



EROICA TRIO

Tuesday, November 13, 2018, at 7:30pm
Foellinger Great Hall

PROGRAM

EROICA TRIO

Erika Nickrenz, piano
Sara Parkins, violin
Sara Sant'Ambrogio, cello

Tomaso Albinoni
(1671-1751)
(arrangement by Eroica Trio)

Adagio in G Minor

Dmitri Shostakovich
(1906-1975)

Piano Trio No. 2 in E Minor, Op. 67
Andante
Allegro con brio
Largo
Allegretto

20-minute intermission

Felix Mendelssohn
(1809-1847)

Piano Trio No. 2 in C Minor, Op. 66
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

From soloists to quartets to chamber ensembles, the Classical Mix series creates a varied blend of outstanding musical experiences. The 2018-19 series includes Jupiter String Quartet and Jasper String Quartet with Michael Cameron, bass (October 4), Daniel Hope and Friends (October 25), Eroica Trio (November 13), Andersson Dance and Scottish Ensemble (April 2), and Canadian Brass (April 7). For more information about these events, please visit KrannertCenter.com/calendar.

Eroica Trio appears by arrangement with:
Columbia Artists
5 Columbus Circle
1790 Broadway, 16th Floor
New York, NY 10019
212.841.9533
Columbia-Artists.com

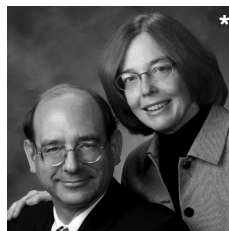
THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2018-19 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:



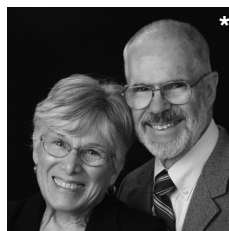
JAMES ECONOMY
Special Support of Classical Music



**MELANIE LOOTS &
GEORGE GOLLIN**
Ten Previous Sponsorships



GAY & DONALD ROBERTS
Twenty Previous Sponsorships



ANNE & DAVID SHARPE
Five Previous Sponsorships
Two Current Sponsorships

*PHOTO CREDIT: ILLINI STUDIO

†PHOTO CREDIT: LIFETOUCH

**HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR
BY CONTACTING OUR ADVANCEMENT TEAM TODAY:**

KrannertCenter.com/Give • development@krannertcenter.illinois.edu • 217.333.1629

PROGRAM NOTES

TOMASO ALBINONI

Born June 14, 1671, in Venice, Italy

Died January 17, 1751, in Venice, Italy

Adagio in G Minor (arr. Eroica Trio)

The *Adagio in G Minor* is the most famous music Albinoni never wrote. This vastly popular music is a reconstruction (actually, an entirely new composition) by the Italian musicologist Remo Giazotto, based on a six-bar fragment found in one of Albinoni's manuscripts. Giazotto's arrangement, published in 1958, helped contribute to the booming interest in baroque music in the years after World War II, and it has become one of the most popular of classical pieces—the current catalog lists over 35 different recordings.

Albinoni himself was a contemporary of Bach, who admired his music (and who paid Albinoni the subtle compliment of borrowing some of his themes to use as fugue subjects). The son of a wealthy family, Albinoni never had to take a court or church position to support himself as a musician, but he was far from being a dilettante, as he is sometimes characterized. He wrote over 50 operas, 40 cantatas, and a vast amount of instrumental music that was widely published, and at the time of his death, his name was known throughout Europe.

There is no secret to the success of the *Adagio*. Giazotto arranged Albinoni's solemn, somber melody for string orchestra and organ, developing and driving the original theme to a stirring climax. The *Adagio* is a curious musical mixture, one that in some ways combines the best of both worlds; it offers both the stateliness of baroque music and the expressive sweep of romantic music. Albinoni might never recognize

the *Adagio in G Minor* as his own, but he would certainly be pleased by its success—and even more pleased that it has led countless listeners to discover the wonders of baroque music for themselves.

The *Adagio in G Minor* is heard at this concert in an arrangement for piano trio made by the members of the Eroica Trio.

