



**White Rock
Concerts
*Presents***

THE JERUSALEM TRIO



Friday, March 11, 2005

The Jerusalem Trio

The Jerusalem Trio has established a major international career based on their thoughtful and passionate music making. This award-winning piano trio has thrilled audiences in the United States, Canada, Japan, Germany, Israel, Australia, New Zealand, and S. America. Winners of the 1st prize at the 1999 Osaka International Chamber Music Competition, they are also Prize Winners at the 1995 Melbourne International Competition and have won, as individuals, America-Israel Cultural Foundation Scholarship Awards.

Founded in Israel in 1989, the group began working together under the auspices of the Jerusalem Music Centre. Founded by Isaac Stern and Jerusalem's Mayor Teddy Kollek. At the time, The STRAD commented "...The Jerusalem Trio took a different, but thought provoking view, the myriad colours they have at their disposal having the hallmark of impending greatness..." Indeed, these young artists have collaborated in performance with some very great masters, including Isaac Stern, Pinchas Zuckerman and Shlomo Mintz.

The Trio recorded the Shostakovich and Ravel CD on the JMC Label following their highly acclaimed Brahms recording (DOREMI DDR-71132), about which FANFARE MAGAZINE Commented "...Youthful zest and virtuosity abound in these intensely emotional readings..." (Fanfare September/October 1998).

The ensemble maintains a steady schedule of recitals and orchestral performances with the Israel Philharmonic Orchestra, Calgary Philharmonic, Santiago Philharmonic, and the Camerata Virtuosi at the Avery Fisher Hall, Lincoln Center NY.

Numerous festivals keep them busy, including the Pro-Festival in Rolandseck and Insel Hombroich Festivals in Germany, Kfar Blum Festival in Israel, the Dubrovnik Festival in Croatia and the Banff Festival in Canada. They have performed in such prestigious concert halls as Avery Fisher Hall in New York's Lincoln Center, the Berlin Philharmonie Chamber Hall, the Alte Oper in Frankfurt and the Melbourne Symphony Hall in Australia.

The members of the Jerusalem Trio are faculty members of the Rubin Music Academy at the Jerusalem Hebrew University and are teaching and recording throughout North America, Asia and Europe.

Programme

J. Haydn

Trio in A Hob:XV No.18

1. Allegro Moderato
2. Andante
3. Allegro

M. Ravel

Trio in A minor

1. Modere
2. Assez vis
3. Tres Large
4. Anime

Intermission

L.V. Beethoven

**Trio - The "Archduke"
Op. 97. No.7**

1. Allegro Moderato
2. Schertzo
3. Andante Cantabile
4. Allegro Moderato

The Jerusalem Trio

Yaron Rosenthal (Piano)

Roi Shiloah (Violin)

Ariel Tushinsky (Cello)

PROGRAMME NOTES

Franz Josef Haydn

Trio in “A” Hob XV 18

“I am Solomon from London and have come to fetch you. Tomorrow we shall conclude an agreement.” This is how, according to A. C. Dies, one of Haydn’s first biographers, the German-born English concert manager Johann Peter Solomon “invited” Haydn to come to England and participate in his concert series.

Through contacts with publishing houses, Haydn also became aware of the numerous possibilities offered by England’s amateur market. Listening to the Trios—composed for this market of amateur and semi-amateur musicians—it is difficult not to infer that their composition must have seemed a particular challenge for the composer. For it should be clear that these Trios, originally published as “Sonatas for the forte-piano with an accompaniment for the violin and cello”, were intended for musicians with varying degrees of technical abilities, and hence propose radically different roles for each instrument—roles not only adapted to the disparity between the level of playing of the amateur pianists and that of the string players, but also, more important for a true appreciation of these wonderful works, to the particular qualities of each instrument. The majority of the Piano Trios were thus composed in London during the 1790s, and were conceived and published (save a few exceptions) as sets of three, each dedicated to a different woman: Princess Maria Anna Esterházy for nos. 18-20, Princess Maria (Josepha) Esterházy for nos. 21-23, Rebecca Schroeter (Haydn’s copyist in London) for nos. 24-26, and Theresa Bartolozzi (née Jansen) for nos. 27-29.

The Piano Trios, rather than marking a new, “revolutionary” phase in the composer’s development, convey instead a personal desire to indulge in the more playful aspects of composition—form as play, in every sense of the word.

Maurice Ravel

Piano trio in “A” minor

The list of twentieth century piano trios may be short, but it contains several gems. One of the most precious is the brilliant specimen written by Maurice Ravel in 1914, shortly before he temporarily abandoned life as a musician to serve as a driver for the French army. The Piano Trio in A minor is a true sonata for three players, rich in the harmonic and textural innovations Ravel had accomplished in the prewar years, but ultimately, and very possibly more significantly (Ravel certainly felt so), composed around balanced, quintessentially Classical patterns.

