Program

Trio in Eb Major, Op. 12 .............................................................................................................. J. N. Hummel
(1778 – 1837)

Allegro Agitato
Andante
Finale. Presto

Trio in D Minor, Op. 120 ........................................................................................................... G. Fauré
(1845 – 1924)

Allegro ma non troppo
Andantino
Allegro Vivo

“Invierno Porteño” (Winter) from Las cuatro estaciones porteñas (The Four Seasons of Buenos Aires) ......................................................................................................................... A. Piazzolla
Arr. By Jose Bragato
(1921 - 1992)

Salem Reel .................................................................................................................................. G. Walker
(1947 -)

Trio Pasión
Everaldo Marinez, violin
Natalia Vacarciuc, cello
Domi Oh, piano
Hummel: Piano Trio in Eb major, Op. 12
Johann Nepomuk Hummel is considered a “transitional” composer between two major musical eras: Classical and Romantic. The only full-time student of Mozart from an early age he was recognized as a prodigy and piano virtuoso. Hummel even toured around Europe like Mozart, returning to Vienna in 1792 to continue taking lessons, especially in composition. Hummel was regarded as the leading pianist in Europe during his lifetime. His compositions were widely played during that time and throughout the 19th century, but became virtually unknown in the 20th century. Hummel wrote an extensive amount of music, most of which is for piano: piano trios, a piano quartet, a piano quintet (scored with the bass, just like Schubert’s Trout), five piano concertos among others. In his first piano trio in Eb major written in 1804 the bridge between two eras is evident in Hummel’s writing: beautiful melodies combined with energetic dramatic elements of Romanticism in the first movement, opera-like singing melody in the second movement, and both elegant and exciting finale. Even though the music is very fluent and easy to listen to, the writing style of Hummel is rather intense and difficult, especially for piano.

Gabriel Fauré: Piano Trio in D Minor, Op. 120
Fauré (1845 – 1924) was one of the major composers of belle époque, a movement in French culture that took place between 1870 – 1914. It was a time period that included works of many French composers such as Saint-Saëns, Debussy, Bizet as well as many French painters such as Dega, Monet, Renoir. Fauré received his education at Ecole de Niedermeyer where his unique musical style and language was formed under the influence of Renaissance church music, Gregorian chants and modality to which he was attached throughout his life. His works, especially later in life showed new innovative technique towards the structure and musical language that would blur the margins of the classical Sonata form into moderate coloration and expression and develop new harmonies that would influence French music for generations to come. In his music Faure uses the melodies in the way that they simply flow into each other rather than let them develop separately as in Sonata form. Fauré also was known as organist and composition professor, he was teaching at the Paris Conservatory for 15 years and among his students were Ravel, Enescu and Nadia Boulanger who in turn taught many young composers of that time including Aaron Copland, Elliott Carter, Virgil Thomson. The Piano trio in D Minor was a penultimate work of Fauré, the last one was the string quartet. He wrote the trio in his seventy-seventh year in 1922-23 while suffering from severe hearing loss and failing health. Originally it was intended for clarinet, cello and piano with the violin part as alternative. One of the first performances of the trio was done by Jacques Thibaud, Pablo Casals and Alfred Cortot, the most prominent musicians at the time. The trio has three movements. The first movement is written in Sonata form with two themes that create one long melody, Fauré’s signature “long line.” The second movement Andantino
that has been called “the heart of the trio” is a deeply nostalgic, written in two-part song form with rich and lush “long line” melody again. And the finale has a joyful, uplifting spirit, “a perfect balance between fantasy and reason,” as one of Fauré’s scholars writes.

Astor Piazzolla: “Invierno porteño” (Winter) from “Las cuatro estaciones porteñas” (The Four Seasons of Buenos Aires)

Astor Piazzolla (1921 - 1992), an Argentinian composer, arranger and bandoneon player, best known for his innovative music style that combined elements of tango, jazz and classical music called nuevo tango. Greatly influenced by the records of his father, Piazzolla started playing the bandoneon in 1929 while living in New York City and never stopped since then until his last days. Upon returning to his home Argentina, he not only was working as a bandoneon player and developing his own style, but also took lessons in composition with A. Ginastera and piano with R. Spivak. It was Nadya Boulanger, a legendary French composition teacher who taught most of the early 20th century composers, who suggested to Piazzolla to focus on tango instead of trying to make it as a classical composer. Throughout his career he was constantly experimenting with different ensembles settings and writing music in his new and unique way, using invaluable skills of orchestration and counterpoint he learned in his classical training. Piazzolla wrote his Four Seasons of Buenos Aires after he formed his first Nuevo Tango quintet consisting of bandoneon, violin, electric guitar, piano and bass. He composed each season at a different time, starting from 1965 and finishing in 1970. It wasn’t Piazzolla’s goal to create a suite that is comparable with Vivaldi’s Four Seasons, since he wrote each season separately, simply depicting the change of season in his beloved Argentina through the music. However, over time it became common performance practice to link both masterpieces from different epochs in one concert.

Gwyneth Walker: Salem Reel

An American woman composer since the age of two, Gwyneth Walker was born in 1947 in New York and grew up in New Canaan, Connecticut. She went on to receive her BM, MM, and DMA degrees from Brown University and Hartt School of Music. After teaching for a number of years at Hartt School of Music, Hartford Conservatory and Oberlin College Conservatory, Walker decided to be a full-time composer and moved to a dairy farm in Vermont in 1982. As she puts it in her own words, “I am a composer of faith – without it I would lose the energy.” Walker has written over 400 commissioned works in all kinds of genres, orchestra, chamber music, choral, solo voice and solo instruments. She has traveled all over North America to the performances of her works, rehearsing her music and meeting musicians. Even though Walker’s style of writing can be described as traditional, rooted in music of Aaron Copland and Charles Yves, the compositions she wrote are very multi-faceted. Her catalog includes arrangements of traditional folk songs; original music in both vocal and instrumental genres inspired by great American
poetry; dramatic works that combine music with readings, acting, and movement; works for student performers of all ages; and large-scale pieces for professional players and ensembles. 

*Salem Reel* was written for the Kandinsky Trio as a birthday gift for Sylvia Craft. Walker’s indications for playing the piece are: Young and rhythmic, for dancing and fun.