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CLAREMONT TRIO
MISHA AMORY

Friday, February 20, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

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The Library of Congress
Coolidge Auditorium
Friday, February 20, 2015 — 8 pm

THE BORIS AND SONYA KROYT MEMORIAL FUND
IN THE LIBRARY OF CONGRESS

CLAREMONT TRIO

EMILY BRUSKIN, VIOLIN

JULIA BRUSKIN, CELLO

ANDREA LAM, PIANO

MISHA AMORY, VIOLA



Program

FANNY MENDELSSOHN HENSEL (1805-1847)

Piano Trio in D minor, op. 11 (1846)

Allegro molto vivace

Andante espressivo

Lied. Allegretto

Finale. Allegretto moderato

Claremont Trio

HELEN GRIME (b. 1981)

Three Whistler Miniatures (2011)

The Little Note in Yellow and Gold [Tranquillo]

Lapis Lazuli [Presto]

The Violet Note [Lontano, molto flessibile]

Commissioned by the Claremont Trio

Claremont Trio

INTERMISSION

JOHANNES BRAHMS (1833-1897)

Piano Quartet no. 3 in C minor, op. 60 (1855-1875)

Allegro non troppo

Scherzo

Andante

Finale. Allegro comodo

Claremont Trio and Misha Amory, viola



About the Program

FANNY MENDELSSOHN HENSEL, Piano Trio in D minor. op. 11

"Fanny Hensel's career...vividly illustrates the predicament of the gifted nineteenth-century woman artist under patriarchy, as is in many ways paradigmatic of that of dozens of first-rate women composers whose music has been cast in the shadows of more famous fathers, brothers, or male contemporaries." —*Paula Higgins*¹

Fanny Mendelssohn Hensel was a composer, pianist and conductor based in Germany during the first half of the nineteenth century. After Clara Schumann, she is the most widely recognized female composer from her era. Unfortunately this appreciation for Hensel's music has only emerged since the 1980s. She lived in a society that discouraged women from engaging in professional activities, and she was even hindered at times by her brother, Felix Mendelssohn. Both he and their father spoke against Hensel having her compositions published, which may have led to widespread acknowledgment of her musical talents. This negative reaction may have resulted from "jealousy, fear of competition, protectiveness or paternalism," as Marcia J. Citron describes.² Hensel's husband, the painter Wilhelm Hensel (1794-1861), and her mother, Leah Mendelssohn (1777-1842) both stood behind Fanny Mendelssohn Hensel and encouraged her to distribute her works commercially.³ Her music was also received favorably by important members of the German arts community. In a letter to Felix Mendelssohn, Johann Wolfgang von Goethe (1749-1822) described Hensel as Felix's "equally gifted sister."⁴

Musicologist R. Larry Todd has deduced that Hensel composed at least 450 works, many of which are *lieder* ("songs"). Through that prolific output she would have had plenty of opportunity to develop skills as a composer, beyond the formal training she received

1 Paula Higgins, "In Her Brother's Shadow: The Musical Legacy of Fanny Mendelssohn Hensel (1805-1847)," *Proceedings of The Changing Patterns of Our Lives: Women's Education and Women's Studies* (Duke University, 1989), 39 <http://www.academia.edu/188047/In_Her_Brothers_Shadow_The_Musical_Legacy_Of_Fanny_Mendelssohn_Hensel>.

2 Marcia J. Citron, "Mendelssohn, Fanny," in *Grove Music Online. Oxford Music Online*. Oxford University Press <<http://www.oxfordmusiconline.com/article/grove/music/18387>>.

