

Musica Viva!



Treble Logo—Marilyn Banner

THE MILO TRIO
Music of Mozart and Beethoven

Washington Musica Viva
Saturday, October 5

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THE MILO TRIO

Carl Banner, piano

Celaya Kirchner, violin

Emma Hays Johnson, cello

The Milo Trio continues its bi-weekly eight-concert series exploring the history and development of the piano trio genre. Tonight's program continues the Trio's presentation of the works of the classical period with works of Mozart and Beethoven. The next program will be presented on October 19 in the home of Richard White at 6005 Milo Drive, Bethesda, the street from which the Milo trio takes its name.

PROGRAM

Wolfgang Amadeus Mozart (Jan. 27, 1756–Dec. 5, 1791)

Trio #6 in G, K. 564 (1788)

I. Allegro

II. Andante

III. Allegretto

Trio #4 in E, K. 542 (1788)

I. Allegro

II. Andante grazioso

III. Allegro

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

Trio, #1 in E_b, Op. 1, #1 (1795)

I. Allegro

II. Adagio cantabile

III. Scherzo. Allegro assai

IV. Finale. Presto

PROGRAM NOTES

Mozart, Trio #6 in G. Although G major is another open-hearted key, it has a little more warmth and intimacy than C major. This is another subtle work, and charm is the main characteristic of the Trio in G. A piano sonata served as the basis for the work, and Mozart's craftsmanship can be seen in the clever way he was able to write completely independent parts for the two string players. The C major theme in the Andante



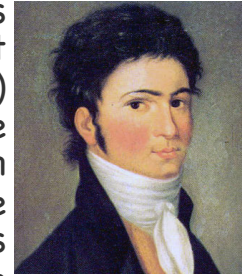
has a slightly naive, folk quality. Each player takes a turn with the theme to create a sequence of captivating and entertaining Variations. The fifth of the set, in the minor, has an somewhat unearthly atmosphere, which is speedily banished by the cheeky last Variation. The Finale is in a lilting 6/8 rhythm; in its more discreet moments it is almost an aristocratic Siciliano, while at other times it has a more rustic and Ländlerish swing.

Trio #4 in E. The E major Trio is almost unique in Mozart's instrumental oeuvre, because of its key. He seems to have been pleased with it, and sent it to his sister in Salzburg requesting her to play it to Michael Haydn, saying 'He will not dislike it.' The music has elusive qualities. The singular aura partly comes from bold harmonies and surprising modulations in the opening Allegro, the tenderness of the Andante, and the concertante elements in the Finale.

Beethoven, Trio, #1 in E_b. There's something already characteristically Beethovenian about the opening summons of the Trio in E-flat major, with its shot-out-of-the-pistol chord followed by an optimistic, energetic rocket theme. Another of the young upstart's patrons, Count Waldstein, famously wrote in his personal album as he prepared to leave Bonn: "You will receive the spirit of Mozart from the hands of Haydn." In his own way, Beethoven does work out a kind of synthesis of these very different composers, with a Mozartean personality coming to the fore in the first movement's restless generosity of musical ideas. Already the coda reveals Beethoven's expansionist tendencies. The piano again has the honors of launching the Adagio cantabile in A-flat major, a fusion of song and rondo. In the duet between the strings, Beethoven allots the cello a rare spotlight. This slow movement's pellucid melody-spinning might also be linked to Beethoven's deep regard for Mozart.

The vigorous rhythmic jests and accents of the Scherzo, in contrast, introduce a startling new perspective. "What key are we in?" Beethoven forces us to wonder, hinting at C minor before settling into the expected E-flat major. For all of his love-hate ambivalence toward Haydn, there's no doubting Beethoven's assimilation of the spirit of invention from that master. (Haydn

had composed numerous piano trios but would shortly add his most profound contributions to the genre.) The canon-style cat-and-mouse chasing of themes in the main Scherzo frames a trio in which the strings' drone figure almost anticipates the parallel spot in the Scherzo of the Seventh Symphony.



After so much compositional finesse, Beethoven could hardly settle for a predictable rondo wrap-up. With the piano's octave leaps, an innocent question mark raises the curtain on a genuine party full of musical double entendres and other high jinks. Naturally Beethoven implicitly alludes to where we started, this time reversing the rocket's direction downward. As a final surprise, he blows up the coda into the equivalent of a subplot, starting with a non sequitur change of key before abruptly shifting gears to reground us in E-flat.

THE MILO TRIO

The Milo trio was formed in 2018 by Carl Banner, Celaya Kirchner and Emma Hayes Johnson, under the auspices of Washington Musica Viva, of which Carl Banner 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 Banner, 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 Banner 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 Brancaleoni 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)