

November 9, 2017, concert is supported by

Wilma Boughtflower and Family

in honour of

Marlene Preiss

long-time WMCT volunteer, board member and telephoner

**The Women's Musical Club of Toronto gratefully acknowledges
Dianne Henderson
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**and the City of Toronto through the Toronto Arts Council
for assistance in presenting
Music in the Afternoon.**



The piano being played today is the Edith McConica Steinway.

ARTISTS for NOVEMBER 9, 2017

ZODIAC TRIO

Riko Higuma, piano
Kliment Krylovskiy, clarinet
Vanessa Mollard, violin

“One of the best chamber ensembles of its generation...”

La Marseillaise

“The Zodiac Trio is paving the way for new generations”

New Music World

“A breathtaking ensemble of virtuosity and sensitivity”

Radio France

“The Zodiac Trio is destined for a long and interesting career”

Audiophile Audition

These are some of the things that have been written about the Zodiac Trio since the group's inception in 2006 at the Manhattan School of Music (and later Paris Conservatory). After winning multiple prizes on the international competition circuit, the Zodiac Trio started touring professionally in 2009, and has since enjoyed a consistently international touring schedule, frequenting venues such as Ottawa Chamberfest, Festival Radio France Montpellier, International Colmar Festival, Edinburgh Festival, the National Performing Arts Center in Beijing, etc. Especially prevalent on the North American chamber music scene, the Zodiac Trio performs regularly on such series as Coleman Chamber Music, Matinee Musicale (Duluth), Chicago Chamber Music Society, UCLA Clark Memorial Library, Bach Dancing & Dynamite Society, Schneider Concert Series and Candlelight Concerts (Baltimore), to name just a few. As strong advocates for new music, the Zodiac Trio has commissioned numerous composers including Richard Danielpour, Reiko Fueting, Andrew List, Kyong Mee Choi, John McDonald and Nicolas Gilbert, among others. The Zodiac Trio is often invited to give masterclasses, presentations and residencies at top musical institutions, among which are Manhattan School of Music, San Francisco Conservatory, Roosevelt College, University of Missouri, University of Minnesota, Western Michigan University, Boston University, Berklee College of Music, Tufts University and Amherst College. Zodiac Trio's notable live broadcasts have been for Radio France, WFMT (Chicago), WQXR (New York), WGBH (Boston), CBC Radio (Canada), Radio France and RAI (Italy). The Trio founded Zodiac Music Academy & Festival in 2013, which takes place in the South of France every summer.

PROGRAMME for NOVEMBER 9, 2017

<i>Fraylackh</i>	Paul Schoenfeld (b. 1947)
<i>Comment révéler un secret</i>	Nicolas Gilbert (b. 1979)
<i>L'histoire du Soldat</i>	Igor Stravinsky (1882-1971)
<i>Milonga; Muerte del Ángel</i>	Astor Piazzolla (1921-1992) arr. Riko Higuma

INTERMISSION

Trio for Clarinet, Violin and Piano	Aram Khachaturian (1903-1978)
Three Duets	Dmitri Shostakovich (1906-1975)
<i>Contrasts</i>	Bela Bartok (1881-1945)

Tuning Your Mind lecture

Speaker TBA

Open to all.

12.15 p.m. sharp, Walter Hall, Edward Johnson Building

Visit the artist's website at www.zodiactrio.com

Complimentary refreshments will be available at intermission.
Please come and meet the artists in the lobby following the concert.

NOTES for NOVEMBER 9, 2017

Today's eclectic programme begins with the work of a particularly eclectic composer, Paul Schoenfield. As Neil Levin tells us, his music "combines a wide range of musical experience: popular styles both American and foreign, vernacular and folk traditions, and the "normal" historical traditions of cultivated music making, often treated with sly twists." Schoenfield, who was born in 1947, has said a little disingenuously, "I don't consider myself an art-music composer at all. The reason my works sometimes find their way into concert halls is [that] at this juncture, there aren't many folk music performers with enough technique, time or desire to perform my music. They usually write their own anyway." 'Fraylackh' is the first movement of a trio that was written originally for the American clarinetist David Shifrin. The title is the Yiddish word for cheerful, but it also used as the name of a group dance, often nowadays accompanied by klezmer music. Levin writes that the work includes "...deliberately fragmented references to melodies that might well have been heard at various Hassidic courts in Europe," and that it "... features inflections and ornaments typical of the clarinet playing in [instrumental bands of klezmorim], in both Europe and America."

Nicolas Gilbert is the youngest composer represented on today's programme. Born in 1979 he studied at the Conservatoire de musique de Montréal with Michel Gonneville and Serge Provost, and at McGill University, with John Rea. His works which cover a broad spectrum of genres have been performed widely, both in Canada and internationally. He calls his *Comment révéler un secret*, (How to reveal a secret) a practical guide to indiscretion for clarinet, violin and piano. "In each of the five miniatures," he says, "a musical secret (a generally ascending melody), is revealed. The revealing techniques - Timidly, Nonchalantly, In bad faith, By understatement, Shamelessly - are all very straightforward and can be applied in everyday life."

Stravinsky's original version of *L'histoire du soldat* dates from 1918, and was conceived as a travelling theatre piece that might be performed by a small ensemble in any available location in a war-torn Europe. It thus marked a distinct move away from the massive scale of the ballets that he had written for Diaghilev's Ballets Russes. The story, based on a Russian folk tale that has similarities with the Faust legend, was by the Swiss novelist C. F. Ramuz. He had met the composer through the conductor Ernest Ansermet and the two had become good friends. In spite of the deliberately modest requirements for performing the work, the project soon ran into financial difficulties and Ramuz contacted a music-loving tea-importer named Werner Reinhart who put cash at their disposal. The first performance was given in Lausanne on 28 September 1918, but further performances had to be cancelled

