



P R E S E N T S

Junction Trio

Sunday, September 17, 2023
3:00 p.m.

John H. Williams Theatre
Tulsa Performing Arts Center

Carlo Gesualdo *Selections from Tenebrae Responsoria*

John Zorn Philosophical Investigations
Movement I
Movement II
Movement III

I N T E R M I S S I O N

Robert Schumann Trio No. 1 in D Minor, Op. 63
Mit Energie und Leidenschaft
(With energy and passion)
Lebhaft, doch nicht zu rasch
(Lively, but not too quick)
Langsam, mit inniger Empfindung –
(Slowly, with deep feeling –)
Mit Feuer
(With fire)

Please hold all applause until after the final movement of each work.

This performance by the Junction Trio is part of the annual
Susan and Edward Douze memorial concert weekend.

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



Junction Trio

jcttrio.com

Stefan Jackiw, *violin* Jay Campbell, *cello*

Conrad Tao, *piano*

Three renowned visionary artists of the next generation combine talents in this eclectic new piano trio, Junction.

Violinist **Stefan Jackiw** is recognized as one of his generation's most significant artists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (*The Boston Globe*), Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York, Philadelphia, and San Francisco symphony orchestras, among others. Born in 1985 to physicist parents of Korean and German descent, Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. He lives in New York City. Learn more at stefanjackiw.com.

Armed with a diverse spectrum of repertoire and eclectic musical interests, cellist **Jay Campbell** has been recognized for approaching both old and new works with the same probing curiosity and emotional commitment. His performances have been called "electrifying" by *The New York Times* and "gentle, poignant, and deeply moving" by *The Washington Post*, while Krzysztof Penderecki commended him for "the greatest performance yet of *Capriccio per Sigfried Palm*." A 2016 recipient of the prestigious Avery Fisher Career Grant, Jay made his debut with the New York Philharmonic in 2013 and worked with

Alan Gilbert in 2016 as the artistic director for Ligeti Forward, a series featured on the New York Philharmonic Biennale at the Metropolitan Museum of Art. Equally enthusiastic as a chamber musician and teacher, Campbell is a member of the JACK Quartet, has served on faculty at Vassar College and has been a guest at the Marlboro, Chamber Music Northwest, Moab, Heidelberger-Fruhling, DITTO, and Lincoln Center festivals. Learn more at jay-campbell.net.

Conrad Tao has appeared worldwide as a pianist and composer, and has been dubbed a musician of "probing intellect and open-hearted vision" by *The New York Times*, a "thoughtful and mature composer" by NPR, and "ferociously talented" by *Time Out New York*. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Tao a Presidential Scholar in the Arts, and the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Tao was named a Gilmore Young Artist, an honor awarded every two years highlighting the most promising American pianists of the new generation. In May of 2012, he was awarded the prestigious Avery Fisher Career Grant. Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis. Learn more at conradtao.com.

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About the Program

by Jason S. Heilman, Ph.D., © 2023

Carlo Gesualdo

b. 1566 in Venosa, Italy
d. 1613 in Gesualdo, Italy

Tenebrae Responsoria

ca. 1611; selections to be announced

Music history has its share of infamous characters, but only one composer (as far as we know) actually got away with murder: On October 16, 1590, Carlo Gesualdo caught his wife, Donna Maria, in bed with another nobleman and proceeded to stab the two of them to death. The crime was investigated, but Gesualdo was ultimately acquitted due to extenuating circumstances. In the years that followed, he went on to write some of the most colorful and forward-looking vocal music of the late renaissance.

Born into the family that ruled the southern Italian principality of Venosa, Gesualdo initially trained to become a priest, but he abandoned those studies when his older brother died unexpectedly. As the new heir apparent, he turned his attentions to the study of music, eventually to the exclusion of all else. A year after the murders, Gesualdo inherited his father's title as Prince of Venosa, and promptly moved north to the bustling city of Ferrara, where he spent several months absorbing the latest musical trends.

