

# ***SONOKLECT '96-'97***

*A Concert Series of Twentieth-Century Music*

Terry Vosbein, Director

## ***Los Tres Musicos***

Jasper Wood, violin

Jesus Morales, cello

David Riley, piano

WASHINGTON AND LEE UNIVERSITY  
JOHNSON THEATRE • 8:00 P.M. • 25 JANUARY 1997

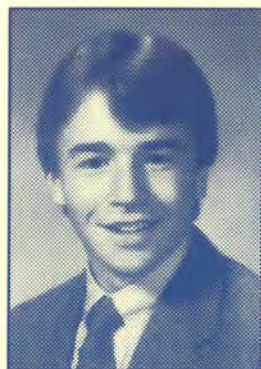
## LOS TRES MUSICOS



**Jasper Wood**



**Jesus Morales**



**David Riley**

**Los Tres Musicos** was formed in 1992 for the world premiere of the John Mackey *Piano Trio*, which was performed in Severance Hall, home of the Cleveland Orchestra. After meeting at the Cleveland Institute of Music Los Tres Musicos participated in the 1993 and 1994 Cleveland Chamber Music Festival, performing in master classes with members of the Cleveland Orchestra and the Juilliard String Quartet. The trio has been an avid supporter of contemporary music, performing the music of Tristan Kevis and Terry Vosbein, whose first piano trio was written especially for the group.

Los Tres Musicos is Jasper Wood on violin, Jesus Morales on cello and David Riley on piano.

## PROGRAM

### Six Roumanian Folk Dances

Béla Bartók

*Jocul Cu Bâta*

*Brâul*

*Pe Loc*

*Buciumeana*

*Poarca Româneasca*

*Manuntelul*

### Trio in E Minor, Op. 67

Dimitri Shostakovich

*Andante—Moderato*

*Allegro non troppo*

*Largo*

*Allegretto*

— INTERMISSION —

### Sonata for Cello and Piano

Terry Vosbein

*Misterioso*

*Andante*

*Vivace*

### Trio for Violin, Cello and Piano

Christopher Brown

*With Vigor*

*With Sadness and Intensity*

### Trio for Violin, Cello and Piano

Terry Vosbein

## PROGRAM NOTES

### Béla Bartók

### Six Roumanian Folk Dances

Bartók wrote the *Roumanian Folk Dances* in 1926. The dances were transcribed for violin and piano by Zoltan Szekely. The first dance, *Jocul Cu Bâta* (Dances With Sticks), is from Mezoszabad, a district of Maros-Torda in Transylvania. It is merry and energetic with a gaily syncopated melody. The second dance, *Brâul* (Waistband Dance), actually means a cloth belt worn by men or women. It is from Egres, a district of Torontal, now a part of Yugoslavia. This dance is gay and quick in duple meter. The third dance, *Pe Loc* (Stamping Dance), literally means "on the spot." Undoubtedly a dance in which the participants do not move from a certain location, it is rather slow with a steady step and a melody notable for small intervals, like bagpipe music. The fourth dance, *Buciumeana* (Hornpipe Dance), is from Butschum, the district of Torda-Aranyos in Transylvania. It is graceful, in 3/4 time with a haunting melody. The fifth dance is *Poarca Româneasca* (Roumanian Polka). *Poarca* is a game played by the country children. It is from Belenyés, a district of Bihar. The dance is quick and lively with a broken chord melody marked into groups of three beats, three beats, two beats. The sixth dance, *Manuntelul* (Quick Dance), is a fast dance from Belenyés, and uses only small steps and movements.

### Dimitri Shostakovich

### Trio in E Minor, Op. 67

Dimitri Shostakovich spent the summer of 1943 with the music historian Ivan Sollertinsky, with whom he had formed a close friendship in the 1920s. In February of 1944, only a few days before he began working on the *Piano Trio*, Shostakovich heard the news of his death, and the grief stricken opening of the work is of telling eloquence. The *E Minor Trio* is one of Shostakovich's most concentrated and powerful works: the opening, a plaintive melody on cello harmonics (with mute), is in itself a highly original evocation of pain. The *scherzo* has the character of a rondo, and its robustness has a slightly forced gaiety and brightness. The third movement is a *passacaglia* (a variation form with the recurring pattern in the bass),

and it is into this movement that Shostakovich pours the most deeply felt inspiration in the work. The finale is a kind of sonata-rondo, but its lighthearted mocking has uneasy overtones.

As Dmitri Rabinovich put it, "In the *Trio*, the mocking executioner and the defenseless victim merge into one musical image," and he suggests that the music has its origins in the atrocities of the Nazi death camps and the way in which the SS made their victims dance on their own graves! Shostakovich himself is on record as saying apropos the song cycle, *Op. 79*, "Jewish folk music is multifaceted, they express despair in dance music," and something of this ambiguity permeates this strange and haunting movement.

