



ArtPower
University of California San Diego

SMETANA TRIO

March 2, 2018 at 8 pm

Department of Music's Conrad Prebys Concert Hall



ArtPower at UC San Diego presents performing arts that engage, energize, and transform the diverse cultural life of the university and San Diego.

Through vibrant, challenging, multi-disciplinary performances, ArtPower seeks to develop more empathetic students and community members who are better prepared to engage in the world around them through their participation in high-quality artistic, educational, and engagement programs that broaden thinking and awareness, deepen understanding, and encourage new dialogues across UC San Diego and the community.

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UC San Diego

ArtPower presents
Smetana Trio
March 2, 2018 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Jitka Čechová, *piano*
Jiří Vodička, *violin*
Jan Páleníček, *cello*

Program

Alexander Zemlinsky (1871-1942)
Piano Trio, opus 3 (1896)
Allegro ma non troppo
Andante
Allegro

Dmitri Shostakovich (1906-1975)
Piano Trio no. 1 in C Minor, opus 8 (1923)

INTERMISSION

Felix Mendelssohn (1809-47)
Piano Trio no. 1 in D Minor, opus 49 (1839)
Molto allegro agitato
Andante con moto tranquillo
Scherzo. Leggiero e vivace
Finale. Allegro assai

Thank You
Sponsor: Sam B. Ersan

About the Program

Piano Trio, opus 3

Alexander Zemlinsky

Born October 14, 1871, Vienna

Died March 15, 1942, Larchmont, NY

Alexander Zemlinsky's career spanned several quite different musical worlds: born and trained in the Vienna of Bruckner and Brahms, he died—almost forgotten—in a suburb of New York City during World War II. Zemlinsky had a classical Viennese training, studying piano and composition at the Vienna Conservatory from 1887 until 1892. He became close friends with the young Arnold Schoenberg, who claimed that all his systematic musical education had come from Zemlinsky. Schoenberg later married Zemlinsky's sister, and the two young men established a society to promote and perform new music in Vienna. Zemlinsky soon attracted the attention of Mahler, who conducted the premiere of his opera *Es war einmal* in Vienna in 1900. In the new century, Zemlinsky made his career largely as a conductor, conducting from 1911 until 1927 in Prague (where he led the first performance of Schoenberg's *Erwartung*) and from 1927 until 1930 at the Kroll Opera in Berlin. When the Nazis came to power in 1933, he returned to Vienna and at the *Anschluss* in 1938 fled to America, where he died at age 70.

Yet if Zemlinsky seems a figure associated with such important twentieth-century figures as Mahler and Schoenberg, we need to remember that his roots were very much in the nineteenth century and that as a young man he studied composition with Brahms. Brahms was a demanding teacher, intensely critical of Zemlinsky's early efforts, but he also recognized the young man's talent and arranged for the publication of his music. And so it is not surprising that Zemlinsky's early music should show the influence of Brahms, and this is especially true of his Trio in D Minor, composed in 1895 while Brahms was still alive. In its original form, this trio was scored for clarinet, cello, and piano, and audiences will remember that Brahms had written for exactly that combination of instruments in his Clarinet Trio in A Minor, opus 114 of 1891, only four years earlier (Zemlinsky's Trio is heard at this concert in an arrangement for violin, cello, and piano).

The *Allegro ma non troppo* certainly sounds like the late, autumnal side of Brahms with the somber opening melody laid out by all three instruments. Zemlinsky makes nice contrast with a gentle, yearning second theme group that he specifies should be played both dolce and espressivo. The development is extended, and the movement hurtles to its close on violent coda marked *Furioso e molto Allegro*. The central *Andante*, in ternary form, moves to D major. Piano alone has the long opening theme, but matters turn dark in the middle section (*poco mosso con fantasia*). Zemlinsky moves to D minor here, and the music drives to a full-throated climax before falling away to recall the movement's opening material and key. The concluding *Allegro* has a wild energy that at moments sounds gypsy-like: was Brahms' fondness for gypsy music an influence on his student here? Moments of calm along the way provide some relief, and at the very end Zemlinsky recalls music from the beginning of the first movement before the Trio in D Minor concludes on three firm chords.

Piano Trio no. 1 in C Minor, opus 8

Dmitri Shostakovich

Born September 25, 1906, St. Petersburg

Died August 9, 1975, Moscow

For years, audiences knew of only one Shostakovich piano trio, the Trio in E Minor of 1944. But Shostakovich had written a Piano Trio in C Minor in 1923, when he was a 17-year-old student at the St. Petersburg Conservatory. Though he did not have it published, he did perform the music in public and listed it as his opus 8. In the sequence of Shostakovich's work, this trio comes just before the First Symphony of 1925, which catapulted the composer to worldwide fame. Like several other of Shostakovich's early works, it dropped out of sight and remained unknown, in this case for sixty years.

