

The DC Concert Orchestra Society
presents a chamber music concert by

The DC Chamber Musicians

Sunday, June 9, 2019, 3:00 p.m.

St. Mark's Episcopal Church

Randall Stewart, Artistic Advisor

W. A. Mozart Trio in E-flat Major, K. 498 (“Kegelstatt”)
I. *Andante*
II. *Menuetto*
III. *Allegretto*

Karin Caifa, Clarinet • Susan Russo, Viola • Hilary van Wagenen, Piano

Jean Oelrich (arr.) *Pergolesi Suite*
I. *Sinfonia*
II. *Serenata*
III. *Scherzino*
IV. *Presto*
V. *Andantino*
VI. *Finale*

Taemin Ahn, Oboe • Nina Skaya, Oboe • Rhett Summers, English Horn

INTERMISSION (10 minutes)

Frédéric Chopin *Introduction et polonaise brillante, Op. 3*
I. *Largo*
II. *Alla polacca*

Jon Brvenik, Cello • Susan Alexander, Piano

L. V. Beethoven Piano Trio in E-flat Major, Op. 1, No. 1
I. *Allegro*
II. *Andante cantabile*
III. *Scherzo. Allegro assai – Trio*
IV. *Finale. Presto*

Danae Engelbrecht, Violin • Edwina Moldover, Cello • Warren Mullison, Piano

Trio in E-flat Major, K. 498 ("Kegelstatt")

Wolfgang Amadeus Mozart

b. 27 January 1756, Salzburg, Austria

d. 5 December 1791, Vienna, Austria

Wolfgang Amadeus Mozart's Trio for Clarinet, Viola and Piano (K. 498) was composed in Vienna in 1786. The work was dedicated to Mozart's piano student Franziska von Jacquin, and one of a number of works dedicated to his close friends, the Jacquin family. The piece had its first performance in the Jacquin family home, with Franziska on piano, Mozart on viola, and Anton Stadler, the inspiration for Mozart's Clarinet Quintet (K. 581) and Concerto (K. 622.)

This trio is in three movements: *Andante*, *Menuetto* and *Allegretto*. The viola and clarinet have similar, mellow voices, and Mozart allows them and the piano to take turns as soloist or accompaniment. The exposed, concerto-like piano part in the final movement was likely intended a challenge for his pupil.

Mozart was the first to compose for this instrumentation. The clarinet was new and novel at the time, so much so that when the trio was published in 1788, it was transcribed for violin, viola and piano; the clarinet was described as an "alternative part." A handful of other composers would later write for the same combination, including Robert Schumann (*Märchenerzählungen*, Op. 132) and Max Bruch (Eight Pieces, Op. 83)

The unusual nickname of "Kegelstatt," is German for "a place where skittles are played." Skittles is a game similar to duckpin bowling. Around the same time Mozart composed this trio, he wrote on a score of horn duos that those pieces were composed "whilst playing skittles." There was no such inscription on the clarinet-violino-piano trio, but it's possible the proximity in timing prompted the nickname's attachment.

Pergolesi Suite

Jean Oelrich (arr.)

Ms. Oelrich, a living American – currently Director of Marketing and Communications for the Pacific Symphony – arranged this music in 1975 while attending college. In fact, this is an arrangement of an arrangement; Oelrich adapted six movements of Igor Stravinsky's *Pulcinella* Suite, which was in turn derived from his full-length ballet *Pulcinella*. The original ballet is one of Stravinsky's best-known neoclassical works, featuring the eponymous commedia *dell'arte* character Pulcinella (better known as Punch of *Punch and Judy* in English.) Oelrich takes the overture and some of the arias from the ballet and revoices them for two oboes and English horn, maintaining both Pergolesi's original Baroque themes and Stravinsky's modern harmonies.

