

ONEPPO CHAMBER MUSIC SERIES

David Shifrin, *artistic director*

Zukerman Trio

Pinchas Zukerman, *violin*
Amanda Forsyth, *cello*
Angela Cheng, *piano*

Tuesday, February 18, 2020 | 7:30 pm
Morse Recital Hall in Sprague Memorial Hall

Yale SCHOOL OF MUSIC

Robert Blocker, Dean

Program

Ludwig van Beethoven
1770–1827

10 Variations on “Ich bin der Schneider Kakadu,” Op. 121a

Introduction. Adagio assai

Theme. Allegretto

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

Variation 7

Variation 8

Variation 9. Adagio espressivo

Variation 10. Presto

Coda. Allegretto

Anton Arensky
1861–1906

Piano Trio No. 1 in D minor, Op. 32

I. Allegro moderato

II. Scherzo. Allegro molto

III. Elegia. Adagio

IV. Finale. Allegro non troppo

INTERMISSION

Johannes Brahms
1833–1897

Piano Trio No. 2 in C major, Op. 87

I. Allegro

II. Andante con moto

III. Scherzo. Presto – Poco meno presto

IV. Finale. Allegro giocoso

As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.

Artist Profiles

Zukerman Trio

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 ChamberPlayers. 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 ChamberPlayers. In addition to piano trios by Mendelssohn, Beethoven, Dvořák, and Shostakovich, programs often include duo performances with various couplings including the Kodály Duo. Invitations from major Festivals and venues led to the official launch of the Zukerman Trio in 2013. Since then, the ensemble has traveled around the globe to appear in Japan, China, Australia, Spain, Italy, France, Hungary, South Africa, Istanbul, Russia, and throughout the United States. The Trio regularly performs at the Ravinia Festival, and has appeared at major festivals including the BBC Proms, Edinburgh, Verbier, and Bravo! Vail. In the 2018–2019 season, the Zukerman Trio embarked on international tours in Italy, South America, and Japan, and performed at the Walton Arts Center in Fayetteville, AR, Troy Chromatic Concerts in Troy, NY, Shriver Hall Concert Series in Baltimore, MD, and the 92nd Street Y in New York City.

Pinchas Zukerman, *violin*

Born in Tel Aviv, Pinchas Zukerman 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*

Canadian Juno Award-winning Amanda Forsyth 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.

Artist Profiles, *cont.*

Angela Cheng, *piano*

Consistently praised for her brilliant technique, tonal beauty, and superb musicianship, Canadian pianist Angela Cheng 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.

Oneppo Chamber Music Series 2019–2020 Season

MAR 31 Pamela Frank and Emanuel Ax
Two of the most admired instrumentalists on the international chamber music scene perform Mozart's Sonatas in G major, K. 379, and B-flat major, K. 454, and Beethoven's Sonata No. 10, Op. 96. Tickets start at \$28, students \$13

MAY 5 Competition Winners
Performances by the winners of the School's annual Chamber Music Competition. Tickets start at \$12, students \$6

Tuesdays at 7:30 P.M.
Morse Recital Hall

Free Student Rush Tickets

For the Oneppo Chamber Music Series, Horowitz Piano Series, and Ellington Jazz Series, free student rush tickets will be offered at the box office for students with a valid ID. When available, tickets will be distributed starting thirty minutes before each concert. *One ticket per ID, subject to availability.*

Program Notes

by Bel Ben Mamoun

“Kakadu” Variations

BEETHOVEN

Austrian composer and conductor Wenzel Müller found incredible success with his 1794 comic Singspiel *Die Schwestern von Prag*, a humorous musical drama that was performed over 130 times during his lifetime. Krispin, the witty servant of the protagonist’s favourite suitor, introduces himself to the audience through the aria, “Ich bin der Schneider Wetz und Wetz, Bin g’reist durch d’halbe Welt” (I am the tailor, sharp and sharp, I have travelled through half the world). The text was eventually altered to “Ich bin der Schneider Kakadu” (I am the tailor cockatoo), but the aria retained its immense popularity.

Originally composed in 1803, revised in 1816, and finally published in 1824, Beethoven’s 10 variations on the popular “Ich bin der Schneider Kakadu” melody open with dark, G minor octaves and a descending motif; a somber introduction that creates striking contrast against the bright eighth notes of the piano’s first variation. The second variation introduces the joyful violin, soon followed by a third variation for cello and piano accompaniment, before all three instruments finally join together in a joyful, dance-like fourth movement.

The variations take on increasing complexity as they progress: a contrapuntal fifth variation is contrasted in the lyrical string duet of the sixth variation in a pairing that continues through the imitative motifs of the seventh variation. The pensive minor of the Adagio ninth variation reminisces to its solemn, G-minor introduction before

a vibrant, fugal presto variation and a final allegretto draw the trio to its playful close.

