



Zukerman Trio

Friday, April 22, 2022

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PROGRAM

April 22, 2022

ZUKERMAN TRIO

Pinchas Zukerman, *violin*

Amanda Forsyth, *cello*

Shai Wosner, *piano*

**Scherzo Sonatensatz from F A E Sonata
for Violin and Piano**

JOHANNES BRAHMS

(1833 - 1897)

**Intermezzo from F A E Sonata
for Violin and Piano**

ROBERT SCHUMANN

(1810 - 1856)

Piano Trio No. 3 in C minor, Op. 101

Allegro energico

Presto non assai

Andante grazioso

Finale: Allegro molto

JOHANNES BRAHMS

(1833 - 1897)

INTERMISSION

Piano Trio in B flat major, Op. 99, D. 898

Allegro moderato

Andante un poco messo

Scherzo: Allegro

Rondo: Allegro vivace

FRANZ SCHUBERT

(1797 - 1828)

YAMAHA Grand piano generously provided by Keyboard Connection Pianos & Organs

**Program subject to change*

PROGRAM NOTES

JOHANNES BRAHMS

Scherzo in C minor, Op. posth., “F A E” Sonata

ROBERT SCHUMANN

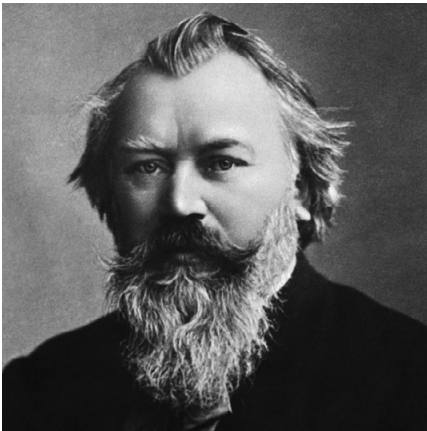
Intermezzo in A minor, Op. posth., “F A E” Sonata

“Music expresses that which cannot be put into words and that which cannot remain silent.”

~ Victor Hugo, author

“The friends with whom we encircle ourselves become instrumental in the architecture of our own character -after all, it is through relationships that we refine ourselves.”

~ Maria Popova, author



Johannes Brahms



Robert Schumann

The “F-A-E” Sonata is the product of friendship. Robert Schumann desiring to present a surprise gift and tribute to violinist Joseph Joachim asked his student Albert Dietrich and the young pianist and composer Johannes Brahms to collaborate on this endeavor. The four-movement work for violin and piano was composed in 1853 and would employ the musical notes F-A-E in each movement. These notes represent Joachim’s personal motto: *Frei aber einsam* (free but lonely.) Albert Dietrich would write the opening movement, Schumann would compose the Intermezzo and Finale, and

Brahms would render the Scherzo. Joachim would then be challenged to guess which friend was responsible for which movement.

The close relationship of these musical friends had a lifelong impact on each. Joachim, the dashing young Hungarian virtuoso violinist, is responsible for introducing the young 20 year old Brahms to Robert and Clara Schumann. After meeting Brahms, she wrote in her diary “Here is one of those who comes as if sent straight from God.” Robert’s diary for the evening said: “visit from Brahms, a genius.”

PROGRAM NOTES *(continued)*

The sonata was presented to Joachim at a party at the Schumann's home in Düsseldorf on October 28, 1853. Schumann wrote its dedication:

F.A.E.: In Erwartung der Ankunft des verehrten und geliebten Freundes Joseph Joachim schrieben diesen Sonatensatz R.S.,J.B.,A.D. ('In expectation of the arrival of their revered and beloved friend, Joseph Joachim, this sonata was written by R.S.,J.B.,A.D.')

It was performed that evening with Clara Schumann at the piano and Joachim as the violinist. He easily guessed which composer was responsible for each movement. This sonata was not published during the composers' lifetimes. The original manuscript of Brahms' **Scherzo Sonatensatz** was retained by Joachim.