**Terry Vosbein**

**Sonata for Cello and Piano**

The *Sonata for Cello and Piano* was written in the summer and fall of 1993. It is in three movements, treating the two instruments as equal partners, sharing the lead and accompaniment roles.

The first movement begins with the cello playing a *misterioso* theme in high harmonics while the piano provides an extremely soft low register pad. There is a cadenza-like passage for the cello early on. The momentum builds throughout the movement to a rousing conclusion.

The *Andante* movement begins with the solo piano setting up a "floating" mood. The cello enters with a melody in its low register. Once again the momentum and dynamics build to the final measure, with brief respites along the way.

The final movement, *Vivace*, starts with the cello and piano playing the theme in octaves. This is the most contrapuntal movement of the sonata, utilizing a variety of imitative techniques between the two instruments.

It is always a pleasure to compose a piece for friends. My *Cello Sonata* was written for Jesus Morales and David Riley, two very good friends of mine and two fine musicians.

— *Terry Vosbein*

**Christopher Brown****Trio for Violin, Cello and Piano**

The names of each of the movements of the *Trio* are indicative of their respective moods. *With Vigor* is an upbeat piece using a “wall of sound” concept and vertical sonorities in an effort to generate tension and emotion. The last movement combines chords with long, linear melodies in an effort to express the emotions stated in the title. The piece ends with a serene calm which helps to “balance” the feelings expressed previously in the music.

— *Christopher Brown*

**Terry Vosbein****Trio for Violin, Cello and Piano**

The *Trio* is written in one continuous movement. It begins with a soft trill in the piano, which becomes a major recurring element as the work unfolds. A more rhythmic idea is soon introduced, setting up the contrapuntal texture that pervades the composition. About a third of the way through there is a delicate duo between the violin and cello, which begins a set of variations, forming the central section of the *Trio*. This is followed by a contrapuntal crescendo which brings the work to a close with a flurry of trills, tremolos and a final burst of notes.

Having written a cello sonata for Jesus Morales and David Riley, it was natural for me to want to compose a trio for them when Jasper Wood was added to the ensemble. The trio was premiered in Sandpoint, Idaho, at Gunther Schuller’s Sandpoint Festival in 1995.

— *Terry Vosbein*



## CHRISTOPHER BROWN

Christopher Brown first started studying French horn when he was twelve years old. He picked up saxophone six months later and alternated between the two instruments throughout high school. He was accepted to Ithaca College initially as a French horn player, switching his major to composition during his sophomore year of college. After receiving his bachelor's degree in 1992, he was later accepted into the master's degree program at the Cleveland Institute of Music, studying under composer Donald Erb.

He is a past winner of the New York State Federation of Music Clubs Composition Competition, is a member of Phi Kappa Phi (National Honor Society), and was recently awarded a prize in the 1996 ASCAP Young Composers' Competition for his *Trio for Violin, Cello and Piano*. Another recent exposure of note was for the performance of his *Quintet for Clarinet and String Quartet* on the Institute of Music's Contemporary Music Ensemble series in February of 1995.

Brown graduated from CIM in May 1995 and currently teaches music theory and composition in the Institute's Preparatory Department in addition to teaching privately at the Broadway School of the Arts. He is also co-founder of the group Composers in the Shape of a Pear and is a member of the Cleveland Composers' Guild.

## TERRY VOSBEIN

Terry Vosbein received his Masters in both composition and conducting from James Madison University. He received his Doctorate in composition from the Cleveland Institute of Music, where he was a student of Donald Erb.

Vosbein currently is assistant professor of music at Washington and Lee University, where he teaches composition and jazz studies. Prior to his coming to W&L he taught music theory, composition and electronic music production at the Cleveland Institute of Music.

As a composer, he has received numerous commissions to write new works from such organizations as the Cleveland Orchestra, the Cleveland Museum of Art and the National Repertory Orchestra. His compositions have been featured by these organizations, as well as on festivals throughout the country.

In addition to his activities as a composer, he has been an active jazz bassist and arranger for the past twenty years, performing and arranging for a wide variety of ensembles, including the United States Air Force band, the Glenn Miller Orchestra and the Atlanta Pops.

## 1996-97 SONOKLECT Schedule

28 September

*The Music of Monk and Duke*

2 November

*The Cambiata String Quartet*

3 December

*Heather Millette*

Clarinetist

25 January

*Los Tres Musicos*

Piano Trio

15 March

*The Verdehr Trio*

and Composer *Donald Erb*

10 May

*Christine Schadeberg*

Vocalist

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As many of you know, Sonoklect was the creation of Margaret Brouwer, former music professor at Washington and Lee University. She founded the festival and directed it from its inception. Margaret is now the head of the composition department at the prestigious Cleveland Institute of Music, where she is replacing the retiring Donald Erb. It is W&L's loss and Cleveland's great gain.

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