



Horszowski Trio

Sunday, May 9, 7:00pm PDT and Thursday, May 13, 6:00pm PDT

Dear Friends,

Welcome to Music at Kohl's Virtual Season 38! We're coming to you online all season as we continue to observe the highest level of safety regulations and caution. While we miss being with you live and in person in the warm and intimate setting of the Kohl Mansion's Great Hall, we are grateful that you have chosen to join us in the virtual realm to enjoy great performances from the comfort of your home.

This season affords us new opportunities to share these concert broadcasts with audiences far and wide outside the concert hall walls, as well as the chance to see and hear our superb performers in their own home towns. We're delighted to be able to bring you these programs – brief, compact, modestly priced, and easily accessible from your personal screens. You can still enjoy the popular, lively introductions by beloved musicologist Kai Christiansen before each concert, as well as informal, up-close conversations with the artists inviting us to learn about their lives off the stage.

Music at Kohl is now global! Friends and family members near and far may sign up online at www.musicatkohl.org and become part of our extended concert family. We hope you'll invite them to experience Music at Kohl Online!

As we begin with great anticipation and enthusiasm to plan for a reunion in the Great Hall of the Kohl Mansion in the future, we are grateful to be with you "virtually" in your own homes! Great music continues to bring us joy at a safe and comfortable distance. Thank you for joining us!

Zerlina Chen Hayes
President

Patricia Kristof Moy
Executive Director

Tickets and information: 650.762.1130 ~ www.musicatkohl.org

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Horszowski Trio

Jesse Mills, violin
Ole Akahoshi, cello
Rieko Aizawa, piano

Program

Piano Trio No. 4 in C Major, JS 208, "Lovisa"

Jean Sibelius

Allegro
Andante - Più lento - Lento
Allegro con brio

Piano Trio No. 1 in B-flat Major, Op. 99, D. 898

Franz Schubert

Allegro moderato
Andante un poco mosso
Scherzo. Allegro - Trio
Rondo. Allegro vivace - Presto

The Horszowski Trio is represented by BesenArts LLC - 7 Delaney Place, Tenafly, NJ 07670-1607
www.BesenArts.com

The Horszowski Trio records for AVIE and Bridge Records
www.horszowskitrio.com

Music at Kohl Mansion is presented in collaboration with
Mercy High School, Burlingame – Natalie Cirigliano Brosnan, Head of School.

Program Notes

Jean Sibelius, 1865-1957

Piano Trio No. 4 in C Major, JS 208, "Lovisa", 1888

Jean Sibelius is an important early 20th century composer recognized for his outstanding orchestral music including his brilliant contributions to Finnish Nationalism. His celebrated works, very much still active in the repertoire, include tone poems (e.g. *Finlandia*, the *Karelia Suite*, *Valse triste*, *The Swan of Tuonela*), a very popular violin concerto, and seven stunning symphonies. As such, it might appear that, much like other late Romantic composers (e.g. Bruckner, Mahler, Strauss), Sibelius had little to do with chamber music. Of his mature music, one typically encounters but a single work: the exquisite string quartet subtitled "Voces intimae", composed in his mid-forties. But a closer examination of his earlier years reveals the young Sibelius of the 1880's who, in his late teens and early twenties, was an aspiring violinist playing and composing chamber music. At the time, he was a member of a string quartet as well as a piano trio along with his siblings Alice and Christian. In the last two decades of the 19th Century, Sibelius composed at least twenty-two chamber works including four numbered piano trios. The best works of the period are first-rate, revealing a skillful and imaginative composer.

The fourth and last of the piano trios bears Sibelius's own subtitle "Lovisa" referring to the southern coastal town where he and his siblings would spend summers with their extended family, engage in domestic music making, and the place where Sibelius composed the trio in 1888. Written when Sibelius was twenty-three, the trio demonstrates a shift from the predominantly classical orientation of his earlier trios into the more passionate and formally expansive realm of romanticism. Within its relatively compact duration, the trio features a wonderful range of color and thematic expression with very effective chamber textures and individual parts bordering on the virtuosic. The music is frequently exuberant or darkly emphatic in a way that one is tempted to call youthful, perhaps ambitious, but it is genuine, successful and eminently winning throughout. The first movement follows a traditional sonata form where mood is predominantly fresh and effulgent, animated by a persistent lilting march impulse. By strong contrast, the second movement is melancholy, stark but richly expressive with the reprise gaining greater depth and urgency by the florid embroidery from the cello. In between the two "verses", Sibelius writes a short fugue that inserts a more static and curiously neutral contrast that quells the first part and, as a foil, helps enflame the second. Another rather sparse and neutral bridge connects the second movement to the final without pause. The brilliant and flashy last movement fairly rocks with another kind of lilt: a swift triple meter infused with the spirit of folk dance. Much of it echoes the darker mode of slow movement, albeit charged with greater momentum and a series of compelling rhythmic "grooves" that add spice and suspense. But the surging momentum eventually waxes bright and victorious, emerging and concluding triumphantly.

