

NEAVE TRIO  
SECU Auditorium @ North Carolina Museum of Art  
Sunday, May 11, 2025

**Anna Williams (violin)**  
**Mikhail Veselov (cello)**  
**Eri Nakamura (piano)**

*Cuatro Canciones Andinas (Four Folk Songs)*      *Gabriela Lena Frank*

*I. Hailli*  
*II. Yaravi*  
*III. Huayno*  
*IV. Chamarrita*

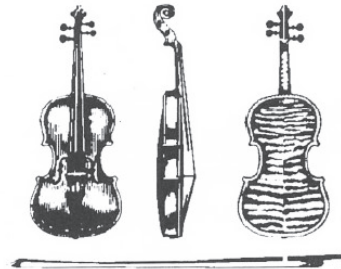
*Piano Trio in G minor, Op. 17*      *Clara Schumann*

*I. Allegro moderato*  
*II. Scherzo: Tempo di Menuetto*  
*III. Andante*  
*IV. Allegretto*

*Intermission – Complimentary airline snacks in the lobby*

*Piano Trio No. 2 in A minor, Op. 34*      *Cécile Chaminade*

*I. Allegro*  
*II. Scherzo: Allegro molto*  
*III. Andante*  
*IV. Allegro*



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## *Four Folk Songs*

Gabriela Lena Frank  
b.1972

American composer and pianist Gabriela Lena Frank was born in Berkeley, California, to parents of widely mixed background: Her mother is of Peruvian/Chinese ancestry and her father of Lithuanian/Jewish descent. The two met in Peru when her father was a volunteer in the Peace Corps. A graduate of Rice University in Houston and the University of Michigan at Ann Arbor, Frank has traveled extensively in South America drawing on its folk culture as inspiration for her compositions. She was the recipient of a Guggenheim Fellowship in 2009, and is also a member of the multi-cultural Silk Road Ensemble directed by cellist Yo-Yo Ma. She is currently a free-lance composer living in California's Mendocino County, where she founded her own music school, The Creative Academy of Music.

Frank describes the *Four Folk Songs* as “loosely draws inspiration from the melodic motifs and rhythms of my mother's homeland, Perú. As an American-born Latina, so much of my understanding of this small yet culturally rich Andean nation has been necessarily fashioned from within my private imagination from the time I was a young child. Frequent trips to Perú in my adulthood, always done with my mother, leave me with a sense of belonging to something larger than myself as I connect private musings with the actual existing reality.

“Seeing the María Angola church in its highland setting after reading myths about it, for instance, makes Perú's connection to colonial Spain that much more real; and this provides the inspiration for the first movement of *Four Folk Songs: Canto para La María Angola (Song for the María Angola)*. The universality of children playing in the streets, albeit with Peruvian toys such as wooden llamas and shakers, is portrayed in the second movement, *Children's Dance*. The third movement, *Serenata*, is inspired by the ubiquitous guitar/charango-vocalist duo one sees in most pubs and eating houses; and the last movement harkens to Perú's pre-Inca past in imagining the sounds of an isolated, warlike yet artistically creative culture, *Chavin de Huantar*” (an archaeological site in Peru, containing ruins and artifacts constructed as early as 1200 BC, and occupied until around 400–500 BC by a Pre-Inca culture).”

## **Piano Trio in G minor, Op. 17**

Clara Schumann  
1819-1896

Clara Schumann, née Wieck, was a child prodigy, whose father, Friedrich Wieck (1785-1873), promoted and directed her early career with an iron hand. Clara made her public debut as a piano soloist at age eleven with the Leipzig *Gewandhaus* Orchestra, going on to become one of the greatest pianists of the nineteenth century. Her intensely serious approach to the music she performed, transformed – almost single-handedly – the solo piano recital from a showplace for the performer to one for the composer.

She was also a talented composer, but in the nineteenth century, Germany was distinctly unreceptive to any such ambitions in a woman, a fact she herself realized quite early. She noted in her diary: “A woman must not desire to compose – none has been able to do it, and why should I expect to? It would be arrogance...” Nevertheless, she left behind a number of compositions, most of them for piano solo and for voice and piano.

When Clara finally broke with her father to marry Robert Schumann (her father's student), the marriage turned out to be as rough as the highs and lows of Robert's bi-polar disease. Although the couple was devoted to each other, sharing musical and literary tastes, Clara continued to perform in public between and during her eight pregnancies as the chief breadwinner of the family and the more famous of the pair. The late-blooming, emotionally unstable Robert adored Clara and immortalized her in musical code in many of his compositions; yet, he frequently skulked at the edge of her limelight. Their marriage lasted a mere 16 years, the last two of which Robert spent in an insane asylum where he died in 1856. Clara tirelessly promoted and played his music both before and after his death.

