

ArtPower
University of California San Diego

BROWN-URIOSTE-CANELLAKIS TRIO

November 4, 2016 at 8 pm

Department of Music's Conrad Prebys Concert Hall



About ArtPower at UC San Diego

ArtPower at UC San Diego builds creative experiences in music, dance, film, and food for our collective pleasure and inspiration. We engage diverse audiences through vibrant, challenging, multi-disciplinary performances by emerging and renowned international artists. Through extensive partnerships, ArtPower provides exciting opportunities for research, participation, and creation of new work, igniting powerful dialogue between artists, students, scholars, and the community.

ArtPower presents

**Brown-Urioste-
Canellakis Trio**

November 4, 2016 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Michael Brown, *piano*

Elena Urioste, *violin*

Nicholas Canellakis, *cello*

Program

Franz Joseph Haydn (1772–1809)

Piano Trio in E-flat Major, Hob. XV:29 (1796–97)

Poco allegretto

Andantino ed innocentemente

Finale: Presto assai

Ernest Chausson (1855–99)

Piano Trio in G Minor, Opus 3 (1881)

Pas trop lent. Anime

Vite

Assez lent

Anime

INTERMISSION

Josef Suk (1874–1935)

Elegie for Violin, Cello, and Piano, Opus 23 (1902)

Felix Mendelssohn (1809–47)

Piano Trio No. 2 in C Minor, Opus 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

About the Program

Piano Trio in E-Flat Major, Hob.XV:29 (1796–97)

Franz Joseph Haydn

Born March 31, 1732, Rohrau

Died May 31, 1809, Vienna

During his two extended visits to England during the 1790s, Haydn became interested in the piano trio and wrote approximately fifteen of them, many of which were published in London. Haydn was in these years at the crest of his powers (he was composing the last of his 104 symphonies as he wrote these trios), and from these heights he turned to a form that might be played as readily by the growing number of amateur musicians in London as by professional musicians—this is polished and well-crafted music, pleasing to hear and rewarding to play. The piano plays a leading role, as indicated by the title Haydn gave these works: he referred to them not as trios but as Sonatas for Pianoforte or Harpsichord with (accompaniment of) Violin and Violincello.

The individual trios are difficult to date accurately, but the present Trio in E-flat Major appears to have been written about 1795; it was part of a set of three dedicated to the English pianist Therese Jansen and published in London in 1797. This trio is in the standard three movements, but form is treated with great freedom and originality here. The first movement, which has the unusual marking *Poco allegretto*, is not in the expected sonata form but is a variation-form movement in ABA form. The jaunty main idea, animated by its dotted rhythms, is announced immediately by the piano and moves through a series of transformations before arriving at the middle section, a sequence of further developments in E-flat minor. The movement concludes with a return of the opening section, now varied even further as it drives to its firm close.

The second movement also has an unusual marking, *Andantino ed innocentemente*, and innocent it certainly seems to be, with a gentle main idea in B major announced by the solo piano and quickly repeated by the strings. This movement barely has time to begin to develop when it suddenly breaks off and proceeds without pause into the finale, an *allemande* marked *Presto assai*. An *allemande* is an old German dance form, originally in duple meter. By the end of the eighteenth century, when Haydn wrote this trio, it had evolved into a triple-meter dance that was a forerunner of the waltz. Certainly that seems to be true of this movement, which waltzes energetically across its long—and very agreeable—span.

Piano Trio in G Minor, Opus 3 (1881)

Ernest Chausson

Born January 20, 1855, Paris

Died June 10, 1899, Limay

Ernest Chausson is one of the most painful examples of what-might-have-been in the history of music. Born into a wealthy and educated family, Chausson came to music indirectly. He was an accomplished painter and art collector, but his parents wanted him to do something “sensible,” so he took degrees in law and was admitted to the bar in Paris at age 22. But he never practiced, choosing instead to pursue a career in music. Chausson studied with Jules Massenet and with César Franck (he was one of that master’s final students) and found himself caught between the chromaticism of Franck, the seductive influence of Wagner, and the radical music of his friend Debussy. He wrote a handful of pieces that have found their way into the repertory—the *Poème* for violin and orchestra and the *Chanson perpetuelle* for soprano—but the promise of these pieces was cut short. In the summer of 1899, Chausson and his family took a vacation house in Limay, about twenty miles northwest of Paris. His wife and five children were returning from a day trip to Paris, and Chausson got on a bicycle to meet them at the station. Along the way, he lost control of the bicycle, was thrown headfirst into a stone wall, and—in those days before bicycle helmets—was killed instantly. He was 44 years old.

