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**INON BARNATAN, PIANO; ANTHONY MCGILL, CLARINET;
AND ALISA WEILERSTEIN, CELLO**

Thursday, January 26, 2017, at 7:30pm
Foellinger Great Hall

PROGRAM

INON BARNATAN, PIANO
ANTHONY MCGILL, CLARINET
ALISA WEILERSTEIN, CELLO

Ludwig van Beethoven
(1770-1827)

Trio in B-flat Major for Clarinet, Cello, and Piano, Op. 11, "Gassenhaur"
Allegro con brio
Adagio
Tema: Pria ch'io l'impegno: Allegretto

Joseph Hallman
(b. 1979)

short stories (25')
the Breakup
familial memories at a funeral
black-and-white noir: hardboiled with a heart of gold
regret is for the weak
the path of the curve

20-minute intermission

Johannes Brahms
(1833-1897)

Trio in A Minor for Clarinet, Cello, and Piano, Op. 114
Allegro
Adagio
Andante grazioso
Allegro

Joseph Hallman's short stories was commissioned by Music Accord, a consortium of top classical music presenting organizations that includes Krannert Center.

Inon Barnatan is a Steinway Piano artist.

*Inon Barnatan and Alisa Weilerstein appear with arrangements by:
Opus 3 Artists
470 Park Avenue South, 9th Floor North
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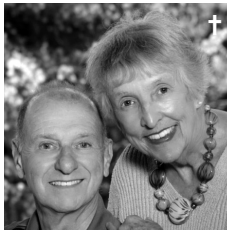
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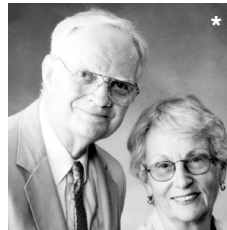
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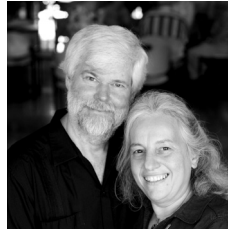
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PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Born December 1770, in Bonn,

North Rhine-Westphalia, Germany

Died March 26, 1827, in Vienna, Austria

Trio in B-flat Major for Clarinet, Cello, and Piano,
Op. 11, "Gassenhaur"

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 "Gassenhaur" Trio, so named after a popular melody from Joseph Weigl's opera, *L'amor marinaro ossia il corsaro*, was composed presumably in 1796. Originally written for clarinet, cello, and piano, Beethoven, probably for practical reasons, also offered a score in which the clarinet was replaced by the violin. Obviously it is the original version that we hear on this program.

The opening definitive statement immediately suggests that Beethoven had moved beyond dependence on Mozart and Haydn for inspiration. Its strength and use of musical mottos already hint of a later Beethoven, veiled though that may be by congeniality and humor.

The beautiful second movement Adagio offers an expressive melody for the clarinet, which is then taken up by the other instruments. This movement seems to flower into complexity with its startling harmonic modulations.

In the final movement, Beethoven gives an elaborate treatment of Weigl's simple tune, "Pria ch'io l'impegno," turning it into nine variations with a remarkably demanding piano part. Whether Beethoven knew the source of the melody remains in question, but his treatment of it does not.

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JOSEPH HALLMAN

Born November 20, 1979, in Kensington,

Philadelphia, Pennsylvania

short stories (25')

The work is in five movements. Each movement's title is meant to serve as a prompt for the listener who is called upon to imagine their own "story" inspired by the musical content of each movement and the prompt of the movement's title.

Each member of the trio is a storyteller; equal in voice and perspective. Using diverse emotive colors, each movement flits to and from myriad musical styles. Simple lyricism, dissonant disorder, a rhythmic propulsion based on unison or near-unison figuration, and a heartbreaking/heartbroken pastiche are examples of a few of the shades utilized to create this collage.

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JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

Trio in A Minor for Clarinet, Cello, and Piano,
Op. 114

Brahms' love affair with the clarinet began early in 1891, just six years before his death, when he met Richard Mühlfeld, principal clarinetist of the court orchestra at Meiningen under Hans von Bülow. As Mozart had his Anton Stadler and Weber his Heinrich Bärman, so was Brahms inspired by Mühlfeld. For "Fräulein Klarinette," his "dear nightingale," as he addressed Mühlfeld, Brahms wrote not only his two Op. 120 sonatas for clarinet and piano of 1894, his final chamber music works, but also his A Minor Trio and the B Minor Quintet for clarinet and strings of 1891. Ironically this late flowering came at a time when Brahms had announced a self-imposed retirement and had resigned himself to a certain loneliness and despair that had marked his life. That the darker voice of the clarinet reflected his mood is speculation yet it is irresistible to treat Brahms the Romantic and seek, in that side of his music, associations which explain the man. Brahms biographer Jan Swafford, in his 1997 comprehensive *Johannes Brahms*, suggests that before the clarinet works Brahms had avoided what Swafford called the "sensuality of mere instrumental sound." Surely sensuality is not avoided in the works that include the clarinet, but it is exercised with taste and a separation, if you will, of sentiment from sentimentality that propels the works into greatness.