Franz Schubert, 1797-1828

Piano Trio No. 1 in B-flat Major, Op. 99, D. 898, 1827-1828

When Schubert turned 30 in January 1827, his native Vienna was in the thrall of what might then have been called the "Age of Beethoven and Rossini." Schubert had achieved some renown for his work, but he was still publicly regarded as a gifted "song and dance man", a notch or two below the pantheon.

Schubert was warmly admired for his Lieder (German songs), dances and piano duets including a few genuine hits. But he was not (yet) held in the same esteem as Beethoven, Mozart or Haydn, largely because Schubert had not written --to the public's knowledge-- a "serious" concert work. He knew this, and his scant correspondence finds him yearning to compose a long-form instrumental work, to enter the great foray.

In March of that year, Beethoven died. Schubert was deeply moved and literally carried a torch in the funeral procession. Although we don't know if they actually met, Schubert was intimately aware of Beethoven's music, including the final works - the piano sonatas, symphonies and quartets - and held him in the highest esteem. Schubert himself was a ticking time bomb: he knew he was battling a fatal but unpredictable illness, beset with fragile, volatile health, his mortality quite real. With no time to lose and a vacancy now left by Beethoven, Schubert entered his last year, one of the most astonishing in the history of classical music. Although his unparalleled creative surge would not be fully appreciated for decades, between the winters of 1827 and 1828 just before he died, Schubert produced a torrent of long-form instrumental masterpieces including the three late piano sonatas, two towering piano trios, the transcendent string quintet and drafts of a 10th symphony. If only he could have known that, today, we look back upon these magnificent years as the "Age of Beethoven and Schubert."

Schubert's two completed piano trios were likely composed between November 1827 and January 1828 although precise dating is impossible. The second trio in E-flat enjoyed a public premiere and was published one month before his death (it is unlikely that Schubert saw it in print). The first trio in B-flat lay fallow until it was published in 1836, nearly a decade later. Years later, Schumann would famously write about this pair of epic trios in the "grand sonata style" regarding the first as feminine (lyrical, sensuous, bright and nuanced), the second as masculine (strong, dark, an angry comet streaking across the sky). Today they are both keystones of the canon, Schubert, light and dark.

The radiant **Piano Trio No. 1 in B Flat** luxuriates across some forty minutes with the requisite four-movement program writ large in Schubert's "late" romantic style. The sprawling first movement is an epic two-themed sonata form that begins grandly with singing octaves and dotted rhythmic lilt that propels the music throughout. A lyrically winning second theme introduced by the cello establishes the signature polarity between which Schubert will lavishly oscillate until, towards the end, both themes briefly join in counterpoint. The trio textures are rich and colorful, yet transparent and perfectly balanced in a fluid dialog that always redresses the return of familiar themes with new clothes. As throughout the trio, Schubert uses his "magical" modulations (surprising chord and key changes) to articulate and extend his passages with indescribably emotional nuance.

The slow movement finds Schubert in his finest lyrical hour, a "song without words" in the deepest sense. An amorous duet of intimately entwined strings sings over a gentle triple-meter piano accompaniment that will eventually join in sparkling three-part textures. It follows a "simple" three-part form with a more rousing, dramatic interlude briefly interrupting the serenity. Graceful, yet deeply expressive, it is all the more mesmerizing for its constantly changing instrumental color. This was Schubert's second version of the slow movement for this trio; his first, quite different in character, is now published separately as the **Notturmo, D. 897**.

With well over half the trio spent on the first two epic movements, Schubert completes this masterpiece with the classically familiar scherzo and rondo finale. The equally large-scale scherzo features a lively

dance full of three-part imitations, humorous digressions, playful dynamics, rhythms, and silences, all based essentially on simple scales. The trio is more posed, a *Ländler* for violin and cello.

Though Schubert titles his last movement "Rondo", many have commented that the musical form is more complex than that. The primary themes serve as a rondo refrain and episode, but they are subjected to variation and development in the manner of a sonata and a theme and variations combined so the iterations are less obvious. Yet again, beautiful long-limbed themes, colorful, spacious scoring, feints, modulations and counterpoints create an epic tapestry that ends with big, extended cadences. As Schubert was loved and recognized in his time, this music is full of "song and dance" but, as yet unbeknownst to his contemporaries, here is a masterpiece of "serious" instrumental music.