Piano Trio No. 1 in D minor

ARENSKY

In 1879, Anton Arensky moved to St. Petersburg with his family, where he began formal composition studies at the St. Petersburg Conservatory under the tutelage of Rimsky-Korsakov. The death of Karl Davydov, the esteemed cellist and head of the St. Petersburg Conservatory during Arensky’s studies, seemed to weigh heavily on the young composer, and he dedicated his first piano trio to the memory of his former professor.

A pensive, at times melancholic Allegro moderato opens the trio through the lyrical lines of the violin, sung with a warm nostalgia over the murmuring triplets of the piano. Startling arpeggiations interrupt the cello’s introduction, and the trio falls into a terse series of interjections. A dance-like transition falls away into a second melodic theme, sung first in the cello and eventually expanding into warm string octaves. Eventually the bright arpeggiations return, this time heralding a full recapitulation, before drawing to a peaceful close through a gentle coda.

A hushed violin ricochet introduces Arensky’s ebullient Scherzo, dancing with nervous energy through flurries of scales and string pizzicato. This mysterious waltz is as delicate as it is skittish: melodic fragments interrupted by trills and glittering scalar flourishes. In contrast, the tender, muted Elegia opens with an intimate cello theme

Program Notes, *cont.*

echoed in the violin. At times the paired strings seem to whisper below the piano's wistful melodies, the violin floating through a dream-like haze of sixteenth notes. In startling contrast, the opening proclamation of the Finale heralds a dramatic fourth movement that draws together the themes of the first three movements into a rapturous conclusion.

Piano Trio No. 2 in C major BRAHMS

Brahms was well known to be a harsh self-critic. In 1880, the German composer had already begun work on two piano trios, but chose to set the pieces aside in order to complete his third symphony. Two years later he returned to the medium, but chose to discard his E-flat trio, instead completing the second C major piano trio in 1882.

Broad and stately, the ascending primary theme leaps below the staves, before beginning a chromatic ascent in string octaves. The frequently homophonic strings seem allied above the piano in their melodic pairing: in response, the piano switches between exclamatory rhythms and melodic echoes in glittering octaves. Dotted rhythms propel forward the primary theme below cello pizzicati and wide, triplet leaps before the recapitulation of the first theme.

As in the first movement, the second movement opens with broad octaves in the strings above the rhythmic, chordal interjections of the piano, this time with a pensive, at times melancholic A minor ascending melody that is expanded and augmented across variations. The chromatic wanderings

of the violin slowly break the higher string from the comfort of its lower counterpart to melodic pursuit of the cello, until a gentle transition into 6/8 provides a new lilt to the echoed melodic fragments of the violin and cello.

Swift and light, the pianissimo Scherzo demands a clean precision that verges on nervousness. The agile strings pause to breathe in a warm trio, soaring above the gentle murmur of the piano in long, melodic lines, before ricocheting back into the rhythmic scurry of the Presto into a sprightly conclusion. This playfulness continues well into the spirited Finale, whimsical and agile above the bright flourishes of the piano and violin.

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Upcoming Events

FEB 28 Philharmonia in Sprague

Yale Philharmonia

YSM conducting student Ryan Tani leads the Yale Philharmonia, with percussionist Ji Su Jung, in works by Kevin Puts, Prokofiev, and Beethoven.

7:30 PM | Morse Recital Hall

Tickets start at \$12, Yale faculty/staff \$8, students FREE*

MAR 4 Lucille Chung and Alessio Bax

Horowitz Piano Series

A performance of the piano four-hands arrangement of Stravinsky's *Petrushka*, Debussy's *Petite Suite*, and music by Lutoslawski and Poulenc.

7:30 PM | Morse Recital Hall

Tickets start at \$23, students \$11

MAR 6 Bernie Williams Collective

Ellington Jazz Series

The former New York Yankees center fielder is a musician "whose talent as a guitarist is evident" (*The Washington Post*) and whose album *Moving Forward* was nominated for a Latin Grammy Award.

7:30 PM | Morse Recital Hall

Tickets start at \$22, students \$10

**MAR 8 English Musical Splendor:
The Bach Choir, London,
Yale Schola Cantorum, and
Yale Philharmonia**

Yale Philharmonia

In celebration of the Yale School of Music's 125th anniversary, David Hill, principal conductor of the Yale Schola Cantorum and The Bach Choir, will lead the ensembles in a performance of William Walton's arresting oratorio *Belshazzar's Feast* and music by Arnold Bax, Charles Villiers Stanford, and Ralph Vaughan Williams.

4:00 PM | Woolsey Hall

FREE

MAR 25 Wei-Yi Yang

Horowitz Piano Series

A program that in part follows Chopin's musical language and influence into the works of Debussy and Scriabin, including one set of pieces regarding 'Night music' and another focusing on the aspect of 'Etudes'.

7:30 PM | Morse Recital Hall

Tickets start at \$15, students \$7

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