3 Higgins, 43.

4 Johann Wolfgang von Goethe to Felix Mendelssohn, June 18, 1825, in Karl Mendelssohn Bartholdy, ed., *Goethe and Mendelssohn*, trans. M.E. von Glehn (London: MacMillan, 1872), 50.

from her teacher Carl Friedrich Zelter. Hensel also exhibited the traits of a musical entrepreneur when she organized a regular series of salon performances at her home. In addition to serving as an outlet for performances of her own music, the salon offered Hensel a prime opportunity to influence the art music community through programming and collaborations with distinguished artists of her era. According to Todd, Hensel's salon programs were rich in the works of Bach, Handel, Mozart, Beethoven, and those of her brother Felix.⁵

Hensel reached the pinnacle of her musical life during the 1840s, as she was successful in producing large-scale compositions—like the solo piano cycle *Das Jahr* (1841)—and building her reputation through the salon concerts. In 1846 she composed her D-minor piano trio, op. 11 (for violin, cello and piano), which was premiered on April 11, 1847. Hensel composed the trio as a birthday present for her sister Rebecka Mendelssohn (1811-1858). Felix Mendelssohn (who died on November 4, 1847) outlived his sister Fanny by a few months, as she died suddenly of a stroke on May 14, 1847 in Berlin. The op. 11 piano trio was published posthumously in 1850 by Breitkopf & Härtel. Hensel's surviving compositional output includes several chamber works, many piano solos, one overture for orchestra, and two preludes for organ. The D-minor trio is her only known composition for violin, cello, and piano.

While Hensel's trio has several important connections to her brother Felix's first piano trio, op. 49 (1839), which is also in the key of D minor, dwelling on any similarities diminishes her capacity and originality as a composer. She was certainly influenced by her brother's compositions, and would have been exposed to his first piano trio. Any common techniques (for example, the use of certain rhythmic motives and key relationships) are relatively inconsequential in studying Hensel's op. 11 in a fair manner.

The first movement of op. 11 is marked *Allegro molto vivace*. In lieu of an introductory section, Hensel launches into the first thematic subject, though the piano sets up the theme with one measure of running sixteenth notes that Todd calls "stormy waves."⁶ The theme is next played by the violin and cello in unison octaves. It is martial in nature, opening with a fanfare-like figure that rises up by a perfect fourth. If this movement were to accompany a silent film, you might see on the screen some kind of struggle on a ship during a treacherous storm. Hensel creates an atmosphere in D minor that is filled with angst and a quest for resolution. Her second theme—introduced in the cello—is rooted in the relative-major key of F, which represents a glimmer of light on the horizon (if the nautical interpretation is accepted). It is worth noting that the second theme also opens with the interval of a perfect fourth. The themes are manipulated throughout a standard development section, largely by expanding upon rhythmic motives (like the "stormy waves") and exploring imitation with fragments of the melodies. Hensel builds the energy throughout the movement, so that when you go through the harrowing rush to settle into the D-minor cadence at the conclusion, you may very well be sweating (or at the very least, your heart rate should be beating more quickly than when you sat down).

⁵ R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (Oxford: Oxford University Press, 2010), x, and "Eight interesting facts about Fanny Hensel *Oxford University Press Blog* <<http://blog.oup.com/2012/11/eight-interesting-facts-about-fanny-hensel>>.

⁶ Todd, *Fanny Hensel: The Other Mendelssohn*, 338.

Luckily for us, the *Andante espressivo* offers a respite from the crazed struggle of the *Allegro molto vivace*. Hensel's love of song is channeled through the melodic material and the structure of the movement (ternary form), which is set in A major. The piano opens the movement with a full-bodied statement of the theme. If you heard these eight bars alone you would not know if you were listening to a piano solo or *lied*. Hensel has the violin and cello jointly play the theme after the piano's first statement, using the same sequence of entrances as she did in the first movement. A second theme is introduced in the piano, while the strings play sixteenth-note arpeggios above to thicken the texture. When the strings take the second theme, Hensel marks their lines *cantabile* ("sung"), referencing their vocal style. It is through this second theme that she explores different harmonic areas connected to D major. The final section revisits the opening theme, beginning with a quiet (and then momentarily loud) voicing of the theme in the violin. The piano bookends the movement, closing with two short staccato chords that rests on A major. This harmonic conclusion sets up a cross-movement cadence to D major, Hensel's key for the third movement.