Resignation pervades the first movement Allegro with its descending A-minor scale mitigated perhaps by a rising arpeggio figure still in A-minor. Both serve as mottos for the movement, but Brahms ends curiously in the brighter key of A major. The second movement Adagio continues in a major key but gives such free range to the darker voices of the clarinet and cello that it emerges as a lyrical elegy. Brahms replaces what might have been a scherzo with the third movement Andante grazioso. Here homage is paid to Brahms' friend Johann Strauss, Jr. in the opening waltz which also serves as a showcase for the clarinet. The movement comes to a gentle conclusion before the fireworks of the final Allegro with its alternating meters and Hungarian flavor. Resignation seems overcome despite the A minor conclusion. In this complex work, it is almost as if Brahms achieved effects opposite of what is expected in the use of major and minor keys. Could it be that the sad parts are in major keys and the happy parts in the minor? Only Brahms' subtle skills could accomplish that.

The first performance was a private reading on November 24, 1891, in Meiningen with Mühlfeld, Robert Hausmann, cellist of the Joachim Quartet, and Brahms himself at the piano.

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PROFILES

INON BARNATAN, PIANO

"One of the most admired pianists of his generation" (*New York Times*), Israeli pianist Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center's Martin E. Segal Award in 2015, recognizing "young artists of exceptional accomplishment," as well as the prestigious Avery Fisher Career Grant in 2009. This year he embarks on his third and final season as the inaugural Artist-in-Association of the New York Philharmonic, in which capacity he plays Beethoven's First Piano Concerto in February under the baton of Manfred Honeck. Barnatan also collaborates with Philharmonic Music Director Alan Gilbert, who calls him "the complete artist: a wonderful pianist, a probing intellect, passionately committed, and a capable contemporary-music pianist as well." The two perform Beethoven's Second Concerto this season for Barnatan's Leipzig Gewandhaus Orchestra debut, after joining forces in recent months with the Academy of St. Martin in the Fields to record that orchestra's first complete Beethoven concerto cycle on disc.

The pianist opens his 2016-17 season playing and leading Mozart's Concerto No. 13 with San Francisco's New Century Chamber Orchestra, followed by a packed schedule that includes debuts with the Chicago, Baltimore, Seattle, Nashville, San Diego and Fort Worth Symphony Orchestras, and returns to many orchestras and venues around the U.S. He also makes his debut with the Hong Kong Philharmonic under Jaap Van Zweden and his Australian debut with the Queensland Symphony, returns to Tokyo with the Tokyo Metropolitan Orchestra, and performs the complete Beethoven piano concerto cycle in Marseilles.

ANTHONY MCGILL, CLARINET

Anthony McGill was named Principal Clarinet of the New York Philharmonic in September 2014. He previously served as Principal Clarinet of the Metropolitan Opera Orchestra and Associate Principal Clarinet of the Cincinnati Symphony Orchestra.

A few of the orchestras with which McGill has appeared as soloist are the Met Orchestra, the Baltimore, Kansas City, and New Jersey orchestras, and he has recorded the Nielsen Concerto with the New York Philharmonic. As a chamber musician he has performed throughout the United States, Europe, Asia, and South Africa. Festival appearances include Tanglewood, Marlboro, and Santa Fe, to name a few.

McGill performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Obama in 2009. He is a founding member of the McGill/McHale Trio with flutist Demarre McGill and pianist Michael McHale.

McGill was the 2015-16 WQXR Artists in Residence and, in March 2016, received the John Jay Justice Award.

A graduate of The Curtis Institute of Music, McGill serves on the faculty of Curtis, The Juilliard School, the Peabody Institute of Johns Hopkins University, Bard College Conservatory, and Manhattan School of Music.

ALISA WEILERSTEIN, CELLO

A 2011 MacArthur Fellowship winner, Alisa Weilerstein's 2016-17 season includes performances of Bach's complete suites for unaccompanied cello: at Caramoor, in Washington, DC; and in London. Her busy international concert schedule this season features performances with the New World Symphony; Lausanne Chamber Orchestra; Netherlands Philharmonic; Royal Stockholm Philharmonic; Dallas Symphony; San Francisco Symphony; and the National Symphony in both Washington, DC and Mosco. She also returns to Carnegie Hall in the company of the Orpheus Chamber Orchestra, with which she then tours the same program to Italy and Spain. The cellist will perform the world premiere of Matthias Pintscher's Cello Concerto with the Boston Symphony Orchestra, which co-commissioned the piece for her.

As an exclusive Decca Classics recording artist, Weilerstein released her fifth album in September, playing Shostakovich's two cello concertos with the Bavarian Radio Symphony under Pablo Heras-Casado, in performances recorded live last season.