

Musica Viva!



Treble Logo—Marilyn Banner

THE MILO TRIO
Music of Beethoven and Schubert

Washington Musica Viva
Saturday, October 19

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THE MILO TRIO

Carl Banner, piano

Celaya Kirchner, violin

Emma Hays Johnson, cello

The Milo Trio returns to its founding venue, at the home of Richard White on Milo Avenue in Bethesda, in the third of the eight-concert series exploring the history and development of the piano trio genre. Tonight's program moves into the Romantic era with the presentation of Beethoven's Archduke Trio and Schubert's Trio in E-flat, Opus 100.

PROGRAM

Ludwig van Beethoven (Dec. 16, 1770–March 26, 1827)

Trio #7 in B \flat , Op. 97 (1811)

- I. Allegro moderato
- II. Scherzo: Allegro
- III. Andante cantabile ma per \grave{o} con moto
- IV. Allegretto moderato

Franz Schubert (Jan. 31, 1797–Nov. 19, 1828)

Trio #2 in E \flat , Op. 100, #1 (1827)

- I. Allegro
- II. Andante con moto
- III. Scherzo. Allegro moderato
- IV. Allegro moderato

PROGRAM NOTES

Beethoven, Trio #7 in B \flat (The Archduke). Despite the considerable contributions of Haydn and Mozart, it remained for Beethoven to give the piano trio an importance it had not enjoyed before. Without trespassing on the boundaries of true chamber music, he achieved a concertante style of brilliance and power that was to set the standards for the flowering of the genre throughout the 19th century.



The crowning masterpiece of Beethoven's cycle of piano trios is the last in his series, the celebrated Op. 97 in B-flat, the "Archduke" Trio, still regarded as the greatest of all works for this combination of instruments. In its own time, like the Eroica Symphony, it was as striking for its broad dimensions as for the depth of its substance. Beethoven sketched the work during the summer of 1810 and wrote out the final score the following March. The Archduke

Rudolph of Austria was one of Beethoven's truest friends, and for a time his pupil. Beethoven dedicated to him not only this Trio but nine other works. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere took place on April 11, 1814, at which time the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard.

The first movement opens with the piano's statement of a broad, noble theme, Repeated and amplified with the entrance of the strings it leads to a second subject in the unexpected key of G major and then returns to be examined and discussed in the course of an impressive development section. Following the recapitulation there is a brilliant coda.

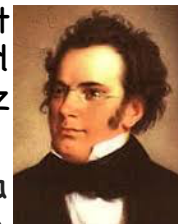
The second movement is a scherzo which again calls to mind the corresponding movement of the aforementioned quartet. The extended middle section presents two contrasting elements in alternation: a winding, tortured chromatic fugato built on very narrow intervals (anticipating the style of the late sonatas and quartets) and a dashing waltz tune. The coda underlines the humorous element with its abrupt break-off.

The serene slow movement (marked *Andante cantabile ma pero con moto*) is a series of variations on a hymn-like melody. There are four variations of great melodic and rhythmic interest and of growing tension and complexity, but after the fourth the theme is restated in its original purity, to be followed by a dreamy coda which extends as a bridge to the finale. The concluding movement itself is a freely handled rondo alternating lighthearted passages with heroic outbursts. The extended coda is full of surprises, ending in a manner Haydn would have loved—but which is thoroughly and unmistakably Beethoven.

Adapted from an essay by Richard Freed

Schubert, Trio #2 in E \flat . One of the last compositions completed by Franz Schubert, dated November 1827. It was published by Probst as opus 100 in late 1828, shortly before the composer's death and first performed at a private party in January 1828 to celebrate the engagement of Schubert's school-friend Josef von Spaun. The Trio was one of the few of his late compositions

Schubert heard performed before his death. It was given its first private performance by Carl Maria von Bocklet on the piano, Ignaz Schuppanzigh on violin, and Josef Linke on cello.



Like Schubert's other piano trio, this is a larger work than most piano trios of the time, lasting nearly 50 minutes. The second theme of the first movement is based loosely on the opening theme of the Minuet and Trio of Schubert's G major sonata.

The first movement is in sonata form. There is to an extent extra thematic material during the recapitulation. At least one of the thematic units is based closely on the opening theme of the third movement of the earlier sonata in G. The development section focuses mainly on the final theme of the exposition. The second movement takes an asymmetrical-double-ternary form, while the *schерzo* is an animated piece in standard double ternary form. The finale is in sonata-rondo form. Schubert also includes in two interludes the opening theme of the second movement in an altered version. Schubert also made some cuts in this finale, one of which includes the second-movement theme combined contrapuntally with other material from the finale.

THE MILO TRIO

The Milo trio was formed in 2018 by Carl Barner, Celaya Kirchner and Emma Hayes Johnson, under the auspices of Washington Musica Viva, of which Carl Barner is the executive director. The group came together when Bonnie Thron, principal cellist with the North Carolina Symphony, and occasional participant in Musica Viva programs, introduced her fellow cellist, Emma Johnson, to Barner, who in turn introduced her close friend Celaya Kirchner to him. Johnson suggested that they form a trio, and the group held their first concert on January 27, 2019, in the home of Richard White, who resides on Milo avenue in Bethesda, hence the trio gained its name.

