

# Weiss-Kaplan-Newman Trio

Yael Weiss, Piano / Mark Kaplan, Violin / Clancy Newman, Cello

**Tuesday November 13, 2012**

**7:30 PM**

**University of Idaho Auditorium**

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## Program

**Beethoven: Trio in B-flat Major, Op. 11 (1797)**

- I Allegro con brio
- II Adagio
- III Tema con variazioni ("Pria ch'io l'impegno": Allegretto)

**Lera Auerbach: Triptych - The Mirror with Three Faces (2012)**

- I Prelude: Left Exterior Panel
- II First Unfolding: Left Interior Panel
- III Second Unfolding: Right Interior Panel
- IV Tell'em What You See: Three Faces - Center Panel
- V Folding - Postlude: Right Exterior Panel

## Intermission

**Chen Yi: Tunes From My Home (2007)**

- I Introduction
- II Nostalgia
- III Happiness

**Bedrich Smetana: Piano Trio in G Minor, Op. 15 (1855)**

- I Moderato assai
- II Allegro, ma non agitato - Alternativo I. Andante - Alternativo II. Maestoso
- III Finale. Presto

The Weiss-Kaplan-Newman Trio is represented by Jonathan Wentworth Associates, Ltd.

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Program Notes

The Beethoven and Smetana piano trios on tonight's program both come from the early compositional careers of the composers. At the time he wrote the Op. 11 Trio, Beethoven was establishing his reputation in Vienna as a virtuosic pianist and improviser, and most of his compositions from the period are for solo piano or for a piano-based ensemble. Interestingly, Beethoven conceived this Trio in B-flat Major for clarinet, cello, and piano, and it is that version which is probably most familiar to audiences. Like many composers at the end of the eighteenth century, Beethoven was responding to the demand for a repertoire of "serious" music for the clarinet, a new instrument that was rapidly gaining popularity across Europe. The composer assured broader performance of the Trio by also publishing tonight's version, in which the violin replaces the clarinet as the treble instrument. The final movement of the Trio is a set of variations on an opera aria by Joseph Weigl. The Trio's popular name, the "Gassenhauer Trio," stems from the popularity of this aria throughout the "lanes" of Vienna at the time.

Smetana relates that he wrote his Trio in G Minor responding to the untimely death in 1855 of his daughter Bedřiška. This is one of his first extended compositions, predating his major symphonic works. The dramatic and tragic theme of the first movement is transformed in the slow second movement. The third movement contrasts a rhythmically intense rondo theme (which Smetana had first used in his Piano Sonata in G Minor), an elegiac cello melody, and a funeral march based on the rondo theme. The coda brings the Trio to a triumphant and affirmative conclusion through a final transformation of the elegiac theme.

*--Notes by Mary DuPree*

**Triptych - The Mirror with Three Faces** (2012) is the most recent chamber work of Lera Auerbach, a distinguished Russian-American composer who, although not yet forty years old, has a truly international profile. Her output encompasses orchestral works, chamber works, ballets and operas, and she is also a writer with poetry, prose and plays to her credit.

As its title indicates, *Triptych - The Mirror with Three Faces* makes reference both to paintings in the traditional 3-part folded triptych form, and also to the complex patterns of reflections created by three-part folding mirrors (such as those found in clothing shops). Auerbach also sees the three-ness of the work as linked to the three instruments of the trio, which she intends to interact musically in what she describes as a "theatrical" way. Sections of the piece are specifically labeled "Left Exterior Panel", "First Unfolding: Left Interior Panel", etc. By seeing the triptych as a painting that unfolds (literally) in time as well as in space, Auerbach bridges the gap between the static nature of a painting and the time-dependent essence of music. The mirrors in the title are also explicitly mentioned in the title of the central and largest section of the piece: "Tell'em What You See (Three Faces – Center Panel)". The three faces here are quite different from each other, and one of them is notably Bach-like (perhaps a bit of word-play with Auerbach's own name).

**Tunes From My Home** (2007/2008) is by Chinese-American composer Chen Yi. She has an international reputation, especially for large-scale orchestral works, but has also produced an extensive body of chamber music. Chen Yi has won numerous awards, including the Charles Ives Living Award presented by the American Academy of Arts and Letters. Her work reflects her very specific musical background – studying exclusively Western Music in her early childhood, and then being forcibly removed from that tradition and immersed in Chinese folk music during the Cultural Revolution. The fusion of these worlds, together with a masterly command of compositional techniques, give her music a strongly individual and personal voice.

*Tunes From My Home* is in three movements, entitled Introduction, Nostalgia, and Happiness. Chen writes that the pitch materials derive from three specific Cantonese Folk Songs, which she identifies. However, in this case "pitch materials" is not at all the same as themes, because of the sophisticated ways these pitches are treated. The music is rich in texture, and comes across with a sense of freedom, despite its tight structure.