Clara composed the Piano Trio in 1846. She found pleasure in the process of composition and commented: "There is nothing greater than the joy of composing something oneself, and then listening to it." At the time, Clara was more popular with the audiences than Robert, whose music often baffled his listeners, and whose unstable personality interfered with his official duties. Clara programmed her Trio frequently, and it may well have been marital competitiveness that spurred Robert to compose two piano trios in 1847. It became common practice to program her trio with one of Robert's, especially the first in D minor, Op. 63.

## Piano Trio No. 2 in A minor, Op. 34

Cécile Chaminade  
1857-1944

French composer Cécile Chaminade was best known during her lifetime as a concert pianist. She was also a composer of considerable talent, who published over 400 works of all kind, including a comic opera, a ballet and many songs. However, the bulk of her compositions were piano pieces that were meant for her own use. These works, while charming and cleverly crafted, were salon pieces that were tremendously popular in the late nineteenth century. In 1913 she was the first woman composer to be invited by the French government to join the Legion of Honor

Chaminade traveled extensively as a pianist and became popular performing her own compositions, especially in England and the United States. She was certainly an enterprising woman; her 1908 US tour alone netted her thousands of dollars, a fortune at that time. She was subject, however, to the kind of sexist aesthetic that branded so many women composers before the late twentieth century; her salon pieces were judged “too feminine” and her weightier works as inappropriately “virile.” Aware of the double bind, she suggested that perseverance and special circumstances were needed to overcome the social and personal difficulties facing a woman composer.

By 1910 her romantic and old-fashioned style fell out of favor and she gradually withdrew from the fray. She spent the rest of her life in relative obscurity. Her orchestral music is rarely heard today, except for the Concertino for Flute and Orchestra, a favorite of flutists and audiences alike.

The Piano Trio, composed in 1887 shows that she could reach beyond the *salon* atmosphere of Paris. While conservative in structure, it projects an emotional intensity, especially in the *lento* second movement, that would not have sat well with the *salon* audience. The outer movements definitely fit the judgement of “inappropriately virile”.



### Anna Williams, violin

Praised for her "glowing warmth" and "timeless style" (*The Boston Globe*), violinist **Anna Williams** brings expressive depth and versatility to her role as a founding member of the Neave Trio. In addition to her extensive touring with the trio, she has performed as a soloist and chamber musician across North America, Europe, and Asia, appearing at such venues as Carnegie Hall, Jordan Hall, and the Banff Centre. Anna is also an accomplished educator and has served on the faculties of the Longy School of Music and the Walnut Hill School for the Arts. A passionate advocate for new music, she has premiered dozens of works written for the Neave Trio, including pieces by Augusta Read Thomas and Gabriela Lena Frank. Anna performs on a **1761 Gagliano**

**violin**, known for its luminous tone and responsiveness—qualities that make it ideally suited for both classical and contemporary repertoire.

### Mikhail “Misha” Veselov, cello

Russian-born cellist **Mikhail “Misha” Veselov** is acclaimed for his rich tone and dynamic stage presence. As a founding member of the Neave Trio, he has performed at top international festivals and venues, including Lincoln Center, the Kennedy Center, and Germany’s Festspiele Mecklenburg-Vorpommern. Misha began his musical training in St. Petersburg and later earned degrees from the Boston Conservatory. His collaborations extend to numerous contemporary composers and cross-genre projects, and his performances have been broadcast on WQXR, BBC Radio 3, and NPR’s *Performance Today*. Misha is also a devoted teacher and chamber music coach. He performs on a **modern cello by Lawrence Wilke**, crafted in 2010, which offers a remarkable balance of power and nuance—perfect for navigating the expressive range of the piano trio repertoire.





**Eri Nakamura, piano**

Japanese pianist **Eri Nakamura** is a versatile performer known for her clarity of touch and musical sensitivity. A member of the Neave Trio since 2021, she has brought fresh artistry and collaborative insight to the ensemble's acclaimed recordings and concert programs. Eri holds degrees from Toho Gakuen School of Music in Tokyo and the New England Conservatory, where she studied with Wha Kyung Byun. She has performed widely in the U.S., Europe, and Asia, appearing as a soloist and chamber musician at venues such as Wigmore Hall, Tanglewood, and the Tokyo Bunka Kaikan. Eri's playing is deeply informed by her work with composers and a keen interest in underrepresented voices in classical music. With Neave Trio, she continues to explore innovative programs that bridge tradition and modernity.

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