In 1981, six years after Shostakovich's death, his pupil Boris Tischenko prepared a performing edition of the trio. This was necessary because some small sections of the manuscript had disappeared. Tischenko had to compose a 22-measure passage for the piano to make up for this, and he edited the work for performance. Soon performed in the West as well as in Russia, the trio was recognized as fully characteristic of Shostakovich's early style. It has been recorded and represents a valuable addition to the catalog of the composer's chamber works.

Only about fourteen minutes long, the Trio in C Minor is in one continuous movement that falls into four subsections. Even these, however, is characterized by so many sudden and mercurial shifts of key, tempo, and mood that the trio has been compared to a rhapsody. But Shostakovich unifies this music around the cello's three-note figure heard at the very beginning; this will recur in many guises throughout. It is altogether characteristic of Shostakovich—even at age 17—that he has left the home key of C minor behind before he has fully presented the opening statement. A lyric second idea is also announced by the cello, and the structure of this trio is very loosely based on sonata form as the music moves through a series of sharply-contrasted sections (one of them titled *Prestissimo fantastico*) to the energetic close.

Piano Trio No. 1 in D Minor, opus 49

Felix Mendelssohn

Born February 3, 1809, Hamburg

Died November 4, 1847, Leipzig

From 1835 until 1846 Mendelssohn was conductor of the Leipzig Gewandhaus Orchestra. Not only were these the happiest and most productive years of the composer's life, but they also marked one of the most distinguished associations ever between a conductor and an orchestra. During his tenure in Leipzig, Mendelssohn raised both performance standards and the salaries of the players, lengthened the season, and worked hard to introduce unfamiliar music to new audiences, seeking out the music of both contemporary and forgotten composers. Once the busy concert season was over, Mendelssohn would use the summer to rest and compose. In the summer of 1839—shortly after he had conducted the premiere of Schubert's "Great" Symphony in C Major—Mendelssohn took his wife and young children to Frankfurt for a rest. He had long intended to write chamber music that would include piano, and on June 6 he set to

work on the Trio in D Minor. The score was finished on July 18, but Mendelssohn continued to tinker with it until the end of the summer.

From the moment of its premiere, this trio has been a great favorite of both audiences and performers. Passionate, songful, gracefully written for all three instruments, it is one of Mendelssohn's finest works, and both the trio and its composer were extravagantly praised in Robert Schumann's review of the premiere:

It is the master trio of today, as in their day were those of Beethoven in B flat and D, as was that of Schubert in E flat; a wholly fine composition, that, when years have passed away, will delight grandchildren. Mendelssohn is the Mozart of the nineteenth century, the brightest among musicians, the one who looks most clearly of all through the contradictions of time, and reconciles us to them.

What Schumann meant by that final line has been open to some debate—Mendelssohn's music hardly seems to admit the existence of contradictions, let alone resolve them—but there is no denying this music's popularity. The opening *Molto allegro ed agitato* does not sound especially agitated to modern ears, which are more likely to be struck by the movement's continuous flow of melody. In sonata form, this movement is a special favorite of cellists, for the cello introduces both themes.

The real glory of the Trio in D Minor lies in the middle two movements. The serene *Andante con molto tranquillo* belongs largely to the piano, which has the movement's main theme; the violin and cello are frequently cast in supporting roles here, decorating and embellishing the piano's music. The scherzo—*Leggiero e vivace*—is one of those fleet and graceful fast movements that only Mendelssohn could write, and which he could apparently write at will. Though built on two themes, this scherzo lacks the trio section of the classical scherzo.

The finale—*Allegro assai appassionato*—returns to the mood and manner of the opening movement. It is in ABABA form, with a quietly driving first section and a lyric second episode.

Program notes by Eric Bromberger

About the Artists

Smetana Trio

The Smetana Trio, founded in 1934 by the legendary Czech pianist Josef Páleníček, violinist Alexandr Plocek and cellist František Smetana, is today's foremost Czech chamber ensemble. Currently comprised of Jitka Cechová (piano), Jiří Vodička (violin) and Jan Páleníček (cello), the Smetana perpetuates the interpretational ideals created by its illustrious predecessors as well as other superlative 20th-century soloists active in chamber music. "There is nothing routine about the Smetana Trio's approach to this engaging repertoire. Every aspect of their interpretation is carefully considered without losing an ounce of spontaneity. Individual lines are remarkable for their focus and beauty, though the powerful sense of ensemble is never sacrificed to individual display."—*BBC Music Magazine*

In spring 2017, the Smetana Trio was voted to win the *BBC Music Magazine* Chamber Award for its recording of the complete trios by Bohuslav Martinů, released by Supraphon Records in March 2015. The acclaimed recording received other recognition, including *BBC Music Magazine's* June 2016 Recording of the Month, *Sunday Times* Recording of the Week, Diapason d'Or award, and a review on theArtsDesk.com saying, "This is the greatest chamber disc I've heard in ages, and I can't imagine a better introduction to Martinů's music." Following a successful North American tour in the 2014–15 season, the Smetana Trio returns to the United States in spring 2018 for a ten-city tour with a program that includes piano trios by Zemlinsky, Shostakovich, and Mendelssohn. Highlights from this sprawling tour include performances at the Philadelphia Chamber Music Society, The Phillips Collection in Washington D.C., The Philharmonic Society of Orange County, Duke Performances Chamber Arts Series, the Chicago Chamber Music Society, and the Da Camera Society in Los Angeles.

