

## Wooster Chamber Music Series 2010-11 Season Schedule

October 24, 2010	Talich String Quartet
November 21, 2010	Escher String Quartet
January 23, 2011	Anne Epperson, Piano & Brian Lewis, Violin
February 13, 2011	Emerson String Quartet
March 13, 2011	Trio Cavatina
April 3, 2011	Imani Winds

Be Sure to visit our website!  
[www.woosterchambermusic.com](http://www.woosterchambermusic.com)

Wooster Chamber Music Series  
The College of Wooster  
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Presents

## *Trio Cavatina*

The College of Wooster  
Scheide Music Center  
Gault Recital Hall  
525 East University Street  
Wooster, Ohio 44691

Sunday, March 13, 2011  
3:00 PM

## A Message to Our Friends

As we begin our 26<sup>th</sup> year together, we are aware of how fortunate we have been to have you, our special audience, as our friends and supporters. We have worked diligently to continue to bring you the quality programming to which you have become accustomed. You will note that we are bringing back some old friends—the Talich and Emerson quartets, and Anne Epperson among them; we have heeded the numerous requests to host the Imani Winds again; and we will introduce you to two brand new groups to our series—the Escher String Quartet, and the recent Naumberg winners, the Trio Cavatina. We know you will enjoy our season.

This year, we have increased our outreach opportunities for children, since we are mindful of the impact of early exposure to this music. We are committed to bringing only world class ensembles as a part of the Wooster Chamber Music Series, because we know that's what you deserve. We want to share this music with you, and we encourage you to share these experiences by bringing your friends to the concerts.

We are happy to welcome you to another great season. Remember to join us and the musicians after each concert for our reception in the lobby.

Cheers,  
*Yvonne C. Williams*  
*Artistic Director*

## Advisory Committee

Sarah J. Buck  
Jarrod Hartzler  
Tricia James  
Jay Klemme  
Cameron Maneese  
Cyril Ofori  
Bill & Carolyn Sheron  
Jill Henley Shafer  
Yvonne Williams  
Tom Wood

## Thank You

### UNDERWRITER

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Bert Bishop	Cally King
Joe and Dee Durbin	Roberta Looney
Jack and April Gallagher	Steve and Sandy Nichols
Martha Hancock	Elena Sokol and Yuri Popov

## **Moon Jig, A Circle Around the Sun**

**Augusta Read Thomas**

Born in 1964, American composer Augusta Read Thomas has established herself as an integral force in American musical culture and has created a vast body of original work that avoids traditional models while integrating diverse influences. Suggesting that Moon Jig and ...a circle around the sun... can be programmed together, the following program notes were written by Augusta Read Thomas:

A Jig (or Gigue) has traditionally been a lively dance with leaping movements, comprised of two sections each repeated. Moon Jig is a kind of cross between Jazz with Bartok, Brahms, and Stravinsky. The piano part starts with a low register jig, which is an earthy rather asymmetrical, punchy, rhythmic, walking-bass. The second section is always led by the strings who play long animated and expressive lines. The work alternates 5 times total between these two sections, and yet as the repetitions proceed, the two musics eventually blend together. This multifaceted merging process results in one long sweep of music rushing to the end in the highest registers of the trio, as if the Moon Jig leaped and reached skyward and its filaments become nimble and luminous like star glow.

A Circle Around the Sun for piano trio was commissioned by The Children's Memorial Foundation in honor of George D. Kennedy in thanks for his generous contributions to the Children's Hospital in Chicago. My favorite moment in any piece of music is the moment of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic, ordinary or eccentric...! Maybe another way to say this is the moment of exquisite humanity and raw soul. All art that I cherish has an element of love and recklessness and desperation. I like music that is alive and jumps off the page and out of the instrument as if something big is at stake. This work's title refers to Mr. Kennedy. He gives energy to children in need, like a circle around the sun, giving strength and warmth.

## **Trio in D Minor Opus 49**

**Felix Mendelssohn**

Mendelssohn drafted this piece in June and July of 1839 and revised the work that fall before its publication by Breitkopf and Hartel in January 1840. The tension between virtuosic display and the structural integrity of the work was of paramount importance to Mendelssohn. In its early stages of composition, the D minor trio attempted to balance this tension with a certain refinement and equilibrium between the piano and the strings. Upon sharing the early drafts with composer and friend Ferdinand Hiller, who was intimately familiar with Chopin's and Liszt's innovations and who urged Mendelssohn to pursue denser, more brilliant writing for the piano, Mendelssohn reworked a great deal of the trio's piano part thus giving the work, steeped in Classical tradition, a modern pathos.

