



Kandinsky Trio

LYNN
Conservatory of Music

2018-2019 Season

Kandinsky Trio
Benedict Goodfriend, violin
Alan Weinstein, cello
Elizabeth Bachelder, piano
with Ralph Fielding, viola
Sunday, February 10, 2019 at 4:00 PM
Amarnick-Goldstein Concert Hall
Boca Raton, Florida

Piano Quartet in E-flat Major, KV 493

Allegro
Larghetto
Allegretto

W. A. Mozart
(1756 – 1791)

Piano Trio in E Minor, Op. 67

Andante
Allegro non troppo
Largo
Allegretto

Dmitri Shostakovich
(1906 – 1975)

INTERMISSION

String Trio in E-flat Major, Op. 3

Allegro con brio
Andante
Menuetto: Allegretto
Finale: Allegro

Ludwig van Beethoven
(1770 – 1827)

Piano Quartet No. 1 in C Minor, Op. 148

Allegro molto agitato

Carl Czerny
(1791 – 1857)

KANDINSKY TRIO

Benedict Goodfriend, violin • Alan Weinstein, cello
Elizabeth Bachelder, piano

NOW IN ITS THIRTY- FIRST SEASON, the [Kandinsky Trio](#) continues one of this country's most enduring chamber music residencies at historic Roanoke College with over a thousand concerts of high caliber chamber music in the U. S., Europe, and Canada, including New York (Miller Theater and Merkin Hall), Washington (The Kennedy Center), Atlanta (Spivey Hall), Oklahoma City, Tampa (Tampa Bay Performing Arts Center), Portland, Boise, Austin, Charleston, San Francisco, Banff, Bratislava, Budapest, Vienna, and Zagreb. The Kandinsky Trio has also been heard at such venues as the Interlochen Festival, the Concert Society at Maryland, the Tennessee Performing Arts Center in Nashville, Cincinnati's Aronoff Center, and the Center for the Arts at Penn State. Its recordings are aired regularly on Boston's WGBH, Chicago's WFMT, and the Maine, Georgia, Nevada, Wisconsin, and Minnesota Public Radio Networks. Live performances have been broadcast on the MacNeil/ Lehrer News Hour, numerous times on National Public Radio's Performance Today, and WNYC's Around New York. Their CD, *In Foreign Lands* (Briosio), released in 2003, was selected by WNEB (Buffalo and Toronto) as one of the best CDs of the year, and London's Music and Vision dubbed it "one of the year's best chamber music recordings." The Charleston Post and Courier named the Kandinskys "a trio of stunning talent" after their appearance on the 2008 Spotlight Series at Piccolo Spoleto. Described as "spirited and persuasive," American Record Guide, and "virtuosity, with spine-tingling precision," Cincinnati Enquirer, the Trio draws in new audiences with both its passionate performances of masterworks and innovative ideas in re-defining chamber music. The Trio is one of only six piano trios ever to win the prestigious Chamber Music America Residency Award. In 1999, the Kandinsky Trio was chosen by Senator Charles Robb as the representative of the Commonwealth of Virginia at Kennedy Center's State Days series. In addition, the ensemble has received multiple awards from the Theodore Presser and Carpenter foundations to extend its artistry and visionary residency ideas to under-served communities.

The Kandinsky Trio has collaborated with such diverse artists as bassist James VanDemark, violinist/violist Ida Kavafian, cellist Steven Doane,

soprano Dawn Upshaw, composer Gunther Schuller, storyteller Connie Regan-Blake, and jazz legend Larry Coryell. Their innovative projects have included Mike Reid's Tales of Appalachia for Trio and storyteller, John D'earth's Natural Bridge, for Trio, jazz bass and guitar with jazz great Kurt Rosenwinkel, and a unique collaboration with storyteller/whistler Andy Offutt Irwin which features creative arrangements of jazz standards and folk music to produce a totally original musical experience. In March 2010 the NEA recognized the Kandinsky Trio's achievement with an "American Masterpieces" grant to tour and record the jazz-influenced chamber music of Gunther Schuller and John D'earth. *On Light Wings*, OmniTone #15219, was released in October 2013. The 2018 – 2019 season will feature tours to Florida, New York, and Montana.

[Ralph Fielding](#) serves as Distinguished Artist-in-Residence (Viola) at the Lynn University Conservatory of Music and previously was on the faculty of the University of Southern California.

He is active as a clinician at music programs around the country and has given master classes at such institutions as Oberlin College, the Cleveland Institute, DePaul University, Indiana University, the New England Conservatory, the San Francisco Conservatory, Rice University, the New World Symphony, the Eastman School of Music, the University of Michigan and the Colburn School. He has also been an adjudicator for ASTA, MTNA, Suzuki, AVS/Primrose and other competitions.

Prior to his teaching activities, Fielding had a long history as an orchestral musician. As a teenager, he played a year in the Utah Symphony under Maurice Abravanel. He later spent 16 years as a member of the Los Angeles Philharmonic Orchestra (including serving a term as Chair of their Auditions Committee) and has since helped students prepare musically and mentally for the most competitive of performance situations. His orchestral repertoire students continue to win positions in ICSOM and regional orchestras.