A musician since childhood, pianist Carl Barner studied with, among others, Harold Zabrack, Leon Fleisher, Leo Smit, and Leonard Shure, and performed in numerous solo and chamber concerts from

the age of 14. In 1964 he was the winner of the Washington, DC, National Society of Arts and Letters Scholarship Award in piano. He continued to perform regularly while earning a PhD in cell biology from Harvard University in 1982. In 1998 he and his wife, artist Marilyn Banner, founded Washington Musica Viva, which to date has produced more than 300 chamber music concerts in the Washington DC area and elsewhere. In 2004, Banner retired from the National Institutes of Health in order to devote full time to music. With Musica Viva, he has produced concerts at the Embassies of the Czech Republic, Germany, Austria, Lithuania, Denmark, Israel, and the European Union, as well as at the Kennedy Center, New York's Czech Center, and the Donnell Library. He has also performed at the Wellfleet Preservation Hall and Public Library in Wellfleet, Mass. where his father, Paul, is a long-time resident.

Cellist Emma Hays Johnson currently resides near the DC and Baltimore areas after recently finishing her second master's degree under the tutelage of Edward Arron at the University of Massachusetts in Amherst. In addition to freelancing, Emma has been a member of several notable orchestras including the Spartanburg Philharmonic Orchestra and the American Festival Pops Orchestra. Her most recent performances include solo and chamber recitals and tours in Massachusetts, Connecticut, Virginia, and the Carolinas as well as France and Sri Lanka. As a chamber musician, she has worked alongside Xiao-Dong Wang, Hye-Jin Kim, Ara Gregorian, Colin Carr, Emanuel Gruber, and Raman Ramakrishnan. Prior to her engagements in Massachusetts, she held the position of adjunct professor at Beaufort County Community College in North Carolina while also maintaining a private studio and freelancing. Emma studied at Converse College and George Mason University under the tutelage of Kenneth Law, and she graduated with her first Master's degree

from East Carolina University under the instruction of Emanuel Gruber.

Celaya Kirchner currently resides in Northern Virginia after receiving her Masters in Violin Performance from the University of Massachusetts, Amherst under the tutelage of renowned pedagogue Elizabeth Chang. There she received a string quartet fellowship, performing four chamber music recitals and playing in masterclasses for members of the Cleveland Quartet, Ying Quartet, and Dover Quartet as well as many others. For her undergraduate degree, Ms. Kirchner studied with David Salness, of the Left Bank Quartet, at the University of Maryland. She also attended numerous summer chamber music festivals, including Green Mountain Chamber Music Festival, Bowdoin International Music Festival, Meadowmount School of Music, and Apple Hill Center for Chamber Music. In the summer of 2018, Ms. Kirchner travelled to Piobbico, Italy to participate in the Brancaloni International Music Festival, performing in a 13th century castle as well as in other venues in the Marche region. Ms. Kirchner also enjoys orchestral playing, regularly performing with the Mid-Atlantic Symphony Orchestra as well as participating in the National Orchestral Institute and Festival. In her teaching, Ms. Kirchner likes to focus on establishing a good technical foundation while also establishing skills for musical expression. Because why learn all of this technique if we don't use it to express ourselves? Ms. Kirchner also hopes to impart onto her students her passion for chamber music and the importance of learning chamber music skills.

Marilyn Banner. Marilyn is the artist whose music-related paintings grace the cover of these programs. She is a rising star among the artists who work in the "encaustic medium" in the DC area. Spend a little time browsing her works on her web site at **marilynbanner.com**.



Marilyn has participated in many individual as well as juried shows of her work, in the DC area and in New York. Also, her work is featured in the recently published **Encaustic Art in the 21st Century** by Anne Lee

Washington Musica Viva produces high quality, unpretentious public performances of a broad range of classical, jazz-based, and contemporary chamber music. WMV began as a monthly multi-disciplinary performance series in the Kensington studio of visual artist Marilyn Banner. Now in our 21st season, WMV has produced more than 300 programs, including performances at the Kennedy Center's Millennium Stage, the Czech Center in NY, the Embassy of the Czech Republic, the Embassy of Austria, Busboys and Poets, Twins Jazz Club, and the Brooklyn Conservatory. WMV is directed by pianist Carl Banner. Participants include professional musicians from Washington, Baltimore, New York, and elsewhere.

Washington Musica Viva, Inc. is a 501(c)(3) organization, and all contributions are fully tax-deductible. WMV can be reached at 301-891-6844 or **dcmusicaviva@verizon.net**. Our mailing address is WMV, 7502 Flower Ave, Takoma Park, MD 20912.

Program notes and composer pictures are adapted from material available online. Where available, names of original authors are provided with the text.

Program design by Hugh Haskell

Suggestions for improvement are welcome at [<haskellh@verizon.net>](mailto:haskellh@verizon.net)