

Collegiate Capital Management, Inc. & Chamber Music Raleigh present
Aurora Musicalis – Sunday, June 12, 2022
North Carolina Museum of Art

Emily Rist Glover – violin
Elizabeth Beilman – cello
Jimmy Gilmore – clarinet
Solomon Eichner - piano



ARTIST BIOS

Trio Miniaturen, Op. 18, No. 3 for Clarinet, Cello and Piano.....Paul Juon

Suite for Violin, Clarinet and Piano.....Darius Milhaud

- I. Ouverture
- II. Divertissement
- III. Jeu
- IV. Introduction et final

Piano Trio No. 4 in E minor, Op. 90, B. 166 (Dumky)..... Antonín Dvořák

- I. Lento maestoso
- II. Poco adagio
- III. Andante
- IV. Andante moderato
- V. Allegro
- VI. Lento maestoso

From *Trio-Miniaturen: Rêverie*, Op. 18/3
For Clarinet, Cello & Piano

Paul Juon
1872-1940

Born in Russia to Swiss parents, Paul Joun studied violin and composition at the Moscow Conservatory with Anton Arensky and Sergey Taneyev, and later with Joseph Joachim at the *Hochschule für Musik* in Berlin. In 1906 he became a professor of composition at the *Hochschule* in Berlin, teaching a whole generation of early and mid-20th century composers. Wisely, he retired from Berlin in 1934, settling in Switzerland.

Juon was a prolific composer, working in all genres. His musical language was late-Romantic, German – he was occasionally referred to as the Russian Brahms. In his teaching, however, he gave his students free rein, and did not try to impose on them his musical language.

Arranged in 1901 from earlier piano works, the four *Trio-Miniaturen* are a homage to Juon's Russian heritage, especially Tchaikovsky.

Suite Op. 157b
For Violin, Clarinet and Piano

Darius Milhaud
1892-1974

A native of Provence in Southern France, Darius Milhaud retained throughout his life the sunny atmosphere of his native region. His parents were both musically gifted, and from age three he played piano duets with his father. At seven he started the violin and at 13 began harmony lessons and discovered composition, his true vocation. In the aftermath of World War I Milhaud joined composers Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc and Germaine Tailleferre in what became known as *Le groupe des Six*, disciples of composer Erik Satie and author/painter Jean Cocteau, who were preaching an anti-Romantic credo. The only thing uniting them was their insistence on the right to express themselves musically in their own personal way. They resisted what they considered the “phony sublimity” of the Impressionists and the other art movements in vogue at the time.

During the 1930, Milhaud spent most of his creative time on film and incidental music to plays. One of these was Jean Anouilh’s grim satirical play *Le voyageur sans bagages* (The Traveller without Luggage), the story of an amnesiac soldier searching for his lost identity. After finding his family, he discovers that he had been a childhood animal torturer and adult homicidal sociopath. Finding the knowledge uncomfortable, he fabricates a new past and claims to be the lost nephew of another family. Milhaud composed the incidental music in 1936, and immediately extracted this Suite.

Oddly, nothing in the Suite, including its title, suggests the grim origin of the music, which comes across as a jocular bit of French fluff. The movements are very brief; only the final movement has some heft, including a slow introduction that may or may not suggest the darker aspects of Anouilh’s play. The rest of the final movement, however, saunters on carelessly with two folksy tunes. Perhaps it is this final movement that follows the trajectory of the antihero’s post-war journey.

Piano Trio in E minor, Op. 90, "Dumky"

Antonín Dvořák
1841-1904

The son of a Czech innkeeper and butcher from a small town in Bohemia, Antonín Dvořák showed his musical talent at a very early age. However, as a member of a minority in the Austro-Hungarian Empire, he was looked upon as a second-class citizen. He sensed condescension in the support and encouragement of the Austrian musical establishment and was resentful at being forced by economic necessity to accept government stipends. Beginning with the 1870s, he came under the influences of the emerging Czech demand for self-rule and Bedrich Smetana's transformation of that demand into music. Nowhere is this more apparent than in the Piano Trio in E minor, Op. 90. Dvořák worked on the piece between November 1890 and February 1891 and premiered it in April of that year, playing the piano part. In spite of its strong nationalistic tones, it became instantly a great success all over Europe.

By then, Dvořák was in great demand, both as composer and conductor, especially in Germany and Britain. A few years earlier (1884) he was elected Honorary Member of the Royal Philharmonic Society of London which also commissioned him to write a symphony

(the D minor Symphony, No. 7). He was invited to an audience with the Austrian Emperor Franz Josef I and was supported and encouraged by his idol, Johannes Brahms. All this brought him financial security for the first time in his life.

The *dumka* (plural *dumky*) was a type of Ukrainian folk music, a sung lament, which later evolved into an instrumental work with a contemplative, melancholy character. It is thus characterized not by a unique rhythm, mode or style, but rather by a pervasively somber mood. In the nineteenth century, most Slavonic countries adopted it, but it was in Bohemia that it became most popular.

Dvořák himself used the *dumka* in several earlier works, including his Slavonic Dances (Op. 46, No. 2), String Sextet Op. 48, String Quartet Op. 51 and Piano Quintet Op. 81. By the time he wrote the Trio, he had transformed the source into a musical form alternating between brooding melancholy and the gaiety of a folk dance, although with the melancholy predominating.

Dvořák's *Dumky* Trio's six movements all follow the "*dumka*" pattern, alternating between slow and fast sections, thus departing in various ways from the traditional structure of the classical "sonata structure" piano trio. Most movements are constructed of two thematic elements, reflecting a volatility of mood: an opening slow section, followed by a faster one, but with the slow, pensive mood generally predominating. A constant shifting between minor and major also pervades the Trio. The cohesiveness of the work comes from the natural way the movements flow into one another without losing their individual character. Another difference between the *Dumky* Trio and a typical piano trio is the cello as the principal member of the ensemble.

Program notes by:
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