the head of the royal court orchestra there. Brahms so impressed Joachim that Joachim gave him a letter of introduction to Liszt in Weimar and sent him to see Schumann in Düsseldorf. Robert Schumann was then Germany's leading composer, and his wife, Clara, was one of Europe's greatest pianists. When they had heard Brahms play, they took him into their home. Schumann subsequently became Brahms' artistic hero. Schumann not only introduced the young composer to his publisher, who issued this trio in 1854, but also announced Brahms' entrance into the forefront of composers with a laudatory article in his journal, *Neue Zeitschrift für Musik*.

Brahms was a perfectionist and routinely destroyed works that did not please him, and thus much of his early chamber music was never released; that which was published is only about a quarter of that which he actually wrote. It is estimated he presumably destroyed around twenty quartets before the first one was published.

Brahms finished writing Piano Trio No. 1 early in 1854 when he was only twenty-one and just beginning to enter the musical world. Surprisingly, even though Clara Schumann gave the work some severe criticism, Brahms allowed it to be performed. (Although he destroyed much of his other work from the same time, he reused ideas from those discarded works in later compositions.) The first public concert performance of this trio, its official premiere, was in New York on November 27, 1855, at Dodsworth Hall.

Around 1889, over thirty years later, the publisher, Simrock, wanted to issue a new printing and asked Brahms if he wanted to make any corrections. Although Brahms

initially intended to make only minor revisions, he actually made significant changes, revising the trio extensively. He began, he said, planning only to “do its hair,” but ended by giving it a “new wig.” One of his colleagues described the new version as an amalgam of a composition by two masters, one young and one old. In a letter to Schumann’s widow, Clara, Brahms worried, “It will be less dreary than before, but will it be better?” In his rewriting, Brahms had changed the lyrical, passionate final movement the most dramatically, even though Clara Schumann disagreed violently with his alterations and hated the new theme with its bold triadic outline. The revised trio, not the original one, is the version almost always performed now, yet uncharacteristically, Brahms did allow both versions of the work to stand and even suggested to Simrock that both versions be promoted together.

The first version was youthful and fresh, but looser and too protracted. The more mature Brahms simplified the early sprawling work, making it more coherent, ridding it of anything that did not further its momentum; he even replaced some of the original themes, writing a new contrasting theme for the slow movement and a new second theme for the finale. He also changed connecting passages and wrote entirely new development sections and altered some of the original tempi. When he had finished, Brahms had a trio two-thirds the length of the original but one that more closely matched his other later chamber works. The revised work premiered in Budapest on January 10, 1890.

The trio, the longest of Brahms’ chamber compositions, brings together Classical and Romantic styles. The work has four movements, adding a second movement scherzo to the traditional three movements of the usual Classical trio structure. The first movement, Allegro con brio, is extensive, reflecting the heroic length of its main themes. A cello solo follows the pensive piano introduction, which recurs in the whole ensemble. The second theme, introduced by the piano in octaves, is curving and introspective. This long movement has fully five themes; at the end, the music tapers into a peaceful sounding mellow coda, yet one not without drama. This first movement is the one Brahms revised most radically.

Next comes a Scherzo, Allegro molto, a soft, skipping minor dance reminiscent of Mendelssohn. The movement as a whole has lightness, with staccato rhythms, and a charming, bucolic theme in the contrasting central section. The lyrical and somewhat slower trio seems indebted to folk music. Brahms changed almost nothing in this movement when he made his revisions, except he gave it a new coda.

The serene slow movement, Adagio, is a solemn, hymn-like meditation that begins with a chorale-like theme. This movement was shortened considerably in the

revisions of 1889, when Brahms removed an allegro section. In its first interlude, Brahms quotes from Schubert's "*Lied Am Meer.*" Quiet piano chords accompanying a lyric violin section lead to an extended and warm cello solo within its middle section. The feel of the rich-textured movement is dark-hued yet calm. The movement ends with the same piano chords with which it began.

The finale is an expansive Rondo, *Allegro*, whose main theme in B minor has a feeling of restlessness and instability that dissipates when the music shifts to the major key in which the first movement began and with which this movement ends. Here, the piano's power gives the work almost a symphonic feel. Theorists debate the source of the second theme: it may be based on the last song of Beethoven's song cycle *An die ferne Geliebte*, a work that also had particular significance for Schumann, or it may be a quote from Schumann's *C Major Fantasy* in which, in turn, Schumann quoted from Beethoven's *An die Musik*.

