

One-of-a-Kind Chamber Music Series

THREE FOR THE ROAD

Saturday, September 16, 2017 @ 7:30pm | Fine Arts Center Starling Recital Hall

PROGRAM

Welcome – Mary Ellen Hauptert

I.

Three for the Road (Trio version of Four on the Floor)

LIBBY LARSEN (b. 1950)

Nancy Oliveros, violin

Kirsten Whitson, cello

Mary Ellen Hauptert, piano

Composer's Notes:

Three for the Road is the trio version of *Four on the Floor* and was premiered on April 1, 2000 by the *The Weilerstein Trio* in Cleveland, Ohio. The original program note follows:

Four on the Floor is inspired by boogie-woogie. It is a celebration of American music and American musicians. The metronome indication for *Four on the Floor* is 138-144 to the quarter note, a speed verging on breakneck, and breakneck is the theme of the piece – an America that is speeding up faster and faster, jazzing into eternity.

After a short 3-bar introduction, the boogie beat is laid down by the piano. Its characteristic use of triplets and a “walking bass” in the left hand continues throughout the piece. A jazzy pizzicato phrase for the three string instruments leads into a slightly slower section which features dialogue between the strings (playing in rhythmic unison) and the piano. A re-statement of the earlier material is combined with a “ripping” riff. Breathless solos for each instrumentalist bring *Four on the Floor* to a boisterous conclusion.

Four on the Floor was commissioned by the Minneapolis Artists Ensemble, and received its premiere in March, 1983.

II.

Late in the Day (1998)

LIBBY LARSEN (b. 1950); poetry by JEANNE SHEPARD

I. *The Ant and the Grasshopper*

II. *Clinging*

III. *Travelling*

Ann Schoenecker, soprano

Mary Ellen Hauptert, piano

Composer's Notes:

Jeanne Shepard started writing poetry late in her life, and what interested me most about her work is the way she draws from her entire life, from the perspective of a septuagenarian. The three poems that comprise *Late in the Day* explore various truisms of life but with the wisdom of the years. I have tried to be as true to the poetry as I can with both the word setting and atmosphere created by the music.

III.

Café Music for Violin, Cello and Piano (1986)

PAUL SCHOENFIELD (b. 1947)

I. *Allegro*

II. *Rubato—Andante Moderato*

III. *Presto*

Nancy Oliveros, violin

Kirsten Whitson, cello

Mary Ellen Hauptert, piano

Program Notes:

This is not the kind of music for relaxation, but the kind that makes people sweat: not only the performer, but the audience. Paul Schoenfield

Freelance composer and pianist Paul Schoenfield studied music at Converse College and Carnegie Mellon University. He received his doctorate in music at the University of Arizona. Schoenfield has divided his time between living in the US and Israel. He has received many grants and commissions from such organizations as the National Endowment for the Arts, the Rockefeller Fund, the Bush Foundation, Meet the Composer, and Chamber Music America. His compositions have been performed by the New York Philharmonic, the Seattle Symphony, the Orchestra Sinfonica di Milano, and the Haifa Symphony Orchestra. As a performer, he toured with Music from Marlboro and has recorded the complete works for violin and piano of Bartok with Sergiu Luca.

According to the composer, he was inspired to write *Café Music* after sitting in for the pianist of the trio that regularly performs at a restaurant in Minneapolis called Murray's. "My intention was to write a kind of high-class dinner music - music which could be played at a restaurant, but might also (just barely) find its way into a concert hall."

The most striking thing about *Café Music* is its blend and juxtaposition of many musical styles; from Ragtime, Viennese schmaltz, Broadway, gypsy, to the Hassidic folk music, which he incorporates into many of his works. The second movement of *Café Music* incorporates one such lovely Hassidic melody. While Schoenfield, somewhat slyly, claims not to regard himself as an art-music [serious music] composer, yet this good-humored, enjoyable work represents a trend by some contemporary composers to synthesize the styles of the last century, if not millenium into something new, yet free from the preaching, teaching, scolding, shocking qualities that 20th artists in all media felt incumbent to display in order to be taken seriously.

Café Music was commissioned by the St. Paul Chamber Orchestra, and was premiered during a chamber concert in January 1987. Notes from *Café Music* - Paul Schoenfield, ©Innova Recordings #544

INTERMISSION – IDEA SPREAD

Please take time to meet Viterbo University freshmen from Mary Ellen Hauptert's *Franciscan Values and Traditions* course during intermission. Students will share something about their lives back home and what they hope to accomplish at Viterbo. Refreshments will be served!

IV.

Welcome Back – Mary Ellen Haupert
“Lessons from the Road” | GUEST SPEAKER, Vince Hatt

V.

Suite in G Minor, Op. 71 for Two Violins and Piano (1903)

MORITZ MOSZKOWSKI (1854 – 1925)

I. Allegro energico

II. Allegro moderato

III. Lento assai

IV. Molto vivace

Ray Shows, violin 1

Nancy Oliveros, violin 2

Mary Ellen Haupert, piano

Program Notes:

A German pianist and composer of Polish descent, Moritz Moszkowski (1854-1925) was a household name at the turn of the century. His *Spanish Dances*, originally for one piano, four-hands, became wildly popular, proliferating in arrangements for solo piano, orchestra, and numerous chamber combinations. As recently as 1954, the Friskin-Freundlich piano handbook described them as "too well known to require comment." The late Vladimir Horowitz retained some Moszkowski lollipops in his encore repertoire, capitalizing on their dazzling brilliance and immediate appeal to audiences. Yet what do we know today of his music?

As a composer, Moszkowski was far more successful with lighter works, especially those evoking the sultry, romantic cultures of the Latin countries. Those of his compositions still in print have colorful titles like *Capriccio Espagnok*, *En Automne*, *Lajongleuse* ["The Juggler"], and *Etincelks* ["Sparkles"]. His *Piano Concerto in E, Op. 59* is occasionally revived, but he remains best known for his salon music. The *Suite for Two Violins and Piano* is unusual because of its unexpected balance among the three players, and because it shows Moszkowski in a more skilled, less superficial light. An essentially serious work with no programmatic titles, the Suite reveals a fine understanding of the violins' capabilities. While undeniably brilliant and often flashy, the writing also demonstrates a solid command of counterpoint and an unexpected sense of humor.

Moszkowski's piece only loosely resembles the "suite" of its title. The aggressive first movement merges elements of sonata and rondo forms, introducing harmonic twists that are Schumannesque in their sweep. The inner movements reveal the Moszkowski of the salon, bordering on sentimentality, but never sacrificing grace or elegance. Moszkowski's *Allegro moderato* is a minuet; his *Lento assai* reveals an admirable sense of melodic counterpoint between the two violins. To close, he switches mood to a dazzling tarantella in G major, whose energy is tempered midstream by a leisurely, chromatic interlude. ©Laurie Sfiulman, 1990