In addition to his classical work, Mr. Fielding has played in the string section for dozens of Hollywood film scores (such as *Ghost*, *Armageddon*, *Contact*, *My Best Friend's Wedding*, *The Parent Trap*), sound recordings (for such diverse artists as *The Counting Crows*, the

Wallflowers, Alanis Morissette, Wayne Shorter and Willie Nelson), and TV shows (including Futurama, Jag, and Star Trek DS9, TNG & Voyager) and was in the pit orchestra for Johnny Carson's last appearance as host of the Tonight Show.

Ralph Fielding held a three-year term as the elected President of the American Viola Society, a 1,000-member nonprofit organization, founded in 1971, that puts out a peer-reviewed Journal and holds the Primrose International Viola Competition, one of the nation's largest and most prestigious viola-only events. Mr. Fielding holds a B.A., M.M. and M.B.A. from Yale University.

Program Notes

Mozart Piano Quartet in E-flat Major

The noted **Mozart** authority Georg Nissen (who also married Mozart's widow and was one of his earliest biographers) documented a story concerning Mozart's two piano quartets. Apparently, Mozart had been commissioned in 1785 to write three such works for the publisher Hoffmeister, who complained that the first of these, the G Minor Quartet, was too difficult and the public would not buy it. Hoffmeister released Mozart from the contract and returned the advance payment, on condition that he would not write the remaining two quartets. Just nine months later, however, Mozart composed the Quartet in E-flat Major, which was published, along with the G Minor Quartet, by Artaria the following year. These works were true pioneers in their form, integrating the concerto-like piano part with the strings to create what music historian Alfred Einstein calls "the purest and most characteristic chamber music."

Shostakovich Trio in E Minor, op. 67

Like many Russian piano trios, **Shostakovich's** is a deeply personal elegiac composition reflecting a strong nationalistic expression. Composed in 1944 during one of the darkest periods of World War II, it is dedicated to the memory of Ivan Sollertinsky, friend of the composer and talented musicologist, who died that year. Although Shostakovich provided no notes for the piece, its use of "Semitic" themes, its mood of

mingled bitterness and forced gaiety, of hysteria and despair, suggest the agony of wartime Russia, as also evidenced in the seventh and eighth symphonies. The first movement opens with the “Jewish” theme in cello harmonics producing a chilling, tortured effect. This theme is then taken up by the violin and piano in contrapuntal fashion. Basically in sonata form, the compositional process relies more on organic growth than on the development of contrasting themes. The second movement is a scherzo which conveys a deliberate impression of brashness and insensitivity. Again, counterpoint plays an important part as contrasting motives combine with the opening theme in ingenious cross-references. The slow movement, a chaconne, is based on a series of eight chords constantly repeated in the piano, providing a basis for five variations which build to a duet for the strings. This lament leads directly to the rondo finale. This movement, while exhibiting lively dance rhythms reminiscent of the scherzo, is in a mood of harsh bitterness and despair. The use of frenzied Jewish dance tunes accompanied by persistent use of pizzicato in the strings produces a macabre effect. Elements of the first and third movements are combined later in the finale, and the trio ends with a reference to the slow movement’s chordal sequence. The use of this rather old-fashioned structural device of thematic recall successfully heightens the powerful expressive message of the work.

Beethoven String Trio in E-flat Major, Op. 3

Although **Beethoven** had composed quite a number of pieces before he penned this one in 1794 at the age of 24, it is one of the first that he deemed of sufficient stature to assign an opus number. The work has six movements, from which we are performing four today, and is in the form of a divertimento: music in a light style intended to be played at dinners or outdoor events. Beethoven modeled a number of his compositions after well-known works of Mozart and this string trio was clearly inspired by Mozart’s own *Divertimento*, published two years earlier (K. 563) for the same combination of instruments, the same key signature, and the same titles for each of the six movements (although Beethoven switched the order of the slow movements). However, where Mozart’s work pushed the limits of virtuosity for each player, Beethoven has kept his divertimento lively and charming, and it is replete with his hallmark compositional gestures of sudden changes of volume, unexpected accents and silences, and robust good humor.

Czerny Piano Quartet No. 1 in C Minor

Since the middle of the 19th century, the name of **Carl Czerny** has been known to virtually every piano student who has ever lived. Remembered primarily for his pedagogical works (hundreds upon hundreds of technical studies for the piano), Czerny also composed salon pieces and potpourris based on opera arias which were incredibly popular in the salons of Europe at that time. He wrote many other compositions in other genres, but very few of these were heard during his lifetime. As a pupil of Beethoven, and from the age of 15 the teacher of an astonishing number of Austrian and German pianists (including Liszt and Leschetizky), most pianists of the 20th century can trace their teacher lineage through Czerny back to Beethoven. The Piano Quartet No. 1 in C Minor was published in 1827 and is a large-scale work. Not only does the composition show the influence of Beethoven, it also reveals Czerny's Viennese heritage in its melodic writing. The opening Allegro molto agitato begins with a mysterious mood, then bursts forth in symphonic scope with a theme reminiscent of the contemporary Rossini. The second theme, more lyrical, is only slightly less driven. Not surprisingly, the work features florid passage-work-in the piano.



Welcome to the 2018-2019 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

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To learn more about joining the Friends and its many benefits, such as complimentary concert admission, visit Give.lynn.edu/support-music.

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