

Tre Voci

Thursday, January 24, 2019
7:30 pm



Photo: Hannah Shields

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TRE VOCI

MARINA PICCININI *Flute*

KIM KASHKASHIAN *Viola*

SIVAN MAGEN *Harp*

Thursday, January 24, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

PROGRAM

Cinquième concert
from *Pièces de clavecin en concert*

La Forqueray
La Cupis
La Marais

Jean-Philippe Rameau
(1683-1764)
arr. Tre Voci

Sonata for flute, viola, and harp

Pastorale: Lento, dolce rubato
Interlude: Tempo di minuetto
Finale: Allegro moderato ma risoluto

Claude Debussy
(1862-1918)

INTERMISSION

Sonatine en Trio

Modéré
Mouvement de menuet
Animé

Maurice Ravel (1875-1937)
arr. Carlos Salzedo

Arabesque

Toshio Hosokawa (b. 1955)

Arabesque for flute, viola, and harp was commissioned by Trio Tre Voci with the support from Adele and John Gray Endowment Fund, Elisabeth and Justus Schlichting, New England Conservatory, and the Philadelphia Chamber Music Society.

Suite from *Romeo and Juliet*

Masks
Juliet as a Young Girl
The Montagues and the Capulets
Morning Dance
The Street Awakens
The Fight

Sergei Prokofiev
(1891-1953)
arr. Gilad Cohen



Photo: Claire Stefani

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ABOUT THE ARTISTS

TRE VOCI

Three artists who have each been acknowledged for bringing a unique voice to their instruments—violinist Kim Kashkashian, flautist Marina Piccinini, and harpist Sivan Magen—met at the Marlboro Music Festival in the summer of 2010. Having discovered an unusually powerful common voice, they decided to extend their collaboration beyond the summer, and have since performed across the United States, Mexico, and Europe, with a wide-ranging repertoire that includes many of their own transcriptions, traditional repertoire, and newly commissioned works. Their first recording, on the ECM New Series, features works by Debussy, Takemitsu, and Gubaidulina. This season, Tre Voci performs in Philadelphia, Boston, and Iowa City, as well as at the Wigmore Hall in London and the Accademia Musicale Chigiana in Siena, Italy, in recitals that will feature the premiere of *Arabesque*, a newly commissioned work for them by the Japanese composer Toshio Hosokawa.

MARINA PICCININI

FLUTE

A daring artist with diverse musical interests, virtuoso flutist Marina Piccinini is in demand worldwide as a soloist, chamber musician, and recording artist. Internationally acclaimed for her interpretive skills, rich, expansive colors, technical command, and elegant, compelling stage presence, Ms. Piccinini has been hailed by *Gramophone* as “the Heifetz of the flute.”



Photo: Marco Borggreve

The list of esteemed orchestras with which Ms. Piccinini has appeared includes the Boston Symphony Orchestra, London Philharmonic, Vienna Symphony Orchestra, Rotterdam Philharmonic, Saint Louis Symphony, Tokyo Symphony, St. Paul Chamber Orchestra, Montréal and Toronto symphonies, and the National Symphony Orchestra. She has worked with such celebrated conductors as Andrés Orozco-Estrada, Alan Gilbert, Esa-Pekka Salonen, Seiji Ozawa, Kurt Masur, Pierre Boulez, Leonard Slatkin, Myung-whun Chung, Gianandrea Noseda, and Jukka-Pekka Saraste, and collaborated with such distinguished artists as the Tokyo, Brentano, Mendelssohn, and Takács string quartets, pianists Andreas Haefliger and Mitsuko Uchida, the percussion ensemble Nexus, and the Beijing and Brasil Guitar duos.



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ABOUT THE ARTISTS

While equally at home with contemporary and traditional works, Ms. Piccinini is deeply committed to music of the present, and expanding the repertoire for her instrument, and has given first performances of works by some of today's foremost composers, including Aaron Jay Kernis, Michael Colgrass, Paquito D'Rivera, Matthew Hindson, Lukas Foss, Michael Torke, John Harbison, Miguel Kertsman, David Ludwig, and Roberto Sierra. She maintains an active chamber music profile as resident artist at the Marlboro Music Festival, and performs at the Salzburg Festival, Mostly Mozart, Kuhmo, Aldeburgh, Hong Kong, and Saito Kinen festivals. She has been Principal Guest Flute with the Boston Symphony and the New York Philharmonic. Her recordings can be heard on the Claves, ECM, Avie, and Naxos labels.