Given the harmonic connection to the *Andante espressivo*, Hensel marks an *attacca* (an instruction to begin the subsequent movement immediately) between the second and third movements. She launches into yet another representation of song, that is a bit more chipper and quite transparently marked *Lied. Allegretto*. As in the first two movements, the piano starts off with a rich, romantic theme. This time the violin and piano are not completely in unison during their first thematic statement. The theme directly quotes (with slight modifications) a tenor aria ("So ihr mich von ganzem Herzen sucht" / "If with all your hearts ye truly seek me") from Felix Mendelssohn's *Elias (Elijah)*, op. 70, MWV A25 (1846-1847). Hensel was keenly aware of *Elias*, since it was a major undertaking for her brother. R. Larry Todd reveals that she heard the oratorio in Berlin in December 1846 and it immediately "struck her fancy."⁷ It is a wonderful experience to hear different nuances from Felix Mendelssohn's famous aria through his sister's *de facto* transcription of the song.

The final movement, *Finale. Allegro moderato*, opens with yet another extended piano solo (this being the longest in the whole trio). This time the piano part is marked *ad libitum*, giving the pianist a good deal of artistic freedom to go overboard (or not) with what ensues. Hensel shifts back to D minor, via the common tone of A that is shared between D major (of the third movement) and its parallel minor key. This theme builds slowly, with audacious sixty-fourth-note runs in the piano (that traverse both hands). Hensel infuses a tinge of exoticism through the rhythms of the piano part and the theme. The strings help with adding rustic flavor. The movement is in *Rondo* form, in that the principal theme (first heard in the piano) is explored in sections, with intermittent contrasting, transitory episodes that push the harmony around. Hensel marks the section changes with shifts in tempo, noticeably accelerating or decelerating, or requesting sudden tempo adjustments (like the sudden *molto vivace* that leads to the charming conclusion in D major). This ending can be a triumphant arrival at a home port, for those who opt to listen to the trio through the lens of the nautical theme from the first movement.

7 Todd, *Fanny Hensel: The Other Mendelssohn*, 340-341.

HELEN GRIME, *Three Whistler Miniatures*

British composer Helen Grime has risen to international prominence in recent years. She currently serves as the associate composer of the Hallé Orchestra in Manchester, England, led by Sir Mark Elder. Her works have been commissioned by the Tanglewood Music Center, London Symphony Orchestra, BBC Proms, Wigmore Hall, and BBC Scottish Symphony Orchestra. Grime's music has been performed throughout Europe and the United States by ensembles such as the Philharmonia, BBC Symphony Orchestra, Birmingham Contemporary Music Group, Orchestre de Paris, and the Swedish Radio Symphony Orchestra. Conductors ranging from Pierre Boulez to Oliver Knussen have programmed and conducted her compositions.

A composition student of Julian Anderson and Edwin Roxburgh, Grime trained as an oboist and composer at the Royal College of Music in London. She pursued further study at Tanglewood (through the Leonard Bernstein Fellowship) and the Britten-Pears Contemporary Performance and Composition program. Her catalogue of works boasts music for orchestra, various sizes of chamber ensembles, works for voice and piano, and piano solos. This season features the world premiere of *Aviary Sketches (after Joseph Cornell)* for string trio, which was co-commissioned by the Chamber Music Society of Lincoln Center and Wigmore Hall (May 8, 2015 at Wigmore Hall). The U.S. premiere will be given on November 10, 2015 at Lincoln Center. Grime's *Entwined Channels* for piano (2006) will be performed at the University of Chicago on March 1, 2015.

