



DCCM

DC CHAMBER MUSICIANS

Saturday, November 23, 2019, 3:00 p.m.

Trinity Presbyterian Church
Randall Stewart, Artistic Advisor

Ludwig van Beethoven Piano Trio in C minor, Op. 1 No. 3

I. *Allegro*
II. *Andante cantabile con Variazioni*
III. *Minuetto. Quasi allegro*
IV. *Finale. Prestissimo*

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

Johannes Brahms Clarinet Trio in A minor, Op. 114

II. *Adagio*

Skittles Trio: Susan Sandler, Clarinet •
Patti Reid, Viola • Susan Kohn, Piano

Intermission (10 minutes)

Anton Reicha Horn Trios, Op. 82, Nos. 19-24

Mark Stanga, Horn • Carson Smith, Horn • Volker Treichel, Horn

Ludwig van Beethoven Trio in E-flat major, Op. 38

I. *Adagio - Allegro con brio*
V. *Scherzo, Allegro molto e vivace*
VI. *Andante con moto, alla marcia - Presto*

Quodlibet Trio: Kwame Lewis, Clarinet •
Jon Brvenik, Cello • Susan Alexander, Piano

*DCCM concerts are made possible by the generous support of the
Nadia Sophie Seiler Memorial Fund*

Program Notes

Piano Trio in C minor, Op. 1, No. 3

Ludwig van Beethoven

b. December 1770, Bonn, Germany

d. 26 March 1827, Vienna, Austria

In 1795, twelve years after his Dressler Variations for Keyboard were published as a work without opus, Beethoven finally wrote a set of piano trios he deemed worthy of awarding the position of the beginning of his formal catalog. The works were premiered at the house of Prince Lichnowsky, with whom Beethoven was quite close. In fact, Beethoven dedicated no fewer than seven of his works to this loyal patron, including the famed “Pathétique” Sonata and his Second Symphony. The piano trios, though less famous than the late works Beethoven dedicated to Lichnowsky, are still worth performing, especially the third which will be performed today. While the first two trios were written in major keys, Eb and G, the third trio is written in C minor and has a minuet rather than a scherzo as a third movement like the first two trios do. Beethoven returned to this third work of the opus later in his life in 1817 when he essentially reorchestrated and edited the piece and then later published in 1819 as his opus 104 viola quintet in C minor.

Clarinet Trio in A minor, Op. 114

Johannes Brahms

b. 7 May 1833, Hamburg, Germany

d. 3 April 1897, Vienna, Austria

Brahms opus 114 is one of the handful of late masterpieces that the composer never intended to write. After writing his opus 111 string quintet in G major in 1890, Brahms declared himself retired. In 1891, however, he found a reason to annul that statement, clarinetist Richard Mühlfeld. Brahms attended a performance of Weber’s Clarinet Concerto No. 1 which Mühlfeld performed with the Meiningen Orchestra and was so inspired that he decided to return to composition. In the summer following this concert, Brahms wrote both his clarinet quintet, opus 115 and the clarinet trio, opus 114 in A minor which will be performed today. Brahms also composed two clarinet sonatas in 1894 and although they were a gift to Mühlfeld, they have been a gift to audiences and performers alike. The Clarinet trio however, was the first of these works inspired by Mühlfeld, the beginning of what Brahms called a “discovery” of the tone and color of the instrument. The trio is structured in four movements, the second of which is an adagio in D major with lines for the clarinet in both its upper and lower registers highlighting the seamless way that Mühlfeld was able to transition between the two while preserving the beauty of his sound.