After returning to his ancestral estate, Gesualdo used his wealth to finance performances of his madrigals for an audience of one. Devoting his attention to composing in his self-imposed isolation, his music became more and more innovative, incorporating harmonic and

melodic effects that would not become common for another three centuries. Many biographers have suggested that Gesualdo was gripped by extreme remorse over the murder of his first wife, citing as evidence his increasingly erratic behavior as well as his late propensity for writing sacred vocal pieces, perhaps as a kind of penance. The most ambitious of these sacred works was a set of 27 responsories for Tenebrae services that Gesualdo composed and published just a couple of years before his sudden death at age 47.

From the Latin for "darkness," Tenebrae was traditionally celebrated during Holy Week on the last three nights before Easter: Maundy Thursday, Good Friday,

and Holy Saturday.

The readings, drawn largely from the books of Psalms and Lamentations, evoked Jesus's sufferings during the passion, and after each one, a candle was extinguished until the

church was left in complete darkness. Gesualdo's a cappella responses, set in his florid and highly chromatic style, gave the congregants vivid emotional prompts to reflect on their readings amidst the encroaching darkness.

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John Zorn

b. 1953 in New York, U.S.A.

Philosophical Investigations

2022; 11 minutes

When we talk about great musicians, we tend to use words like "innovative," "prolific," and "genre-defying." But with someone like John Zorn, those words start to seem inadequate. One of the most versatile and active artists of our

time, Zorn creates music that brazenly defies categorization. Drawing on influences from jazz, rock, punk, and classical to country, metal, klezmer, film noir, and beyond, Zorn has reinvented himself continuously across more than a hundred albums and projects.

Born in New York City, Zorn was exposed to a wide variety of musics from an early age. As a teenager in the 1960s, he played in a surf-rock band while at the same time becoming acquainted with the latest avant-garde works from composers like György Ligeti and Karlheinz Stockhausen. After taking up the saxophone, he briefly attended Webster College in St. Louis before dropping out to return to New York and getting his real education in the city's underground art scene.

Many of Zorn's earliest compositions were "game" pieces that blended strict rules with elements of random chance to ensure each performance would be unique; one of the best known of these was his 1984 work, *Cobra*. His breakthrough to the mainstream came with his 1985 album *The Big Gundown*, which reimagined iconic film scores by Ennio Morricone in an avant-garde jazz context. Since then, Zorn has launched several different musical projects across vastly contrasting genres, from the noir-inspired rock band Naked City (1988-1993) to the punk metal group Painkiller (1991-1995) to Masada (since 1994), a rotating musical collective creating a unique kind of jazz-pop-klezmer fusion. Zorn has named Radical Jewish Culture.

Also in the early 1990s, Zorn renewed

Zorn's classical pieces take their inspiration from all of the different artists who have influenced him over the years, often blending highbrow and lowbrow sources at the same time.

his interest in creating music for the concert hall, reconnecting with the classical and modernist influences he absorbed in his youth. Like his other projects, Zorn's classical pieces take their inspiration from all of the different artists

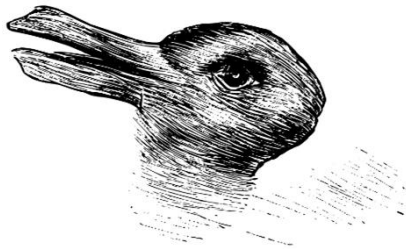
who have influenced him over the years, often blending highbrow and lowbrow sources at the same time. These include his 1997 album *Duras: Duchamp*, which pays tribute to novelist Margue-

rite Duras and painter Marcel Duchamp, as well as his 1988 commission for the Kronos Quartet, *Cat O' Nine Tails*, which juxtaposes references to *Looney Toons* animator Tex Avery and the Marquis de Sade.

Zorn had more sublime ideas in mind with his 2019 album, *Tractatus Musico-Philosophicus: Philosophical Investigations from The Invisible Theatre*. Realized entirely as an experimental solo project, with Zorn performing an impressive array of instruments, the album references two books by the Austrian philosopher Ludwig Wittgenstein that explore the ways in which language shapes thought: his 1921 book, *Tractatus Logico-Philosophicus*, source of the maxim "Whereof one cannot speak, thereof one must be silent," and his posthumous 1953 tract,

Philosophical Investigations.

