

Hopkins Center for the Arts at Dartmouth

presents

ChamberWorks

A Trio of Trios

Sarah Briggs, violin

Wayne Smith, cello

Gregory Hayes, piano

Sunday, May 15, 1 pm

Church of Christ • Dartmouth College • 2022

ChamberWorks is a delightful series of free concerts showcasing the exceptional talents of Dartmouth Music Department's faculty, students and special guests. It is a co-production of the Hopkins Center and the Department of Music.

Program

Approximate duration: *90 minutes*

Trio in G minor, op. 17 (1846)

Allegro moderato

Scherzo: Tempo di Menuetto

Andante

Allegretto

Clara Wieck Schumann (1819-1896)

Trio in D minor, op. 120 (1922-23)

Allegro, ma non troppo

Andantino

Allegro vivo

Gabriel Fauré (1845-1924)

Primavera Porteña

from *The Four Seasons of Buenos Aires* (1965-70)

Astor Piazzolla (1921-1992)

Program Notes

Clara Wieck Schumann

Trio in G minor, op. 17

Born into a musical family in Leipzig—her father was a performer and teacher and her mother a famous singer—Clara Wieck was a prodigy at the piano who made her debut at the age of nine and, under the supervision of her father, toured Europe in the 1830s to great acclaim. Though best known as a pianist and teacher, she also began composing at an early age. When she was 16 she debuted her own piano concerto (begun three years earlier) in Leipzig; the conductor was Felix Mendelssohn. Clara became acquainted with Robert Schumann when he moved into the Wieck household as a piano student of her father. She and Robert were married in 1837; their life together was curtailed by his mental illness and early death in 1856. She bore eight children, four of whom preceded their mother in death.

The 27-year-old composer began work on her piano trio in May of 1846, during a lull in her concertizing life (she was pregnant with her fourth child at the time). The work is in the traditional four-movement format. Its constituent parts—an immensely lyrical opening movement, a playful scherzo, a songful andante in G major and a moody finale that includes a *fugato*—attest to her thorough acquaintance with other important trios of the early 19th century, notably Felix Mendelssohn's op. 49 trio in D minor, as well as Beethoven's trios in D major ("Ghost") and B-flat major ("Archduke"). Clara's trio may also have inspired Robert to begin work on his own piano trio, his first, in June of 1847.

Gabriel Fauré

Trio in D minor, op. 120

A significant figure in French culture, Gabriel Fauré is best known for his elegant but conventionally-oriented works such as the *Pavane* and *Requiem*. Much of the French composer's late music is of a very different caste. The tonal language is more rarified; often the key center is constantly shifting, sometimes in surprising and magical ways. This trio is Fauré's penultimate work, completed a year before his death. The first movement is the longest, beginning with one of the great cello melodies in the chamber literature. The second movement, in F major, starts simply but soon becomes passionate. The last movement is brilliantly written for all three instruments.

Astor Piazzolla

Primavera Porteña

The Argentine composer and bandoneon virtuoso created his seasonal pieces (taking his cue from the baroque composer Antonio Vivaldi) as separate works, originally written for quintet with bandoneon. They are now collectively known as *The Four Seasons of Buenos Aires*. This arrangement of "Spring" is by Piazzolla's colleague, composer José Bragato, who also played cello in Piazzolla's ensemble.

Gregory Hayes

About the Artists

Violinist **Sarah Briggs** teaches violin at Amherst and Smith Colleges, and plays in the Wistaria String Quartet. She performs regularly with the Berkshire and Springfield Symphonies. She has been a member of the Colorado Symphony, played with the Chicago and Utah Symphonies and has soloed with the Colorado Philharmonic and Holyoke Civic Symphony. She has spent summers at Central City Opera Festival, Tanglewood and Williamstown Theater Festival. Sarah received degrees in violin performance from the Eastman School of Music and the University of Texas at Austin. When not making music she is probably doing yoga, biking or cooking.

Cellist **Wayne Smith** gave his recital debut at the Kennedy Center in 1996 to critical acclaim. As soloist

and chamber musician, he has performed throughout the United States, Italy, Germany, Romania, Hungary, Austria, Poland and China. He is a member of the Wistaria String Quartet, the Portland Piano Trio and 1200 Horsehairs, a contemporary cello quartet. He is also a frequent performer at Bargemusic in New York City and a member of the Harlem Chamber Players. He has also appeared with the New Jersey Chamber Music Society, the Manhattan Chamber Players and the National Chamber Orchestra. Wayne enjoys an active teaching career, currently serving on the faculty of Amherst College. He did his undergraduate studies at the Eastman School of Music and graduate studies at UMass Amherst. His principal teachers include Ardyth Alton, Steven Doane and Astrid Schween.

About the Artists *continued*

Pianist **Gregory Hayes** has performed on various keyboard instruments on a regular basis with Arcadia Players and the Vermont and Albany Symphony Orchestras, and has participated often in the New England Bach Festival and on the Mohawk Trail Concerts series. A graduate of Amherst College and the Manhattan School of Music, he is now in his 31st year

teaching on the piano faculty of Dartmouth College. In 2018 he retired from his position as the longtime music director for the Unitarian Society of Northampton and Florence (Massachusetts). A resident of Goshen, Massachusetts, he has taught for many summers at Greenwood Music Camp in nearby Cummington. In his spare time he enjoys gardening and stonework.

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