

The Horszowski Trio enjoys opportunities to expand its chamber music horizons through collaborations, and has worked with such musicians as Aaron Boyd (from the Escher Quartet), Kikuei Ikeda (Tokyo Quartet), Masumi Per Rostad (Pacifica Quartet), Phillip Ying (Ying Quartet), and Roberto Diaz.

The Horszowski Trio is based in New York City. It is the Ensemble-in-Residence at the Longy School of Music of Bard College in Cambridge, Massachusetts, and of the Leschetizky Association in New York City.



Upcoming Duke Music Events

All events are free unless otherwise indicated.

Jessica Kunttu, bassoon & Annie Brooks Stankovic, piano

Sunday, October 10

3 pm — Baldwin Auditorium

Seong Ae Kim: *world premiere*; Adolphus Hailstork: Bassoon Set;

Johannes Brahms: Sonata in E Minor;

Francisco Mignone: Sonata No. 1 for Two Bassoons (1961) featuring Michael Manns

Ciampi Quartet Lunchtime Classics

Wednesday, October 13

12 pm — Goodson Chapel

Carlos Chavez: Quartet No. 1; Silvestre Revueitas: Quartet No. 1

Duke Symphony Orchestra

Wednesday, October 13

7:30 pm — Baldwin Auditorium

Harry Davidson, music director

J.S. Bach: Komm süßer Tod ("Come sweet Death"); Ernest Bloch: Concerto Grosso No. 1

Felix Mendelssohn-Bartholdy: Symphony No. 5 in D Major, Op. 107

Duke University Wind Symphony

Thursday, October 14

7:30 pm — Baldwin Auditorium

J. Benjamin Jones, interim director

Scenes and Views: Norman Dello Joio: *Satiric Dances*

Roger Zare: *Mare Tranquillitatis*; William Grant Still: *From the Delta*

On the Persistence of the Spiritual in Black Music with Albert Lee, tenor

Friday, October 22

8 pm — Baldwin Auditorium

The Ciampi Quartet, Duke Chorale, NCCU Vocal Jazz Ensemble, cellist Timothy Holley, and pianist

Anthony Kelley perform works by Florence Price, Olly Wilson, William Banfield, and others.

Part of the Humanities Unbounded Lab, "Black Music and the Soul of America"

Caroline Stinson, cello & Ieva Jokubaviciute, piano

Saturday, October 30

8 pm — Baldwin Auditorium

Elliott Carter: *Sonata for Cello and Piano*; Jonathan Newman: *Deep Sky Blue*

Nadia Boulanger: *Three Pieces*

Horszowski Trio

Jesse Mills, violin • Ole Akahoshi, cello • Rieko Aizawa, piano

October 9, 2021

8:00 pm

Baldwin Auditorium

For Vera

Ryan Harrison (b. 1985)

Premiere performance

T120

Scott Lindroth (b. 1958)

I. Light and precise

II. Shock, then patient and quiet (in memoriam C.G.L.)

Premiere performance

Intermission

Trio No. 1 in D Minor, Op. 63

Robert Schumann (1810-1856)

I. Mit Energie und Leidenschaft

II. Lebhaft, doch nicht zu rasch

III. Langsam, mit inniger Empfindung

IV. Mit Feuer

Duke Music prioritizes the health and safety of our extended community. We strongly encourage all individuals to be fully vaccinated before attending performances & other events in our venues. University, local, and state regulations are subject to change on short notice depending on public health conditions. Guidelines for Duke University campus visitors can be found at <https://returnto.duke.edu/campus-visitors/>.

About the Composers and their Works

Ryan Harrison: *For Vera*

During the middle of the 20th century, Dr. Heinz Lehmann, pioneering psychiatrist in the study of psychopharmacology, conducted several interviews with psychiatric patients. These interviews were documented for the purpose of assisting medical professionals in the diagnosis of disorders by depicting symptoms associated with various mental illnesses. One of these interviews featured a woman, Vera, who suffered from the debilitating effects of schizophrenia. While searching for inspiration for my upcoming encounter with the Horszowski Trio in the spring of 2020, I recalled Vera's interview and the feeling of being deeply moved by the state of her health and social condition. *For Vera* hopes to honor the life of this gentle soul that time forgot and to represent a sort of beauty in the world that often goes overlooked and misunderstood. This composition is comprised of five short movements.

— Ryan Harrison

Ryan Harrison, New Orleans native, is a graduate student in Duke University's music composition program. His artistic output, be it musical or through other mediums, seeks to communicate and evoke intangible sentiments and emotions universal to the human condition: e.g., loss, triumph, dread, hope. He has been incredibly fortunate to study under and learn from composers such as Jerry Sieg, Barbara Jazwinski, Edward Dulaney, Rick Snow, Scott Lindroth, John Supko, and Stephen Jaffe. He has worked with a variety of ensembles and performers, including Horszowski Trio, JACK Quartet, Mivos Quartet, Lorelei Ensemble, Lunar Ensemble, the New Orleans Chamber Orchestra, and members of the Louisiana Philharmonic. He is currently a Ph.D. candidate in Duke University's music composition program. He holds a Master of Arts from Duke University, a Master of Fine Arts from Tulane University, and a Bachelor of Arts from the University of New Orleans.

