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Marlene Preiss

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The Women's Musical Club of Toronto gratefully acknowledges

Dianne Henderson

for her support of the WMCT Student Outreach Programme

**and the City of Toronto through the Toronto Arts Council
for assistance in presenting
Music in the Afternoon.**

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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

Fraylackh

Paul Schoenfield
(b. 1947)

Comment révéler un secret

Nicolas Gilbert
(b. 1979)

L'histoire du Soldat

Igor Stravinsky
(1882-1971)

Milonga; Muerte del Ángel

Astor Piazzolla
(1921-1992)
arr. Riko Higuma

INTERMISSION

Trio for Clarinet, Violin and Piano

Aram Khachaturian
(1903-1978)

Three Duets

Dmitri Shostakovich
(1906-1975)

Contrasts

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

because of the influenza epidemic that swept over Europe at the end of the war. Although it was intended that the work would be staged with a narrator plus a couple of actors and a dancer, it was agreed from the outset that the music would be independent of the text and performable as a concert work. Stravinsky obviously assumed that a concert version would have the same instrumental forces as the original, and indeed such a version was given its first performance in London in 1920, but he could hardly refuse when Reinhart, who was an amateur clarinetist, asked for an arrangement for violin, clarinet and piano, and this he produced in 1919.

Early in his career the Argentine composer Astor Piazzolla combined work in some of the best known tango orchestras in Buenos Aires with composition studies with Alberto Ginastera, and later with Nadia Boulanger. From this background evolved his interest in expanding the idea of the tango to incorporate elements of classical music and jazz with expanded dissonance and counterpoint and often with conventional classical instrumentation. The result came to be known as nuevo tango. In 1962 he wrote incidental music for a play by the writer Alberto Rodríguez Muñoz, *Tango del Ángel*, which tells of an angel who tries to heal broken human spirits in a run-down Buenos Aires neighbourhood and ends up dying in a knife fight. *Muerte del Ángel* marks the climax of the play. The *Milonga* was a pre-cursor of the tango and related to the Habanera.

The Armenian composer, Aram Khachaturian, began his musical studies relatively late – he was nineteen when he began studying cello - but quickly showed promise as a composer and in 1929, after a number of years at the Gnesin Institute he began studies at the Moscow Conservatory with Myaskovsky. The trio dates from 1932 while he was still a student. Prokofiev was impressed by the work and arranged for it to be performed alongside some of his own compositions in Paris and to be published in that city. The influence of folk music is prominent throughout, the last movement being a set of variations on an Uzbek melody.

Shostakovich wrote a large amount of incidental music for the theatre and a significant number of film scores; the indispensable Grove lists more than thirty of the latter. Much of this music is unknown to concert audiences, and since many of the films were pure propaganda this is unlikely to change. Some of the music, however, has made its way into the regular repertoire in the form of suites, often arranged by other musicians. This is true for the music that the composer wrote for the 1955 film *The Gadfly*. This film, which tells of the struggles of 19th century Italians fighting for independence from Austria, was based,

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