The Kalichstein-Laredo-Robinson Trio

Joseph Kalichstein, piano
Jaime Laredo, violin
Sharon Robinson, cello

Thursday, April 13, 2000—8:00 p.m. Clapp Recital Hall

PROGRAM
LUDWIG VAN BEETHOVEN
TRIO IN G MAJOR, OP. 1, NO. 2
Adagio — Allegro vivace
Largo con espressione
Scherzo: Allegro
Finale: Presto

RICHARD DANIÉLPOUR
A CHILD'S REQUIEM
Moderato, un poco misterioso
Playfully (vivace)
Adagietto

World Premiere.
Commissioned by Hancher Auditorium/The University of Iowa and the Tisch Center for the Arts of the 92nd Street Y, New York. Funding was provided by The Hancher Auditorium Millennium Festival Fund through The University of Iowa Foundation, the National Endowment for the Arts and the Tisch Center for the Arts of the 92nd Street Y.

INTERMISSION

JOHANNES BRAHMS
TRIO NO. 1 IN B MAJOR, OP. 8
Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

The Kalichstein-Laredo-Robinson Trio uses Steinway pianos.

The Kalichstein-Laredo-Robinson Trio records for Arabesque, Dorian, Chandos, Vox Cum Laude, and MCA Classics Records.

The Kalichstein-Laredo-Robinson Trio is represented by:
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Managing associate: John Robinson
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New York, NY 10019
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Cover Art

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The Kalichstein-Laredo-Robinson Trio

Since making their debut as the Kalichstein-Laredo-Robinson Trio at the White House for President Carter’s inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson have set the standard for performance of piano trio literature for 24 consecutive seasons. One of the very few chamber music ensembles to retain all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally acclaimed soloists while making annual appearances at many of the world’s major concert halls and maintaining an active recording agenda.

The Kalichstein-Laredo-Robinson Trio was recently featured at a Carnegie Hall concert celebrating the 40th anniversary of Jaime Laredo’s Carnegie debut recital, which included many of his long-time musical collaborators, friends and former students. Performing a trio composed especially for them by Leon Kirchner, they inspired numerous critical accolades, including the New York Times assertion: “Their performance of this big rhapsodic single movement work was flaming and glowing with beauty, the intensity felt in Joseph Kalichstein’s exacting precision and attack at the keyboard as much as the passionate phrasing from Sharon Robinson and Mr. Laredo.”

Other highlights of the Trio’s 1999-2000 season include the April release of their two-disc set on Arabesque Records of the complete chamber works of Ravel, and an appearance at the National Symphony Orchestra’s Beethoven Festival, conducted by Leonard Slatkin. Additional performances at the Concertgebouw in Amsterdam, Iowa City, Philadelphia, Miami, Detroit, Tucson, La Jolla, Portland, Princeton, New York’s 92nd Street Y, and a tour of Australia and New Zealand round out the 1999-2000 season. In the summer of 2000, they will be featured at the music festivals of Aspen and Santa Fe.

During the 1999-99 season, the Kalichstein-Laredo-Robinson Trio juxtaposed performances of the complete trios of Beethoven with string sonatas and the complete trios of Shostakovich at New York’s 92nd Street Y. The Trio also performed in Boston, Chicago, Miami and Pittsburgh, as well as a four-city jaunt with the Emerson String Quartet and an appearance with the Orion String Quartet at the Chamber Music Society of Lincoln Center at New York’s Alice Tully Hall.

Highlights over the years include the Kalichstein-Laredo-Robinson Trio’s performance on Carnegie Hall’s Centennial Series; a Brahms cycle with the Guarneri Quartet featuring his entire literature for piano and strings; a Beethoven cycle on Lincoln Center’s Great Performers Series—the first time the complete Beethoven piano trios were performed at Lincoln Center; and performances with orchestras across America of new works written especially for the Trio by David Ott, and Pulitzer Prize winner Ellen Toccle Zwich.

In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Brussels, Copenhagen, Lisbon, London, Vienna, and Paris, as well as at major international music festivals in Edinburg, Edinburgh, Graz, Helsinki, Highways, South Bank, Stresa and Tivoli. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double and triple concertos and have recorded the Beethoven “Triple” Concerto with the English Chamber Orchestra for Chandos.

For Arabesque Recordings, the Kalichstein-Laredo-Robinson Trio has recorded the complete string sonatas and trios of Shostakovich plus a disc entitled Legacies, consisting of works composed for the Trio by Piazzol, Zwich, Kirchner and Silverman. Other highlights of the Trio’s vast discography include a critically-acclaimed all Haydn CD (Dorint), recordings of the complete Mendelssohn and Brahms Trios (Vox Cum Ludo), and Beethoven’s “Kakadu” Variations and the “Archduke” Trio (MCA Classics).
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Program Notes
by Marshall Cantor

Tonight's program features a new work by the contemporary composer Richard Danielpour and works by the "B&B" of classical music, Beethoven and Brahms. While the specific titles of Beethoven and Brahms that are to be performed are not specific to chamber music, each performance is unique with different ensembles contributing to the overall experience.

