

BOARTE PIANO TRIO



UC San Diego
ARTPOWER



Dear ArtPower Friends,

For two decades, ArtPower at UC San Diego has been a leader in arts and culture, enriching the lives of countless individuals through diverse and captivating programming. ArtPower's 20th anniversary season provides us with the opportunity to reflect on the organization's remarkable journey and its enduring commitment to bringing world-class performing arts to our community.

Founded in 2003, ArtPower was conceived with a simple yet profound mission: to engage, energize, and transform the diverse cultural life of UC San Diego and the greater region through the performing and media arts. Over the years, ArtPower has consistently delivered a diverse array of performances that span genres with the goal of developing more empathetic students and community members who are better prepared to engage in the world around them.

We are excited to welcome back Konrad Skolarski, Jarosław Nadrzycki, Karol Marianowski to ArtPower as Boarte Piano Trio. Their performances are marked by exquisite precision, emotional depth, and a profound connection with the music they play, captivating audiences worldwide. Tonight's diverse programming not only highlights the trio's versatility but also offers audiences a multifaceted musical experience that spans centuries and genres, enriching the concert experience with its breadth and depth.

As we continue this milestone season, I extend my heartfelt gratitude to those who have invested their time, talent, and treasure into ArtPower at UC San Diego. Thank you for being part of the ArtPower legacy.

Cheers,

A handwritten signature in white ink that reads "Colleen". The signature is fluid and cursive, matching the name of the sender.

Colleen Kollar Smith
Executive Director
Campus Performances and Events Office

Chamber Music/Poland

BOARTE PIANO TRIO

April 5, 2024 at 7:30 pm

Department of Music's

Conrad Prebys

Concert Hall

Konrad Skolarski, *piano*

Jarostaw Nadrzycki, *violin*

Karol Marianowski, *cello*

Program

Ludwig van Beethoven (1770–1827)

Piano Trio in C Minor, Opus 1, No. 3

Allegro con brio

Andante cantabile con Variazioni

Menuetto Quasi Allegro

Finale: Prestissimo

Arvo Pärt (b. 1935)

Fratres, for Piano Trio

Intermission

Felix Mendelssohn (1809–47)

Piano Trio in C Minor, Opus 66

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

THANK YOU TO OUR CHAMBER MUSIC SERIES SPONSORS:

Judith Bachner
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About the Program

Piano Trio in C Minor, Opus 1, No. 3

Ludwig Van Beethoven

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Beethoven was particularly anxious that the first work he published in Vienna—and the first work he assigned an opus number—should be successful. He chose for this first official publication a set of three piano trios on which he had worked for several years. They were published in July 1795, but all three had been performed before that: Beethoven was so anxious for the trios to succeed that he had them performed while still in manuscript so he could refine the work that would mark the beginning of his career. He dedicated the set to Prince Lichnowsky, his patron in Vienna; there is evidence that Lichnowsky—eager himself for the young composer to succeed—secretly helped underwrite the publication costs so the Beethoven's financial success in his first effort would be assured. Another major figure on the Viennese musical scene had a different reaction to the publication of these trios: Franz Joseph Haydn, with whom Beethoven had studied briefly, requested that Beethoven include the words "Pupil of Haydn," beneath his name on the trios' title page. Typically, Beethoven refused, exclaiming stormily to a friend that he "had never learned anything from [Haydn]."

There was another reason for Beethoven's animosity toward Haydn. The older composer had advised him to publish the first two trios, but to hold back the Trio in C Minor. Beethoven, who believed that one the best of the set, suspected jealousy on Haydn's part. Haydn later explained to Ferdinand Ries—apparently in all innocence and sincerity—that he believed the Trio in C Minor too advanced for audiences, but Beethoven bore the grudge for some time.

While Beethoven's first published compositions were by no means revolutionary, certain new features strike the listener. The first of these is the scope of these trios: they are consciously large-scale works, the Trio in C Minor lasting over half an hour. And while the piano trio of the classical period usually had three movements, all three of these have four: Beethoven adds a third movement to what had been the established fast-slow-fast pattern of a generation earlier.

This trio is remarkable if for no other reason than that it is Beethoven's first work in C minor, the key that would call forth some of his most impassioned music: the *Pathétique* Sonata, the Fourth String Quartet, the Third Piano Concerto, the Funeral March of the *Eroica*, and the Fifth Symphony, to name only the best-

known examples. This trio shares some of that same C-minor spirit. The *Allegro con brio* opens with an ominous theme for all three instruments in unison. Remarkably, Beethoven introduces the second theme immediately: it is heard in the tenth measure in the piano. The dramatic development treats both themes, often accompanied by showers of sixteenth-notes from the piano. The *Andante cantabile con Variazioni* is a set of five graceful variations on the piano's noble opening theme; Beethoven appends a brief coda. The full title of the **Menuetto Quasi Allegro** is important, for it suggests that—in its rapid tempo—this minuet form is edging toward becoming a scherzo; the trio section belongs largely to the cello. *The Finale: Prestissimo* rushes along with the opening theme passed from violin to piano to cello. Rather than moving into a major key for the close, Beethoven keeps the movement firmly in C minor and provides an effective surprise by closing the work—which had been so full of turmoil—very quietly.

