

ABBHEY CHURCH EVENTS

In the Benedictine tradition of nurturing the arts and learning

2017-2018 Season



Prima Trio

Anastasia Dedik
Piano

Gulia Gurevich
Violin & Viola

Boris Allakhverdyan
Clarinet

PROGRAM

- Trio for Clarinet, Viola and Piano in
E flat, K.498 "Kegelstatt" Wolfgang Amadeus Mozart
Andante (1756-1791)
Menuett
Allegro
- Three pieces from Eight Pieces for
Clarinet, Viola and Piano, Op. 83 Max Bruch
1 Andante (1838-1920)
2 Allegro con moto
7 Allegro vivace ma non troppo
- Otoño Porteño (*arr. Boris Allakhverdyan*) Ástor Piazzolla
From *Cuatro estaciones porteñas* (1921-1992)
(The Four Seasons of Buenos Aires)

INTERMISSION

- Suite for Violin, Clarinet and Piano Alexander Arutiunian
Introduction (1920-2012)
Scherzo
Dialog
Finale
- Oblivi3n (*arr. Boris Allakhverdyan*) Ástor Piazzolla
- Serenade for Three Peter Schickele
Dances (b. 1935)
Songs
Variations

The Prima Trio appears by arrangement with Lisa Sapinkopf Artists
www.chambermuse.com

*With grateful thanks for the continuous support of Olympia Federal Savings since 1997,
and special thanks to the Norcia Community, Saint Martin's University.*

18th November 2017
8:00 p.m.

Saint Martin's Abbey
Lacey, Washington

About the Artists

The **Prima Trio** was founded in 2004 while its members were studying at the Oberlin Conservatory of Music in Ohio.

The Trio triumphed at the 2007 Fischhoff Chamber Music Competition, winning the coveted Grand Prize (out of no fewer than 137 entries from across the country and around the world) as well as the Gold Medal in the Senior Wind Division. In addition, the Prima Trio was awarded a Midwest Winner's Tour and a European début at Italy's Emilia Romagna Festival.

The trio has appeared on the "Junge Elite" (Young Elite) Series of Festspiele Mecklenburg-Vorpommern (Germany), the Kennedy Center for the Performing Arts and the Oakton Chamber Music Series in Washington D.C., made a Chicago début on the Music in the Loft series, returned to Washington, DC with two concerts on the prestigious Dumbarton Oaks series, made their Los Angeles début with three concerts on the prestigious Da Camera Society series, and performed at the Athenaeum in La Jolla, CA, the Dayton Art Institute, and CityMusic Columbus (celebrating the series' 25th anniversary). They have given over a hundred concerts across the USA.

Prima Trio's début CD features music by Khatchaturian, Piazzolla, Milhaud and Schickele.



Boris Allakhverdyan, clarinet

Boris Allakhverdyan became the Principal Clarinetist of the Los Angeles Philharmonic in August 2016. Prior to that, he held the same position with the New York Metropolitan Opera Orchestra, and was Associate Principal Clarinetist of the Kansas City Symphony and Principal Clarinet of the Colorado Music Festival and Britt Festival Orchestras.

The New York Times called his performance "inspired" and "superlative," and the Los Angeles Times praised his "energetic, vibrant solos."

Boris was the winner of the Rimsky-Korsakov International Woodwind Competition, Rozanov International Clarinet Competition, Hellam Concerto Competition, and the Tuesday Musical and Oberlin Concerto competitions. He has appeared as a soloist with the Seattle Symphony

Orchestra, Springfield Symphony Orchestra, Bakersfield Symphony, Chamber Orchestra Kremlin and the Oberlin Chamber Orchestra. Recent festival appearances include Clarinet and Klezmer in the Galilee, Jerusalem.

An active educator, Boris taught at the Philadelphia International Music Festival and performed/served on the faculty at the Pacific Music Festival in Sapporo, Japan and the Interlochen Clarinet Institute in Michigan. He has given master classes at Manhattan School of Music, Mannes School of Music, University of Oregon, University of Missouri-Kansas City, Colorado Music Festival and Latin American Clarinet Academy in Caracas, Venezuela and Shenzhen International Music Festival in Shenzhen, China.

As a Buffet Group Artist and Vandoren Performing Artist, Mr. Allakhverdyan performs exclusively on Buffet Crampon clarinets and Vandoren reeds. His website is www.borisallakhverdyan.com.



Gulia Gurevich, violin & viola


Gulia Gurevich's "artistry is breathtaking, dramatic, plaintive and occasionally raucous!"—Classical Sonoma review of a performance in Mill Valley, CA last season.

Gulia has performed with the Boston, Indianapolis, Fort Wayne, Charleston and the New West Symphonies among others, and at many music festivals, including the Tanglewood and Spoleto Festivals.