Zorn's newest trio for piano, violin, and cello also references Wittgenstein's final thesis, which famously illustrates the ambiguity of seeing from different perspectives using the dual image of a "duck-rabbit." Composed in 2022 for the Junction Trio, who will perform the



piece for Zorn's seventieth birthday celebrations in 2023, *Philosophical Investigations* offers the composer's musical corollary to these ideas across three movements.

Robert Schumann

b. 1810 in Zwickau, Germany

d. 1856 in Eendenich, near Bonn, Germany

Trio No. 1 in D Minor, Op. 63

1847; 35 minutes

Robert Schumann was not just one of the leading figures in the first generation of German Romantic composers; he was also one half of music's first true "power couple," together with the pianist and composer Clara Wieck Schumann (1819–1896). And like most power couples, Robert and Clara's relationship was tempestuous from the start: the two first met in Leipzig in 1830, when Robert abandoned his studies for a law degree and began taking piano lessons with Clara's father, noted pianist Friedrich Wieck.

At that time, Clara was already an accomplished piano virtuoso, but she was still just a preteen, with romance the farthest thing from her mind. Nearly a decade later, however, Robert and Clara were passionately in love, but the elder Wieck refused to allow them to marry, citing Robert's lack of finances and the potential end to Clara's burgeoning musical career. It took a protracted court battle, but the couple was finally able to wed in 1840.

Fears that marriage would end Clara's career proved prophetic, however: after their wedding, Robert blossomed as a composer, moving from piano works, to *Lieder*, to symphonies and chamber music. Clara's musical activities, on the other hand, ground to a halt, replaced by household duties and the strains of

rearing a total of eight children. But in 1846, she made time to compose one of her most ambitious works: her G-minor Piano Trio. Clara's trio was warmly received by critics, and Robert, who grappled with depression his whole life, may have felt a little jealous of the attention. The very next year, he composed two piano trios of his own in short succession, his first attempts at the genre since his 1842 *Fantasiestücke*.

Of Robert Schumann's two piano trios of 1847, the first, in the key of D minor, is the more broodingly romantic work, while the F-major Second Piano Trio is much more lighthearted. For Schumann, easily the most literate composer of the romantic generation, expression was paramount; this is likely why, starting with his First Piano Trio, he began indicating his tempo and style

For Schumann, easily the most literate composer of the romantic generation, expression was paramount.

markings in German instead of the customary Italian: to give more precise instructions regarding the mood and feeling of his music.

Schumann gives the indication *mit Energie und Leidenschaft* ("with energy and passion") to the D-minor Trio's opening movement and its brooding, almost sighing melody in the strings, which is soon contrasted by a stepwise, scale-like second theme introduced by the piano. After repeating this exposition, Schumann begins to develop the two themes normally, but as the music reaches a climax, he gives us a surprise: an entirely new theme, with an exquisitely delicate texture, which almost brings time to a halt. The moment is only fleeting, and the brooding music soon returns to lead back to a recapitulation of the movement's main themes and the coda, which briefly recalls the delicate interlude before the end.

The *scherzo* second movement, which Schumann describes as *lebhaft, doch*

nicht zu rasch (“lively, but not too quick”), is dominated by a jaunty, galloping theme that is only momentarily interrupted by a gently flowing *trio* section before returning. The third movement, marked *langsam, mit inniger Empfindung* (“slowly, with deep feeling”), features at the outset a tender soliloquy by the violin, joined at times in a duet with the cello. A faster central episode with an undulating triplet accompaniment briefly ratchets up the intensity before the music settles back into the opening tenderness.

If the third movement’s final measures seem to lack a clear sense of arrival, it is

because they are meant to prepare a segue directly into the finale, which opens resolutely in the key of D major. After what has come before, this movement’s heroic recurring theme, which Schumann colorfully indicated should be played *mit Feuer* (“with fire”), provides a real sense of arrival or even closure, though the mood soon begins to alternate between impassioned and pensive. This builds up to the coda, where the main theme grows increasingly faster and rhythmically intense to bring Schumann’s First Piano Trio to an exciting finish.



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