Introduction et polonaise brillante, Op. 3

Frédéric Chopin

b. 1 March 1810, Zelazowa Wola, Poland

d. 17 October 1849, Paris, France

Chopin wrote the *alla polacca*, the polonaise section of opus 3 in 1829, while in residence at his patron's, Antoni Radziwill's, hunting lodge. He composed the introduction in 1830 on his return to Warsaw, for eventual publication in 1831. In the years since then this engaging piece has seen many transformations as virtuoso string players have vied to produce and play ever more challenging versions of the cello part. Auguste Franchomme, a French cellist friend of Chopin's, started the trend with his 1845 version, which was an apparently authorized attempt to somewhat equalize the brilliance of the piano and cello parts. The standard version performed today is credited by the publisher (International Music Company) to Leonard Rose, but according to cellist Brinton Smith it was almost certainly transcribed by Rose from an old recording of Emanuel Feuermann's! Rose misses a few notes in the

transcription, and inexplicably cuts a brief excursion Chopin makes into the key of A flat. Having now discovered the notes are gone, perhaps in a future performance we will put them back. When Chopin wrote the *polonaise* he disparaged it as “nothing but dazzle, for the salon,” but the fully realized piece makes us wish he had written much more chamber music.

Piano Trio in E-flat Major, Op. 1, No. 1

Ludwig van Beethoven

b. 17 December 1770, Bonn, Germany

d. 26 March 1827, Vienna, Austria

Beethoven was determined to create a stir in the world with his Opus 1, and seems to have labored long on the three trios, revising them extensively before publication. He began work on No. 2 in 1793, and on No. 3 in 1794, while sketches for No. 1 almost certainly date prior to 1791. It was no accident that he chose the piano trio to announce himself to the wider musical world. The combination of violin, cello and piano was a favorite with amateurs (as it is today), promising healthy sales. And it assured Beethoven a star role on his own instrument.

Beethoven's Op. 1 was enthusiastically received by both 'connoisseurs' and amateur musicians. Yet with their largely emancipated string parts, their weighty, extended sonata structures and their intensity of musical dialectic, the three works must have seemed like a headlong assault on the traditional notion of the piano trio as a small-scale domestic genre. Each of the trios is in four movements rather than the two or three expected in chamber music with piano; these are not elevated *divertissements*, but symphonies for three instruments.

The opening *Allegro's* textural richness, thematic abundance and sheer breadth of scale are hallmarks of the young Beethoven. There is expansion at almost every level: say, in the second group's leisurely proliferation of

themes, beginning with a quiet chorale-like melody spiced with sforzando accents; or in the huge coda, in effect a second development, where first piano and then strings further exploit the movement's opening 'rocket' figure, at one point turning it upside down.

The *Adagio cantabile* in A flat is just as expansive, a luxuriant rondo with a first episode fashioned as a soulful love duet for violin and cello and an impassioned second episode in the outré key of A flat minor. The third movement is the most subversively original in the work, and the first of Beethoven's true *scherzi*: with its initial tonal ambiguity, its comical obsession with the 'flicking' opening figure, and its mingled unruliness and mercurial lightness, it leaves its minuet model far in the background.

The sonata-form finale suggests Haydn in its verve and brilliance, and in the witty use of the initial leaping figure. But the coda is again expanded beyond Haydn's dimensions into a second development. Its sly opening shift from E flat to E major and subsequent *fortissimo* wrench back again are an early example of a humorous Beethoven ploy.

from notes by Richard Wigmore © 2004

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The DC Chamber Musicians (DCCM) is an alliance of adult, non-professional, advanced musicians who share a passion for chamber music. All ensembles performing in DCCM concerts are professionally coached and have recently participated in master classes. DCCM is an operational unit of the DC Concert Orchestra Society (DCCOS).

The DC Concert Orchestra Society (DCCOS) is a charitable, non-profit, 501(c)(3) arts organization based in Washington, DC. DCCOS also sponsors the DC Concert Orchestra (DCCO), an 80-piece symphonic orchestra, and Classical Musicians of Metro DC (CM-MDC) assisting more casual chamber musicians in meeting fellow musicians and organizing non-performance oriented rehearsals. Meeting the music education and performance needs of over 600 members musicians, DCCOS has the following mission statement:

The DC Concert Orchestra Society brings classical music to the metropolitan region while providing performance opportunities and continuing education for non-professional adult musicians to enjoy a lifetime of music-making. Through the DC Concert Orchestra and DC Chamber Musicians, the Society seeks to provide quality performances for diverse audiences and communities, enriching the cultural life of greater Washington.

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