Scott Lindroth: *T120*

T120 is cast in two movements. The first movement is an intricate lacework of rhythmic drones, patterned accents, and, eventually, melodic phrases that grow out of a rhythmic pattern that runs throughout the piece. The music is anchored by an ostinato played at the outset by the violin that repeats every eleven beats, an asymmetrical phrase length that gently toys with our expectations. The asymmetry is amplified at first: downbeats are de-emphasized, accents appear seemingly at random (though they are all strictly patterned), and other rhythmic figures are superimposed in ways that disguise clear points of reference. This texture unfolds quietly and delicately, purposeful but unsettled. Later, the music becomes more grounded. The rhythmic patterns are embedded in shimmering piano figuration while the violin and cello explore their newfound melodic and rhythmic freedom, leading to an improvisatory violin solo complemented by jazzy piano comping. The cello then takes its turn, offering singing melodies that gradually intensify until all three instruments dive into exuberant music that comprises the long-awaited destination.

The second movement was not part of my original plan, but it came to me quickly and to me felt like a necessary counterbalance to the calculated design of the first movement. This movement is a meditation on a series of personal losses. An excerpt from a review by A.O. Scott of the film *The Irishman* captures the feeling beautifully:

"... but part of a deeper, sadder lesson that has to do with the inevitability of loss. The loss of life, yes, but also the erosion of meaning that accompanies the fading of experience into memory and memory into nothing."

T120 was composed for the Horszowski Trio with support from the Fromm Music Foundation. It was premiered by the Horszowski Trio in October 2021 at Duke University.

— Scott Lindroth

Scott Lindroth has been on the music faculty at Duke since 1990. His music has been performed by major orchestras and chamber ensembles across the United States and Europe. Lindroth has received fellowships and awards from the National Endowment for the Arts, the Guggenheim Foundation, the Revson Foundation, the Koussevitzky Foundation, the American Academy in Rome, the Howard Foundation, the Aaron Copland Foundation, the American Academy and Institute of Arts and Letters, the Fromm Music Foundation, among others. He was privileged to serve for 13 years as Duke's first Vice Provost for the Arts, and, since stepping down in 2020, he has resumed teaching full time in the Music Department.

Horszowski Trio

Jesse Mills, violin • Ole Akahoshi, cello • Rieko Aizawa, piano

Giving performances that are "lithe, persuasive" (*The New York Times*), "eloquent and enthralling" (*The Boston Globe*), and described as "the most compelling American group to come on the scene" (*The New Yorker*), the Horszowski Trio has quickly become a vital force in the international chamber music world. Since their debut performance in New York City in 2011, they have toured extensively throughout North America, Europe, the Far East, and India, traversing the extensive oeuvre of traditional piano trio repertoire and introducing audiences to new music that they have commissioned and premiered.

In March 2019, the Horszowski Trio made its London debut in a sold-out concert presented by Wigmore Hall. In the same season, they also appeared at the 92nd Street Y in New York City; the Kimmel Center in Philadelphia; Schubert Club in Saint Paul, Minnesota; Spivey Hall in Atlanta; Bowdoin Music Festival in Maine; UCLA in Los Angeles; Dresden's Moritzburg Festival (Germany); and venues in Boston, San Francisco, Canada, and Japan, among others. In addition, they released a recording of the complete piano trios by Robert Schumann on AVIE Records, receiving tremendous acclaim: "great care and affection" (*BBC Radio*); "intoxicating" (*Gramophone*); "exciting and deeply felt" (*Strings*); "fresh, supple and fantastic" (*The Strad*).

The Trio takes its inspiration from the musicianship, integrity, and humanity of the pre-eminent pianist Mieczysław Horszowski (1892–1993); the ensemble's pianist, Rieko Aizawa, was Horszowski's last pupil at the Curtis Institute in Philadelphia. Described as "power players" by the *Los Angeles Times*, the Horszowski Trio's repertoire includes works by many of the composers with whom Mr. Horszowski had personal interaction, including Gabriel Fauré, Enrique Granados, Bohuslav Martinů, Maurice Ravel, Camille Saint-Saëns and Heitor Villa-Lobos. The Horszowski Trio's debut recording – an album of works by Gabriel Fauré, Camille Saint-Saëns, and Vincent d'Indy on the Bridge label – was released in 2014 and dedicated to the memory of Mieczysław Horszowski. *Gramophone* praised the "exemplary performance" of the "highly accomplished group," concluding, "I long to hear more of the Horszowski Trio."

The ensemble has performed the complete cycles of piano trios by Ludwig van Beethoven, Robert Schumann, and Johannes Brahms. They also actively cultivate hidden treasures from the repertoire, works by Arno Babajanyan, Leonard Bernstein, Vincent d'Indy, Arthur Foote, Germaine Tailleferre, and Morton Feldman. The Horszowski Trio is a passionate advocate for the music of our time. They have worked with the legendary composers John Harbison, Charles Wuorinen, and Joan Tower, for whom the Trio recorded "For Daniel" in celebration of her 75th birthday. Recent premieres include works by Daron Hagen, Eric Moe, and (through a grant from Chamber Music America) Andreia Pinto-Correia. Forthcoming premieres include works by Scott Lindroth, Louis Karchin, and Charles Wuorinen in addition to their "Phantasiestücke Project" celebrating their 10th anniversary with three new works by Derek Bermel, Paul Chihara and David Fulmer. The Trio's violinist Jesse Mills, a two-time Grammy nominee who is also a composer and arranger, wrote "Painted Shadow" for the ensemble; the work was commissioned by and premiered at Bargemusic in Brooklyn, New York in January 2015.