It was not published until 1906. Schumann later incorporated his two movements into his Violin Sonata No. 3. The complete work of the F-A-E Sonata was not published in its entirety until 1935. Today the complete sonata is seldom performed.

Brahms' **Scherzo** explodes with a dramatic and fiery main theme in 6/8. The short work (lasting just under six minutes) is balanced by a gentle pastoral, lyrical section which gives way to diminishing dynamics. Quickly, the "young eagle", Schumann's appellation for Brahms, returns to a soaring and ferocious ending.

Schumann's Intermezzo is set in F major and is marked *Bewegt, doch nicht zu schnell* (with motion, but not too fast.) Melodic and peaceful, the violin moves smoothly in long phrases over the gently flowing piano.

JOHANNES BRAHMS

Piano Trio No. 3 in C minor, Op. 101

During a dinner given in Brahms' honor, violinist Joseph Joachim raised a glass to Brahms and began a toast: "To the greatest composer" ...Brahms interrupted and said, "Quite right, here's to Mozart!"

Within his lifetime, Brahms composed a total of three trios for piano, violin, and cello. The Piano Trio in B major was his first chamber work. The **Trio in C minor** was composed in the summer of 1886 and is the one most frequently heard. Brahms was spending a working vacation in Switzerland at Lake Thun. According to author Steven Lowe, Brahms was seeking to "pare the fat" in his later, maturing compositions. The composer had underlined this sentence in his copy of Vischer's Goethe's Faust. This had been taken to heart: "The artist should provide only the essentials and eliminate everything inessential; in this way he will transform the real into the ideal." Clara Schumann's diary of

June 1887 reads: "...At last I felt strong enough to try the wonderful, touching Trio in C minor. What a composition it is! Ingenious throughout in its passion, its strength of thought, its charm, its expression! No other work by Johannes has ever so completely overwhelmed me..." Also noted in her diary were these words: "so tender is the flow of the second movement which is wonderfully poetic. I am happier tonight than I have been for a long time." Brahms biographer Karl Geiringer said that this trio is "more vigorous and powerful in character than the older compositions, just as the Swiss landscape is more magnificent than the delightful country round Pörtschach." During that most productive

PROGRAM NOTES *(continued)*

summer vacation Brahms also produced his F major Cello Sonata (Op. 99), his Second Violin Sonata in A major, Op. 100, most of his Third Violin Sonata in D minor, Op. 108, and several songs.

The Piano Trio in C minor was given an informal performance in Thun and its first public performance was given in Budapest on December 20, 1886, by Brahms, violinist Jenő Hubay, and cellist David Popper. A close friend, Elizabeth von Herzogenberg described this Trio in a letter written to Brahms as “better than any photograph, for it shows your real self.” The performance by Brahms and the members of

the Heckmann Quartet on February 26, 1887, in Vienna is the preferred premiere date.

This Piano Trio is succinct and compact. The second movement which Clara Schumann’s diary references has a “hushed” quality. Quoting musicologist and writer Kai Christiansen: “The music presents a constant dialog of call and response between the string and the piano where, in the reprise, they speak back and forth in phrases as if to complete each other’s thoughts. All four movements revel in Brahms’ love of rhythmic complexity using three-against-two, syncopations, changing meters and, in the case of the slow movement, unusual meters like 7/4 and 5/4.”

FRANZ SCHUBERT

Piano Trio in B-flat major, Op. 99, D 898

“He has strains for the most subtle thoughts and feelings, nay for the events and conditions of life; and innumerable as are the shades of human thought and action, so various is his [Schubert’s] music.” ~ Robert Schumann



Franz Schubert

Franz Schubert was born on January 31, 1797, in Vienna. His father, a suburban schoolmaster, taught his children to play musical instruments. Franz was taught to play viola and joined his father and brothers to form a family string quartet. Eleven children were born to Franz Theodor Schubert and Elizabeth Vietz Schubert, but only three survived. At age nine the young Schubert was given formal music lessons in singing, organ, bass and viola. After a brief period of lessons, his teacher and parish choir master Michael Holzer said: “He seems to know each lesson perfectly before I can begin explaining it to him.” That continued to be the pattern as his teachers at