DMITRI SHOSTAKOVICH

Born September 25, 1906, in Saint Petersburg, Russia

Died August 9, 1975, in Moscow, Russia

Piano Trio No. 2 in E Minor, Op. 67

"That is his temper, his polemics, his manner of speech, his habit of returning to one and the same thought, developing it." The speaker here is the sister of Ivan Sollertinsky, speaking of the portrait of her brother in the second movement of Shostakovich's *Piano Trio No. 2*. It is a furiously paced movement, glee and madness mixed together in equal parts, a hodgepodge of themes thrown together, each one more frenzied and excited than the previous one, crashing chords ending the brief movement with extreme bravura and breathlessness. Ivan Sollertinsky was a friend of Shostakovich's, alternately described as being his "ideal companion," "mentor," and "alter ego." The trio was dedicated to him and was the first major work written after his unexpected and tragic death in 1944 at the age of 42. Upon hearing of Sollertinsky's death, Shostakovich offered the following words of condolence to Sollertinsky's widow: "It is impossible to express in words all the grief that engulfed me on hearing the news about Ivan Ivanovich's death. Ivan Ivanovich was my closest and dearest friend . . . To live without him will be unbearably difficult."

Four days after the death of Sollertinsky, Shostakovich finished composing the first movement of the *Piano Trio No. 2*. It is a bleak, despairing movement, opening with the main theme being played entirely by solo, muted cello harmonics, this theme subsequently being obsessively developed throughout the movement, traversing from the ghostly opening through to a pensive piano theme backed by static repeating staccato eighth notes, transforming into an explosive, martial statement by the cello, then carrying on as a sinister waltz played by pizzicato strings, developing on into a full-throated fortissimo wail, and finally trickling out as a reminiscence on the piano at the end of the movement. The tragic mood is briefly broken by the mad frenzy of the second movement, but then picked up again in the third movement, which opens with crashing, tormented piano chords, followed by a profoundly beautiful and sad theme played out on violin and cello, first by the two instruments separately, then interwoven between the two instruments.

The final movement brings together many of the various elements and themes of the piece up until now, as well as introducing a fresh crop of tunes, including some distinctly Russian folk melodies, and a Jewish tune. In 1944, the news of the horrors of the concentration camps was just starting to trickle out, but Shostakovich's interest in Jewish music dated back further than 1944. At the time of his composition of the trio, he was working on completion of his student Fleyshman's opera, *Rothschild's Violin*. He stated himself, "It seems I comprehend what distinguishes the Jewish melos. A cheerful melody is built here on sad intonations . . . Why does he sing a cheerful song? Because he is sad at heart." This mixture that attracted him to Jewish music, of tragedy thinly papered over with cheer, of irony both masking and expressing profound sadness,

of beauty and despair expressed together, is present in all of Shostakovich's music, but finds particular poignancy in this Trio, reflecting both the horrific, devastating historical time in which he was writing this piece, as well as the intense personal quality of the loss for him of his closest and dearest friend, Sollertinsky.

© The Oberon Piano Trio

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg, Germany
Died November 4, 1847, in Leipzig, Germany
Piano Trio No. 2 in C Minor, Op. 66

Schumann described Mendelssohn as "the Mozart of the 19th century," an apt label considering the classical qualities of Mendelssohn's music within a period dominated by Romanticism. He wrote expertly crafted music of charm and polish with a masterful control of texture and form achieving superb clarity and balance. Mendelssohn is frequently regarded as a conservative. Some consider that he did not live up to his potential. Such assessments have not stopped Mendelssohn from becoming one of the most beloved composers of all time. An ample portion of his mature chamber music is continuously celebrated in the standard repertory with his two piano trios high on the list. Perhaps less popular than his first, his second *Piano Trio in C Minor, Op. 66* embodies all the finest qualities of Mendelssohn's immaculate art. It was composed in 1845, two years before his death; it was the last chamber work Mendelssohn saw published.

