

WallisAnnenberg
Center for the
Performing Arts

Paul Crewes
Artistic Director

Rachel Fine
Managing Director

PRESENTS

ZUKERMAN TRIO

Zukerman Trio
Members:

VIOLIN
PINCHAS ZUKERMAN

CELLO
AMANDA FORSYTH

PIANO
ANGELA CHENG

Program

GLIÈRE

7 pièces for violin and cello, Op. 39 (14')

Prelude
Intermezzo
Gavotte
Berceuse
Impromptu
Canzonetta
Scherzo

SHOSTAKOVICH

Piano Trio No. 2 in E minor, Op. 67 (28')

Andante - Moderato
Allegro non troppo
Largo
Allegretto

15 minute intermission

SCHUBERT

Piano Trio in B-flat major, D. 898 (40')

Allegro moderato
Andante un poco mosso
Scherzo. Allegro - Trio
Rondo. Allegro vivace

SUNDAY, OCTOBER 30, 2016 AT 7:00PM

Bram Goldsmith Theater

Running Time: 100 minutes, including one 15-minute intermission.

There will be a free pre-concert conversation with Angela Cheng and Rachel Fine from 6-6:30pm in the Bram Goldsmith Theater.

Mr. Zukerman has recorded for CBS Masterworks, Philips, Angel, Deutsche Grammophon, CBC Records and BMG Classics/RCA Victor Red Seal.

Exclusive Representation for Pinchas Zukerman:
Kirshbaum Associates, Inc.
711 West End Avenue, Suite 5KN, New York, NY 10025
www.kirshbaumassociates.com



A prodigious talent recognized worldwide for his artistry, Pinchas Zukerman has been an inspiration to young musicians throughout his adult life. In a continuing effort to motivate future generations of musicians through education and outreach, the renowned artist teamed up in 2002 with four protégés to form a string quintet called the Zukerman Chamber Players. Despite limited availability during the season, the ensemble amassed an impressive international touring schedule with close to two hundred concerts and four discs on the CBC, Altara and Sony labels.

Beginning in 2011 Zukerman, along with cellist Amanda Forsyth and pianist Angela Cheng, began offering trio repertoire as an alternative to the quintet works with the Chamber Players. In addition to piano trios by Mendelssohn, Beethoven, Dvorak and Shostakovich, programs often include duo performances with various couplings including the *Kodaly Duo*. Invitations from major Festivals and venues led to the official launch of the Zukerman Trio in 2013. The ensemble has toured around the globe to Japan, China, Australia, Spain, Italy, France, Hungary, South Africa, Istanbul, Russia, and throughout the United States. Appearances at major festivals have included the BBC Proms, Edinburgh, Verbier, and Bravo! Vail. This season the Zukerman Trio gives debut performances in Oslo, Los Angeles, Sonoma, Sanibel, Oberlin, and Summit, NJ, and makes return visits to Ravinia, La Jolla, Palm Beach and Kingston, Ontario. In addition to chamber performances in Australia, where they will join the Adelaide Symphony Orchestra and Western Australian Symphony Orchestra (Perth) for Beethoven's *Triple Concerto*.

Pinchas Zukerman's 2016-2017 season, his eighth as Principal Guest Conductor of the Royal Philharmonic Orchestra in London and his second as Artist-in-Association with the Adelaide Symphony Orchestra, includes over 100 concerts worldwide. Orchestral engagements include the Cleveland Orchestra and Boston, Pittsburgh, New Jersey and Montreal Symphonies, plus overseas appearances with the Berlin and Israel Philharmonics, Camerata Salzburg, Sydney Symphony, Korean Chamber Orchestra, Tokyo Philharmonic Orchestra and Miyazaki Festival Orchestra. European recitals with pianist Yefim Bronfman and chamber concerts with the Zukerman Trio round out the season.

About the Artists



PINCHAS ZUKERMAN

(violin) Born in Tel Aviv, came to America in 1962, where he studied at The Juilliard School with Ivan Galamian. He has been awarded a Medal of Arts, the Isaac Stern Award

for Artistic Excellence, and was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. A devoted and innovative pedagogue, Mr. Zukerman chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he has pioneered the use of distance-learning technology in the arts. He currently serves as Conductor Emeritus of the National Arts Centre Orchestra of Canada, as well as Artistic Director of its Young Artist Program.



AMANDA FORSYTH (cello)

The Canadian Juno Award-winner is considered one of North America's most dynamic cellists. Her intense richness of tone, remarkable technique and exceptional musicality combine

to enthrall audiences and critics alike. From 1999-2015, Amanda Forsyth was principal cellist of the National Arts Centre Orchestra, where she appeared regularly as soloist and in chamber ensembles. She is recognized as an eminent recitalist, soloist and chamber musician appearing with leading orchestras in Canada, the United States, Europe, Asia and Australia. As a recording artist she appears on the Fanfare, Marquis, Pro Arte and CBC labels.



ANGELA CHENG (piano)

Consistently praised for her brilliant technique, tonal beauty and superb musicianship, this Canadian pianist performs regularly throughout North America as a recitalist and

orchestral soloist. Angela Cheng has been Gold Medalist of the Arthur Rubinstein International Piano Masters Competition, as well as the first Canadian to win the prestigious Montreal International Piano Competition. Other awards include the Canada Council's coveted Career Development Grant and the Medal of Excellence for outstanding interpretations of Mozart from the Mozarteum in Salzburg.