Ms. Piccinini is Professor of Flute at the Peabody Institute and was formerly at the Hochschule für Musik in Hannover, Germany. Piccinini is a thirty-sixth-generation Shaolin Fighting Monk.

KIM KASHKASHIAN VIOLA

Winner of the 2013 Grammy Award for Best Classical Instrumental Solo Album for her recording *Kurtág/Ligeti Music for Viola*, Kim Kashkashian is recognized internationally as a unique voice on the viola. A staunch proponent of contemporary music, she has developed creative relationships with György Kurtág, Krzysztof Penderecki, Alfred Schnittke, Giya Kancheli, and Arvo Pärt, and premiered commissioned works by Peter Eötvös, Betty Olivero, Ken Ueno, Thomas Larcher, Lera Auerbach, and Tigran Mansurian.



Photo: Claire Stefani

Kashkashian has ongoing duo partnerships with pianist Robert Levin and with percussionist Robyn Schulkowsky, and played in a unique string quartet with Gidon Kremer, Daniel Phillips, and Yo-Yo Ma.

As soloist, Kashkashian has appeared with the orchestras of Berlin, London, Vienna, Milan, New York, and Cleveland in collaboration with Eschenbach, Mehta, Welser-Möst, Kocsis, Dennis Russell Davies, Blomstedt, Robertson, and Holliger.

Recital appearances include the great halls of New York, Boston, Philadelphia, Pittsburgh, Cleveland, Frankfurt, Berlin, Paris, Athens, and Tokyo.

Her association with the prestigious ECM label since 1985 has resulted in a rich discography which includes the complete sonatas of Hindemith and Brahms, an album of Argentinian songs, the concertos of Schnittke, Bartók, Penderecki, and Kurtág, as well as the Bach viola da gamba sonatas, recorded with Keith Jarrett.

Kim Kashkashian lives in Boston, where she coaches chamber music and viola at New England Conservatory.



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ABOUT THE ARTISTS

SIVAN MAGEN

HARP

Praised as a “magician” (WQXR) whose “brilliant sound and remarkable technical acumen shatter any stereotype of his instrument” (*New York Times*), Sivan Magen is the only Israeli to have ever won the International Harp Contest in Israel, a winner of the Pro Musicis International Award, and, in 2012, was chosen by a committee headed by Dame Mitsuko Uchida as the winner of the Borletti-Buitoni Trust Award. He appeared as a recitalist and as a soloist with orchestras across the U.S., South America, Europe, and Israel, in venues such as Carnegie Hall, Wigmore Hall, the Sydney Opera House, and the Vienna Konzerthaus, and with orchestras such as the Israel Philharmonic, Strasbourg Philharmonic, Saint-Paul Chamber Orchestra, Scottish Chamber Orchestra, Sydney Symphony, and the Vienna Chamber Orchestra.



Photo: Musician Designs

An avid chamber musician, Magen has performed at the Marlboro, Kuhmo, Giverny, and Jerusalem International Chamber Music festivals, with Musicians from Marlboro, and collaborated with artists such as Nobuko Imai, Shmuel Ashkenasi, Gary Hoffman, Emmanuel Pahud, Susanna Phillips, and members of the Guarneri and Juilliard quartets. He is a founding member of the award-winning Israeli Chamber Project and of Trio Tre Voci with flautist Marina Piccinini and violist Kim Kashkashian.

In addition to his two solo albums for Linn records, Magen has released acclaimed recordings for Avie, Azica, Koch International, and ECM, and with Musicians for Marlboro. In spring 2017, he was a visiting professor at the Paris Conservatory, and since September 2017, he has been the principal harpist of the Finnish Radio Symphony.

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PROGRAM NOTES

Sonata for flute, viola, and harp (1915)

Claude Debussy (1862–1918)

Notes by Paul Griffiths, © 2018

In 1915, Debussy began work on what he planned would be a set of six sonatas for different instrumental combinations. He started, in the summer, with one for cello and piano, and when that was done went straight on to this second installment.

The previous year had been creatively blank, and he wrote to a colleague that he had had to ‘re-learn’ music, rediscover the ‘beauties there are in music “by itself,” with no axe to grind.’ Indeed, all the music he was writing now was abstract: these sonatas, the piano *Études*, and *En blanc et noir* for two pianos.