"Energetic and fiery," the opening is one of Mendelssohn's finest sonata movements. It is built from three main ideas. First, a turbulent piano figure struggles up a steep climb in restless arced strides only to fall swiftly back down, crashing on a half cadence. The strings retrace

the mountainous trek and the sweeping fall, this time landing on a full cadence confirming the rock-solid minor tonic. The rhythmic gestures now coalesce into the second main idea: a sorrowful theme for violin that rounds out the minor key area. This rounding, confirming quality comes from its clear harmonic underpinnings as well as its shape: a simple rise and fall that mirrors the broad sweep of the opening gesture in miniature. The restless climb swells again but now softly descends into the third idea: a new melodic theme, lyrical and warm in the relative major key. Remarkably, it also describes a rise and fall in its fundamental shape but dispels the restless energy with a gentle sense of repose. The unity of rising and falling gestures in all three ideas instills the entire movement with an undulating, swirling momentum that concentrates on the essential vectors: the ascending motive from the first theme and the descending motives from the second and third. The sharp contrasts of minor and major, motion and repose, and the essential sweep of up and down create a powerful dramatic narrative. The conclusion darkens the bright lyricism with the urgency of C minor and a renewed muscular thrust hurls the music towards a fierce, definitive close.

The middle movements feature Mendelssohn's most characteristic and cherished expressions. The second movement is a tender balm for the blistering urgency of the first, a graceful song without words instantly reminiscent of Mendelssohn's piano miniatures of the same name. A steady, elongated 9/8 motion gently rocks a flowing tale in stanzas that alternate between piano and strings, flowering into a loving duet between violin and cello. A ternary

form cradles a sorrowful interlude within a tender embrace. The third movement scherzo is a Mendelssohn calling card: swift, light and nimble, it evinces both delicacy and tensile strength. The brief trio is seamlessly interwoven into the perpetual motion, but flashes with its glint of major tonality and a rhythmic marker, a single long note beginning its theme. Mendelssohn must have intended the trio to appear and vanish like a woodland sprite. In case we missed it, he flashes it again, delighted with his cunning sleight of hand.

The finale balances the fuoco opening with an appassionato closing. Like the first movement, it features three ideas, this time in a rondo form with a surprise. Labeling each of the sections with the letters, the rondo lays out as "ABACABACB." The "A" refrain has the nervous energy and C minor tonality dominating the whole trio. Its theme starts with a large upward leap and a downward tumble, an easy marker for the return of the refrain. The "B" episodes are more relaxed, lyrical, and in the relative major. The "C" episodes exploit an effect that Mendelssohn used before (e.g., *Reformation Symphony*, *String Quartet in E-flat*): he interpolates a theme from another source, a chorale melody that has been variously traced to Bach and the Geneva Psalter of 1551. With its second appearance towards the end, the chorale triumphantly towers above the surrounding music with giant chords and full-throttle strings, a challenge to the chamber texture of the piano trio. The rondo sustains this radiant transformation by concluding with the major tonality and lyricism of "B" and a coda that confirms, at last, the victory of light over dark.

—notes courtesy of Earsense

EROICA TRIO

The most sought-after trio in the world, the Grammy-nominated Eroica Trio enraptures audiences with flawless technical virtuosity, irresistible enthusiasm, and sensual elegance. The three women who make up this celebrated ensemble electrify the concert stage with their passionate performances. *The New York Times* writes, "There is an edge of the seat intensity to every note they produce."

The trio won the prestigious Naumburg Award, resulting in a highly successful Lincoln Center debut, and has since toured the United States, Europe, Middle East, South America, and Asia. While maintaining their demanding concert schedule, the Eroica Trio has released eight critically lauded recordings for Angel/EMI classics records, garnering them multiple Grammy nominations. The first all-female chamber ensemble to reach the top echelon of the field, the women of the Eroica Trio have shattered the age-old gender barrier, leading the vanguard and inspiring many to follow.

