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PREVIEW
NOTES

Ida Levin, violin; Peter Stumpf, cello; Cynthia Raim, piano

Thursday, January 15, 2015 – 8:00 PM

Perelman Theater, Kimmel Center

Program

Piano Trio in C Major, K. 548

Wolfgang Amadeus Mozart

Born: January 27, 1756 in Salzburg, Austria

Died: December 5, 1791 in Vienna, Austria

Composed: 1788

Last PCMS performance: Beaux Arts Trio in 1995

Duration: 21 minutes

The first movement opens as simply as any teaching exercise and although there are some bravura passages and runs, the work is after all in C Major and the difficulty is slight. A center development section contains accidentals and modulations but these are timid as opposed to the aggressive, even maniacal ones found in the K. 542 trio and the K. 543 symphony. An extended andante of over nine and a half minutes is likewise in the key of C and is elementary throughout.

Cello Sonata in F Major, Op. 6

Richard Strauss

Born: June 11, 1864 in Munich, Germany

Died: September 8, 1949 in Garmisch-Partenkirchen, Germany

Composed: 1880-83

Last PCMS performance: Peter Stumpf in 2003

Duration: 23 minutes

Highly praised following its premiere, Strauss' Cello Sonata is dedicated to cellist Hans Wihan, with whose wife, Dora, Strauss fell in love prior to his own marriage to Pauline de Ahna. The work is in three movements and showcases both Strauss' lyrical melodic writing for cello and his considerable understanding of the piano. The first movement features a multiplicity of themes in a kind of dialogue. Each theme is actually a group consisting of two contrasting themes: the first and second groups contrast with one another—per the typical practices of sonata form—but the themes are also internally divided, each group having one strong, declamatory theme and one of a more gentle, lyrical nature. The second movement is a chorale and, as

elsewhere in his music, Strauss is less comfortable with homophonic texture than with polyphony. The final movement is a humorous, canonic Allegro marked by adventurous harmonies and a lighthearted and rhetorical use of silence that foreshadows Strauss' later works. Though the influence of Mendelssohn is clearly present, early indications of Wagner's increasing influence on Strauss are also in evidence.

Piano Trio in D Minor, Op. 49

Felix Mendelssohn

Born: February 3, 1809 in Hamburg, Germany

Died: November 4, 1847 in Leipzig, Germany

Composed: 1839

Last PCMS performance:

Kalichstein-Laredo-Robinson Trio in 2011

Duration: 28 minutes

Without introduction, the cello states the song-like main theme of the trio's first movement against a syncopated accompaniment in the piano. Later, the violin joins the cello with a distorted version of the theme. Variations of the theme fill the transition to the second subject, an arching melody on the dominant that is also introduced by the cello. The piano introduces the second movement. After the piano states the lyrical, eight-measure theme, the violin repeats it with a counterpoint in the cello. Mendelssohn's third movement is concise and light. As in the second movement, the piano first states the main theme, which begins to reduce itself to fragments almost immediately. A rhythmic germ from the first theme permeates the movement, except in the more lyrical central section, the theme of which resembles material from the first movement. The fourth movement is very piano heavy and features all types of keyboard writing occur in the movement, from close-position chords to swirling arpeggios and chromatic octaves. The cantabile moments are refreshing, as is the shift to D Major shortly before the close.