Debussy in 1908

In the sonatas, particularly, he was imagining a French classicism he associated with Rameau—French now in being decisively contra-Brahms and contra-Wagner at a time when the old enmity with Germany was being fought out again on the battlefield, and classical in its dimensions and poise.

The first movement has an essentially ternary form, with lazily moving outer sections and a livelier middle, but it proceeds largely by allusion and has a nice habit of coming to a stop every now and then to reconsider. Also to be noted, right away, is Debussy’s equal handling of the instruments, which takes its turns to lead or accompany and his delicate judgement of sound (as when the viola first enters).

“The conclusion is sunny, but who has won?”

These are features, too, of the remaining movements, which are further from any archetype. Despite its *Tempo di minuetto* heading, the centrepiece is fluid, a musical illustration of Paul Klee’s principle of taking a line for a walk.

Then the Finale is a miniature drama of

conflict, anxiety, and reconciliation. Its opening, where the viola wants to take the piece in a quite different direction from that suggested by the flute, arouses typically Debussian undercurrents of menace, barely alleviated when the flute proposes a children’s game. The conclusion is sunny, but who has won?

When Debussy eventually heard the piece rehearsed, at his publisher’s house in December 1916 (with Darius Milhaud playing the viola part), he responded to its equivocations: “It’s terribly melancholy, I don’t know whether one ought to laugh at it or cry? Perhaps both?”

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PROGRAM NOTES

Sonatine en Trio (1903–05)

Maurice Ravel (1875–1937); arr. Carlos Salzedo

Notes by Paul Griffiths, © 2018

Carlos Salzedo, harpist and energetic promoter of the instrument through compositions and arrangements, must have known he was on to a good thing with Ravel's *Sonatine*, which very happily relaxes into its new outfit. He played his arrangement to the composer, who readily approved.

The prompt for the original piano piece of 1903–05, so the story goes, was a magazine competition for a classical sonata first movement no longer than seventy-five bars. Ravel's was the only submission, but his *Modéré* was ruled out as exceeding the limit (as indeed it does, by fourteen bars). It seems odd that so precise an artist should have overlooked this matter: on the other hand, one would not wish him to have cut anything. Besides, loss of the prize of a hundred francs (about \$400 in today's terms) might have encouraged him to add two more movements. He published the completed work in 1906, with a dedication to his close friends Ida and Cypa Godebski, Polish émigrés for whose children he has to write *Ma mère l'Oye*.



Ravel in 1906



Salzedo in 1946

“The prompt for the original piano piece... was a magazine competition for a classical sonata first movement no longer than seventy-five bars.”

Classical in form (with repeated exposition) and elegance but of-the-minute in its extended modal harmony, the opening movement begins purely diatonically, in F-sharp minor with an Aeolian clarity. Brightness comes, too, from how the music barely ventures below middle C. The second subject, in B minor, goes deeper and warmer. Development and recapitulation duly follow, with any problems caused by the unusual harmonies and unusual relationships adroitly fixed.

The middle movement, in D-flat, carries motivic reminiscences from the first, and these come forward further in the finale, allowing the work's opening theme to reappear within whirling excitement that eventually finds its destination in F-sharp major.



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PROGRAM NOTES

***Arabesque* (2018)**

Toshio Hosokawa (b. 1955)

Notes by Toshio Hosokawa

The arabesque is an Arab style of ornamental design, based on scrolling foliage and Arabic letters. It originated largely in desert areas of the Middle East, and it is said that the intention of those drawing such patterns was to create an oasis of imagination. Debussy may have had similar feelings.

My *Arabesque* is drawn with sounds, with two plant-like curves where the flute and viola have a yin-yang relationship. In ancient Chinese thought, opposing elements, yin and yang, create the cosmos and transform it by coexisting without killing each other. Behind the two lines, the harp provides and supports the place in which they exist. I wanted to entrust the arabesque, naturally formed of eastern-like sounds, to these three instruments.

The work was commissioned by and is dedicated to Trio Tre Voci.