Chausson composed his only piano trio in 1881, shortly after leaving the Paris Conservatory to pursue a career on his own. He was only 26 at this time, and everyone hears the influence of Franck on this trio—in its cyclical construction and chromatic writing—but the silken elegance so typical of the mature Chausson is already in evidence. The Piano Trio in G Minor is a substantial work—its four movements span well over half an hour—and its cyclic writing is refined: ideas first heard in the slow introduction to the first movement will return in the second and third movements. That subdued and dark introduction, which Chausson specifies should be “not too slow,” gives way to the main body of the movement, marked *animé* and at times quite dramatic. A gentle, almost chaste, second subject provides a measure of relief, but this movement eventually drives to a climax marked triple forte and to a particularly fierce cadence.

Relief arrives in the second movement, a scherzo-like interlude marked *Vite* (“lively”) and based on its jaunty opening idea. Chausson’s subtle metrical sense is evident here: he asks that the opening theme, in 3/8, be played in four-measure phrases, but when the movement turns even faster (*Très vite*), he asks that it be scanned in three-measure phrases. In contrast to the powerful conclusion of the first movement, this one glides to a poised conclusion marked triple piano.

The final two movements recall themes from the introduction to the first. The *Assez lent* (“Very slow”) offers a much slower version of the opening idea, though eventually this movement builds to a soaring climax. The energetic finale, marked *Animé* and also based on material from the very beginning, races along its driving 3/4 meter. The movement reaches what seems to be a moment of poised calm, and then Chausson rips this music to its close on the piano’s five-octave upward rush and a violent G-minor chord.

Elegie for Violin, Cello, and Piano, Opus 23 (1902)

Josef Suk

Born January 4, 1874, Křečovice

Died May 29, 1935, Benešov

Though Josef Suk is regarded in his homeland as one of the greatest Czech composers, his music is almost unknown in the United States, where the only one of his compositions to be heard at all is his *Serenade* for Strings, composed when Suk was only 18. Trained at the Prague Conservatory, he studied composition with Dvořák and became his son-in-law when he married Dvořák's daughter Ottilie. Suk taught at the Prague Conservatory and was for many years a violinist in the Czech Quartet. His finest works are for orchestra, including his *Asrael Symphony* and *Pohadka*. Suk's grandson was the violinist Josef Suk.

Suk greatly admired the work of the Czech poet and playwright Julius Zeyer (1841–1901). Zeyer was an epic poet and his best-known work was his play *Radúz and Mahulena*, which is based on an old Slavonic legend and tells the tale of the happily-married couple of the title. Suk wrote incidental music for a performance of *Radúz and Mahulena* in 1898 and remained under the poet's spell throughout his life. In 1902, Suk composed an *Elegie* which he described as being "Under the impression of Zeyer's Vyšehrad" (Vyšehrad was the legendary home of Czech princes and knights). He originally wrote the *Elegie* for the unusual combination of violin, cello, string quartet, harmonium, and harp, but—realizing that performances by those forces might be rare—he arranged the *Elegie* that same year for standard piano trio. The *Elegie* is based on two quite different kinds of music: the soaring, lyrical opening alternates with more turbulent and animated material, and finally it is the quiet music that leads to its subdued close.

Piano Trio in C Minor, Opus 66 (1845)

Felix Mendelssohn

Born February 3, 1809, Hamburg

Died November 4, 1847, Leipzig

Mendelssohn wrote his second and final piano trio in April 1845, just two years before his death at age 38. This trio comes from between the composition of two of Mendelssohn's best-known works—the Violin Concerto of 1844 and the cantata *Elijah* of 1846—and was completed only weeks after the premiere of the Violin Concerto on March 13, 1845. It is dedicated to the German composer-violinist Ludwig Spohr, whom Mendelssohn had met when he was a boy of 13 and Spohr was 38.

