Artist Series

Prima Trio

Friday, November 17, 2017, at 5:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Pacific Lutheran University
School of Arts and Communication / Department of Music presents

Artist Series

Prima Trio
Boris Allakhverdyan, clarinet
Gulia Gurevich, violin & viola
Anastasia Dedik, piano

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Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches, pagers and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Märchenerzählungen (Fairy Tales) for Clarinet, Viola and Piano, op. 132 .................. Robert Schumann (1810-1856)
Lebhaft, nicht zu schnell
Lebhaft und sehr markiert
Ruhiges Tempo, mit zartem Ausdruck
Lebhaft, sehr markiert

Capriccio variato on Carnival of Venice, for clarinet and piano.......................... Alamiro Giampieri (1893-1963)

Two Old Viennese Dances, for violin and piano.................................................... Fritz Kreisler (1875-1962)
Liebesleid
Liebesfreud

Suite for Violin, Clarinet and Piano.......................................................... Alexander Arutiunian (1920-2012)
Introduction
Scherzo
Dialog
Finale

Oblivión.......................................................... Ástor Piazzolla (1921-1992)
Otoño Porteño

The Klezmer’s Wedding.......................................................... Srul Irving Glick (1934-2002)

The Prima Trio appears by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com
Program Notes

Unlike Schumann’s earlier Märchenbilder (Fairy Pictures), in which individual pieces evoke specific associations, the Märchenerzählungen (Fairy Tales) have no direct reference to any narrative. Although the work was composed shortly before Schumann’s final mental breakdown and suicide attempt, the music is nevertheless concise and light-hearted. One of Schumann’s most organically conceived works, the movements are linked by a recurring motive. Schumann originally wrote the piece for clarinet, viola, and piano, but the first edition, published in 1854, offers a choice of violin or clarinet.

Throughout the highly condensed, four-movement work is a sense of increasing agitation. The most intriguing aspect of Märchenerzählungen is the “kernel” of music from which much of this piece is derived. This appears early in the first movement (“Lively, not too fast”), which begins with a legato phrase in the viola that tends to move upward. A contrasting idea ensues that generally moves downward; this becomes the kernel of the rest of the piece. A song without words, the movement features an excellent blend of the instruments and intense development of the first theme. In the second movement (“Lively, very accentuated”), the kernel appears in numerous short outbursts in the opening segment of the movement that distort the kernel by presenting it in a fast, triplet rhythm. This movement is in three-part form, with a great change of mood in the elegant middle section. The third, slow movement (“Calm tempo with delicate expression”) has a much more lyric, idyllic feel than the previous movements and features an important accompanimental figure in the opening measures that is an augmented version of the kernel. This figure, and thus the kernel, informs much of the melodic material of the movement, especially in a duet for the clarinet and viola. The Finale opens with powerful chords and seems, at first, unrelated to the previous sections. The melody, however, is a dotted-rhythm version of the kernel. The same idea also returns, augmented in the slow middle section of the Finale.

Although the movements are similar in form to the three-part character pieces found in Schumann’s other works, the sections of Märchenerzählungen are rhapsodic in structure and tempered with an awareness of Viennese, Classical-era rhetoric.—All Music Guide

The Carnival of Venice is a folk tune popularly associated with the words “My hat, it has three corners.” The Italian composer and clarinetist Alamiro Giampieri was one of many composers who used it to create virtuosic showpieces for a wide variety of instruments, from tuba to classical guitar.

Friedrich “Fritz” Kreisler was an Austrian-born violinist and composer. One of the most noted violin masters of his day or any other day, and regarded as one of the greatest violinists of all time, he was known for his sweet tone and expressive phrasing. Like many great violinists of his generation, he produced a characteristic sound which was immediately recognizable as his own. Although it derived in many respects from the Franco-Belgian school, his style is nonetheless reminiscent of the gemütlich (cozy) lifestyle of pre-war Vienna.

“But Geslesleid” (Love’s Sorrow) is one of the three Alt-Wiener Tanzweisen (Old Viennese Melodies) that Kreisler composed to play as encores following his concerto performances. It is not known when he wrote them, but they were published in 1905, deliberately misattributed to Joseph Lanner (a composer of dance music). They had become parts of Kreisler’s repertoire well before September 1910, when he copyrighted them under his own name.

Ástor Piazzolla was without question Argentina’s greatest cultural export, both as a composer and as an unprecedented virtuoso on his chosen instrument, the bandoneon—a large button accordion that is a common folk instrument in Latin American countries. Most notably, he single-handedly took the tango, an earthy, sensual, often disreputable folk music that he enjoyed as a child, and elevated it into a sophisticated form of high art. The term nuevo tango was coined to designate the modernization of the tango by Piazzolla and his followers.