Photo: Schott Promotion /
Christopher Peter

***Suite from Romeo and Juliet* (1935–36)**

Sergei Prokofiev (1891–1953); arr. Gilad Cohen

Notes by Gilad Cohen

Prokofiev's classical ballet *Romeo and Juliet* from 1935 brings together folk-like melodies, unexpected harmonies, pounding rhythms, and a wild collage of colours. To translate the music from the richness of the symphony orchestra into the intimacy of the flute-violaharp trio was neither natural nor easy. It almost follows that Prokofiev's masterpiece takes this chamber instrumentation to unexpected places. The harp stomps dance rhythms that are seldom found in trios for the same combination by French composers, while the flute and viola sing captivating tunes that are quite far from those of the avant-garde.



Prokofiev in 1936

A central challenge in the arranging was to preserve the variety of colour Prokofiev masterfully created with the orchestra (as well as to find ways to reproduce brassy melodies and percussive patterns). A moment of revelation came when I looked at the composer's own arrangement of selections for piano solo and realized how much freedom he took when adapting the piece. As much as timbre is central for Prokofiev, the musical themes in this piece are so strong and idiosyncratic that they seem to work surprisingly well through different instrumental lenses. A different instrumentation might in fact reveal new facets that we have known and loved for years.

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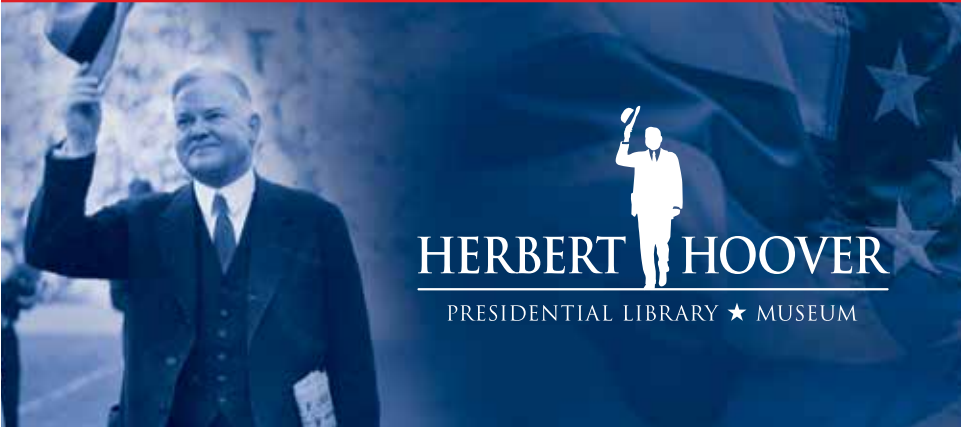
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Remembering Arthur Canter – Man of Note and Writer of Notes

By Judy Hurtig

When Arthur Canter passed away on October 25, 2018, the greater Iowa City musical world lost a dear friend, generous advocate, occasional participant, and an astute writer. He had an amazing ability to bring together insights about music with biographical information about the composer in an accessible way that enriched the enjoyment of his readers. For twenty-five years, I had the honor and pleasure to serve as Art's editor.

When I became Hancher's marketing director in 1987, I also took on the job of editing its playbill. Program notes had not been routinely included in the playbill; when they were, they were supplied by the musicians' management companies and were boring, dense, and a challenge to read, and as far as I could tell, few people did. I decided that Hancher should have locally written notes, and I found two or three people who were willing to write. But it was clear from the start that Art wrote the best notes. He had an ability to weave together a great deal of information about the composer and his composition with his own responses to the music and to express it all in an accessible style that helped readers enter into the music they were about to hear. Soon he became the primary note writer for Hancher. The response from our concertgoers was immediate and positive. Following his death, many people—often unknown to his wife, Miriam—wrote to her about how much his notes over the years had added to their enjoyment of the music. But it was the reactions from the musicians that touched my heart and that filled Art with pride. I cannot begin to count the times that musicians would announce from the stage that they really had very little to add to the "excellent notes in your programs." When pianist Ignat Solzhenitsyn presented a program of Preludes and Fugues by Bach and Shostakovich in 1996, he was so impressed with Art's notes that he asked if he could make them available to the other presenters on his tour, including The Kennedy Center. In another instance a manager asked if he could do the same with two other sets of Art's notes.