This music is anchored firmly on its stormy outer movements. The markings for these movements are important. Not content to name them simply *Allegro*, Mendelssohn makes his instructions more specific and dramatic: *energico e con fuoco* and *appassionato*. These qualifications are the key to the character of this music—one feels at climactic points that this piano trio is straining to break through the limits of chamber music and to take on the scope and sonority of symphonic music.

The piano immediately announces the dark, murmuring main theme of the first movement; this idea recurs continually through the movement, either rippling quietly in the background or thundering out fiercely. Violin and cello share the soaring second theme, and the development is dramatic. By contrast, the *Andante espressivo* brings a

world of calm. The piano sings the main theme, a gently-rocking chordal melody in 9/8 time, and is soon joined by the strings. The propulsive Scherzo: Molto allegro quasi presto rockets along in dark G minor; a steady rustle of sixteenth-notes flavors the entire movement. The trio section switches to bright G major before the return of the opening material and a sudden close on quick, quiet pizzicato strokes.

The finale gets off to a spirited start with the cello's lively theme, and unison strings share the broadly-ranging second idea. One of the interesting features of this movement is Mendelssohn's use of the old chorale tune known in English as "Praise God from Whom All Blessings Flow," first heard quietly in the piano. As the movement nears its climax, the chorale grows in power until—with piano *tremolando* and multiple-stopped strings—it thunders out boldly.

Program notes by Eric Bromberger

About the Artists

Brown-Urioste-Canellakis Trio

Pianist Michael Brown, violinist Elena Urioste, and cellist Nicholas Canellakis have established themselves as three of the most sought-after young virtuosos on the classical music scene today. Winners, individually, of the Avery Fisher Career Grant, BBC New Generation Artist Scheme, Sphinx and Concert Artists Guild competitions, and Chamber Music Society of Lincoln Center auditions, they have performed in prestigious venues across the United States and Europe, including Carnegie Hall's Stern Auditorium, Alice Tully Hall at Lincoln Center, the John F. Kennedy Center in Washington, and London's Wigmore and Royal Festival Halls.

Upcoming engagements for the Brown-Urioste-Canellakis (BUC) Trio in 2016–17 include a performance of Beethoven's Triple Concerto with the Albany Symphony Orchestra, and recitals at Lincoln Center's Merkin Hall in New York City; Norton Building Concert Series in Chicago; Corning Civic Music, NY; Danbury Concerts, CT; and Los Alamos Concerts, NM. Michael Brown, also a noted composer, has been commissioned by the Norton Building Concert Series to write a new work for the trio, which will be premiered on the same series in November 2016.

Recent season highlights have included a Vancouver Recital Society debut, as well as a Midwestern tour with performances at the Ravinia Festival, Illinois State University, Eureka College, and Chicago's classical music radio station WFMT, in addition to a solo appearance with the Heartland Festival Orchestra.

In addition to being extremely like-minded about their approaches to music, repertoire preferences, and rehearsal dynamics, the three friends also enjoy cooking together, eliciting guttural laughs from each other, and going in search for the perfect pour-over cup of coffee during their travels.

The Brown-Urioste-Canellakis Trio is represented worldwide by Sciolino Artist Management. www.samnyc.us

Michael Brown, piano

Winner of a 2015 Avery Fisher Career Grant, Michael Brown has been described by the *New York Times* as a “young piano visionary” and “one of the leading figures in the current renaissance of performer-composers.” He is equally committed as a pianist and composer; his unique artistry is reflected in a creative approach to programming that often interweaves the classics with contemporary works and his own compositions. Selected by Sir András Schiff for his “Building Bridges” series in 2016–17, Brown will make debut solo recitals in Berlin, Frankfurt, Antwerp, Zurich, and New York’s 92nd Street Y.

A native New Yorker, Brown earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the first prize winner of the 2010 Concert Artists Guild Competition.