The unique history of the players of the Eroica Trio goes all the way back to childhood. Sara Sant'Ambrogio and Erika Nickrenz first met at age 12, when Erika came to study with Sara's grandmother, the founder of Red Fox Music Camp. Two years later, Sara collaborated with violinist Sara Parkins at the renowned Meadowmount School of Music where they became fast friends and later became roommates when they were both students at The Curtis Institute of Music. Sara Parkins and Erika Nickrenz also met in their teens, playing together as students at the Pre-College division of The Juilliard School and at the Tanglewood Music Center. That same year the Eroica Trio was

formed at The Juilliard School. This intricate web of early connections helped forge a lifelong bond between the three women of the Eroica Trio.

The Eroica Trio performs the Beethoven *Triple Concerto* more frequently than any other trio in the world, having appeared with renowned symphonies such as Chicago, St. Louis, San Francisco, Mostly Mozart Orchestra, Nashville, Indianapolis, Atlanta, Pittsburgh, Houston, New Jersey, and Seattle. In addition, the Trio has performed the *Triple Concerto* work abroad with Orquesta Sinfonica de Euskadi in Spain, Haydn Orchestra in Italy, with the Royal Philharmonic Orchestra and Budapest Symphony in Germany, and on multiple tours in the United States with the Cincinnati Symphony as well as with the Prague Chamber Orchestra. The Eroica Trio's recording of the Beethoven Triple with the Prague Chamber Orchestra was so successful it landed this piece on Billboard's Top 20 for the first time in recording history. The trio appeared on the German television program *Klassich!* performing the Beethoven *Triple Concerto* with the Munich Symphony, which was aired throughout Europe. A multi-city tour of North America with the Vienna Symphony Orchestra, under the baton of Maestro Fabio Luisi, culminated in a sold-out performance on the *Great Performers at Lincoln Center* series in Avery Fisher Hall in New York City.

Highlights this season include a mini-series, Eroica Trio and Friends, in Calderwood Hall in the Isabella Stewart Gardner Museum with principal clarinetist of the Atlanta Symphony Laura Ardan and violist of the Emerson Quartet, Lawrence Dutton. Another exciting project for the trio, *Tango Ahora*, featured two new concerti for the trio and *Bandoneon* by Argentinean composers

Emilio Kauderer and Daniel Binelli, recorded in Prague in fall 2016. The trip premiered Kauderer's *Concerto* with the Orquesta Sinfonica Nacional in Buenos Aires in March 2017. Along with tours of the continental US, Mexico, and Hawaii, the trio will play a recital in Symphony Space in New York City as part of the "Cutting Edge" series that will include works written for them by Bruce Wolosoff and Pulitzer Prize winner Kevin Puts.

The Eroica Trio has appeared on numerous television programs, including ABC's *The View*, CNN's *Showbiz Today*, CBS News, ABC News, the CBS *Morning Show* and *Saturday Morning*, A&E's *Breakfast with the Arts*, *The Isaac Mizrahi Show*, *Pure Oxygen*, *Bloomberg TV*, and Fox's *The Crier Report*. *Eroica!*, a special documentary about the trio and its commissioning of a new triple concerto by Kevin Kaska, premiered on the PBS series *Independent Lens* and has had multiple airings worldwide. The group has been featured in such magazines as *Elle*, *Glamour*,

Vanity Fair, *Detour*, *Marie Claire*, *Gotham*, *Entrée*, *Bon Appétit*, *Time Out New York*, *Gramophone*, *Piano*, *Vivace*, *Auditorium*, and *Chamber Music*. In addition, the ladies have graced the covers of magazines as diverse as *Fanfare*, *Cigar*, *Strings*, *Tall*, and *Strad*. Grand Marnier® created a new cocktail dubbed "The Eroica," which was unveiled for the release of their *Pasión* recording. Chateau Sainte Michelle, a vineyard in Seattle, also named one of its gold medal-winning Rieslings in honor of the trio.

Whether the Eroica Trio is interpreting the Baroque masters, the power and strength of Beethoven, the jazzy tunes of Schoenfield, or the bluegrass toe-tapping rhythms of Mark O'Connor, their performances are deeply personal and continue to thrill audiences around the world. To quote the *San Francisco Examiner*, "It has been decades since this country has produced a chamber music organization with this much passion"