PROGRAM NOTES *(continued)*

the Imperial and Royal Court Chapel said he learned effortlessly. One of the teachers said: “I can’t teach him anything else, he’s learned it all from God himself.” While in school Schubert constantly composed. He wrote several chamber music works, choral pieces, piano music, and songs. In 1813 he composed his first symphony. It was during that year his voice changed compelling him to leave the Chapel School. Returning home, he taught at his father’s school. However, teaching was not an occupation he enjoyed or desired. While his students “scribbled in their notebooks,” Schubert composed. In 1816 he abandoned teaching and assumed a Bohemian kind of existence. He left to live with a friend and completely dedicate himself to his music.

Schubert composed two piano trios when he was thirty years old. One was in E-flat major and the other in B-flat major. The **Piano Trio in B-flat major** was thought to have been composed during the summer of 1827...less than a year before his death. This work was not publicly performed or published during Schubert’s lifetime. There was a private performance on January 28, 1828, to celebrate the engagement of his friend Josef Van Spain to Franiska von Ehrenwert. The trio consisted of Schubert’s friend and pianist Karl Maria von Bocklet, violinist Ignaz Schuppanzigh, and cellist Josef Lincke. Robert Schumann described the Trio in E-flat major as the “more spirited, masculine and dramatic” of the two. Whereas he described the one in B-flat major as “passive, lyrical, and feminine...and went on to say: “One glance at it and the trouble of our human existence disappears and the whole world is fresh and bright again...The

first movement is a thing of grace, intimate... the Adagio is a blissful dream state, a pulsating flow of exquisitely human emotion.”

Although Schubert was nearing the end of his life, no sense of tragedy is revealed in this work. He had contracted syphilis in 1822 and was hospitalized. Rarely did someone exceed ten years after such a diagnosis. In a letter written to a friend in 1824 he penned: “Imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain...”

~ Emma Mills Bledsoe 2022



ABOUT THE ARTISTS

ZUKERMAN TRIO

Pinchas Zukerman (Violin); Amanda Forsyth (Cello); Shai Wosner (Piano)



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.

The Zukerman Trio debuted in 2011 as an alternative to the quintet works with the Zukerman ChamberPlayers. In addition to piano trios by Mendelssohn, Beethoven, Dvorak and Shostakovich, programs often include duo performances with various couplings including the Kodaly 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.

Pianist Shai Wosner began performing with Zukerman and Forsyth in 2020. The 21-22 season includes three U. S. Tours, engagements in Banff and Montreal Canada, and a tour of China in May 2022.



With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians - violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums for which he gained two Grammy® awards and 21 nominations.

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

ABOUT THE ARTISTS *(continued)*

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. This fall, he proudly joins Dallas Symphony Orchestra as their new Artistic & Principal Education Partner for the next two seasons. He currently serves as Conductor Emeritus of the National Arts Centre Orchestra of Canada, as well as Artistic Director of its Young Artist Program.

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.

Pianist **Shai Wosner** has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. His performances of a broad range of repertoire—from Beethoven and Schubert to Ligeti and the music of today—reflect a degree of virtuosity and intellectual curiosity that has made him a favorite among audiences and critics, who note his “keen musical mind and deep musical soul” (NPR's All Things Considered). Mr. Wosner is a recipient of Lincoln Center's Martin E. Segal Award, an

Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He is on the faculty at the Longy School of Music in Boston.

“The cleanly articulate performance was elevated by an uncommon passion, both in the tender Adagio and in the finale that shifts abruptly from sadness to joy.”

~ The Chicago Tribune

“With Pinchas Zukerman's matchless musicianship and charisma at its core, this is a trio made in heaven. Amanda Forsyth brings passion and formidable technique as a cellist, and pianist Angela Cheng is the dream accompanist who lives every note.”

~ Limelight



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