



PRESENTS

Neave Trio

Saturday, April 22, 2023
7:30 p.m.

Westby Pavilion
Tulsa Performing Arts Center



Photo by Jacob Lewis Lovendahl

The Neave Trio's concert weekend is generously underwritten by Pam and Terry Carter.

Chamber Music Tulsa's concerts and educational outreaches are presented with the assistance of the Oklahoma Arts Council and Arts Alliance Tulsa.



Neave Trio

neavetrio.com

Anna Williams, *violin* Mikhail Veselov, *cello*

Eri Nakamura, *piano*

Since forming in 2010, Grammy-nominated Neave Trio has earned enormous praise for its engaging, cutting-edge performances. WQXR explains, “Neave’ is actually a Gaelic name meaning ‘bright’ and ‘radiant’, both of which certainly apply to this trio’s music making.” *The Boston Musical Intelligencer* included Neave in its “Best of 2014” and “Best of 2016” roundups, claiming, “their unanimity, communication, variety of touch, and expressive sensibility rate first tier.”

Neave has performed at many esteemed concert series and festivals worldwide, including Lincoln Center’s Mostly Mozart Festival, Carnegie Hall’s Weill Recital Hall, the Smithsonian American Art Museum, the 92nd Street Y, Rockport Chamber Music Festival, Norfolk and Norwich Chamber Music Series (U.K.), and the Samoylov and Rimsky Korsakow Museums’ Chamber Music Series in St. Petersburg (Russia). The trio has held residency positions at Brown University, University of Virginia, Longy School of Music of Bard College, San Diego State University as the first-ever Fisch/Axelrod Trio-in-Residence, and the Banff Centre (Canada), among many other institutions. Neave Trio was also in residence at the MIT School of Architecture and Design in collaboration with dancer/choreographer Richard Colton.

Neave Trio strives to champion new works by living composers and reach wider audiences through innovative concert presentations, regularly collaborating with artists of all mediums. These collaborations include *D-Cell: An Exhibition & Durational Performance*, conceived and directed by

multi-disciplinary visual artist David Michalek, as well as performances with the Blythe Barton Dance Company; with dance collective BodySonnet; with projection designer Ryan Brady; in *Klee Musings* by acclaimed American composer Augusta Read Thomas, which was premiered by Neave; in the premiere of Eric Nathan’s *Missing Words V*, sponsored by Coretet; and in a music video by filmmaker Amanda Alvarez Díaz of Astor Piazzolla’s “Otoño Porteño,” among many others. During the 2023-24 season, the Neave Trio will collaborate with Pigeonwing Dance, composer Robert Sirota, and choreographer Gabrielle Lamb, to perform *Rising*, a brand-new evening-length work that is a mediation on the question of: What does it mean to rise?

Neave Trio released its latest album, *Musical Remembrances*, in April 2022 on Chandos Records, which received a Grammy nomination. *Musical Remembrances* features Rachmaninoff’s Trio élégiaque No. 1, Brahms’ Piano Trio No. 1, Op. 8, and Ravel’s Piano Trio in A minor, Op. 67, and is the Neave Trio’s fourth album with Chandos Records. It follows *Her Voice* (2019), an album highlighting the music of distinguished women composers Louise Farrenc, Amy Beach, and Rebecca Clark; *French Moments* (2018), which includes the only known piano trios by Debussy, Fauré, and Roussel; and Neave’s Chandos debut, *American Moments* (2016), featuring works by Korngold, Foote, and Bernstein. In 2018, Neave Trio also released its critically acclaimed album, *Celebrating Piazzolla* (Azica Records, 2018), featuring mezzo-soprano Carla Jablonski.

Program

Alexandra du Bois L'apothéose d'un rêve
Introduction –
Adagio cantabile, semplice –
Molto vivo – Misterioso –
Andante cantabile – Passionato –
Misterioso – Adagio cantabile, semplice

Maurice Ravel Trio in A Minor
Modéré
Pantoum (Assez vif)
Passacaille (Très large)
Final (Animé)

Upcoming CMT Performances

Neave Trio Concert
Sunday, April 23, at 3:00 p.m. in the PAC's Williams Theater
Music by Gabriela Lena Frank, Reena Esmail, and Ethel Smyth

Our 2023-24 season has been announced!