The Smetana Trio has toured extensively as both chamber music ensemble and orchestral soloists, working with conductors such as Jirí Belohlávek, Libor Pešek, John Axelrod, Michael Boder, Tomáš Hanus, and Stanislav Vavřínek, and orchestras such as the Bamberg Symphony Orchestra, Orchestra della Svizzera italiana Lugano, Orchestre National des Pays de la Loire, Prague Symphony Orchestra, Prague Philharmonic, Chamber Philharmonic Orchestra Pardubice and Moravian Philharmonic Orchestra Olomouc. Festivals and concert series include Cambrai, Aix-en-Provence and Nice in France, and Munich, Würzburg and Tübingen in Germany. In 2015 the Smetana Trio toured South America with performances in Lima, Medellín, Rio de Janeiro as well as a performance of the Beethoven Triple Concerto with the Brazilian Symphony Orchestra.

With an impressive discography of nearly a dozen albums recorded exclusively for Supraphon since 2000, the group's recordings include an album featuring the complete piano trios of Shostakovich and Ravel, and an all-Dvořák disc which received *BBC Music Magazine's* Chamber Award for 2007 and the French Diapason d'Or. Additional discs include works by Smetana, Tchaikovsky, Mendelssohn, and Schubert.

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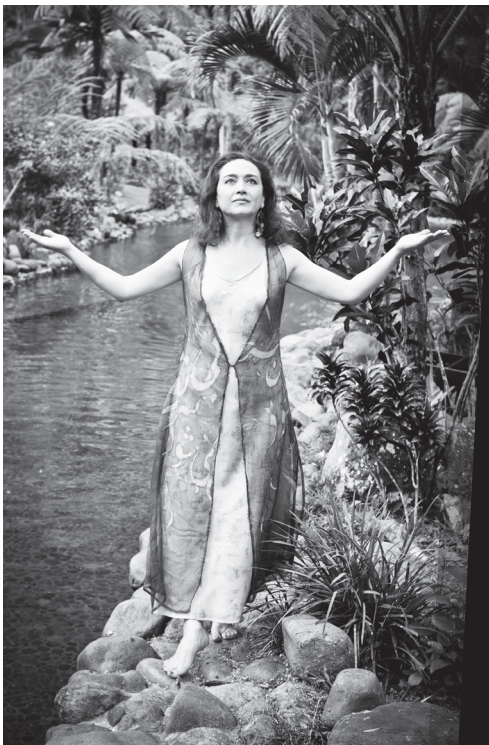
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Donor list as of January 9, 2018.

List reflects giving from January 9, 2017.

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Global Music/Iran

Mamak Khadem

Thurs. Apr 26, 2018 at 8 pm
The Loft
Tickets: \$15-25

Called "one of the wonders of world trance music" by the *Los Angeles Times*, Iranian singer Mamak Khadem captivates audiences by blending her roots in the ancient poetry and music of the Persian masters with a bold and revolutionary new sound.



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Countries represented by artists throughout the 2017-18 season

12



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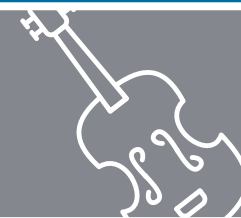


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The Campaign for UC San Diego is a \$2 billion comprehensive fundraising effort to transform the student experience, our campus and, ultimately, the way humanity approaches problems and develops solutions.

Please join us in supporting the Campaign for UC San Diego with a gift to ArtPower. Together with contributions from like-minded alumni, students, parents, and friends, we can invigorate audiences, embolden artists, and extend appreciation for the beauty of human expression. Learn more at campaign.ucsd.edu

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ArtPower
University of California San Diego



Harlem Quartet

Fri. April 13, 2018 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

"new attitude in classical music, one that is fresh, bracing, and intelligent"
—Cincinnati Enquirer

PROGRAM

Ludwig van Beethoven: String Quartet no. 11 in F Minor, op. 95 "Serioso"

W.A. Mozart: String Quartet no. 17 in B-flat Major, K. 458

Anton Webern: *Langsamer Satz*

Antônio Carlos Jobim: *The Girl from Ipanema*
(arranged by Dave Glenn and Harlem Quartet)

Guido López Gavilán: *Cuarteto en Guaguancó*

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