



# JUNCTION TRIO

**STEFAN JACKIW**, violin

**JAY CAMPBELL**, cello

**CONRAD TAO**, piano

**AMY WILLIAMS**

(b. 1969)

*Bells and Whistles*

**MAURICE RAVEL**

(1875-1937)

Piano Trio in A Minor, M. 67

Modéré

Pantoum. Assez vif

Passacaille. Très large

Final. Animé

INTERMISSION

**CARLO GESUALDO**

(1566-1613)

Selections from *Tenebrae Responsoria*

(arr. Jay Campbell)

**ROBERT SCHUMANN**

(1810-1856)

Trio No. 1 in D Minor, Op. 63

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch - Trio

Langsam, mit inniger Empfindung - Bewegter

Mit Feuer



## JUNCTION TRIO

### STEFAN JACKIW

*violin*

### JAY CAMPBELL

*cello*

### CONRAD TAO

*piano*

## JUNCTION TRIO

Three visionary artists combine internationally recognized talents in the eclectic new ensemble, Junction Trio. Since its formation in 2015, the Trio has performed at Washington Performing Arts, Royal Conservatory in Toronto, Newport Classical, the Aspen Music Festival, and for the LA Philharmonic's NowRising Series at The Ford Theater. Known for their unique program combinations and vibrant performances, they bring a fresh approach to the repertoire, dazzling audiences with their virtuosity and unity. "Watching the trio perform, one really couldn't tell who was happier to be there — the rapt audience or the musicians, who threw themselves into repertoire they clearly love...These three are onto something special" (*Boston Globe*).

This season, the Junction Trio gives debut performances at Friends of Chamber Music Denver, Celebrity Series of Boston, San Francisco Performances, Dallas Chamber Music Society, the Phillips Collection in Washington, DC, People's Symphony Concerts in NYC, and at Capital Region Classical in Schenectady, NY. In Denver and in Boston, the group premieres a new work written for them by composer Amy Williams.

2021-2022 season highlights included Rockport Music, Cliburn Concerts, Shriver Hall, and Duke Performances. Past performances in the U.S. have brought them to Cleveland, Philadelphia, Caramoor, Orange County, and Emory University. In 2021, the Junction Trio was selected by New York's classical music radio station, WQXR, to be part of their inaugural Artist Propulsion Lab, which allowed the Trio to engage collaborators, tap into new audiences through on-air curation opportunities, and commission works.

Admired for combining poetic interpretation with impeccable technique, violinist Stefan Jackiw joins cellist Jay Campbell and pianist and composer Conrad Tao, whom the *New York Times* has called a musician of "probing intellect and open-hearted vision." Campbell, too, has been praised by the *New York Times* as "electrifying,"

approaching old and new works with the same curiosity and emotional commitment while Jackiw has been celebrated for his “remarkable purity of tone.”

Exclusive Representation: Kirshbaum Associates Inc.,  
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[www.kirshbaumassociates.com](http://www.kirshbaumassociates.com)

## AMY WILLIAMS

Amy Williams is a composer of music that is “simultaneously demanding, rewarding and fascinating” (*Buffalo News*), “fresh, daring and incisive” (*Fanfare*). Her compositions have been presented at renowned contemporary music venues in the United States, Australia, Asia, and Europe by leading contemporary music soloists and ensembles, including the Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, JACK Quartet, Ensemble Musikfabrik, Wet Ink, Talujon, International Contemporary Ensemble, Orpheus, pianist Ursula Oppens, soprano Tony Arnold, and bassist Robert Black. Her pieces appear on the Albany, Parma, VDM (Italy), Blue Griffin, Centaur, and New Ariel labels.



**AMY WILLIAMS**

*Composer*

As a member of the Bugallo-Williams Piano Duo, Williams has performed throughout Europe and the Americas and recorded six critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, Varèse/Feldman and Kurtág), as well as appearing on the Neos and Albany labels. Williams has been awarded a Howard Foundation Fellowship, Fromm Music Foundation Commission, Guggenheim Fellowship, Koussevitsky Music Foundation Commission, Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a Fulbright Scholars Fellowship to Ireland (2017-2018), and a MacDowell Fellowship (2022). Williams holds a Ph.D. in composition from the University at Buffalo, where she also received her master’s degree in piano performance. She has taught at Bennington College and Northwestern University and is currently Associate Professor of Composition at the University of Pittsburgh. She is Artistic Director of the New Music On The Point Festival in Vermont.