Scan the code below to learn more about our 70th anniversary season.



About the Program

by Jason S. Heilman, Ph.D., © 2023

Alexandra du Bois

b. 1981 in Virginia Beach, Virginia, U.S.A.

L'apothéose d'un rêve

2005; 20 minutes

Describing herself as a “post-style” composer, Alexandra du Bois creates music that engages directly with issues of indifference and inequality. Born in Virginia Beach, du Bois grew up in rural Virginia, and she cites the solitude of her Chesapeake coastal upbringing as one of the reasons she started composing. She began learning the violin from an early age and, after relocating to Boston, she began studying composition with Osvaldo Golijov, Howard Frazin, and David Patterson. After preparatory music studies at the University of Massachusetts, Boston, and the Longy School of Music, du Bois received her bachelor’s degree from Indiana University, her master’s from the Juilliard School, where she was a student of composer Christopher Rouse, and her doctorate from Stony Brook University.

The Kronos Quartet commissioned du Bois to write her first string quartet in 2003; titled *An eye for an eye makes the whole world blind*, the piece protests the U.S. invasion of Iraq as it was just beginning, leading Kronos Quartet violinist David Harrington to praise her for having “found a voice when many people were speechless.” Since then, du Bois has written for a wide variety of settings, from solo instrumental works to the full orchestra and chorus, including ten more pieces for string quartet, and her music has been performed all over the world. Previously composer-in-residence at Carnegie Hall’s Weill Institute, at Dartmouth College, and at

Southwest Chamber Music in Los Angeles, du Bois is currently Chair of the Department of Composition and Theory of the Longy School of Music at New York’s Bard College.

It was the legendary pianist Menahem Pressler, one of her professors at Indiana University, who commissioned du Bois to compose her first piano trio. Titled *L'apothéose d'un rêve* (“Apotheosis of a Dream”), the piece received its world premiere with Pressler’s Beaux Arts Trio at Amsterdam’s Het Concertgebouw in 2006, as part of the ensemble’s fiftieth anniversary season. Like many of her subsequent compositions, *L'apothéose d'un rêve* drew upon a wide variety of influences, as the composer describes:

“Composed during summer and autumn of 2005 and inspired, initially, by the breadth, length and depth of the Beaux Arts Trio's presence, the composition later began to internalize certain influences; cathedral bells at Notre Dame de Paris on several storm-filled afternoons; Indiana's countryside – near where I was living at the time as an undergraduate student at the Indiana University Jacobs School of Music – and other flat, Midwestern, landlocked landscapes.

“At the heart of the piano trio is an emotionally suspended D-minor theme that occurs, in its purest form, during the two *adagio cantabile*, *semplice* movements near the beginning and at the very end of the work. The first time, this theme is passed from cello to violin. The emotional differences in these two instruments' tessitura and the order in which the theme

is heard represents a specific meaning. The second time it is reversed: violin passes to cello, which is then interrupted by ‘bells’ and the final notes of the piece. Throughout the middle movements, variations of this theme move through different memories, atmospheres and times in my life in the five main sections made up of eight movements – all of which were composed and felt as if it were a dream.”

Maurice Ravel

b. 1875 in Ciboure, France

d. 1937 in Paris

Trio in A Minor

1914; 27 minutes

We tend to think of Maurice Ravel as a quintessentially French composer, but in fact his music had a wide variety of influences. This is in part the result of his blended heritage: Ravel was born in the Basque region of France to a Spanish-Basque mother and a Swiss father. While his father might have hoped young Maurice would become an engineer, his mother sang Basque folk songs and encouraged the boy’s musical pursuits. As a teenager, Ravel enrolled in the Paris Conservatoire.

Unfortunately, regimented musical study did not seem to agree with the hotheaded young Ravel, and he ended up getting expelled from the Conservatoire twice before finally graduating. Yet his colorful early compositions earned him a devoted following on the Parisian music scene, along with some prominent supporters in the press. When Ravel failed to win the prestigious Rome Prize in 1905, the public outcry was such that the Conservatoire director was forced to resign.