The trio has four movements. The first movement is a strikingly new variety of sonata-allegro form. The first theme, announced by the piano in pianissimo parallel chords at the very opening of the piece and then taken up by the strings in octaves, is like a shadowy recollection of something out of Basque folk music. Its unusual ostinato rhythm seems to echo in the mind's ear even after Ravel has moved on to the *Plus lent qu'au début* second theme — a second theme that is very unusually set in the same key as the first. A brief development makes way to a truncated recapitulation which in retrospect seems but a preface to an extended coda in which the ostinato's first idea lingers in the lowest bass of the piano until at last it becomes a faint, colorless drone that dies away into nothingness. This is a remarkable movement that deserves its reputation as a masterpiece.

The second movement is a playful scherzo that will likely sound the most typically French to most listeners. The *Passacaille* is of course a *passacaglia*, taking a slow, winding eight-measure pattern as the material to be repeated; the repetition is not strict, and soon a second thematic notion worms its way into the movement, helping to build a massive climax.

Ravel's love of shifting meters is put on display in the quick-paced *Final*, with contrasts between 5/4 / 7/4. Again sonata-allegro form shapes the course of the music, seeping through the cracks of what might at first seem to be a more freely-composed exhibition of instrumental passion — and the closing bars, filled with shimmering, never-ending trills from the strings and a wild whoosh or two from the piano, are certainly passionate.

Programme Notes continued.

Ludwig V Beethoven

**Piano Trio in “B” flat major
Op.97 The Archduke**

Beethoven himself, looking back at his life’s work, considered the Piano Trio in B flat major, Op. 97, of 1810-11, to be among his very finest creations. (The work is universally known as the “Archduke” Trio because, like many Beethoven works, it is dedicated to the composer’s patron Archduke Rudolph) Generations of performing pianists and string players have agreed with Beethoven’s judgment, and the work has, perhaps to the unjust neglect of Beethoven’s many other piano trios, cornered the market for late Classical piano trios. In the “Archduke” Trio, for really only the second or third time in piano trio history, both the violin and cello achieve a status truly equal to that of the piano.

The reason that this work, of all the work’s Beethoven dedicated to Archduke Rudolph, should acquire the nickname “Archduke” is really very simple: the word fits the music, and if there never had been a Rudolph or if he should never have taken an interest in Beethoven, the nickname would still fit perfectly. There is, from the very first bars of the opening Allegro moderato, a nobleness to the work that cannot but impress; and that nobleness is made all the more potent and believable by being very frequently understated, as during the solo piano phrase that introduces the first movement’s main theme — piano, dolce, supremely lyrical. When the strings enter, six bars into the piece, they do so by sneaking in during the piano’s cadence and then offering a lush little duet that easily falls back into the main theme. Even when things grow more heated later on in the exposition there is never the sense of anything particularly urgent — everything is under perfect control, and smooth songfulness, not dramatic physicality, is paramount.

The second of the “Archduke” Trio’s four movements is a light-footed Scherzo started by the cello and violin alone; the slithering chromaticism of the trio section is strange and mysterious. The Andante cantabile ma però moto third movement is a set of variations on a very serious (but semplice) D major theme; and the Allegro moderato finale, which follows the Andante without break, is a rollicking rondo in which our happy noble indulges in a bit of refined Trinklied.

A Message from the President

It is already that time of year – time to renew for next season. And it will be another season of glorious music by the world's finest artists.

Please review the brochure included with this programme and take the time tonight to fill out your subscription renewal and either see the volunteers in the lobby or drop your completed form along with your cheque in the drop box in the lobby. You may also mail in your renewal to the address on the form.

Please be advised that, due to the strong demand for subscriptions, we can only guarantee your renewal if it is received before May 1, 2005. Thereafter, we will be opening up sales to our waiting list and to the general public.

I am very pleased to advise that there will be no increase in the subscription rates for next year! I am therefore confident in saying that we are the best entertainment value in the country.

There is so much to look forward to about next year.

The youthful vigour and imagination of cellist Denise Djokic, the first international tour of the renowned Coro Nacional De Cuba and the electrifying playing of pianist Markus Groh. And that is just half of the season.

We also will be delighted by the genius of oboist Phillipe Magnan, the rising stars of the Jupiter Quartet, and the regal glory of the Violons du Roy.

Enjoy tonight's concert, and I hope to see you all next season.

Rick Gambrel
President White Rock Concerts



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How can we help you?

Our Next Concert:

Pascal Roge

Friday, April 1, 2005