[www.amywilliamsmusic.com](http://www.amywilliamsmusic.com)

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## NOTES

### AMY WILLIAMS: BELLS AND WHISTLES WORLD PREMIERE

#### IN BRIEF

**BORN:** 1969

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**DURATION:** 12 minutes

Buffalo native Amy Williams was born to music. Her mother was a violist in the Buffalo Philharmonic, and her father taught percussion at the University at Buffalo. Williams studied piano and flute as a child, gaining early exposure to contemporary music at the Center for the Creative and Performing Arts. She had the opportunity to meet major figures in American composition who would later influence her own writing, including John Cage, Morton Feldman, Lukas Foss, and Elliott Carter. Williams attended Bennington College, then spent a year in Denmark on a fellowship grant. She continued her formal education at the University at Buffalo, earning a master's degree in piano performance and a doctorate in composition. Since then, she has served on the faculties of Bennington College (her alma mater), Northwestern University, and the University of Pittsburgh, where she is an Associate Professor.

Her music has been widely performed both in the United States and abroad, and she has had works recorded on seven record labels. With her piano duo partner Helena Bugallo, Williams has performed at major new music festivals and series throughout Europe and the Americas. A staunch proponent of new music as both performer and composer, she served as Assistant Director of June In Buffalo, Director of New Music Northwestern, and is currently on the Artistic Boards of the Pittsburgh-based concert series Music on the Edge, and the Yvar Mikhashoff Trust for New Music. Williams has been Artistic Director of Vermont's New Music on the Point Festival since 2015.

*Bells and Whistles*, Williams's most recent work, is a joint commission of Friends of Chamber Music and Boston's

Celebrity Series. This evening's performance is the world premiere. Ms. Williams's composer's note follows.

The term “bells and whistles” comes from the fairground organ and also from early 20th century “master” clocks, which could operate different clocks throughout a factory or school to ring bells or blow whistles. These sonic images are combined with other types of bells (fire alarms, train whistles, bell towers, cuckoo clocks, anvils). The piece is in three continuous sections—the first is focused on clocks (mechanical, ticking sounds), the second (fast, driving) trains, and the third (ringing, accumulating) bells. *Bells and Whistles* was co-commissioned by the Friends of Chamber Music Denver and the Celebrity Series of Boston for the Junction Trio.

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## IN BRIEF

**BORN:** March 7, 1875, Ciboure, France

**DIED:** December 28, 1937, Paris, France

**FIRST PERFORMANCE:** January 2015, Paris, France

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** October 16, 1991, Beaux Arts Trio

**DURATION:** 28 minutes

## MAURICE RAVEL: PIANO TRIO IN A MINOR

Ravel was fascinated by the challenge of composing for piano and strings, instruments he believed to be inherently incompatible. For him, the challenge was to compose unified music for this combination of essentially unlike instruments. He achieved his goal, creating a work consistent among four movements in its grace, its family of melodic ideas, and its brilliance of technique. He also sought to honor his Basque heritage. Both goals were satisfied by this graceful and brilliant Trio, which is widely considered to be his finest essay in chamber music, surpassing even his popular early string quartet.

The idea for a piano trio had first occurred to Ravel as early as 1908. However, he did not complete it until 1914. Ravel had returned to the Trio in 1913, but his labors were

interrupted several times during the next year because of travel to performances of other compositions. When war erupted in August 1914, Ravel was determined to enlist and defend his country, so he hastened to complete the Trio. Ironically, his small stature, a history of frail health, and advanced age caused him to be rejected for military service. (At almost 40, he was considered too old.) Equally ironic is that so lovely and refined a musical work should grow out of such anxious and politically overwhelming circumstances.

Ravel's intent was to compose a work incorporating the music of his native Basque country. He had abandoned an earlier piano concerto that was to have been based on Basque themes. Some evidence exists that themes from this proposed concerto found their way into the Trio. The composer described the opening theme of his first movement, a modified sonata form, as "Basque in color." The graceful rhythmic pattern established in the opening measures permeates the movement, which is a modified sonata form.