This year Gulia was invited to be on the chamber music jury panel of the International Young Pianist Competition in Villahermosa, Mexico.

Born into one of Uzbekistan's most distinguished musical families, Gulrukh ("Gulia") Gurevich made her solo début with the Uzbekistan National Symphony Orchestra at the age of 14 and her conducting début at the age of 15. Gulia moved to the USA as a teenager to study at the Interlochen Arts Academy. After graduating with honors she enrolled at Indiana University, where she received her Diploma. She also holds a Bachelor of Music degree from the Oberlin Conservatory, and has won many prizes, awards and scholarships in the USA as well as abroad. Gulia now resides in Southern California with her husband and two young daughters. She is the owner and director of a music school and

a founder of a new string ensemble, LA String Kollektiv. Her website is www.guliagurevich.com.




Anastasia Dedik, piano

Anastasia Dedik has performed as soloist and chamber musician on some of the world's most important stages, including the Kennedy Center, Carnegie Hall, The Great Philharmonic Hall in St. Petersburg, Russia and many others. She has appeared as soloist with Fort Worth Symphony, St. Petersburg Philharmonic, NYCA Symphony Orchestra, San Jose Symphony, and Oberlin Orchestra. She has been featured on RAI TV in Italy, NDR TV in Germany, and ABC in NYC. She performed Beethoven's "Appassionata" in an episode of NBC's "Law and Order SVU."

Born and raised in St. Petersburg in a family of distinguished musicians, Anastasia graduated from the St. Petersburg Conservatory and continued her education in the USA at the Oberlin Conservatory of Music and the Juilliard School. She has received numerous national and international awards, including the Governor of St. Petersburg Award for Achievements in the Arts; the Harold and Helene Schonberg Piano Scholarship, and the Susan W. Rose Fellowship at Juilliard. Anastasia has been a top prizewinner of many international piano competitions, including the "Bösendorfer and Yamaha USASU", San Jose, Pietro Argento and many others. Her solo début CD, recorded live in Italy, was released in 2008. In 2015 "Piano" album was released in NYC, which features Tchaikovsky-Pletnev's "Nutcracker" Suite and Mussorgsky's "Pictures at an Exhibition." Anastasia's latest CD will premiere works for piano and violin by Theodore Akimenko. Her playing has been praised as "flawless and memorable"(New York Concert Artist Review) and "highly accomplished and authentically Russian" (Peninsula Reviews).

This season Anastasia plays recitals in Italy, New York, Minneapolis, Washington DC, San Jose and other cities. She lives in New York with her husband and young daughter. Her website is www.anastasiadedik.com.



PROGRAM NOTES

Mozart:

Mozart's "Kegelstatt Trio" earned its nickname from the fact that Mozart and his friends Gottfried and Franziska von Jacquin would have parties every week where they would play games, have discussions and make music. Mozart wrote several pieces of music to be performed at the Jacquin house, particularly for Franziska, who was a student of Mozart's. "Kegelstatt" is the German word for "skittles," a game that evolved into the equivalent of today's bowling. Mozart wrote on his autograph manuscript "Vienna, 27 July 1786 while playing skittles", presumably with Gottfried and Franziska. The trio was performed at the Jacquin house with Franziska playing the piano, Mozart playing the viola, and Anton Stadler playing the clarinet. (There is also a version of the trio in which the clarinet is replaced by a violin). —Brigitte Garney

Bruch:

In the 82 years of his life, Max Bruch enjoyed fame and success throughout Europe and America, based mainly on the reputation of his concertos for violin and cello, and his secular oratorios. He was only fourteen when his first symphony received its premiere. Bruch vehemently refused to accept the principles of the "Neudeutsche" composition school and supported the values of tradition; he found an important source of his work in folk song, on which many of his melodies are based, and he was also influenced by Mendelssohn and Schumann.

Bruch was unusual in that he made a living from composing, whereas many composers had patrons. The result was that he intentionally wrote music which he believed would have the greatest popular appeal, rather than being particularly original. Typical of his music are clear form, melodious tunes and emphasis on beauty of sound.

Bruch wrote the eight pieces for clarinet, viola and piano for his son, also named Max, a clarinetist whose playing was compared to that of Richard Mühlfeld, for whom Brahms wrote his sonatas. Bruch also wrote a concerto version for violin, viola and orchestra, as well as a transcription of the trios for violin, cello and piano.

Piazzolla:

Ástor Piazzolla was without question Argentina's greatest cultural export, both as a composer and as an unprecedented virtuoso on his chosen instrument, the bandoneon—a large button accordion that is a common folk instrument in Latin American countries. Most notably, he single-handedly took the tango, an earthy, sensual, often disreputable folk music that he enjoyed as a child, and elevated it into a sophisticated form of high art. The term nuevo tango was coined to designate the modernization of the tango by Piazzolla and his followers.