Oblivión, from a score Piazzolla composed for a film version of Pirandello’s play Enrico IV, is a haunting piece that exudes isolation and impassioned eloquence in a most gripping way.

When music lovers world-wide hear the phrase “The Four Seasons,” they immediately associate it with Antonio Vivaldi’s memorable work. Composers ever since have referenced his masterpiece; Ástor Piazzolla joined their ranks when he composed his own Cuatro estaciones porteqñas (“porteña” refers to the city of Buenos Aires).

Alexander Arutiunian was born in Yerevan, Armenia in 1920. He studied composition and piano at the Armenian Conservatory and in Moscow. He is perhaps best known for his trumpet concerto, but has composed operas, cantatas,
symphonic, and chamber works. The Suite for violin, clarinet and piano was composed in 1992 and was commissioned by Michigan State University for the Verdehr Trio. The vivid Armenian character is always present in his compositions, and the trio is no exception. One chief characteristic of this style is a seemingly improvisatory nature. The Introduction is slow and emotionally charged, with the piano and violin setting the mood in very low registers. The movement is lyrical in nature. The Scherzo is a fugato in a light, bubbly style, but with recurring moments of a darker and more serious nature. Next is a Dialog between the violin and clarinet alone, which contains the basic emotional temperament of the entire piece. There is a boiling undercurrent of tension. The Finale contains Armenian dance rhythms with their whimsical pulse and unexpected irregularities.

Srul Irving Glick was born in Israel in 1934 and immigrated with his Russian-born family to Toronto, where his father was a cantor in several synagogues and his brother was a classical clarinetist. Both his father’s cantorial music and his brother’s traditional repertoire played significant roles in Glick’s compositional development. He knew from the age of fifteen that he wanted to be a composer, and for the rest of his life he dedicated himself to this craft. He studied with Darius Milhaud as well as other teachers in Toronto and Paris. Perhaps his best-known composition is the song cycle ...i never saw another butterfly..., based on poems by Jewish children, many of whom died in the Terezin concentration camp during World War II.

Glick’s music remains some of the most popular Canadian classical music and is regularly featured in concerts and broadcasts around the world. He received hundreds of commissions from great artists and institutions including the Canadian Brass, the St. Lawrence String Quartet and the Toronto Symphony. In honor of Canada’s 125th Anniversary of Confederation, Glick received a Governor General’s medal “for his contribution to Canadian culture.” He was appointed a Member of the Order of Canada for his “outstanding achievement, service to Canada and to humanity at large.” He won seven Grand Prix du Disque, a Juno Award, and the extraordinary Yuval Award from the Cantor’s Assembly of America for his “lifelong commitment to the composition of music that captures the heart and touches the soul.”

“Klezmer” is a Yiddish word derived from a Hebrew word which means musical instrument. Klezmers are also Jewish musicians who perform at joyful events, particularly weddings and holidays. The klezmer tradition originated among eastern and central European Jews, especially in Polish and Lithuanian communities. The ensembles typically included a violin, clarinet, and other instruments. Klezmer music, like folk and classical, is based on rigorous forms with rules regarding tempo, meter and scales. However, like jazz, klezmer allows for great personal expression with improvisation. The Klezmer’s Wedding begins with an extended introduction which simulates improvisation. This leads into alternating slow and up-tempo dances. Some of the violin writing evokes the type of flamboyant performance found in country-style fiddling. The Klezmer’s Wedding was premiered during the composer’s own wedding (his second), and not surprisingly is dedicated to his new wife. It was arranged later as a clarinet concerto.
Prima Trio

The Prima Trio was founded in 2004 while its members were studying at the Oberlin Conservatory of Music in Ohio.

The Trio triumphed at the 2007 Fischoff Chamber Music Competition, winning the coveted Grand Prize (out of no fewer than 137 entries from across the country and around the world) as well as the Gold Medal in the Senior Wind Division. In addition, the Prima Trio was awarded a Midwest Winner’s Tour and a European début at Italy’s Emilia Romagna Festival.

The Trio has appeared on the “Junge Elite” (Young Elite) Series of Festspiele Mecklenburg-Vorpommern (Germany), the Kennedy Center for the Performing Arts and the Oakton Chamber Music Series in Washington D.C., made a Chicago début on the Music in the Loft series, made their Los Angeles début with three concerts on the prestigious Da Camera Society series, and performed at the Athenaeum in La Jolla, CA; the Dayton Art Institute, and CityMusic Columbus (celebrating the series’ 25th anniversary). They have given over a hundred concerts across the USA.