Three Whistler Miniatures was commissioned by the Claremont Trio through a collective of supporters: Samuel B. and Deborah D. Bruskin, Robert F. and Jane G. Morse and Ronald G. Sampson. The trio gave the world premiere of the work at the Isabella Stewart Gardner Museum in Boston on April 22, 2014, as well as the New York premiere on January 15, 2013 at Roulette. This evening's performance of *Three Whistler Miniatures* is its first in Washington, DC.

From the composer:

"The titles refer to three chalk and pastel miniatures [by James Abott McNeill Whistler], which are displayed in the Veronese Room of the Isabella Stewart Museum in Boston. Although the music does not relate directly to the pictures, I was taken by the subtly graduated palette and intimate atmosphere suggested by each of them.

Throughout the piece, the violin and cello form a sort of unit, which is set against the contrasting nature of the piano. The first movement opens with a very quiet and gentle piano melody. Gradually the violin and cello become part of the texture, but moving at a slower pace. The violin and cello form an overlapping two-part melody, very high in register and ethereal in quality whilst the piano moves at a quicker pace with a more detailed and elaborate version of the string material creating a delicate, layered effect. This leads to a faster section; the two string instruments have overlapping material with more agitated outbursts from the piano. This builds to an impassioned and somewhat flamboyant piano solo, featuring falling gestures and is interspersed with an intensified and quicker version of the previous string material until the end of the movement."

(Continued on next page)

"The second movement is lively and virtuosic for all three players. A running continuous line is passed back and forth between the cello and violin, eventually being taken by the piano before a more melodic section. Lyrical lines are contrasted with the more jagged material of the opening, the three instruments coming together in rhythmic unison before an extended and complete melody is heard in the violin and cello. Each melodic entry is lower in register and dynamic, seeming to die away before the final presto section takes over until the movement's close.

Beginning with a distant high piano melody and set against muted strings 'quasi lullaby,' the third movement alludes to the textures and material of the opening of the piece. A more agitated florid section leads to a heightened rendition of the piano melody for high cello surrounded by filigree passage work in the piano and violin. The violin takes over before the final section, which combines the piano writing from the opening of the first movement, but here it is much darker in nature." —*Helen Grime*⁸

High-resolution images of the Whistler paintings represented in Grime's work are available via the website of the Isabella Stewart Gardner Museum. Scan the QR codes to view the paintings.

Works by James Abbott McNeill Whistler (1834-1903)

The Little Note in Yellow and Gold (1886)

Chalk and pastel on cardboard, 27 cm x 14 cm
Veronese Room, Isabella Stewart Gardner Museum
Accession Number: P25e1



Lapis Lazuli (1885-1886)

Chalk and pastel on cardboard, 13 x 26 cm
Veronese Room, Isabella Stewart Gardner Museum
Accession Number: P25e2



The Violet Note (1885-1886)

Chalk and pastel on cardboard, 26 x 18 cm
Veronese Room, Isabella Stewart Gardner Museum
Accession Number: P25e5



8 Helen Grime, "Three Whistler Miniatures Program Note" (2011) <<http://musicsalesclassical.com/composer/work/47301>>.

JOHANNES BRAHMS, Piano Quartet no. 3 in C minor, op. 60

Brahms composed three quartets for violin, viola, cello and piano. In 1855 he began work on a quartet in the key of C-sharp minor, drafting at least the first movement and the *Scherzo*.⁹ He organized various private readings of the C-sharp minor material and sought constructive feedback from colleagues, namely violinist Joseph Joachim (1831-1907). In the surviving correspondence between Brahms and Joachim, it is evident that Brahms valued his friend's advice. Their discussions surrounded certain chord and pitch choices, as well as articulations.¹⁰ Despite this external help, Brahms was not confident in the quartet and shelved the project until the mid-1870s. He revised the C-sharp minor movements extensively, shifting them to the key of C minor, and composed the remaining movements. Brahms' other two piano quartets (no. 1 in G minor, op. 25 and no. 2 in A major, op. 26) were composed in 1861, and they premiered separately in 1863. Brahms and members of the Hellmesberg Quartet gave the premiere of the C-minor piano quartet on November 18, 1875 at the Musikverein in Vienna.

