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PREVIEW  
NOTES

**Hiroko Yajima, violin; Samuel Rhodes, viola;  
Marcy Rosen, cello; Lydia Artymiw, piano**  
**Friday, March 25 • 8:00 PM — Independence Seaport Museum**

### Background

Violinist and Tokyo native Hiroko Yajima is a founding member of the Mannes Trio and was a member of the Galimir Quartet. Samuel Rhodes is the longtime violist of the Juilliard Quartet. Cellist Marcy Rosen was a founding member of the Mendelssohn Quartet and the ensemble La Fenice. Philadelphia-born pianist Lydia Artymiw is a member of the Steinhardt-Artymiw-Eskin Trio and has participated in nearly all of the major festivals, including Marlboro and Aspen.

### Program

#### **Var. on Ich bin der Schneider Kakadu, Op. 121**

##### **Ludwig van Beethoven**

*Born: Dec. 16, 1770 in Bonn, Germany*

*Died: Mar. 26, 1827 in Vienna, Austria*

*Composed: 1816*

*Last PCMS performance: Beaux Arts Trio in 2005*

*Duration: 18 minutes*

This piano trio is a set of variations on *Ich bin der Schneider Kakadu* from *Die Schwestern von Prag*, a singspiel by Wenzel Müller that premièred in Vienna in 1794. Beethoven chose this popular theme for the piece in the hopes that it would sell widely.

#### **Piano Trio in G Minor, Op. 26**

##### **Antonin Dvorák**

*Born: Sept. 8, 1841 in Nelahozeves, Bohemia*

*Died: May 1, 1904 in Prague, Czech Republic*

*Composed: 1880*

*Last PCMS performance: PCMS premiere*

*Duration: 30 minutes*

The first movement of Dvorák's second trio is based on two themes, one dramatic, one lyrical. The second movement is songlike. The Scherzo, clearly modeled after Beethoven, is marked by Dvorák's characteristic jolting half-step drops. The final movement uses a theme of Slavic character, which is nonetheless fully fragmented for development in the manner of the previous movements. The mood the finale is cheerful, and its fleetness and uplifting spirits make for an effective conclusion.

#### **Piano Quartet in C Minor, Op. 15**

##### **Gabriel Fauré**

*Born: May 12, 1845 in Pamiers, France*

*Died: Nov. 4, 1924 in Paris, France*

*Composed: 1876-79*

*Last PCMS performance: LA Piano Quartet in 2009*

*Duration: 32 minutes*

There are a number of remarkable things about Fauré's first piano quartet which mark it as a prominent turning point in the composer's work. One notes first the complete assurance in his handling of sonata form, the richness and personality of its melodic material, and the unfailingly adept writing for piano. Also notable is the combination of a highly refined personal style with compelling high spirits. Above all, the work strikes not merely the urbane (the epithet which clings to Fauré), but the urban tone which George Bernard Shaw made explicit when he noted that "From Mozart I learned the art of saying important things conversationally."