The piece by Richard Danielpour is a contemporary composition of the 20th century, characterized by its innovative and experimental approach. The work is titled "A Child's Requiem" (Piano Trio) and takes inspiration from the classical work of Brahms, who was known for his emotional and introspective compositions.

The piano trio is a form of chamber music that consists of three musicians: piano, violin, and cello. The piece is set to the text of "A Child's Requiem," which is a poem by British poet Christina Rossetti. The work explores themes of loss and transcendence, resonating with the emotional depth of Brahms's music.

The piano trio is a versatile and intimate ensemble, allowing for a rich interplay of textures and a deep exploration of musical ideas. The performers bring their unique interpretations to the piece, creating a dynamic and engaging performance that showcases the beauty and complexity of Danielpour's composition.
Program Notes
by Arthur Canter

Tonight's program features a new work by the contemporary
composer Richard Danielpour and works by the "888" of classical
music, Beethoven and Brahms. While the specific trios of Beethoven
and Brahms that are to be performed are no strangers to band-
ner music lovers, each performance by the same or different en-
sembles may provide new insights to the old works. As in the say-
ning "you can never step in the same river twice," live performances
are never identical, even when repeated.

Trio No. 2 in G Major, Op. 1, No. 2
Ludwig van Beethoven (1770-1827)

Although Beethoven's three piano trios were published as Op. 1, the composer had already completed nearly 20 chamber works, including a piano trio in F, Op. 38 (works without opus number). The first of the set of three was most likely begun and sketched out while Beethoven was still living in his hometown, Bonn, before he moved to Vienna in 1792 and became Haydn's pupil. However, it is not clear when he completed work on the entire set of the trios or what prompted him to do so at the time. It may have been that Beethoven was trying to impress his teacher with his ability to produce, for this was a period in Beethoven's life when he seemed to be on a creative imposter. Whatever the reasons, the three trios were ready for a private performance in the Viennese house of Robert Karl (Lichnowsky in 1793, with Beethoven's first piano trio, Op. 6 in G major [opus without number]. During which the three instruments are able to express their individuality, the move-
ment is brought to a close with a brilliant coda.

A Child's Reliquary (Piano Trio)
Richard Danielpour (b. 1956)

I know of nothing more tragic or heartbreaking than the death of a child. The inspiration for A Child's Reliquary (Piano Trio) came from the untimely and tragic death of Cole Carson St. Clair, the 18-month-old son of Carl and Susan St. Clair. * The work was written shortly before the St. Clairs moved to a... (continues)

Piano Trio in B Major, Op. 8
Johannes Brahms (1833-1897)

By the summer of 1853 the 20-year-old Brahms, who often played in his "private trio" ensembles, came to the composer's three piano trios, which are three of the most significant works of the romantic period. Brahms wrote to Schumann asking him if he would like to revise any of them. Brahms' two opus numbers are both, in fact, this is the first major work in the new style. The work takes its name from the piece of music that is the core of the theme, and it develops along the more or less traditional exposition and recap-
ituition, ending with a coda.

The movement (longo con espressione) may be thought of as the "gravitational center" of the trio. It is the longest section, full of rich harmonies and textures that provide a sense of tranquility as well as delicacy. The piano opens the movement with its quiet statement of the main theme. It is joined by the strings as if to reflect upon the quietude. As the music develops, the hifertio be-
hind-the-scenes cellos rise to the main theme, with the violin serving as a subdued accompanist for the moment. The violin is the only part for the cellos permits it to be heard in its full melodic value for the remainder of the movement, while the piano contrib-
utes some upward runs. The Scherzo, uncharacteristic for its title, opens in a dark mood and is expressed chiefly by the first violins. The woodwinds are divided with the aid of the piano which dashes up and down the scales. The trio section is a perky dance in which the cellos bounce right along with the merriment.

The Finale (Presto) has all three instruments joining in the brisk presen-
tation of its major theme. They provide rapid repetitions of single notes - a technique that may bring to mind the music of the much later Rossini. After a return to the main theme, during which the three instruments are able to express their individuality, the move-
ment is brought to a close with a brilliant coda.

* Carl St. Clair is music director of Pacific Symphony Orchestra where Richard Danielpour is composer-in-residence.