The history of the op. 60 piano quartet is accompanied by biographical associations about Brahms. On at least several occasions he made references to the quartet being a representation of Goethe's literary character Werther (from *The Sorrows of Young Werther*), who infamously falls in love with a married woman and commits suicide. Brahms conveyed to his friend Theodor Billroth (1829-1894) that the quartet served as "...an illustration for the last chapter about the man in the blue coat and the yellow waistcoat," referring to Werther. Brahms even asked his publisher to depict Werther's drama on the cover of the published version of op. 60 (albeit jokingly).¹¹ Recent Brahms scholarship connects these comments to the complicated relationship between the composer and Clara Schumann. The two became friends through Brahms' association with Robert Schumann, and as the latter composer experienced his psychological decline Brahms developed feelings for Clara. No evidence exists to suggest that they engaged in an intimate relationship, however it is plausible that they developed romantic feelings for each other. This interpretation of Brahms' connection to Clara Schumann serves as a parallel to the story of Werther, even if the two remained platonic. As a result, the quartet is unofficially referred to as "The Werther Quartet." Robert Schumann died in July 1856, around the same time of Brahms' first attempt at the quartet (in the key of C-sharp minor).

The first movement of the op. 60 piano quartet is set in an *Allegro non troppo* tempo. Brahms begins the introduction with a set of octave C's in the piano part, establishing a sense of tension that carries through the movement. The strings enter with two sets of slurred quarter notes that preempt a short phrase pitting the violin against the viola and cello. These motives are reiterated after another set of open octaves in the piano, this time on B-flat. The music seems to rest on a G major chord until the piano pushes everyone into a rapid spiral down into the first thematic group. Brahms uses the introduction to draw the listener into

9 Todd Crow, "Quartets: Quartet no. 3 for piano, violin, viola, and cello in C minor, op. 60" in *The Complete Brahms*, ed. Leon Botstein (New York: W.W. Norton, 1999), 126-127.

10 Styra Avins, ed., *Johannes Brahms: Life and Letters*, transl. Styra Avins and Josef Eisinger (Oxford: Oxford University Press, 1997), 146-147.

11 Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 225.

a "...whirlpool of Romantic tribulation."¹² He expands upon this idea by constructing a movement based on the working-out of short motivic figures, rather than an extensive melodic theme. Brahms has the piano ring out rich chords on beats one and two, evocative of the opening figures in the strings, jumping into a thematic statement that is comprised of an extended rhythmic sequence. Inner machinations are provided by the viola and cello which pulse repeated eighth notes and push *sforzando* accents on the first two beats. The idea of repetition is transformed in the next phrase into repeated sixteenth-note figures in the strings. These figures are subsequently stratified and staggered. Brahms changes the texture by marking the phrase *tranquillo* ("calm").

The harmonic focus of the first movement shifts from C minor to a mix of E-flat (major and minor) though unison octaves in all four instruments. After an extended section that rests above a pedal E-flat in the bass line of the piano, the tonality changes to B major. The music becomes much more abrasive, and the descending-note figure (on beats one and two of the principal motive) fills out as rich, full chords that are like a great mallet bearing down and striking a hard surface. Brahms changes the harmony to E major while these strokes persist, though the articulation changes and the piano part becomes much more expansive. After passing through fleeting G-major chords, the music settles back into C minor through pulsating triplets that use G as a common tone to transition between the tonalities. This moment initiates the recapitulation section, which revisits all of the principal motives in either C minor and/or G major. In the closing moments of the movement Brahms arrives at a stoic C-minor chord, only to launch into an expressive *largamente* ("slowly/broadly") coda. The coda serves to reaffirm the strength of C minor, which is influenced by both E-flat major and G major.

