

# *Musica Viva!*



Treble Logo—Marilyn Banner

**Saturday, June 15**  
**7:00 PM**  
**Wellfleet Public Library**  
**55 West Main Street**  
**Wellfleet, MA**  
[dcmusicaviva.com](http://dcmusicaviva.com)

## PROGRAM

**Johannes Brahms** (May, 1867 - April 3, 1916)

**Trio #1 in B, Opus 8** (1889)

- I. Allegro con brio
- II. Scherzo: Allegro molto
- III. Adagio
- IV. Finale: Allegro

**Enrique Granados** (July 27, 1867 - March 24, 1916)

**Trio, Opus 50** (1894)

- I. Poco allegro con espressione
- II. Scherzetto
- III. Duetto. Andante con molto espressione
- IV. Finale: Allegro molto

### The Milo Trio

**Celaya Kirchner, violin**  
**Emma Hays Johnson, cello**  
**Carl Banner, piano**



## PROGRAM NOTES

**Brahms, Trio #1 (revised version):** It is well known that Brahms was in the habit of destroying those of his works which did not please him, and this fate befell not only youthful experiments, but entire mature works. So great was his insecurity that perhaps even great symphonies and concertos, which might have warmed all humankind, produced instead only a few moments of warmth from the composer's fireplace. A youthful work which escaped such a dire fate is Brahms' First Piano Trio. Completed in early 1854, it was the first of the composer's chamber works to be published. This occurred in spite of criticism from none other than Clara Schumann, whom Brahms adored and respected as friend and musician. Some 34 years later, Brahms accepted the invitation of his publisher, Simrock, to revise some of his early works, including this trio. Uncharacteristically, Brahms permitted both versions of the work to exist, and even suggested the two be promoted together. A century later, it is the revised version that is most often performed and recorded.



Like Brahms' other piano trios, and unlike those of Mozart, the work is in four movements, with a second-movement scherzo added to the usual three movements. This gives the work a near-symphonic scope; a performance can run to nearly 40 minutes. The work begins pensively. After a brief piano introduction comes a marvelous cello solo theme which migrates to the entire ensemble. Rather than developing in the manner of Mozart's trios, the work then unfolds more like the first movement of a symphony, rich in themes and ideas. This long first movement, in fact, was that which Brahms most extensively revised in the later version of the work.

The Scherzo features a whispered, skipping minor theme which quickly bursts into a major key and becomes positively exuberant. A second, bucolic theme, still in the

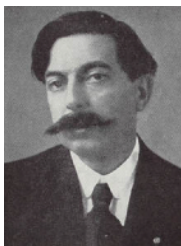
major mode, builds to grand proportions before the first theme returns, develops in startling directions, and ends the movement dramatically but quietly.

The work becomes mysterious in the Adagio. A passage of soft, stepping piano chords beneath singing phrases in the violin leads to an extended and very warm cello passage. In spite of its overall darkness, the movement is serene, almost meditative. It ends, as it began, with stepping piano chords.

The final movement is the most expansive of all, as Brahms once again makes use of the piano's power to create a symphonic sweep. A once-repeated passage of syncopation is strangely distracting, but the movement builds to a satisfying finish. As a piano trio, the work is notably enormous in scope and sound. Reflecting in its two versions both early and mature Brahms, it is a virtual blueprint of the composer's stylistic development.

Michael Morrison

**Granados, Trio Opus 50.** Enrique Granados Campiña was born in Lleida, Spain, the son of Calixto Granados, a Spanish army captain, and Enriqueta Campiña. As a young man he studied piano in Barcelona, where his teachers included Francisco Jurnet and Joan Baptista Pujol. In 1887 he went to Paris to study. He was unable to become a student at the Paris Conservatoire, but he was able to take private lessons with a conservatoire professor, Charles-Wilfrid de Bériot, whose mother, the soprano Maria Malibran, was of Spanish ancestry. Bériot insisted on extreme refinement in tone production, which strongly influenced Granados's own teaching of pedal technique. He also fostered Granados's abilities in improvisation. Just as important were his studies with Felip Pedrell. He returned to Barcelona in 1889. His first successes were at the end of the 1890s, with the opera *María del Carmen*, which attracted the attention of King Alfonso XIII.



In 1911 Granados premiered his suite for piano *Goyescas*, which became his most famous work. It is a set of six pieces

based on paintings of Francisco Goya. Such was the success of this work that he was encouraged to expand it. He wrote an opera based on the subject in 1914, but the outbreak of World War I forced the European premiere to be canceled. It was performed for the first time in New York City on 28 January 1916, and was very well received. Shortly afterwards, he was invited to perform a piano recital for President Woodrow Wilson. Prior to leaving New York, Granados also made live-recorded player piano music rolls for the New-York-based Aeolian Company's "Duo-Art" system, all of which survive today and can be heard – his very last recordings.

The delay incurred by accepting the recital invitation caused him to miss his boat back to Spain. Instead, he took a ship to England, where he boarded the passenger ferry SS *Sussex* for Dieppe, France. On the way across the English Channel, the *Sussex* was torpedoed by a German U-boat, as part of the German World War I policy of unrestricted submarine warfare. In a failed attempt to save his wife Amparo, whom he saw flailing about in the water some distance away, Granados jumped out of his lifeboat and drowned. However, the ship broke in two parts and only one half sank (along with 80 passengers). Ironically, the part of the ship that contained his cabin did not sink and was towed to port, with most of the passengers, except for Granados and his wife, on board. Granados and his wife left six children: Eduard (a musician), Solita, Enrique (a swimming champion), Víctor, Natalia, and Francisco.

## THE ARTISTS

**The Milo Trio.** 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, as well as at the Wellfleet Preservation Hall and the Wellfleet Public Library. Mr. Banner's father, Paul Banner, is a long time resident of Wellfleet.

Cellist Emma Hays Johnson currently resides near the D.C. 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 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 each month. 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](http://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 16th season, WMV has produced more than 200 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](mailto:dcmusicaviva@verizon.net). Our mailing address is WMV, 7502 Flower Ave, Takoma Park, MD 20912.

Program notes and composer pictures adapted from Wikipedia

Program design by Hugh Haskell  
Suggestions for improvement are welcome at [haskellh@verizon.net](mailto:haskellh@verizon.net).