It was the D minor trio that prompted Robert Schumann to call Mendelssohn the 'Mozart of the 19th century'. Schumann wrote that, 'This is the master trio of our age, as were the B flat and D major trios of Beethoven and the E flat trio of Schubert in their times. It is an exceedingly fine composition which will gladden our grandchildren and great-grandchildren for many years to come.'

-- Christopher Zimmerman

## **Trio Cavatina**

Harumi Rhodes, violin  
Sophie Shao, cello  
Ieva Jokubaviciute, piano

### **Program**

- |                                    |                    |
|------------------------------------|--------------------|
| Trio Opus 11                       | Fanny Mendelssohn  |
| Allegro molto vivace               |                    |
| Andante espressivo                 |                    |
| Lied: Allegretto                   |                    |
| Finale: Allegro Moderato           |                    |
| The Faces of Guernica              | Richard Danielpour |
| The Helpless Witness               |                    |
| Woman in Flames                    |                    |
| The Woman Who Asks Why             |                    |
| El Toro                            |                    |
| Pieta                              |                    |
| The Mad Horse And The Trampled Man |                    |

### **Intermission**

- |                                    |                     |
|------------------------------------|---------------------|
| Moon Jig                           | Augusta Read Thomas |
| A Circle Around the Sun            | Augusta Read Thomas |
| Trio in D Minor Opus 49            | Felix Mendelssohn   |
| Molto Allegro agitato              |                     |
| Andante con moto tranquillo        |                     |
| Scherzo: Leggiero e vivace         |                     |
| Finale: Allegro assai appassionato |                     |

\*\* Please join us after the concert for a reception in the Scheide Music Center lobby.

## **Trio Opus 11**

## **Fanny Mendelssohn Hensel**

Owing to early recognition of her exceptional musical talent, Fanny Mendelssohn Hensel, along with her younger brother Felix, received an excellent education with instruction from the best music teachers of the day. Fanny quickly became known to the Mendelssohn's circle of friends as an excellent pianist and as a prodigious composer of piano pieces and lieder. Yet, Fanny suffered from the prevailing attitudes towards and restrictions on women of 19th-century Europe. While Felix was sent abroad to cultivate his art, Fanny was encouraged to concentrate on her future role as wife and mother. Public concerts and publication of compositions were not considered to be activities for women, and Fanny's music-making was restricted to the musical soirees at the Mendelssohn's home in Berlin.

Nevertheless, Fanny succeeded in reaching a small circle of music lovers by presenting her works in the 'Sonntagsmusiken', which were semi-public concerts organized every other Sunday at the Mendelssohn home. Eventually becoming well attended, these events gave Fanny the opportunity to create a body of work, although restricted to the domestic setting, comprising 466 compositions, many of which are piano works in the style of 'songs without words'—a genre her brother Felix further developed so successfully. Her piano trio, Opus 11 dates from 1846 and was completed shortly before her death. The Mendelssohn family published this work posthumously, and it is a paradigmatic example of Fanny's brilliance and of the mid-Romantic style in general.

## **The Faces of Guernica**

## **Richard Danielpour**

When I was asked by Robert and Lucy Mann in 2009 to compose a work for the winning ensemble of the Naumburg Chamber Music Competition, it was a special commission for me in that I had been asked 20 years ago to write a Naumburg commission but was unable to. "The Faces of Guernica" was an unusual work for me to write and it is the only piece that I have ever composed inspired by visual art.

In June 2009, I was on my way to Vienna with a layover in Madrid. I had the good fortune see for the first time the famous Picasso painting, "Guernica." The painting, a testimony of war, was created as a response to the bombing on the Basque town of Guernica, by German and Italian warplanes at the behest of the Spanish Nationalist forces in 1937. It shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians. Although this painting, arguably one of the great works of visual art in the 20th century, had been at the Museum of Modern Art for years, I had never seen it in New York.

When confronted by the painting, I was overwhelmed by its size and emotional content. I had recently learned that I would be writing a work for the Trio Cavatina and knew that the work composed would involve this painting. "The Faces of Guernica" is my attempt to explore the individual characters within the painting and in so doing give each one of these figures a voice. I wanted the piece to be somber with a dual sensibility. I wanted it to be brutal and beautiful at the same time. The work, written in six movements, should be performed without pause. I'm pleased to have had this opportunity to write "The Faces of Guernica" for the Trio Cavatina.

*--Richard Danielpour*