

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

A Fourth-Year Recital

Trio Sobrenna

Sophia Park, *violin*

Brent Davis, *cello*

Anna Wang, *piano*

Saturday, May 1, 2021

3:30 pm

Old Cabell Hall

University of Virginia

Recital Program

Trio Sobrenna

Piano Trio in G Major

Claude Debussy
(1862-1918)

- I. Andantino con molto allegro*
- II. Scherzo: Moderato con allegro*
- III. Andante espressivo*
- IV. Finale: Appassionato*

Café Music

Paul Schoenfield
(b. 1947)

- I. Allegro*
- II. Rubato. Andante moderato*
- III. Presto*

~*Intermission*~

Piano Trio No. 2 in E-Flat Major, Op. 100

Franz Schubert
(1797-1828)

- I. Allegro*
- II. Andante con moto*
- III. Scherzo: Allegro moderato*
- IV. Allegro moderato*

*This recital is funded by the
University of Virginia Office of
Undergraduate Research through the
University Award for Projects in the Arts.*

The Projects in the Arts award is intended to expand students' opportunities for creative expression and showcase significant accomplishments in the arts. The program funds outstanding undergraduate projects in the arts to be carried out in the summer and the upcoming academic year.

About the Performers



Since forming in 2017, **Trio Sobrenna** – violinist Sophia Park, cellist Brent Davis, and pianist Anna Wang – has worked together in the Chamber Music Seminar program at UVA for a full eight semesters, receiving coachings from Professors David Sariti, Adam Carter, Daniel Sender, and Ayn Balija. Within the program, the trio has studied a variety of pieces, including works by Felix Mendelssohn, Johannes Brahms, Anton Arensky, and Antonín Dvořák. The ensemble has also performed in masterclasses with Professor John D'earth of the University of Virginia, Susanna Klein of Virginia Commonwealth University, as well as László Pólus and László Holics of the University of Pécs.

Trio Sobrenna is a recipient of the 2020-2021 University Award for Projects in the Arts from the UVA Office of Undergraduate Research, which, along with sponsorship from the UVA Department of Music, enabled the group to present this full recital in Old Cabell Hall, an experience normally reserved for DMP recitalists. Through this award, the ensemble also received additional virtual coachings from Professor Michael Puri of the University of Virginia and Marion Baker of the Fairfax Symphony Orchestra.



Sophia Park is a fourth-year student double majoring in Chemistry with a B.S. Specialization in Biochemistry and in Music with a Performance Concentration as a Distinguished Major. She has been playing violin for thirteen years and currently studies with Dr. Daniel Sender. During her time at UVA, she has been involved with many performance groups, including the Charlottesville Symphony, Chamber Ensembles, and the Baroque Orchestra, and is a J. Sanford Miller Family Arts Scholar. Sophia also played in masterclasses with Ruth Bacon

Edwards of the Knoxville Symphony and James Lyon of Pennsylvania State University. After graduation, Sophia will research autoinflammatory diseases at the NIH as a postbaccalaureate.



Brent Davis is a fourth-year student at the University of Virginia. He will graduate this spring with degrees in Music with a Performance Concentration as a Distinguished Major, Commerce with Concentrations in Marketing and Information Technology on a Business Analytics Track, and a minor in Statistical Analysis of Social Behavior. Brent has played the cello for twelve years and currently studies with Professor Adam Carter. He is a J. Sanford Miller Family Arts Scholar and a cellist in the Charlottesville Symphony

and has been a part of several chamber ensembles while at UVA. Brent has also played in masterclasses with Misha Veselov of the Neave Trio and Wesley Baldwin of the University of Tennessee. After graduation, he will join CapTech in the DC Office as a Data Analytics Consultant.



Anna Wang is a fourth-year Distinguished Nursing Major at the University of Virginia. She has been playing the piano for sixteen years and previously studied with Lisa Emenheiser Sarratt in Northern Virginia. Anna has performed as a concerto soloist with a few orchestras in the DC area, as well as in masterclasses with Gerardo Teissonnière of the Cleveland Institute of Music, Christopher Taylor of the University of Wisconsin-Madison, and renowned concert pianist Stanislav Khristenko. While at UVA, she has had the opportunity to collaborate with a wide variety of musicians

through piano accompanying and chamber ensembles. After graduation, Anna will be working as a Registered Nurse on the Neuroscience Intermediate Care Unit at The Johns Hopkins Hospital.

Program Notes



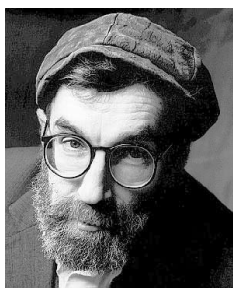
French composer **Claude Debussy's** (1862-1918) innovative musical style came to full maturity in the early- to mid-1890s, with the composition of "Prelude to the Afternoon of a Faun" in 1894. His style, termed Impressionism by critics who associated his music with the Impressionist movement in French painting (although Debussy himself was not a fan of the label), is marked by colorful and sensuous musical atmospheres, created by tonal ambiguity, parallel harmonies, and use of exotic scales such as the whole-tone and pentatonic scales.