The *Scherzo*, like the first movement, explores music that freely transitions from dense and overbearing to light and meditative. Brahms sets the *Scherzo* in the quartet's home key of C minor. Rather than just drone on with the C minor chord that concludes the *Allegro non troppo*, he launches into a four-bar phrase beginning on octave Gs that is brash, gripping and violent. The rhythmic impulses of this introductory phrase—the pick-up figure that releases into the downbeats and the notes that lean into each other in the piano—form the basis of the first theme. Brahms contrasts the opening with a quiet first thematic statement that gradually builds to *forte*. The music comes to a rushing stop with a short rest, resuming as a relatively stable transition figure in the strings (and echoed in the piano). As Brahms develops the first theme, there is a constant sense of dynamic expansion that always leads to a climax or a drastic change in character (even if momentary). He seamlessly introduces a second theme in the strings, which features a slower rhythmic pace than the first and is comprised of short, slurred fragments. After the strings play this new theme the piano repeats it while the strings manipulate the theme through running eighth-notes.

Brahms revisits the first theme in two distinct sections. The first section includes a *sotto voce* ("below the voice") marking in the piano's thematic statement, and features repeated eighth-notes in the strings to intensify the drama of the music. After a short transition section, Brahms again returns to the first theme, which is played by the piano. This time the strings remain quiet for six bars, gradually reentering with short bursts of *staccato*

eighth-notes. The chorale-like transition is heard again and segues into a closing section that crosses the rhythmic ideas of the first theme and the melodic ideas of the second theme. The ending sounds very much like it could be at the conclusion of a multiple-movement work. In fact, the original C#-minor material for this piano quartet had the *Scherzo* positioned as the finale.

The *Andante* begins in the key of E major with a sentimental duet between the cello and piano that could very well be the opening of a sonata for cello and piano. After the duo offers a full statement of the theme, the violin enters for a second statement. The viola only enters in the third extended phrase of this "full-hearted song."¹³ In a sense the *Andante* acts as an *intermezzo* between the vigor of the first two movements and the finale. It is easily the most beautiful music in the quartet, with a sense of purity and refinement that could represent Brahms' feelings for Clara Schumann. Brahms offers a second thematic group that is very close to the first rhythmically. He modifies instrument voicing and rhythmic alignment to create intrigue. The minutiae of this movement could be dissected, but that would do a disservice to the macro-level sense of pacing and "Schubertian inevitability" that Brahms conveys in the movement.¹⁴ Listen to the remarkable sense of integrated line that is created by all four voices.

Brahms closes the quartet with *Finale. Allegro comodo* ("finale—comfortably fast"). This movement begins with a duet between the violin and piano in C minor. The right hand of the piano plays an ongoing series of *arpeggios* that outline the harmonic movement. Many of the rhythmic motives from the first three movements are utilized in new (and similar) ways in the finale. For example, a descending sequence of triplets is heard in the violin and viola (as was heard in the first movement in eighth-note triplets). This time the triplets are spread out as quarter-note triplets. A second theme is marked *mezza voce* ("medium voice") and represents a "quasi-religious" chorale.¹⁵ Brahms gives the chorale material to the strings and the piano interjects with mischievous scales every couple bars. The opening exposition section is repeated after the statement of the first theme. At the conclusion of the repeat, the harmony changes to A minor as the themes are developed. Brahms engages in several reinterpretations of the themes, focusing largely on the descending interval of a major third, which opened the movement in the violin part. In the approach to the recapitulation Brahms passes through C major in order to transition back to C minor. He begins the recapitulation with a C-minor statement of the opening theme and returns to A minor to transition to a C-major repeat of the chorale theme. Brahms is at his romantic best here, conveying both tragedy and survival, which Malcolm MacDonald considers "unsatisfied fatalism," in relation to Brahms' biography.¹⁶