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*Kai Christiansen is a musicologist, writer and lecturer on chamber music
and is the founder of earsense, an online chamber music exploratorium at earsense.org*

Meet the Musicians

Horszowski Trio

Jesse Mills, violin
Ole Akahoshi, cello
Rieko Aizawa, piano

Giving performances that are "lithe, persuasive" (*The New York Times*), "eloquent and enthralling" (*The Boston Globe*), and described as "the most compelling American group to come on the scene" (*The New Yorker*), the Horszowski Trio has quickly become a vital force in the international chamber music world. Since its debut performance in New York City in 2011, the trio has toured extensively throughout North America, Europe, the Far East, and India, traversing the extensive oeuvre of traditional piano trio repertoire and introducing audiences to new music that they have commissioned and premiered.

In March 2019, the Horszowski Trio made its London debut in a sold-out concert presented by Wigmore Hall. In the same season, the trio also appeared at the 92nd Street Y in New York City; the Kimmel Center in Philadelphia; Schubert Club in Saint Paul, Minnesota; Spivey Hall in Atlanta; Bowdoin Music Festival in Maine; UCLA in Los Angeles; Dresden's Moritzburg Festival (Germany); and venues in Boston, San Francisco, Canada, and Japan, among others. In addition, they released a recording of the complete piano trios by Robert Schumann on AVIE Records, receiving tremendous acclaim: "great care and affection" (BBC Radio); "intoxicating" (*Gramophone*); "exciting and deeply felt" (*Strings*); "fresh, supple and fantastic" (*The Strad*).

The Trio takes its inspiration from the musicianship, integrity, and humanity of the pre-eminent pianist Mieczysław Horszowski (1892–1993); the ensemble's pianist, Rieko Aizawa, was Horszowski's last pupil at the Curtis Institute in Philadelphia. Described as "power players" by the *Los Angeles Times*, the Horszowski Trio's repertoire includes works by many of the composers with whom Maestro Horszowski had personal interaction, including Gabriel Fauré, Enrique Granados, Bohuslav Martinů, Maurice Ravel,

Camille Saint-Saëns and Heitor Villa-Lobos. The Horszowski Trio's debut recording – an album of works by Gabriel Fauré, Camille Saint-Saëns, and Vincent d'Indy on the Bridge label – was released in 2014 and dedicated to the memory of Mieczysław Horszowski. *Gramophone* praised the “exemplary performance” of the “highly accomplished group,” concluding, “I long to hear more of the Horszowski Trio.”

The ensemble has performed the complete cycles of piano trios by Ludwig van Beethoven, Robert Schumann, and Johannes Brahms. They also actively cultivate hidden treasures from the repertoire, works by Arno Babajanyan, Leonard Bernstein, Vincent d'Indy, Arthur Foote, Germaine Tailleferre, and Morton Feldman. The Horszowski Trio is a passionate advocate for the music of our time. They have worked with the legendary composers John Harbison, Charles Wuorinen, and Joan Tower, for whom the Trio recorded “For Daniel” in celebration of her 75th birthday. Recent premieres include works by Daron Hagen, Eric Moe, and (through a grant from Chamber Music America) Andreia Pinto-Correia. Forthcoming premieres include works by Paul Chihara, Derek Bermel, and David Fulmer. The trio's violinist Jesse Mills, a two-time Grammy nominee who is also a composer and arranger, wrote “Painted Shadow” for the ensemble; the work was commissioned by and premiered at Bargemusic in Brooklyn, New York in January 2015.

The Horszowski Trio enjoys opportunities to expand its chamber music horizons through collaborations, and has worked with such musicians as Aaron Boyd (from the Escher Quartet), Kikuei Ikeda (Tokyo Quartet), Masumi Per Rostad (Pacifica Quartet), Phillip Ying (Ying Quartet), and Roberto Diaz.

The Horszowski Trio is based in New York City. It is the Ensemble-in-Residence at the Longy School of Music of Bard College in Cambridge, Massachusetts, and of the Leschetizky Association in New York City.

JESSE MILLS, violin

Two-time Grammy nominated violinist **Jesse Mills** enjoys performing music of many genres, from classical to contemporary, as well as composed and improvised music of his own invention. In 2004, Mills made his concerto debut with the Chicago's Ravinia Festival Orchestra. He has performed throughout the U.S. and Canada, including concerts at Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Metropolitan Museum, the Kennedy Center in Washington, DC, Boston's Gardner Museum, and the Marlboro Music Festival. He has also appeared at prestigious venues in Europe, such as the Barbican Centre of London, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan, and the Palais des Beaux Arts in Brussels.