*Pantoum*, the unique title of the second movement, derives from the Malayan verse form *pantun*, in which the second and fourth lines of one quatrain are repeated in the next quatrain as the first and third lines; it was a form favored by the poets Baudelaire and Verlaine. Possibly it reflects a characteristic French fascination with far Eastern culture – and in this case, rhythms – that may be traced to the International Parisian Exposition of 1889. An exact musical parallel to the poetic technique is unlikely; however, Ravel certainly exchanged musical material ingeniously between the strings and the piano. The movement, which resembles a scherzo, goes at a whirlwind pace and is extremely difficult to perform.

In the *Passacaille*, Ravel pays tribute the Baroque form of a *passacaglia*, much as he would in *Le tombeau de Couperin*. Though this is a brief slow movement, its spaciousness and hymn-like calm lend it a dignified air. The flashy conclusion soon dispels this impression. The time signature of 5/4 and 7/4 – both characteristic

of Basque music – alternate in the *Final*; trills, rapid arpeggios, double-stops and other technical fireworks abound in the string parts. The piano part reclaims the high profile it established in the first movement to compete for center stage once again in the *Final*. The music is exciting and complex, driving to an exultant conclusion in A major.

A criticism sometimes leveled at this imaginative work is that its daunting difficulty for all three performers makes it almost impossible for the amateur ensemble to attempt. Though its virtuosic demands are exceptional, they are not solely for show. Ravel succeeded in composing a trio with considerable musical substance. He also endowed it with a philosophical, noble quality that emanates from the work. Ravel's Piano Trio has earned its prominence in the piano trio literature.

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#### IN BRIEF

**BORN:** March 8, 1566, Venosa, Italy

**DIED:** September 8, 1613, Gesualdo, Campania, Italy

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

CARLO GESUALDO  
(ARR. JAY  
CAMPBELL):  
SELECTIONS  
FROM *TENEBRAE*  
*RESPONSORIA*

Carlo Gesualdo, Prince of Venosa, occupies a lurid place in music history. In October 1590, he murdered his wife Maria d'Avalos, daughter of the Marquis of Pescara, and her lover, the Duke of Andria, when he discovered them “*in flagrante delicto di flagrante peccato*.” The affair had been widely known for about two years. Because of the adulterous context and Gesualdo's noble rank, the double murder was not technically illegal, but Gesualdo prudently retired to his private estate for several years until the scandal abated.

As it happens, he was also a gifted composer with a radical approach to harmony, at least by the standards of the day. To place him in context: he was a generation

younger than Palestrina, and the older man was the most prominent musician in Italy when Gesualdo came of age. One would never confuse Palestrina's pristine music with Gesualdo's, which has been called "bizarrely chromatic." Gesualdo is famous, or infamous, for his unconventional use of harmony, which anticipated the chromaticism of the late 19th century by nearly three centuries.

Gesualdo had composed from a young age and remained obsessed by music. His second marriage, to Leonora d'Este in 1593, gave him *entrée* to the illustrious court of Ferrara, over which Leonora's father, Duke Alfonso II, presided. Ferrara was a major center of music, and Gesualdo benefitted from a friendship with Luzzasco Luzzaschi, a composer and organist who was the leading musician at the Ferrarese court. Gesualdo was also fascinated by the *arcicembalo*, a keyboard instrument with 31 keys to the octave, thus enabling microtones. The Este court had an *arcicembalo* in its instrument collection.

Gesualdo suffered from moodiness and melancholia and was apparently abusive to his second wife, whose powerful family eventually initiated divorce proceedings. It is generally thought that he died from some form of dementia – but not before composing an astounding quantity of music, both sacred and secular. His best known works are the six books of madrigals published between 1594 and 1616.

Less well known is his sacred music, including the *Responsoria et alia ad Officium Hebdomadae Sanctae spectantia* (*Tenebrae Responsoria* for short), a collection for Holy Week that was published in 1611. The complete collection comprises nine pieces each for Maundy Thursday, Good Friday, and Holy Saturday, plus a psalm and a hymn. The texts derive from the Passion; we may think of them as sacred madrigals. Gesualdo wrote them for six voice parts (two sopranos, alto, two tenors, and bass) without accompaniment. We hear selections in Jay Campbell's arrangement for violin, cello, and piano. More than four centuries after Gesualdo wrote them, these pieces both captivate and disorient the ear.