When music lovers world-wide hear the phrase "The Four Seasons," they immediately associate it with Antonio Vivaldi's memorable work. Composers ever since have referenced his masterpiece; Ástor Piazzolla joined their ranks when he composed his own *Cuatro estaciones porteñas* ("porteña" refers to the city of Buenos Aires).

Oblivi3n, from a score Piazzolla composed for a film version of Pirandello's play *Enrico IV*, is a haunting piece that exudes isolation and impassioned eloquence in a most gripping way.

Arutiunian:

Alexander Arutiunian was born in Yerevan, Armenia in 1920. He studied composition and piano at the Armenian Conservatory and in Moscow. He is perhaps best known for his trumpet concerto, but has composed operas, cantatas, symphonic, and chamber works. The *Suite* for violin, clarinet and piano was composed in 1992 and was commissioned by Michigan State University for the Verdehr Trio.

The vivid Armenian character is always present in his compositions, and the trio is no exception. One chief characteristic of this style is a seemingly improvisatory nature. The Introduction is slow and emotionally charged, with the piano and violin setting the mood in very low registers. This movement is lyrical in nature. The Scherzo is a fugato in a light, bubbly style, but with recurring moments of a darker and more serious nature. Next is a Dialog between the violin and clarinet alone, which contains the basic emotional temperament of the entire piece. There is a boiling undercurrent of tension. The Finale contains Armenian dance rhythms with their whimsical pulse and unexpected irregularities.

Schickele:

American composer Peter Schickele, the (relatively) serious alter-ego of P.D.Q. Bach, has written music in virtually every conceivable style, from neo-Baroque to serial.

Serenade for Three was commissioned in 1992 by the Verdehr Trio. Its three movements—Dances, Songs and Variations—exemplify the tuneful and lighthearted, though still complex and subtle quality, of much of Schickele's instrumental music. While not quite as overtly "off the wall" as the works of the infamous Mr. Bach, the *Serenade* cannot be accused of being overly serious. The first movement contains jazz-like rhythms and blues scales; the second is a gentle song; the last movement combines a bluegrass violin licks and a piano solo *à la* Jerry Lee Lewis, with a main theme borrowed from the P. D. Q. Bach opera *Oedipus Tex*. The lyrics set to this tune in the opera sum up the spirit of the music: "Howdy there, I'm Oedipus Tex/You may have heard of my brother Rex;/Yeah, I'm Oedipus Tex, that's what I said,/But my friends just call me Ed."



Saint Martin's Abbey was founded in 1895 by the Benedictine monks of Saint John's Abbey, Collegeville, Minnesota. The Benedictines are a monastic order of the Roman Catholic Church. Today, as in years past, the Benedictine monks of Saint Martin's Abbey pray, work and live together in community, seeking God and responding to Him in their life of prayer. The monk is a man who seeks in the monastery an environment in which he might live the Christian life to the fullest. Under the leadership of their elected abbot, the monks of Saint Martin's Abbey gather together for common prayer several times daily in the Abbey Church, and individually spend time each day in private prayer and spiritual reading.

For centuries, the apostolate of education has characterized many Benedictine communities as their principal work. The monks of Saint Martin's, together with their lay colleagues, are involved in a wide variety of work within Saint Martin's University as administrators, auxiliary personnel, teachers and counselors and in work within the Abbey. Some also are engaged in pastoral ministry in Catholic parishes of the Pacific Northwest. The principle of "unity in diversity in Christ" is as characteristic of the Benedictine community of Saint Martin's Abbey today as it was at the time of its founding over a century ago.

In the spirit of the fifteen hundred-year-old Benedictine tradition of nurturing the arts and learning, the monastic community of Saint Martin's Abbey established in 1980 an annual music and lecture series which brings gifted musicians and recognized academics to the Abbey Church. Since its establishment, Abbey Church Events has presented several Pacific Northwest debuts, among which was that of soprano Dawn Upshaw in 1990. Among many other luminaries, Abbey Church Events has presented pianist Richard Goode; The Chamber Music Society of Lincoln Center; the late pianist/scholar Charles Rosen; soprano Benita Valente; Calmus; poet Jane Hirshfield; and theologians Monica Hellwig, Walter Brueggemann and Peter E. Fink.

Abbey Church Events lectures and concerts are offered free to the public. The series is underwritten by the interest on a small endowment established by the monks of Saint Martin's Abbey, as well as by freewill offerings, bequests, and occasional grants. During the 2017-2018 season we are especially grateful for the continued support of Olympia Federal Savings, a gift from an anonymous friend of Abbey Church Events, the Annaliese Soros Educational Residency Program of Young Concert Artists, and for special services provided by the Norcia Community, Saint Martin's University.

www.stmartin.edu/abbey/church_events.htm

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