Nicholas Alexander Brown
Music Specialist
Library of Congress, Music Division

13 MacDonald, 162.

14 Michael Musgrave, *The Music of Brahms* (Oxford: Clarendon Press, 1994), 117.

15 Crow, 128.

16 MacDonald, 228.

About the Artists

Lauded as “one of America’s finest young chamber groups” by *Strad* magazine, the **Claremont Trio** is sought after for their thrillingly virtuosic and richly communicative performances. First winners of the Kalichstein-Laredo-Robinson International Trio Award and the only piano trio ever to win the Young Concert Artists International Auditions, the Claremont is consistently lauded for their “aesthetic maturity, interpretive depth, and exuberance” (*Palm Beach Daily News*).

During the 2014-15 season the Claremont Trio performs at the Library of Congress (DC), the San Miguel International Festival (Mexico), the Sanibel Music Festival (FL), Concerts at the Point (MA), Music Mondays (NY), Dayton Vanguard Concerts (OH), and the Rockport Chamber Music Festival (MA). In addition, they return to Boston’s Isabella Stewart Gardner Museum where they are presenting a four-concert series featuring Brahms’ piano trios alongside new works by Judd Greenstein, Nico Muhly, Lembit Beecher and Donald Crockett.

Bridge Records released the Claremont Trio’s newest recording of the Beethoven “Triple” Concerto with the San Francisco Ballet Orchestra and Beethoven’s Trio op. 1, no. 1 last year to critical acclaim. Of the Claremont’s previous CD of trios by Beethoven and Ravel, one reviewer raved “These are some of the most impassioned, moving, and notable readings of these favorites that I have ever heard, bar none. I am especially picky about the Beethoven, one of my favorites and to this point best projected by the legendary Istomin-Stern-Rose Trio, but the Claremont has their measure fully, and this is something I never thought I would say” (*Audiophile Audition*).

The trio eagerly anticipates the upcoming release of another recording featuring trios by New York composer Robert Paterson, including his monumental *Sun Trio* and a new trio written for the Claremont. The trio’s prolific discography also includes *Mendelssohn Trios*, a Russian disc of Shostakovich and Arensky, and *American Trios* with works by Leon Kirchner, Ellen Zwilich, Paul Schoenfield, and Mason Bates. Their collaborative disc with clarinetist Jonathan Cohler encompassing works by Beethoven, Brahms, and Dohnányi garnered a glowing review in *Fanfare* magazine and received a Critic’s CHOICE award from *BBC Music* magazine.

The Claremont Trio’s recent seasons included engagements at the Kennedy Center, Boston’s Celebrity Series, Friends of Chamber Music-Denver, Duke University, Chicago’s Dame Myra Hess Series, Pasadena’s Coleman Chamber Music Association, Johns Hopkins University, the JCC of Greater Washington, the Austin Chamber Music Festival, St. Paul’s Music in the Park, Stanford Lively Arts, Kansas City Friends of Chamber Music, and Jacksonville’s Riverside Fine Arts Association, along with the Chamber Music Societies of Phoenix, Dallas, Sedona, San Antonio, Buffalo, Bethlehem (PA), Logan (UT), and the Universities of Washington, Wisconsin, and Missouri. The Claremont has taught at Longwood University, Hampden Sydney College, and Lynchburg College as the Central Virginia Ensemble-in-Residence and was recently ensemble-in-residence at the Laguna Beach Live Festival and at the National Conference of the Suzuki Association of the Americas.

The Claremont continues to maintain a strong New York presence with frequent performances at such venues as Carnegie Hall, Merkin Hall, Columbia University's Miller Theatre, Music Mondays and Symphony Space as well as the downtown venues of Joe's Pub and Le Poisson Rouge. The trio also appears regularly at festivals such as Ravinia, Saratoga, Mostly Mozart, Caramoor, Rockport, Bard, and Norfolk.