Horn Trios, Op. 82, Nos. 19-24

Anton Reicha

b. 26 February 1770, Prague, Czechia

d. 28 May 1836, Paris, France

The name Anton Reicha is unfamiliar to many. Born in 1770, Reicha was a friend of Beethoven and a mentor to Liszt, Berlioz, and Franck. One might wonder how someone so well connected in Western classical music circles could slip through the cracks, but Reicha was often unwilling to publish his work. His most frequently performed works are his twenty-five pieces for wind quintet written between 1811-1820, a project undoubtedly prompted by his own experience as a flautist. Although his wind quintets have been adopted into the canon, many of the ideas he advanced on polyrhythm, polytonality, and microtones were not adopted by his contemporaries and would not become a part of Western music until Stravinsky and Ives. Knowing that Reicha was interested in those ideas, the simplicity of the harmonic language used in the horn trios to be performed today may come as a surprise. Written in 1815 while he was living in Paris, these works have become a favorite for horn trios due to the variety within the works which feature genres ranging from canons, fugues, dances, and even musical jokes. The twenty-four pieces are divided into four books, the fourth of which will be performed today.

Trio in E-flat major, Op. 38

Ludwig van Beethoven

Beethoven's first opus is not the only one that he chose to rework later in his life. Unlike the way he borrowed themes from his op. 1 no. 3 to shape his op. 104 viola quintet, Beethoven kept everything from his opus 20 septet exactly the same aside from the instrumentation which he reduced to a trio, thus creating his opus 38. The septet which premiered in 1800 was quite popular, so Beethoven made the shrewd business decision to rearrange the work for a smaller, more common ensemble so that the public would be more inclined to purchase and perform the work. In order to market this new arrangement to as many people as possible, Beethoven's reorchestrated the trio for piano, cello, and either violin or clarinet. In order to make the smaller ensemble work effectively, Beethoven put the auxiliary string lines such as viola and bass in the piano and then put the violin and clarinet melodies in the upper voice of the trio while allowing the cello to keep its original lines with the addition of a few horn melodies such as the one in the scherzo, which will be performed today in addition to the first and final movements.

The Musicians

Beethoven Op. 1, No. 3 Trio

Danae Engelbrecht, violin, received a music degree from Indiana University and studied chamber music at the Conservatory in Zurich, Switzerland. Upon her return to the US, she played with the Phoenix Symphony. Living abroad raising 4 children with her violinist husband, time for playing the violin was limited, but she's happy to be back into it, playing chamber music with the DC Chamber Musicians and at church.

Edwina Moldover, cello, has played since age nine. Now retired from hospice nursing, she has free time to devote to the enjoyment of music. She plays with the Washington Sinfonietta and the Landon Symphonette, and especially enjoys playing chamber music with friends.

Warren Mullison, piano, took his first piano lesson during the Eisenhower administration and has played routinely ever since. A daughter involved him in collaborative playing, accompanying violin students, youth ministries and the American Red Cross chorus. Retired from a career in information technology, he is free to more actively pursue chamber music.

Brahms Trio, Op. 114

The Skittles Trio is named after the first classical piece the ensemble performed, Mozart's *Kegelstatt* Trio, K. 498. *Kegelstatt* denotes "a place where skittles (a bowling game) is played."

Susan Sandler, clarinet, earned a BM degree from USC before obtaining master's degrees in business and arts administration from SMU. After working in fundraising for several D.C. arts organizations, she is now associate director, foundation giving for Conquer Cancer®, the ASCO foundation, affiliated with the American Society of Clinical Oncology. She plays with the Reston Community Orchestra.

Patti Reid, viola, holds degrees in viola performance from the Eastman School of Music and in electrical engineering from the University of Rochester and NY Polytechnic Institute. She worked for many years as an engineer and currently performs in the Fairfax Symphony while teaching at a private studio. She serves on the Board of Directors of the American Youth Philharmonic Orchestra.

Susan Kohn, piano, is a pediatrician who has worked in Northern Virginia since moving here in 1987. She has played piano since she was 6 years old and has accompanied choirs, cantors and instrumentalists at her synagogue for over 25 years. She enjoys being part of The Skittles Trio with her sister, Patti Reid, and Susan Sandler.