While Debussy was still a student at the Paris Conservatoire of Music, Nadezhda von Meck, Tchaikovsky's Russian patroness, invited Debussy to the Villa Oppenheim in Florence in the summer of 1880 to teach her children piano and perform chamber music every evening. Perhaps because Debussy performed many piano trios during this time, he found inspiration to write one of his own. Written before the complete development of his mature style, his **Piano Trio in G Major**, while demonstrating Debussy's inexperience with form, also signifies his persisting fondness of lyricism, lightness, and clarity in music.

In 1979, the manuscript of the trio, which had been considered lost, surfaced at an auction of memorabilia and was purchased by American collector Robert Lehman, who donated it to the Morgan Library in New York City. Nearly complete, it was reconstructed by musicologist Ellwood Derr of the University of Michigan and published in 1986 by G. Henle Verlag.

The first movement, *Andantino con moto allegro*, is roughly in sonata form, with an episodic and free-flowing nature. It contains melodic, sentimental themes, characteristic of the salon style of the time. The second movement, *Scherzo: Intermezzo*, intertwines both playful and lyrical melodies of distinct characters, woven relatively equally between the three instruments. The third movement, *Andante espressivo*, is characterized by a highly expressive romantic style, containing long, impassioned lyrical melodies and countermelodies first introduced by the piano and cello. The *Finale*,

marked *Appassionato*, presents a series of vibrant, lively themes, maintaining a fervent intensity throughout. The composition reflects Debussy's compositional development by showcasing his early roots in romanticism while suggesting aspects of his Impressionist style, which was yet to fully develop.



Born in 1947 in Detroit, **Paul Schoenfield** began studying piano at the age of six and wrote his first composition the following year. Despite being a gifted young musician, he did not choose to major in music, but rather studied mathematics at Carnegie Mellon University before pursuing a Doctor of Musical Arts from the University of Arizona. His principal teachers included Ozan Marsh and Rudolf Serkin for piano, and Robert Muczynski for composition. Schoenfield was previously a remarkably active pianist and toured the United States, Europe, and South America as a soloist and with groups from Music from Marlboro, but he refocused his efforts solely into composing. He proceeded to gain notoriety and prominence as a composer through receiving multiple commissions and grants, most notably from the National Endowment for the Arts, Chamber Music America, the Juilliard School, and the Rockefeller Fund. He currently serves on the composition faculty at the University of Michigan.

Schoenfield's compositions are heavily inspired by traditional Hassidic music, deeply drawing from his Jewish roots. However, even with this traditional baseline, he often integrates jazz, popular styles, klezmer, and folk all within the same piece. In this manner, Schoenfield intentionally surprises his listeners with these sly musical twists and has previously proclaimed that his music "is not the kind for relaxation, but the kind that makes people sweat; not only for the performer, but the audience." Schoenfield is quite the versatile composer and has a wide variety of works, including the *Four Parables* for piano and orchestra; a concerto for flute, tenor, and orchestra;

Country Fiddle Pieces for electric violin, percussion, and amplified piano; as well as other compositions for chamber ensembles and solo piano.

Paul Schoenfield was commissioned by the St. Paul Chamber Orchestra to write **Café Music**, which first premiered in the winter of 1987. He gained inspiration for writing this piece after substituting as the pianist for the house trio at Murray's Restaurant in Minneapolis, Minnesota, where he was captivated by their ability to switch up musical styles, while being able to capture unique changes in personality. After this experience, he decided to create a "kind of high-class dinner music — music which could be played at a restaurant, but might also (just barely) find its way into a concert hall," and composed Café Music shortly after.

In Café Music, an eclectic mix of musical styles is represented, including gypsy, ragtime, Hassidic folk, American jazz, Viennese Classicism, and Broadway. The first movement, *Allegro*, begins with a flourish of upbeat rhythms before transitioning into calmer waters, which is yet still disrupted by a series of alarming piano interjections. As the jazzy interlude progresses throughout the melody of all three instruments, the piece steadily increases in turbulence to the almost tacky-sounding "Hollywood" ending, where the violin brings to the forefront an unexpected nostalgic melody. Almost as suddenly as it began, the movement gradually draws to a close, while featuring a final tentative jazz tune that is reminiscent of the very opening. This uneasy energy propels us into the sultry second *Rubato* movement, where a traditional Hassidic melody is integrated, and a sly gypsy tune is featured throughout. The cello leads us into a melancholic middle theme, which calmly propels us to the end of the movement towards a gentle close. The third movement, *Presto*, however, is uniquely different and is a complete juxtaposition of the scene painted within the previous two movements. Right from the beginning, it spins us forward into an intense frenzy of seemingly-random piano chords, off-beat rhythms, and clashing string melodies. A syncopated piano theme resonates in the background, while continuing to build in intensity, and the piece wraps up in a whirlwind of sound before drawing to a frantic close.