After the Rome Prize fiasco, Ravel was given the opportunity to take a six-

week tour of the Mediterranean on the private yacht of a Parisian newspaper publisher as a kind of consolation prize. He spent a large part of this trip in Spain, and many of the works Ravel composed after his return were tinged with a certain Spanish flair, including his 1905 piano work *Alborada del gracioso* (“The Jester’s Aubade”), his 1908 orchestral suite *Rapsodie espagnole* (“Spanish Rhapsody”), and his 1911 opera *L’heure espagnole* (“The Spanish Clock”).

At the end of his Spanish decade, Ravel made a return visit to his home region, spending the summer of 1914 in the French-Basque town of Saint-Jean-de-Luz, not far from where he was born. There, he reacquainted himself with Basque folk music he had heard as a child, with the hope of incorporating it into a new composition. Initially, Ravel thought this might be a virtuosic piano concerto, but then he changed his mind and instead incorporated the Basque music he had been absorbing into a new trio for piano, violin, and cello.

At first, work on Ravel’s Trio in A Minor proceeded slowly, but the outbreak of World War I that August led him to redouble his efforts so he could finish the piece before enlisting in the French Army. The Trio is cast in four movements; the melody of the moderately paced first movement (*modéré*) was, according to the composer himself, inspired by the traditional Basque *zortziko* dance. The piano intones the dance’s characteristically irregular rhythm of 3+2+3 beats at the outset, which is then taken up by the violin and cello. A lilting second theme in a similar 3+2+3 rhythm is introduced by the strings shortly afterwards, and the two melodies combine at the movement’s climax. Ravel called his scherzo-like second movement a *pantom*, after the poetic form of the same name, and the

two intertwining themes of this rather sprightly movement (*assez vif*) recall the interlocking quatrains by poets like Victor Hugo and Charles Baudelaire while at the same time evoking the form's Southeast Asian origins.

The third movement is a very broad (*très large*) *passacaille*, or *passacaglia*: a Baroque musical form in which a single repeated motif is overlaid with a series of increasingly intricate variations. This movement's repeating theme, first

intoned by the piano, is played by at least one of the three instruments at any given time, even as its more elaborate variations come into the foreground. The spell woven by the third movement is immediately broken by the brilliantly animated finale (*animé*), which is characterized by a complex alternation of five- and seven-beat meters, also inspired by Basque folk rhythms. This dancelike movement builds in intensity to bring Ravel's only piano trio to a virtuosic close.

Chamber Music Tulsa

Bruce Sorrell, *Executive Director*

Chamber Music Tulsa's mission is to present world-class chamber music through concert and educational experiences to inform, inspire, and enrich the community. Our vision is to distinguish Tulsa as a preeminent chamber music center through programming that encourages community interaction, attracts diverse audiences, and transforms lives. For more information on our concerts and outreach activities, please visit chambermusictulsa.org.

Board of Directors

Scott Murtha, <i>President</i>	Noam Faingold, <i>Education</i>	Apryl Leggett, <i>board intern</i>
Kim Smith, <i>Vice President,</i> <i>Hospitality Chair</i>	<i>Co-Chair</i>	David Nickloy
Stephanie Forrest,	Kathleen Gerety, <i>Program</i>	Nick Raush
<i>Secretary</i>	<i>Chair</i>	Robert Spoo
Jason Simpson, <i>Treasurer,</i>	Omar Ghadry,	Libby Sublett
<i>Finance Chair</i>	<i>Development Chair</i>	Emily Wood
Kym Morella, <i>Past Presi-</i>	Scott Gregory, <i>Education</i>	
<i>dent, Governance Chair</i>	<i>Co-Chair</i>	
	Phil Haney	

Contributors

The Haydn Circle

\$20, 000 and above

Pam and Terry Carter
 The Estate of Susan Douze
 The National Endowment
 for the Arts
 The Oklahoma Arts
 Council
 The Charles and Marion
 Weber Foundation

\$15,000 to \$19,999

Amanda and Kenneth
 Lawrence

\$10,000 to \$14,999

City of Tulsa Vision Funds
 Mary McIlhany, in honor of
 Bruce Sorrell
 The Charles and Lynn
 Schusterman Family
 Foundation