Fratres

Arvo Pärt

Born September 11, 1935, Paide, Estonia

Arvo Pärt endured a long and difficult path to his current prominence as a composer. Trained in Tallinn, Pärt supported himself for many years as a recording engineer for Estonian Radio and by writing film scores as he tried to make his way as a composer in a society rigidly controlled by conservative Soviet artistic dictates. Rebelling against the conformity and simplicity of that approach, Pärt began to experiment: first with serialism (at a time when that was discouraged in Soviet music), then with collage techniques, and later with the plainchant of early religious music. Without any knowledge of minimalism as it was then evolving in the United States, Pärt arrived at similar compositional procedures by himself, and his music is built on the same hypnotic repetition of simple materials, in his case often derived from early church music (a strong animating feature of Pärt's music is his devout Orthodox faith).

Fratres exists in several different forms. Pärt originally composed it in 1977 for the Estonian early-music group Hortus Musicus. He then received a commission from the Salzburg Festival for a work for violin and piano based on *Fratres*, and this version—the one heard on this concert—was premiered at Salzburg on August 17, 1980, by Gidon and Elena Kremer. Pärt subsequently arranged *Fratres* for the twelve cellos of the Berlin Philharmonic and then for other ensembles. Each of these versions is slightly different, fitting in a work which is itself in variation form. *Fratres* is presented at this concert in an arrangement for piano trio.

Fratres opens with a string of shifting arpeggios that grow out of near-inaudibility to triple *forte*. Powerful chords interrupt this progression, and then comes the three-measure ground bass—in 7/4, 9/4, and 11/4—that will repeat sixteen times, sometimes broken by near-static interludes. Above these inexorable chords, the other instruments spin out a sequence of variations in different speeds and moods. *Fratres* is exceptionally solemn and beautiful music: the fundamental chord progression has a *cantus firmus* dignity, and the variations complement and extend the solemnity of that line. The music remains poised—one might say serene—throughout the sixteen variations, which have detached, almost timeless quality, and finally *Fratres* fades into silence.

Piano Trio in C Minor, Opus 66

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 oratorio *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 movement 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 underpins 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 unusual 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

Boarte Piano Trio

Konrad Skolarski, *piano*

Jarosław Nadrzycki, *violin*

Karol Marianowski, *cello*

The Boarte Piano Trio was enthusiastically created by three of the most dedicated and outstanding Polish musicians of our time. The promisingly gifted pianist Konrad Skolarski, the breathtaking virtuoso Jarosław Nadrzycki, and the sensational cellist Karol Marianowski are all acclaimed artists in their country and abroad. They are laureates of many international music competitions, each with a long history of performances all over Europe, North and South America, as well as Asia. As soloists or as chamber musicians (the two string musicians were recently at the core of the earlier Meccore String Quartet), each member of the Boarte Trio has performed in distinguished concert halls namely the Auditorio Nacional de Musica in Madrid, the famous Wigmore Hall, Cadogan Hall and Menuhin Hall in London, the Musikverein in Vienna, the BOZAR in Brussels, the Frick Collection in New York, the unique Pollack Hall in Montreal, the Hall of the National Philharmonic in Warsaw, the Great Hall of the Conservatory in Moscow, the Aram Khachaturian Concert Hall in Yerevan, and the Atheneum in Bucharest.

While recording and performing extensively, each musician's artistic career developed and cooperated with outstanding personalities from the world of chamber music such as Alfred Brendel, Günter Pichler, Gerhardt Schulz, Valentin Erben, Heime Müller, Pavel Gililov, and the Artemis Quartet. As soloists, they performed under the baton of the eminent conductors Krzysztof Penderecki,

Mikhail Jurowski, JoAnn Fallett, Łukasz Borowicz, Valery Giergiev, Maxim Vengerov, Kristjan Järvi, Giancarlo Guerrero, Sergey Smbatyan, Massimiliano Caldi and Paul Goodwin.

The members of the Trio have won many prestigious international competitions, and have also received numerous awards for their previous recordings, including the Supersonic Award of the German magazine Pizzicato, five Diapasons d'Or of the French Magazine *Diapason and several nominations for the Fryderyk award. The three Boarte Trio musicians have also performed with leading orchestras such as the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the MDR Sinfonieorchester, and the Simón Bolívar Orchestra of Venezuela.

All three artists are Graduate Students of the Hochschule für Musik Köln, the Boston Conservatory, the Fryderyk Chopin University of Music in Warsaw, and the I. J. Paderewski Academy of Music in Poznań, where they currently conduct pedagogical activities.

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**Deceased*

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ArtPower at UC San Diego relies on donations to provide free tickets to students. In supporting ArtPower, individuals contribute not only to the cultural enrichment of the UC San Diego community but also to the cultivation of a generation of Changemakers who understand the profound role that art plays in shaping a better, more interconnected world.

The Christopher and Patricia Weil Inspiration Challenge provides a dollar-for-dollar match, up to \$50,000, for all new, upgraded sponsor gifts, or multi-year pledges in support of ArtPower at UC San Diego. Donors with a qualifying gift for the Inspiration Challenge will be recognized at the total matched gift level. To make your gift visit artpower.ucsd.edu.



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AN EVENING WITH THE ST. LAWRENCE



FRIDAY, MAY 10 AT 7:30 PM
DEPARTMENT OF MUSIC'S CONRAD PREBYS CONCERT HALL

Hailed by the *New Yorker* "not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection," the acclaimed St. Lawrence continues its fabled partnership with Stanford, remaining a cultural cornerstone of the University, directing the music department's Chamber Music Program, concertizing at Stanford Live, hosting a popular summer seminar, and running the Emerging String Quartet Program."

Program

Mozart: Quartet for Oboe (arranged for saxophone) and strings in F Major, K 370

Britten: *Phantasy Quartet* for Oboe (arranged for saxophone) and Strings, Op. 2

Steven Banks: *Cries, Sighs and Dreams* for alto sax and string quartet (2021)

New work by UC San Diego student