Darkness and Light in the Trios of Shostakovich and Schubert: Chamber Music That's Personal

By Brian Lauritzen

This may seem like a harsh (or at least audacious) statement, but here goes anyway: most classical composers didn't don't excel in all musical forms. Think about it. Bach and Brahms never wrote an opera; Berlioz didn't write a single concerto (*Harold in Italy* is the closest he came, but he called that a "Symphony with Viola Obligato"); Grieg tried to write a symphony, but hated what he wrote so much that he actively suppressed it. There are dozens of composers who--for philosophical, dogmatic, or unstated reasons--simply didn't attempt to write in all musical forms: Mahler, Fauré, Chopin, Verdi, Debussy, Richard Strauss, Smetana, and many others fall into this category.

Not that there's anything wrong with that.

But there exist a select few classical composers who left us with unquestioned masterpieces in every single musical form: chamber music, symphonies, concerti, and operas. Mozart is the most obvious of these. Tchaikovsky certainly also fits.

Enter Dmitri Shostakovich: 15 symphonies, probably the most important ones since Gustav Mahler. 15 string quartets, probably the most important ones since Béla Bartók or even Beethoven. Six concerti, two each for piano, violin, and cello. Three operas, including the gripping and subversive *Lady Macbeth of the Mtsensk District* which got Joseph Stalin all riled up. A bunch of solo piano music, song cycles, ballets, and 36 (yes, 36!) film scores.

The Piano Trio No. 2 in e minor was composed in 1944 following the death of his dear friend Ivan Sollertinsky. A prominent music critic and the director of the Leningrad Philharmonic, Sollertinsky's death was premature and unexpected, the result of an illness brought on by harsh wartime living conditions in Novosibirsk. In a letter to Sollertinsky's widow, Shostakovich wrote, "I owe all my education to him. It will be unbelievably hard for me to live without him. ... His passing is a bitter blow to me."

Shostakovich dedicated his Piano Trio No. 2 to Sollertinsky and his grief is evident from the very first notes of the work. Eerie

harmonics on the cello emerge out of the silence, the violin joins in at a pitch lower than the cello, and eventually the piano enters, playing mostly a single line, deep in the bass register. The meandering theme gives away to repeated notes and chords, which propel us to some folk-like dance music that builds, but never quite breaks through to full-on foot-stomping before dying away to a somber conclusion.

A biting, sardonic scherzo follows, a brief respite from the weight of the composer's grief.

Strong, dark chords from the piano usher in the third movement, a mournful and poignant tribute from Shostakovich to his best friend. This movement is a *passacaglia*—an ancient musical form in which a repeated figure in the bass serves as the foundation for variations above it. The eight piano chords at the beginning are the theme of the passacaglia and five variations in the violin and cello follow.

Shostakovich doesn't linger in tragedy: as it dies away, the third movement gives way immediately to the finale, which amplifies the folk-like elements Shostakovich introduced in the opening movement. The longest of the four movements, there is a decidedly klezmer feel throughout the finale. As the trio ends, the passacaglia theme from the third movement returns in the piano, with the violin and cello playing harmonics from the first movement over top of it. A somber conclusion to an intensely personal work.

While Franz Schubert may not be a member of the Complete Mastery of All Musical Forms Club like Mozart and Shostakovich (his operas, while numerous, are largely forgotten and he wrote a grand total of zero concerti), the master of the *Lied*, or German art song, left us some of the most sublime music there is. Much of that is chamber music.

Like Shostakovich, Schubert also composed 15 string quartets. (And a string quintet, sextet, two octets, and a nonet for mixed ensemble of strings and woodwinds.) All of this chamber music came at all different periods of his life. Except for Schubert's piano trios.

Schubert started to write a piano trio in 1812, at age 15, but he abandoned it (only a single movement remains). He didn't write anything else for piano trio until the year before his death at the tragically young age of 32.

The Piano Trio No. 1 in B-flat major is uncharacteristic of Schubert's late music, especially his late chamber music. The hallmarks of his music from this time include the juxtaposition of light and dark, the melding of major and minor, deeply complex moodiness and pathos. Compared to our expectations of late Schubert--and after the darkness of the Shostakovich Piano Trio No. 2--the sunlight in this trio may come across as a bit blinding.

The son of two woodwind instrument-makers, Reinhold Glière eschewed the oboe, clarinet, or bassoon and instead took up the violin at an early age in his native Kiev. He soon moved to Moscow to study violin and composition at the conservatory there, where his teachers included Anton Arensky (a former pupil of Nikolai Rimsky-Korsakov) and Sergey Taneyev (Tchaikovsky's most famous student). Glière would go on to become a professor himself and his best-known student was Serge Prokofiev. He, therefore, represents that rather startling and moderately gaping hole in Russian music between Tchaikovsky/Rimsky-Korsakov and Prokofiev/Shostakovich. (Glière, however, actually outlived Prokofiev by three years.)

The Duets for Violin and Cello, Op. 39 (no piano here) come from a period in Glière's life when he was traveling back-and-forth between Berlin for conducting lessons and Moscow where he was teaching. As you'll hear, they're more than just mere educational exercises. There is depth in their brevity.

Join Brian Lauritzen and other guest moderators for free pre-concert conversations in the Bram Goldsmith Theater with the artists prior to select classical music performances, along with a complimentary glass of wine provided by The Henry Wine Group. RSVP at TheWallis.org/Series