Believing that education on all levels is essential to the future of classical music, the Claremont Trio is extensively involved in teaching the next generation of musicians and music lovers. Sought after for their effectiveness in the classroom as well as on the concert stage, the trio frequently conducts residencies, master classes, and educational outreach activities. The members have conducted master classes at the Eastman School of Music, Columbia University, Duke University, Peabody Conservatory's Preparatory Division, Boston Conservatory, Purchase College at SUNY, Middlebury College, the University of Wisconsin at Oshkosh, Longy School of Music, the University of Washington, Kansas State University, and Gertsyburg College's Sunderman Conservatory.

Deeply committed to expanding the trio repertoire, the Claremont works actively with composers on new works. They have commissioned new trios by Nico Muhly, Gabriela Lena Frank, Mason Bates, Sean Shepherd, Helen Grime, Judd Greenstein, Donald Crockett, Robert Paterson, Paul Chihara, Sharon Farber, Howard Frazin, Daniel Kellogg, and Hillary Zipper, and have an ongoing collaboration with innovative composer and violinist Daniel Bernard Roumain.

The group frequently performed the Beethoven Triple Concerto with orchestras such as the Nashville Symphony, Virginia Symphony, Pacific Symphony, and Utah Symphony. They have collaborated with Peter Martins, director of the New York City Ballet, on a ballet based on Paul Schoenfield's *Café Music*, and have also been privileged to perform with many distinguished guest artists including Misha Amory, Toby Appel, Beth Guterman, Joseph Kalichstein, Martha Katz, Jaime Laredo, Ida Kavafian, Robert McDonald, Nokuthula Ngwenyama, Sharon Robinson, and Richard Young.

Featured on Japanese and American television, the Claremont Trio can be heard on radio stations throughout the U.S. and abroad, including Australia's ABC, New York's WQXR, Boston's WGBH, Chicago's WFMT, Austin's KPAC, Salt Lake City's KBYU, and Columbia University's WKCR.

The Claremont Trio was formed in 1999 at the Juilliard School. Twin sisters Emily Bruskin (violin) and Julia Bruskin (cello) grew up in Cambridge, Massachusetts, and they both play antique French instruments. Emily's violin is a Lupot from 1795; Julia's cello is a J.B. Vuillaume from 1849. Andrea Lam (piano) grew up in Sydney, Australia. The Claremont's members are all now based in New York City near their namesake: Claremont Avenue. For more information about the Claremont Trio, please visit www.claremonttrio.com.



Winner of the 1991 Naumburg Viola Award, **Misha Amory** has performed with orchestras in the United States and Europe, and he has given recitals in New York, Los Angeles, Philadelphia, Boston, Houston, and Washington, DC. He has performed at the Marlboro Music Festival and the Vancouver and Seattle chamber music festivals, as well as with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center. Amory released a recording of the Hindemith sonatas on the Musical Heritage Society label in 1993. He is a founding member of the Brentano String Quartet, which won the inaugural Cleveland Quartet Award and the 1995 Naumburg Chamber Music Award.

Amory holds degrees from Yale University and the Juilliard School, and his principal teachers were Heidi Castelman, Caroline Levine, and Samuel Rhodes. In addition to serving on the faculty at Juilliard, Amory joined the faculty of the Curtis Institute of Music in 2006.

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Saturday, February 21, 2015 – 2:00 pm

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A presentation by composer Steve Antosca, William Brent
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Coolidge Auditorium (Tickets Required)

Tuesday, February 24, 2015 – 12:00 pm

Chameleon as Composer: The Colorful Life & Works of Lukas Foss

High Noon Curator Lecture by Christopher Hartten, Music Division
Whittall Pavilion (No Tickets Required)

Saturday, March 7, 2015 – 8:00 pm

CURTIS CHAMBER ORCHESTRA | SPANO | DÍAZ

Works by Higdon, Mozart, Prokofiev and Spano
Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation – 6:30 pm

A Conversation with Jennifer Higdon
Whittall Pavilion (No Tickets Required)

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