\$5,000 to \$9,999

Anonymous
 Arts Alliance Tulsa

The Avery Family Trust
 Burt Holmes, in honor of
 Mary Lee Townsend
 Kathleen Gerety and
 James Howard
 T.D. Williamson
 The Anne and Henry
 Zarrow Foundation

\$2,500 to \$4,999

Janie and Earl Funk
 The Gelvin Foundation
 The George Kaiser Family
 Foundation
 Les Lapidus
 Tulsa Performing Arts
 Center Trust
 The Warburton Family
 Foundation Fund, in
 honor of Pam Carter

\$1,000 to \$2,499

Carol and Ken Bebak
 The Denise Caves Trust
 Mark Fossey

Martin Frey
 Myra Sellers and Phil
 Haney
 Lydia Kronfeld
 Mabrey Bank
 Robert Babcock and Bill
 Major
 Sandra and Ed Moore
 Cheryl Cornelius-Ochs
 and Leonard Ochs
 Jane Mudgett and Sam
 Peled
 Beth Rainey
 Nicholas Raush
 Mary Lhevine and George
 Schnetzer
 Bruce Sorrell and Wes
 Smith
 Kim Smith and Bob
 Stanley
 Emily Wood
 Jane and Steven Wright

\$500 to \$999

The bART Center for Music
 The Herbert and Roseline
 Gussman Foundation
 Helen Jo and Jim Hardwick
 John Keown
 Kym Morella
 Catherine and Gordon
 Nielsen
 Anne Phillips
 The Helen Savage Family
 Fund
 Jean Seeger
 Andrew Templeton
 Tulsa Violin Shop – Lou
 Lynch

\$200 to \$499

Michael Turner and Joseph
 Arndt

Linda Barnum
 Michael Blechner
 Jean and Martin Brown
 Martha Rupp and Lewis
 Carter
 Gillian and Pat Cawiezell
 Marguerite Chapman
 Jennifer Gibbens and Tom
 Clark
 Claire Farr
 Linda and Marc Frazier
 Phyllis and Harvey Gaspar
 Melinda and John Laflin
 Scott Murtha
 The Myers Family
 John Robertson
 Marjorie Atwood and Bob
 Spoo
 Renata and Sven Treitel
 Nathan Whittington

Barbara and Richard
 Wollmershauser
 Betsy Zeligson
\$50 to \$199
 Ursula Andress
 Ginny and Mike Ayling
 Emily Duensing and Ted
 Bakamjian
 Susan Baston
 Mark Bighley
 Evelyn Boake
 Brian Bovaird
 Diane Bucchianeri
 Jay Chandler
 A.B. Chenault
 Alan Cochran
 Libby Sublett and Nick
 Cox-Steib
 Marcia and David DePriest

Sally and Bob Donaldson
Kathy Pitcock and Scott
Gregory
Ronald Hart
Carol Heilman
Taylor and Jose Luis
Hernandez
SooJane Ho
Jill and Tom King
Rose Allison and Nicholas
Kyle
Shelby and Ethan Landis
Ginny and Jerry LeDoux
Martha and Gary Leff
Andrea Methven
Laura Chalmers and Mike
Mullane
Bruce Nixon
Dr. and Mrs. Stephen
Parker
Lynn Richmond
Sarah-Anne Schumann

Beverly L. Seay
Patti and Steve Sellers
Jason Simpson
Wes Smith
Elizabeth Stockton
Betty Swindle
David and Kathy White
Cathy Wiedenhoeft
Bradley Zeligson

**In Honor of Michael
Blechner**
Ronald Hart

**In Honor of the Marriage
of Jo-Ann Wenzell and
Rick Erickson**
Michael Blechner
Elizabeth Stockton

**In Honor of Linda
Ramsey and Stan
Jarosz**
Robert Babcock

**In Memory of Alice and
Jim Costas**
SooJane Ho

**In Memory of Marc
Frazier**
Pam Carter

**In Memory of John
Letcher**
Michael Blechner

**In Memory of Tony
Ringold**
Renata and Sven Treitel

**In Memory of Joel
Zeligson**
Betsy Zeligson



Developing creative thinking skills
173,000 kids served

An agency of state government • arts.ok.gov