* * *

**What do these terms mean?**

Adagio = tempo somewhat faster than Adagio
Adagio = slow, at ease
Allegro = quick, lively
Allegro con brio = quick, with vigor
Allegro vivace = quick and lively
Finale = the last movement of a sonata or any of the related forms
Largo con espressione = slow, broad, with expression
Presto = very fast
Scherzo = vivacious, often humorous movement with marked rhythms and sharp contrasts
Vivace = lively

Dr. Idahia, completely rewritten from the original, is opened with a light skipping tune that works into bursts of a more natural, more human nature. The trio section is a slower waltz with hints of the earlier subject of the scherzo. The instruments combine to repeat the opening theme as the movement is brought to an end.

The Finale, marked Allegro, also drastically revised, opens with some main theme sounded by the cello as it did in the original version. The piano joins with rippling sounds adding a sense of agitation to the music. The tension mounts steadily until the piano bursts forth (in octaves) with the second subject of the movement. The major themes and the linking passages are interwoven before the work is brought to a close with a forceful restatement of the opening theme.

Professor emeritus Arthur Canter is a retired clinical psychologist on the faculty of the University of Iowa. An accomplished historian, he has been a longtime contributor of program notes for Hander concerts and participant in the musical life of Iowa City.
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Hancher Guild, one of Johnson County’s premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium’s fine artistic programming.

The Guild’s membership reflects a cross section of eastern Iowa’s residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

- management and staffing of the lobby gift shop The Showcase;
- entertaining visiting artists;
- organizing and facilitating Young Audience activities;
- supporting audience development throughout eastern Iowa;
- and advising on programming and services.

Although the Guild’s membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild’s agenda—no time commitment is too small.

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call co-presidents, Melissa Blum and Mike Huber at 351-1772 or membership committee chairs, Mary Wall (338-1618) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.

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Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographers and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.
HANCHER AUDITORIUM—www.ulowa.edu/~hancher/

**Ethos Percussion Group.** Apr. 18, 8 pm, CRH

**Dawn Upshaw and Kronos Quartet.** May 3, 8 pm, HA

**UNIVERSITY THEATREs—www.ulowa.edu/~theatre/

*The Tempest.* Apr. 8, 9, 12, 13, 14, 15, 16, 3 pm, E.C. Mobile Theatre

**DEPARTMENT OF DANCE—www.ulowa.edu/dance/

*Thesis Concert.* Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall

*Space/Place Concert.* Apr. 28 & 29, 8 pm, Space/Place Theatre, North Hall

*Undergraduate Dance Concert.* May 5 & 6, 8 pm, Space/Place Theatre, North Hall

*LIVE FROM PRAIRIE LIGHTS—www.prairielights.com/livefromplights.htm

Jorie Graham, poetry reading. Apr. 11, 8 pm, SAB

Kathryn Harrison, fiction reading. May 5, 8 pm

**MUSEUM OF ART—www.ulowa.edu/artmus/

**Exhibitions, MA**


January 22–April 16: *Culture and Pleasures of the National World: Japanese Prints from the Edo Period.*

February 5–May 28: *Sara Armonzi*

March 18–April 30: *Latin American Realities/International Solutions.*


April 22–August 6: *Danny Lyon and Nathan Lerner*

May 6–June 4: *MAA 1999-2000 Special Events*

*Reception in honor of Mauricio Lasansky.* Apr. 9, 12:45 pm, MA

*Film screening: The Nazi Drawings by Mauricio Lasansky.* 1 pm, ICUA

*Music in the Museum: Center for New Music.* 2 pm, MA

*Widen Our World (WOWW) Family Day.* Apr. 16, noon–5 pm

**SCHOOL OF MUSIC—www.ulowa.edu/~music/

*Symphony Band and Chamber Wind Ensemble with Kasia Nolakova, piano, and Iowa Woodwind Quintet.* Apr. 12, 8 pm, HA

*Musicology Colloquium lecture, Philip Gossett, speaker.* Apr. 14, 1:30 pm, 1027 VMB

*Annette Barbara Vegil, violas, with Ulrich Hoffmann, piano.*

*Beethoven: Sonatas Cycle I.* Apr. 14, 8 pm, CRH

*Beethoven: Sonatas Cycle II.* Apr. 16, 3 pm, CRH

*Beethoven: Sonatas Cycle III.* Apr. 19, 8 pm, CRH

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**HANCHER AUDITORIUM INFORMATION**

Hancher Auditorium is a component of the Office of Student Services, University of Iowa.

**Box Office:**

- **Open:** From 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 10:00 a.m. to 8:30 p.m.
- **Telephone:** 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

**Seating Policy:** To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

**Greenroom:** The greenroom, located in the north side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

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