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## IN BRIEF

**BORN:** June 8, 1810, Zwickau, Germany

**DIED:** July 29, 1856, Enderich, Bonn, Germany

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April 30, 2019, Tetzlaff-Tetzlaff-Vogt Trio

**DURATION:** 34 minutes

## ROBERT SCHUMANN: PIANO TRIO NO. 1 IN D MINOR, OP. 63

In 1847, Robert and Clara Schumann were living in Dresden with their growing family. He had recovered from a nervous breakdown in 1845, and his mental health and emotional stability were relatively good at this time. Eager to compose an opera, Schumann focused his creative spirit on Ludwig Tieck and Friedrich Hebbel's settings of *Genoveva*, the legend of St. Genevieve. While waiting for Robert Reinick to draft a suitable libretto based on the dramatic tale, Schumann busied himself with a return to chamber music. It was his first such effort since the remarkable "chamber music year" of 1842, during which he composed three string quartets (published as Op. 41), the Piano Quintet, Op. 44, and the Piano Quartet, Op. 47.

Always more comfortable at the keyboard, Schumann chose this time to write for piano trio. He completed his Trio in D Minor, Op. 63 during the summer of 1847, and presented Clara with the manuscript as a birthday gift that September. A month later, he had already finished sketching the F Major Trio, Op. 80. (The disparity in opus numbers occurred because of a lapse in publication time. Op. 63 appeared promptly in 1848; the F Major Trio was not issued until 1850.)

Schumann the romantic is in full flower throughout the D Minor Trio. The *yin/yang* of his personality finds its expression in impulsive shifts of mood. The first movement opens with all the melodic material awarded to the strings, with the piano accompanying in a characteristically sweeping Schumannesque figure.

The piano rapidly asserts its customary prominent role, with a yearning second theme, whose lack of resolution is compounded by a series of syncopations. Schumann's texture is full, with considerable doubling, especially between the cello line and the pianist's left hand. An F major section in the development, with triplet accompaniment, presents an entirely new slate of melodic material in this richly endowed movement.

The scherzo plays games with a rapid dotted rhythm figure that gives the impression of galloping on horseback. Schumann balances the strings against the piano with marvelous panache, releasing the cello from the bass line. In the contrasting trio section, as *legato* and smooth as the scherzo is rhythmically vibrant, the composer plays canonic games with simple scale patterns that slide up and down like a seesaw; the effect is quite intoxicating. Such a scherzo is a splendid lead-in to the magnificent slow movement in A minor, one of Schumann's most profound utterances. As Clara Schumann's student Fanny Davies wrote in the venerable *Cobbett's Cyclopaedia Survey of Chamber Music* (1929):

Besides being one of Schumann's most poetical, it is one of his most powerful movements, and there is scarcely a beat in any bar that has not a definite sound from either one or the other of the instruments. . . . the whole movement must retain its repose and its intimacy. . . . All the more significance and surprise then attaches to the joyous reality of the fiery first theme of the exuberant yet dignified last movement.

The finale, which proceeds without pause from the slow movement, gives full rein to the joyous strains of D major that were suppressed in the opening movement. Carried by a wave of inspiration, Schumann concludes with an exciting coda cut from the same superior cloth as those of his splendid Piano Quintet and Piano Quartet. Clearly this trio deserves to be heard more frequently.

*Program Notes by Laurie Shulman ©2022*

# UPCOMING CONCERTS

**WILL LIVERMAN, BARITONE**  
**WED, DEC 14, 2022 | 7:30 PM**  
**Gates Concert Hall**



Grammy-nominated baritone Will Liverman, the renowned star of the Metropolitan Opera's *Fire Shut Up In My Bones*, continues to bring his compelling artistry to audiences nationwide. His program will feature a wide selection of classical and contemporary works.

*Tickets are \$40 each; \$15 for patrons under 30, and \$5 for current students (with ID).*

**LEIF OVE ANDSNES, PIANO**  
**MON, JAN 23, 2023 | 7:30 PM**  
**Gates Concert Hall**



Photo: Gregor-Hohenbergallery

FCM presents distinguished Norwegian pianist Leif Ove Andsnes in his long-awaited debut on the Piano Series. He has won worldwide acclaim, celebrated for his commanding technique and profound interpretations. Andsnes will perform works by Janáček, Vustin, Beethoven, and Dvořák.