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Artists

The **Ardelia Trio** is a dynamic presence on the international chamber music scene. Forged by a common commitment to presenting innovative and engaging interactive concerts, Janey Choi (violinist), Clara Yang (cellist), and Jihea Hong-Park (pianist), formed the group after working together in various capacities as performing and teaching artists. In their inaugural year, they were awarded a prestigious grant to partner with arts organization, Mécénat, and establish a community concert residency in Seoul, South Korea. In 2009, they were selected for the highly coveted opportunity to present a workshop at the 53rd Annual National Conference of the College Music Society. Highlights of the past seasons include their debut at Carnegie's Weill Hall, performances for Chamber Music Society of Lincoln Center's Chamber Music Beginnings, and return engagements to the Bar Harbor Music Festival, the Kosciusko Foundation, and the Metropolitan Museum's Ethel & Friends series.

While comfortable in the traditional concert setting, the Ardelia Trio also thrives on going beyond the formal stage, bridging the gap between performers and audience. The breadth of their repertoire ranges from the Baroque through to commissioned works by today's living composers. The trio aims to create a personal experience for each audience member, from the youngest of listeners, to the most seasoned concert-goer, tailoring to a wide range

of performance settings. As Teaching Artists, they have continued to reach out into the community with residencies and interactive concerts in New York, Central America, Japan, Korea and the United Arab Emirates; sponsored by the New York Philharmonic, and grants from The Juilliard School, the Piatigorsky Foundation, and the Kumho Asiana Cultural Foundation.

Each member brings a wealth of performing experience to the group, having performed internationally in such venues as Carnegie Hall, Lincoln Center, the United Nations General Assembly Hall (NY), the Kennedy Center (Washington, D.C.), Tanglewood Music Center, Banff Centre for the Arts (Canada), Royal Albert Hall (London), Yun Isang Concert Hall (Korea), the Spoleto Festival (Italy), Niigata Performing Arts Center and Komae Ecorma Hall (Japan). They have held teaching positions at The Juilliard School, the New York Philharmonic, Chamber Music Society of Lincoln Center, Brigham Young University, Binghamton University, Colburn School, Queens College, and the Mozart Academy at John Jay College. The trio members each hold BM and MM degrees from The Juilliard School. Dr. Choi and Dr. Yang received DMAs from Rutgers University and Rice University, respectively.



Canadian violinist and teaching artist, **Janey Choi** gave her Carnegie Hall recital debut in 1997 as a winner of the Artists International Auditions and continues an active career performing on recital and chamber series, with her ensemble, the Ardelia Trio, and on Broadway. The recipient of numerous awards including National First Prize in the Canadian Music Competition, and the Chalmers Performing Arts Grant from the Ontario Arts Council, she has participated in such festivals as Mostly Mozart, Norfolk, Taos, Bar Harbor Music Festival, the Spoleto Festivals in the U.S. and Italy, Festival Musical de Santo Domingo, the Santa Fe Opera and the Sarasota Opera.

An avid inter-arts and cross-genre collaborator, she is the Music Director of Thomas/Ortiz Dance, and has performed numerous times with the Parsons Dance Co., most notably at the Kennedy Center in Washington, D.C., and at the New Victory Theater in Times Square. She also initiated a collaboration with the Paul Taylor Dance Company and the Binghamton University Music Department. Her other interests have taken her to the visual arts world, developing and presenting an annual “Music + Art” show commissioning artwork based on chamber works. She has recorded and appeared with such mainstream performers as Bono (U2) and Quincy Jones, Adele, Beyoncé, Bruce Springsteen, Aretha Franklin, Enya, Elton John, Jay-Z, Sarah McLachlan, Lenny Kravitz, Kanye West, Kid Cudi, Frank Ocean and Stevie Wonder, on the Grammys, MTV, Saturday Night Live, the Today Show, at Live 8, Radio City Music Hall and Royal Albert Hall in London, England.

Strongly committed to education, she has served on the teaching faculties for the New York Philharmonic, Chamber Music Society of Lincoln Center and Binghamton University. She

has presented educational workshops for the College Music Society National Conference, Concert Artists Guild, Tokyo College of Music, Lincoln Center Institute, Metropolitan Opera Guild and the University Musical Society at University of Michigan.

She is based in the New York area, where she enjoys organizing pickup chamber music, soccer, hockey and trying to keep up with her daughters.



Dr. Clara Yang began her cello studies at age 10 and made her concerto debut at age 12 with the Dong-A University Orchestra in South Korea under the baton of her grandfather Jong-Gu Bae. Since then, she has appeared as a soloist with the Vancouver Symphony Orchestra, the Concord Orchestra, and the Brockton Symphony, among others. She gave her New York solo recital debut at Carnegie Hall's Weill Recital Hall in 2008 and has given other performances in venues such as Lincoln Center's Avery Fischer Hall and Alice Tully Hall, Kaufman Center's Merkin Hall, Library of Congress Coolidge Auditorium, and the United Nations' General Assembly Hall.