Reicha Horn Trios, Op. 82

Mark Stanga, horn, founded the Trinity Brass in 2007, which has performed regularly over the last decade across the Washington metropolitan area. When grandchildren arrived a few years ago, he scaled back his consulting work and began to indulge his interest in chamber music, and he now seeks out playing opportunities with other chamber musicians, usually in Washington but sometimes in London or in Vienna.

Carson Smith, horn, hails from Washington state, and participated in the active community music scene of its capital city, Olympia. After graduating from the University of Washington, Carson relocated to "the other Washington," where he's found new musical homes with the DCCOS, Capital Horns and others. Carson works for U.S. News & World Report as the General Manager of its travel vertical.

Volker Treichel, horn, was trained at Folkwang Conservatory in Essen, Germany. Since moving to Washington DC in 1993 to work for the IMF and the World Bank, he has been active as the Principal Horn of the Capital City Symphony Orchestra, and as part of Ensemble 42, a chamber music ensemble he founded. In recent years, he won prizes in the Misbin Chamber Music Competition.

Beethoven Trio, Op. 38

The **Quodlibet** (literally, *whatever pleases*) **Trio** takes its inspiration from the lighthearted Baroque musical mash-up form of the same name. Winner in its division of the 2017 Misbin Chamber Music Competition, the trio was formed in 2014 by clarinetist **Kwame Lewis**, cellist **Jon Brvenik** and pianist **Susan Alexander**. The trio's members are all experienced chamber musicians committed to serious refinement of their craft. Originally from Trinidad, Kwame earned his LRSM Diploma through private studies with Boston Philharmonic principal Thomas Hill. When not playing the clarinet, he works as a CPA. Jon received his B.A. in Cello performance from the College of William and Mary while studying with Neal Cary and Ruth van Baak Griffioen, and was a member of the Eastern Philharmonic under the direction of Gerard Schwarz. He is now also an accountant – in fact, he and Kwame originally met as co-workers at PwC! Susan's background includes musical theater, vocal accompaniment, and songwriting as well as traditional chamber music. Retired after a long career in Government breaking and making codes, she recently discovered the effortless virtuosity of the Taubman piano method, and is retraining under Taubman master, John Wickelgren. With its authoritative and openhearted readings, the Quodlibet Trio invites the audience to join them in experiencing great music anew.

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*Based on contributions for the 12
month period ending October 31,
2019*

DC Chamber Musicians

Sunday, January 19, 2020, 3:00 p.m.

St. Mark's Episcopal Church – Capitol Hill

Program TBA

DC Concert Orchestra – *American Journeys*

Sunday, March 8, 2020, 3:00 p.m.

Church of the Epiphany, Downtown

Works by Gershwin, Copland, Price and Daugherty

DC Chamber Musicians

Saturday, March 21, 2020, 3:00 p.m.

Trinity Presbyterian Church, Arlington

Program TBA

DC Chamber Musicians

Saturday, April 25, 2020, 3:00 p.m.

St. Stephen and the Incarnation Church, Columbia Heights

A Benefit for Loaves and Fishes

Program TBA

DC Chamber Orchestra – *Baroque and Beyond*

Sunday, May 31, 2020, 3:00 p.m.

St. Thomas Episcopal Church, Dupont Circle

Works by Bach and other Baroque masters.

DC Chamber Musicians

Saturday, June 20, 2020, 3:00 p.m.

St. Mark's Episcopal Church – Capitol Hill

Program TBA

All performances are free.

Visit www.dccos.org/performances to RSVP.

About Us

DCCM is an alliance of musicians at the intermediate, advanced or semi-pro levels who share a passion for chamber music. DCCM offers educational and performance opportunities for musicians in pre-formed ensembles, and resources for individual musicians. All performing ensembles are professionally coached.


DCCM is part of the DC Concert Orchestra Society (DCCOS), a 501(c)(3) non-profit, charitable arts organization, whose mission includes providing free quality chamber music and orchestra concerts for diverse audiences throughout the metropolitan region.

DCCOS is a largely volunteer organization and thrives through the support of our concert patrons' generosity. Please visit us at

www.dccos.org

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