Prima Trio’s début CD features music by Khatchaturian, Piazzolla, Milhaud and Schickele.

About the Artists

Boris Allakhverdyan is Principal Clarinetist of the Los Angeles Philharmonic. Prior to that, he held the same position with the New York Metropolitan Opera and Orchestra, and was Associate Principal Clarinetist of the Kansas City Symphony and Principal Clarinet of the Colorado Music Festival and Britt Festival Orchestras.

The New York Times called his performance “inspired” and “superlative,” and the Los Angeles Times praised his “energetic, vibrant solos.”

Boris was the winner of the Rimsky-Korsakov International Woodwind Competition, Rozanov International Clarinet Competition, Hellam Concerto Competition, and the Tuesday Musical and Oberlin Concerto competitions. He has appeared as a soloist with the Seattle Symphony Orchestra, Springfield Symphony Orchestra, Bakersfield Symphony, Chamber Orchestra Kremlin and the Oberlin Chamber Orchestra. Recent festival appearances include Clarinet and Klezmer in the Galilee, Jerusalem.

An active educator, Boris taught at the Philadelphia International Music Festival and served on the faculty at the Pacific Music Festival in Sapporo, Japan and the Interlochen Clarinet Institute in Michigan. He has given master classes at the Manhattan School of Music, Mannes School of Music, Oregon University, University of Missouri-Kansas City, Colorado Music Festival, Latin American Clarinet Academy in Caracas, Venezuela and Shenzhen International Music Festival in Shenzhen, China.

As a Buffet Group Artist and Vandoren Performing Artist, Mr. Allakhverdyan performs exclusively on Buffet Crampon clarinets and Vandoren reeds. His website is www.borisallakhverdyan.com.

“[Gulia Gurevich’s] artistry is breathtaking, dramatic, plaintive and occasionally raucous!”—Classical Sonoma review of a performance in Mill Valley, CA last season.

Gulia has performed with the Boston, Indianapolis, Fort Wayne, Charleston and the New West Symphonies among others, and at many music festivals including the Tanglewood and Spoleto Festivals.

This year Gulia was invited to be on the chamber music jury panel of the International Young Pianist Competition in Villahermosa, Mexico.

Born to one of Uzbekistan’s most distinguished musical families, Gulrukh (“Gulia”) Gurevich made her solo début with the Uzbekistan National Symphony Orchestra at the age of 14 and her conducting début at the age of 15. Gulia moved to the USA as a teenager to study at the Interlochen Arts Academy. After graduating with honors she enrolled at Indiana University, where she received her diploma. She also holds a Bachelor of Music degree from the Oberlin Conservatory, and won many prizes, awards, and scholarships in the USA as well as abroad. Gulia now resides in Southern California.
with her husband and two young daughters. She is the owner and director of a music school and a founder of a new string ensemble, LA String Kollektiv.

Her website is www.guliagurevich.com.

Anastasia Dedik has performed as soloist and chamber musician on some of the world’s most important stages, including the Kennedy Center, Carnegie Hall, The Great Philharmonic Hall in St. Petersburg, Russia and many others. She has appeared as soloist with the Fort Worth Symphony, St. Petersburg Philharmonic, NYCA Symphony Orchestra, San Jose Symphony, and Oberlin Orchestra. She has been featured on RAI TV in Italy, NDR TV in Germany, and ABC in NYC. She performed Beethoven’s “Appassionata” in an episode of NBC’s “Law and Order SVU.”

Born and raised in St. Petersburg in a family of distinguished musicians, Anastasia graduated from the St. Petersburg Conservatory and continued her education in the USA at the Oberlin Conservatory of Music and the Julliard School. She has received numerous national and international awards, including the Governor of St. Petersburg Award for Achievements in the Arts, and the Harold and Helene Schonberg Piano Scholarship and the Susan W. Rose Fellowship at Julliard. Anastasia has been a top prizewinner of many international piano competitions, including the “Bösendorfer and Yamaha USASU”, San Jose, Pietro Argento and many others. Her début CD, recorded live in Italy, was released in 2008. In 2015 her “Piano” album was released in NYC, which features Tchaikovsky-Pletnev’s “Nutcracker” Suite and Mussorgsky’s “Pictures at an Exhibition.” Anastasia’s latest CD will premiere works for piano and violin by Theodore Akimenko. Her playing has been praised as “flawless and memorable” (New York Concert Artist Review) and “highly accomplished and authentically Russian” (Peninsula Reviews).

This season Anastasia plays recitals in Italy, New York, Minneapolis, Washington DC, San Jose and other cities. She lives in New York with her husband and young daughter. Her website is www.anastasiadedik.com.