Mills is highly regarded as a champion of contemporary music, a renowned improvisational artist, as well as a composer. He earned a Grammy nomination for his work on a CD of Arnold Schoenberg's music, released by NAXOS in 2005. He can also be heard on the Koch, Centaur, Tzadik, Max Jazz, and Verve labels for various compositions of Webern, Schoenberg, Zorn, Wuorinen, and others. As a member of the FLUX Quartet from 2001-2003, Mills performed music composed during the last 50 years (including the famous six-hour-long String Quartet No. 2 by Morton Feldman), in addition to frequent world premieres. Mills is co-founder of Duo Prism, a violin-piano duo with Rieko Aizawa, which earned 1st Prize at the Zinetti International Competition in Italy in 2006. With Ms. Aizawa, Mills became co-artistic

director of the Alpenglow Chamber Music Festival in Colorado in 2010. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater and Chamber Music Northwest. Mills is a graduate of the Juilliard School, where he was a student of Dorothy DeLay, Robert Mann, and Itzhak Perlman.

OLE AKAHOSHI, cello

Born and raised in Berlin, Germany, **Ole Akahoshi** is known for the rare combination of musical sensitivity and technical mastery, which has earned the admiration of musicians and critics across the globe. As a soloist he has performed with the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Symphonisches Orchester Berlin, and the Czechoslovakian Radio Orchestra, among others. The *Los Angeles Times* praised his performance of the Haydn Concerto for its "technical solidity, fluent passage work and perfect intonation," continuing, "Akahoshi made a large and edgeless tone of a buttered-rum quality, and conquered all the many hurdles of his assignment with panache."

He has collaborated with such esteemed musicians as Sarah Chang, Leon Fleisher, Ani Kavafian, Karl Leister, Yo-Yo Ma, Edgar Meyer, Garrick Ohlsson, Gil Shaham, David Shifrin, the Tokyo String Quartet, the Michelangelo Quartet, and the Keller Quartet. He has also performed and served on the faculties at numerous festivals including the Aspen Music Festival, Banff Centre for the Arts, and Norfolk Chamber Music Festival. He was the youngest cellist to be accepted as a student of the legendary Pierre Fournier at the age of eleven. Later, he continued his studies with Aldo Parisot at the Juilliard School and at the Yale School of Music, and with Janos Starker at Indiana University. Mr. Akahoshi performs on a Matteo Goffriller cello (Venice, c.1707), ex-Lorne Monroe, which is on loan to him through the Stradivari Society of Chicago and Sejong Soloists, of which he is the leader and concertmaster. He is the director of the Yale Cellos, a Grammy-nominated ensemble, and is Assistant Professor of Cello at the Yale School of Music.

RIEKO AIZAWA, piano

Praised by *The New York Times* for her "impressive musicality, a crisp touch and expressive phrasing," Japanese pianist **Rieko Aizawa** has performed in solo and orchestral engagements throughout the U.S., Canada, and Europe, including Lincoln Center's Avery Fisher Hall, Boston's Symphony Hall, Chicago's Orchestra Hall, and Vienna's Konzerthaus. At the age of thirteen, Ms. Aizawa was brought to the attention of conductor Alexander Schneider on the recommendation of the pianist Mitsuko Uchida. Schneider engaged Ms. Aizawa as soloist with his Brandenburg Ensemble at the opening concerts of Tokyo's Casals Hall. Later that year, Schneider presented her in her United States debut concerts at the Kennedy Center and Carnegie Hall with his New York String Orchestra. She has since established her own unique musical voice.

Ms. Aizawa is also an active chamber musician. The youngest-ever participant at the Marlboro Music Festival, she has also performed as a guest with string quartets including the Guarneri Quartet and the Orion Quartet. Ms. Aizawa is a founding member of Duo Prism with violinist Jesse Mills, which earned the 1st Prize at the Zinetti International Competition in Italy in 2006. With Mr. Mills, Ms. Aizawa became

co-artistic director of the Alpenglou Chamber Music Festival in Colorado in 2010. March 2005 marked the release of Ms. Aizawa's first solo recording of Shostakovich's and Scriabin's "24 Preludes," on the Altus Music label. Her second album, of Messiaen's and Faure's preludes, came out in 2012. Rieko Aizawa was the last pupil of Mieczyslaw Horszowski at the Curtis Institute and she also studied with Seymour Lipkin and Peter Serkin at the Juilliard School.