Elena Urioste, violin

Elena Urioste, hailed by the *Washington Post* as “a drop-dead beauty who plays with equal parts passion, sensuality, brains, and humor,” was recently selected as a BBC New Generation Artist and has been featured on the cover of *Symphony* magazine. She has given acclaimed performances with major orchestras throughout the United States, including the Philadelphia and Cleveland Orchestras; New York and Buffalo Philharmonics; Boston Pops; and the Chicago, National, Atlanta, Baltimore, Detroit, Pittsburgh, Richmond, and San Antonio Symphony Orchestras. Abroad, she has appeared with the London Philharmonic Orchestra, Hallé Orchestra, BBC Symphony, BBC Philharmonic, and BBC National Orchestra of Wales, among others.

Urioste is a graduate of the Curtis Institute of Music and completed graduate studies at The Juilliard School. She plays an Alessandro Gagliano violin and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

Nicholas Canellakis, cello

Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, captivating audiences throughout the United States and abroad. In the *New York Times* his playing was praised as “impassioned” and “soulful,” with “the audience seduced by Mr. Canellakis’s rich, alluring tone.”

Canellakis recently made his Carnegie Hall concerto debut, performing Leon Kirchner’s *Music for Cello and Orchestra* with Leon Botstein and the American Symphony Orchestra in Isaac Stern Auditorium. He is an artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour.

Filmmaking and acting are special interests of Canellakis. He has produced, directed, and starred in several short films and music videos, including his popular comedy web series “Conversations with Nick Canellakis.” All of his videos can be found at www.nicholascanellakis.com.



DUBLIN GUITAR QUARTET

Friday, March 3, 2017, at 8 pm

Department of Music's Conrad Prebys Concert Hall

Tickets: \$23-30

They might play traditional Spanish-style classical guitars, but they're not your standard guitar ensemble. Described as a "quartet with a difference" by the *Irish Times*, the Dublin Guitar Quartet is the first classical guitar quartet entirely devoted to new music. Since their formation, the quartet has worked to expand the genre's limited repertoire by commissioning new works and adapting modern masterpieces. With the help of 8- and 11-string guitars, the quartet has created an original catalogue of arrangements by composers such as Philip Glass, Steve Reich, Arvo Pärt, and György Ligeti. Expect a dynamic, entertaining, and completely novel concert experience at their San Diego debut with ArtPower.

PROGRAM Bryce Dessner: *Aheym*; Philip Glass: *Saxophone Quartet*; Rachel Grimes: *Book of Leaves*; William Kanengiser: *Gongan*; Nikita Koshkin: *Changing the Guard*; György Ligeti: *Inaktelki Nóták* and *Mátraszentimrei Dalok*; Marc Mellits: *Quartet*; Urmas Sisask: *Songs in Honour of the Virgin Mary*

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Chamber Music / U.S.A.

ENSŌ STRING QUARTET

Friday, January 27, 2017 at 8 pm

Named “one of the eminent string quartets of our era” by *Classical Voice*, the Grammy-nominated Ensō String Quartet has risen to the front rank of chamber music performers.

Chamber Music / U.S.A. and Israel

DOVER QUARTET AND AVI AVITAL

Friday, February 17, 2017 at 8 pm

The *New Yorker* recently dubbed the Dover Quartet as “the young American string quartet of the moment.” They return to the ArtPower stage with Avi Avital, one of the world’s most exciting and adventurous musicians.

Chamber Music / Israel

ARIEL QUARTET

Friday, April 21, 2017 at 8 pm

Characterized by their youth, brilliant playing, and soulful interpretations, the Ariel Quartet has quickly earned a glowing international reputation. This award-winning quartet has performed widely in North America, Europe, and Israel, and will be making their San Diego debut at ArtPower.

Chamber Music / U.S.A.

ST. LAWRENCE STRING QUARTET

Friday, May 5, 2017 at 8 pm

Back by popular demand, the “witty, buoyant, and widely attentive” (*The Gazette, Montreal*) St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble.



ArtPower
University of California San Diego

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