*Tickets are \$65 each; \$15 for patrons under 30, and \$5 for current students (with ID)*

## SUPPORTING NEW MUSIC: ANN LEVY'S LEGACY

How truly fortunate we are to experience the world premiere of *Bells and Whistles*, a work commissioned by Friends of Chamber Music and the Celebrity Series of Boston. The piece was written by American composer Amy Williams specifically for the Junction Trio, which will offer its first performance tonight. I'm honored to be involved with this project.



As we encounter *Bells and Whistles*, I'm reminded that what we now call new, or modern, or contemporary music has simply evolved out of earlier types of "classical" musical expressions that were themselves new at some point! I'll be on the lookout for the ways in which Amy will test certain innovations that could help the genre continue progressing.

My parents, Ann and Edward Levy, were champions of this perspective on new music — especially my Mom. The Friends of Chamber Music component of Amy's commission is drawn from a bequest from Ann Levy. It is this type of personal engagement that supplants royalty and churches as much-needed sponsors of composers and musicians. And to help extend the reach of my mom's bequest, I made an additional contribution to support this commission.

Among the very earliest supporters of Friends of Chamber Music, Ann Levy believed in the value and power of the arts as a means to make our lives — and society in general — richer and more enjoyable. Mom took great interest in sponsoring young composers and musicians at DU, CU, and the Aspen Music School.

As a lasting legacy, mom left bequests to Friends of Chamber Music to help promote contemporary chamber music, to the Lamont School of Music to establish a Student Innovation Fund, and to other contemporary music activities.

We can't, of course, know which new composers or which new works will help extend the continuum of classical music. I'd just like to increase the odds that some compelling pieces will emerge from composers who are afforded the opportunity to write music. That's what it takes to keep things moving in the arts! Therefore, I encourage anyone interested in furthering contemporary chamber music to please contact Friends of Chamber Music to learn more about supporting new music projects.

- Philip Levy

# COLORADO GIVES DAY DECEMBER 6



Photo: Amanda Tipton

**Colorado Gives Day is just around the corner!** As we get ready for the biggest giving day of the year, we're asking you to join with us on December 6, helping to keep the music alive in our community.

Colorado Gives Day is a special online giving event where you can join donors from across our state to support Friends of Chamber Music and the many other amazing nonprofit organizations in our community. Colorado Gives Day is December 6, but you don't need to wait until then to make your impact. Schedule your gift today at [www.coloradogives.org/fcm-co](http://www.coloradogives.org/fcm-co). Set it and forget it! All scheduled gifts will be eligible for a portion of the \$1.6 million incentive fund available to all participating Colorado Gives Day nonprofits.

Your support is crucial to FCM as we continue our tradition of taking chamber music out into the community and bringing amazing performances to the concert hall. Thank you for your support!

**THE FOLLOWING FRIENDS** have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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# UPCOMING CONCERTS

## CHAMBER SERIES

**Will Liverman, baritone**

Wed, Dec 14, 2022 | 7:30 pm

**Skride Piano Quartet**

Sun, Feb 5, 2023 | 4:00 pm

**Leila Josefowicz, violin**

Wed, Mar 22, 2023 | 7:30 pm

**Pacifica Quartet**

**Anthony McGill, clarinet**

Wed, Apr 26, 2023 | 7:30 pm

**Imani Winds**

Wed, May 10, 2023 | 7:30 pm

## PIANO SERIES

**Leif Ove Andsnes, piano**

Mon, Jan 23, 2023 | 7:30 pm

## SPECIAL EVENTS

MUSIC IN THE GALLERIES

**Patrick Hyatt, violin &**

**Ernie Carbajal, cello**

Sun, Dec 11, 2022

11:00 am & 1:00 pm (identical concerts)

Clyfford Still Museum

1250 Bannock Street, Denver

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### COLORADO PUBLIC RADIO (KVOD 88.1 FM)

for broadcasting FCM concerts on its "Colorado Spotlight" programs

### BONFILS-STANTON FOUNDATION

for sponsorship of FCM's Piano Series and audience development programs in memory of Lewis Story

### ESTATE OF JOSEPH DEHEER ESTATE OF SUE JOSHEL

for providing lead gifts to the FCM Endowment Fund

### OWEN ZHOU/OPUS ZERO

for streaming FCM concerts this season



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