Art brought his knowledge and love of classical music to his writing, but he also called upon his skills as a researcher. When he approached a work for the first time, he would listen to multiple recordings of the piece and then do extensive reading about the composer and the critical reception to the work. He would sometimes evaluate the composer's biography and music through the lens of his own work in psychology. I would often pass Art in the halls of the School of Music as he was going to the music library to listen to one more interpretation or check a few more references. Art must have been one of the library's most frequent users. It is no accident that the Rare Book Room in the library of the new School of Music is named for Art and Miriam. The notes always arrived on my desk before the deadline, and they were almost always letter perfect (Miriam was a terrific editor). I rarely made a single change and when I did, I always checked with Art beforehand, knowing that he would find the change and would let me know in no uncertain terms that I was probably wrong.

Art always made me look good. I would pass the programs that we received from the managements directly to Art. Before beginning his research, he would check the accuracy of the program itself. He found every single mistake. It was not uncommon for me to get a call from him announcing that there was a problem with an opus number or the movement markings in the program we received. Our conversation would go like this. "Judy, the program identifies the piece to be played as Op. 14, No. 5 but the tempo for the first movement is indicated as Allegro when on the score it is Andante. Please check on this." Or, "Judy, there is no No. 5 in Opus 14." I would call the manager and ask for clarification. After a couple of days I would hear back that in fact, Art was correct and thank you so much for catching the error. I and Hancher Auditorium built a reputation for thoroughness but also for the care we took of the music, the musician/s and the concert itself. But it was really all Art's doing.

My most harrowing memory of editing the playbill was for a concert by flutist James Galway who was known to be a "bit difficult." His program arrived; I gave it to Art who a few days later called me to say that the program was a total mess. There were mistakes in identifying each piece and in many of the movement markings. I called his manager who was in touch with Galway's assistant. There were significant problems, but they were not easily solvable and we had many phone calls back and forth. Finally, Art and I were satisfied that we had gotten the program into much better shape than we had received it, but we were not totally confident that it was perfect. The night of the concert arrived and as I was about to sit down for the first half, a stagehand approached to tell me that Mr. Galway would like to see me at intermission. I nearly fainted with fear. I don't think I heard a note of the first half of the concert as I was filled with dread. I rushed backstage at intermission to find Mr. Galway who smiled, took my hand and thanked me profusely for taking such care with his program and for providing such excellent program notes. I nearly fainted again—this time from relief, pride, and gratitude to Art.

Art also wrote notes for the Maia Quartet in the School of Music and for MusicIC, the summer chamber music festival that I founded with violinist Tricia Park. Tricia's new quartet, the Solera Quartet, recently played their Carnegie Hall debut, and the program contained a set of Art's notes. Miriam proudly told me that Art never made it to Carnegie Hall, "but his notes did!"

Some in tonight's audience may remember that in 2007 we collected and published all of Art's notes up to that date and presented the volume to him before a chamber music concert. Hancher's secretary, Tim Meier, played a major role in preparing the notes for that publication. Soon after Art's death, Tim sent me a 26-page document he had prepared which lists every piece of music for which Art had written a note, organized by composer, composition name, artist, and date (the document is available at <https://tinyurl.com/ACanterCatalogue>). I was astonished by the breadth of the repertoire in terms of date and musical style. Beth Oakes of the School of Music and the Maia

Quartet has sent me notes that Art wrote for them. I also have the notes from the first five years of MusiclC. This is such an important body of work that it ought to have some wider distribution; Art's work needs to be more widely known and appreciated. To that end, the Philadelphia Chamber Music Society will be a recipient of the notes for use in their playbills, and I am hoping that there may be other outlets for the notes.

Art Canter had high standards and he could be tough when his expectations were not met. His knowledge and understanding of music were deep and broad. He was very open-minded as he approached contemporary music. He listened and judged and enjoyed a lot of it. Some of my happiest memories of Art were of standing near him and listening at post-concert parties as he talked with musicians. He brought so much knowledge and love to his own listening and musicians invariably responded to that and the discussions were fascinating.

I worked closely with Art for many years. He and Miriam became dear friends. As he aged, Art, never a hefty guy, became thinner and frailer, but to the end he was a rock, supportive, knowledgeable, confident, and reliable. I trusted Art Canter and he never let me down.

Judy Hurtig was Hancher Auditorium's marketing director from 1987 to 2001. In 2002, she became the organization's artistic director, a position she held until her retirement in 2009. A devoted lover of classical music, Judy and her husband, Richard, continue to support Hancher's chamber music programming—including tonight's performance.



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