



PCMS
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**PREVIEW
NOTES**

KLR Trio w/ Nokuthula Ngwenyama, viola
Friday, January 28 – 8:00 PM
Perelman Theater

Background

After more than three decades of international concert success, acclaimed recordings, and a new legacy of commissioned works, the Kalichstein-Laredo-Robinson Trio (pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson) continues to dazzle audiences and critics alike. Violist and Curtis graduate Nokuthula Ngwenyama came to international attention when she won the Primrose Competition and the Young Concert Artists International Auditions at age 17. She made her PCMS recital debut with pianist Meng-Chieh Liu at the Fleisher Art Memorial in 2004.

Program

Variations in E-flat Major, Op. 44

Ludwig van Beethoven

Born: Dec. 16, 1770 in Bonn, Germany

Died: Mar. 26, 1827 in Vienna, Austria

Composed: 1792

Last PCMS performance: PCMS premiere

Duration: 14 minutes

Despite the position of these 14 variations in the middle of Beethoven's opus, they lack the characteristic urgency found in many compositions from the same period. They more closely resemble Beethoven's early works, the slow, lyrical portions hint at the deep, aggressive emotion more prevalent in some of his later pieces, while the faster-tempo variations are fairly light and clinical.

Piano Trio in D Minor, Op. 49

Felix Mendelssohn

Born: Feb. 3, 1809 in Hamburg, Germany

Died: Nov. 4, 1847 in Leipzig, Germany

Composed: 1839

Last PCMS performance: Beaux Arts Trio in 1995

Duration: 28 minutes

Among Mendelssohn's best and most popular works, this lively, melodic piece supposedly inspired Schumann to label Mendelssohn "the Mozart of the 19th century".

Piano Quartet in G Minor, Op. 25

Johannes Brahms

Born: May 7, 1833, in Hamburg, Germany

Died: Apr. 3, 1897, in Vienna, Austria

Composed: 1861

*Last PCMS performance: Emerson Quartet
w/ Gilbert Kalish in 2005*

Duration: 40 minutes

Brahms's first quartet for piano, violin, viola and cello was the first chamber work the composer played in public. With its pleasing and deceptive looseness it harkens back to the music of Schubert—one of Brahms' favorite composers—as well as forward with an inventiveness that inspired composers in the next century, particularly Schoenberg, who liked the piece so much that he orchestrated it.