Chamber music has been an essential part of Dr. Yang's career. She is the cellist and a founding member of the Ardelia Trio, with which she presents numerous educational concerts and performances for diverse audiences. The trio has appeared in venues including Carnegie Hall's Weill Recital Hall, the Kosciusko Foundation, the POSCO Center Art Hall in South Korea, and the Bar Harbor Music Festival, among others. In 2010, the trio was selected for the highly coveted opportunity to present a workshop at the 53rd Annual National Conference of the College Music Society. Dr. Yang is also a past participant of numerous chamber music festivals such as the Juilliard String Quartet Seminar, the Yellow Barn Summer Festival, and the Kneisel Hall Chamber Music Festival. In 2007, Dr. Yang was invited by the Kumho Asiana Cultural Foundation to perform chamber music as part of a cultural exchange program on a tour of Central America. These concerts were also nationally broadcasted in Panama, Guatemala, and Costa Rica.

Dr. Yang earned her Bachelor's and Master's Degrees at The Juilliard School, where she studied with Joel Krosnick. While at Juilliard, she was a recipient of the Victor Herbert Prize, the Leonard Rose Scholarship, and the Grunin Prize in Cello. After completing her education at Juilliard, she continued her cello studies with Timothy Eddy at the Mannes College for Music, where she received her Professional Studies Diploma. In 2014, Dr. Yang received her doctorate degree in Cello Performance at Rice University's Shepherd School of Music under the guidance of Norman Fischer. While at Rice University, she was the first doctoral cello candidate selected to design and teach Music Fundamentals course to undergraduates.



Korean American pianist **Jiheon Hong-Park** enjoys a versatile and vibrant career as a soloist, chamber musician, and collaborative pianist. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, The Metropolitan Museum of Art, Steinway Hall, The Kosciusko Foundation, the Bar Harbor Music Festival, and the Caramoor Summer Music Festival. She has appeared on concert stages internationally, including performances at the International Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge (England), Seoul Arts Center (South Korea), Yun I-Sang Concert Hall (North Korea), Komae Ecorma Hall and Niigata Performing Arts Center (Japan), Stockholm Cathedral (Sweden), Maarja-Magdaleena Lutheran Church (Estonia), and Riga Dome Cathedral (Latvia). Most recently, her solo and chamber performances were broadcasted on Orfeo TV, Korea's premier classical music channel. Moreover, Ms. Hong-Park has performed at notable academic institutions such as Tokyo College of Music, Seoul National University, Yonsei University, University of North Texas, UCLA, University of Southern California, College of William and Mary, and Rutgers University. Enthusiastic about contemporary music, she has premiered works by internationally acclaimed composers including Sophia Serghi, Jean Ahn, Steven Ricks, Gui Sook Lee, and Eric Sessler. In 2019, Ms. Hong-Park co-hosted a series of five New York Philharmonic Young People's Concerts alongside the Omaha Symphony's music director, Thomas Wilkins, at David Geffen Hall, Lincoln Center.

Ms. Hong-Park currently holds the position of Associate Professor of Piano at Brigham Young University. Her students have won numerous awards in international, national, and regional competitions including first-place prizes at the Emory Young Artist Piano Competition, Walgreens National Concerto Competition, International Keyboard Odysiad & Festival Competition, Medici International Music Competition, Radda Rise International Piano Competition, Utah Symphony's Salute to Youth Concerto Competition, Utah Music Teachers Association (UMTA) Concerto Competition, BYU Concerto Competition, BYU Piano Competition in Collaboration with Classical 89, and Music Teachers National Association (MTNA) Piano Competition at the Southwest Division progressing to the National Finals. Many of these awards resulted in student performances with the Utah Symphony, BYU Philharmonic Orchestra, BYU Symphony Orchestra, Timpanogos Symphony Orchestra, the Utah Philharmonic Orchestra, American Fork Symphony, and American West Symphony. Furthermore, Ms.

Ms. Hong-Park is deeply committed to providing access to and education for the arts. As a lead teaching artist of the New York Philharmonic, she led a faculty of conservatory-trained musicians and taught in the nation's largest orchestra-school partnership residency program serving over 3000 students across the five boroughs of New York City. She has also organized numerous projects to raise funds for non-profit organizations and established community concert residencies to bring arts to underserved communities. In recognition of her leadership in community engagement and arts education, she has been featured in select interviews and documentaries on the Educational Broadcasting System (EBS) TV network in Korea.

Ms. Hong-Park received her B.M. and M.M. degrees at The Juilliard School and pursued five years of postgraduate studies at Teachers College, Columbia University. Her principal teachers include Julian Martin, Jacob Lateiner, and Bruce Brubaker. Upon her graduation from Juilliard, she received the school's highest award, the William Schuman Commencement Prize, for her exceptional achievement, leadership, and service in music.