By combining styles and forms inherited from Haydn, Mozart, and Beethoven with intense lyricism and passion characteristic of Mendelssohn, Schumann, and Brahms, **Franz Schubert** (1797-1828) truly bridged the gap between the Classical and Romantic periods of music history. Tragically, his life was cut short at the age of 31 after several years battling various illnesses, with symptoms matching either typhoid fever or syphilis. Despite his premature passing, Schubert was simply prolific, composing over 600 art songs, or “lieder,” 7 complete symphonies, and some of the most well-known chamber music of all time. Though appreciation of his music was limited to a small group of Viennese followers while he was alive, several 19th-Century Romantic composers championed Schubert’s works after his death and a longer lifetime surely would have granted him even greater success. In the words of Robert Schumann, perhaps most accurately reflecting on Schubert’s legacy, “Time, though producing much that is beautiful, will never produce another Schubert.”

By 1827, Schubert had already produced a dazzling set of chamber works, most notably his String Quartet No. 14 in D minor, “Death and the Maiden,” but the piano trio was seemingly his only missing piece. He sought to fill this void in the last year of his life, drawing on his deep connection with Beethoven to complete two full piano trios and two shorter works. Schubert was Beethoven’s artistic contemporary, despite being a generation younger, and the two were buried next to one another in Vienna at Schubert’s request. Between Schubert’s distinctive innovation with form and Beethoven’s groundbreaking emphasis on originality and emotion, the two propelled music into the Romantic period. Schubert’s Piano Trio No. 1, Op. 99, is set in B-Flat Major, the same key as Beethoven’s legendary “Archduke” Trio, which evokes a special warm lyricism, while his **Piano Trio No. 2, Op. 100**, is set in Beethoven’s triumphant key of E-Flat Major that inspires brilliance and grandeur. Both revolutionized the sheer length and structural complexity of the piano trio and are regarded today as two of the finest and most influential works in not only Schubert’s grand portfolio, but also the entire trio repertoire.

In this monumental work, Schubert showcases the remarkable versatility of the ensemble, as well as his own renowned ingenuity. The first movement,

Allegro, in sonata form, provides a dynamic start to the piece, beginning with a bold unison statement that sets up an equal relationship between the instruments. The ensemble moves through several unique characters of delicacy, introspection, and triumph before calmly concluding the movement after a final cadence. In the emotionally turbulent second movement, *Andante con moto*, the cello opens with a melancholy main theme based upon the Swedish folk song “Se solen sjunker” above a march-like piano accompaniment set in C minor – the same key as the funeral march in Beethoven’s ‘Eroica’ Symphony – that is perhaps the most famous cello solo in the piano trio repertoire. The movement continues through what are possibly stages of grief, with the violin introducing a nostalgic second theme before the piano manifests a tempestuous storm of anger, ultimately culminating in a solemn reprise of the movement’s opening.

The third movement, *Scherzando–Allegro moderato*, greatly brightens the mood, with a light opening scherzo played in canon that is interrupted by a stomping Trio section, which emanates the unfiltered joy of a drinking song, or “Trinklied.” The final movement, *Allegro moderato*, is a combination of sonata and rondo forms and challenges the instrumentalists with blizzing runs and spirited dialogue, once again rolling through several themes of varying characters, starting with a warm, happy-go-lucky piano melody that precedes a cold, eerie second theme introduced by the violin. The cyclical theme from the second movement is even reintroduced twice in the cello and is transposed from E-Flat minor to E-Flat Major at the eleventh hour when seemingly all hope is lost, bringing the movement, and program, to an exuberant close.

Acknowledgements

Firstly, we would like to express our sincere gratitude to Professors David Sariti, Adam Carter, Daniel Sender, and Ayn Balija for their incredible mentorship and support in chamber coachings throughout the past four years. You all have had immense impacts on us as a trio and individually and have inspired us beyond what words can express.

Thank you to Professor Michael Puri and Mr. Marion Baker of the Fairfax Symphony Orchestra for providing incredibly helpful extra virtual coaching sessions to aid our preparation of the Debussy and Schubert trios.

Thank you to David and Rosalyn Preston for generously hosting our warm-up recital at their home in Charlottesville and being such hospitable hosts.

Thank you to Andrus Ashoo and the Office of Undergraduate Research at UVA for providing the funding and guidance to make this recital possible.

Thank you again to Professor Carter for being our faculty advisor for our funding proposal and overseeing our project over the past year.

Thank you again to Professor Sender for supporting our department sponsorship petition and even giving us our name, “Trio Sobrenna”.

Thank you again to Professor Balija for guiding us through our final semester of intense recital preparation and supervising our program notes research.

Thank you to our friends for always attending our performances and encouraging us for the past four years.

Finally, thank you to our families for being our biggest supporters all throughout our musical journeys. Thank you for coming to our concerts and recitals, for providing us with the tools to be successful musicians, and for allowing us to pursue our passion for music.