



presents

CSD...*in tré!*

Eliot Heaton, *violin*
Nathaniel Pierce, *cello*
Pauline Martin, *piano*

SUNDAY FEBRUARY 24, 2019 - 2:00 P.M.

ST. JOHN LUTHERAN CHURCH, FARMINGTON HILLS, MI

Welcome to the 2018-2019 Season of Chamber Soloists of Detroit!

It is with great pride that we present to you, today, two of Michigan's finest emerging artists, Eliot Heaton and Nathaniel Pierce. Eliot and Nathaniel bring to our stage a refreshing versatility and energy seldom seen among their peers, and it is indeed a pleasure to have this opportunity to collaborate with them this afternoon.

Chamber Soloists of Detroit is deeply grateful to our friends, Cecilia Benner (Ehnes Quartet sponsorship), Stanley Levy (Kerr-Martin recital sponsorship) Lee and Floy Barthel (media sponsorship and 2019-2020 European tour), Wayne Chen (European tour), David and Sylvelin Bouwman (reception sponsorship), Zane and Sandra Hatahet (Music Matters scholarship initiative) and the Stollman Foundation (Keys Campaign) for their ongoing support.

To our many friends whose volunteer efforts, contributions and enthusiastic attendance enable us to thrive, thank you for committing your time, energy and resources to keep our shared passion alive.

We have planned an exciting program for you . . .

Listen closely!

*Musically yours,
Pauline Martin, Artistic Director*

P.S. To receive updates and concert reminders electronically, please visit chambersoloistsdetroit.org. Just one click will add you to our e-mailing list. (And don't forget to "like" our Facebook page!)

Program

- Piano Trio in B-flat major, K.502** Wolfgang Amadeus Mozart
I. Allegro (1756-1791)
II. Larghetto
III. Allegretto
- Trio for Violin, Cello, and Piano, op.54** Malcolm Arnold
I. Allegro con fuoco (1921-2006)
II. Andante
III. Vivace energico
- Invierno Porteño (Winter)** Astor Piazzolla
La Muerte del Ángel (1921-1992)
Arr. José Bragato

Intermission

- Piano Trio in G minor, op.15** Bedrich Smetana
I. Moderato assai; Piú animato (1824-1884)
II. Allegro, ma non agitato; Alternativo I;
Alternativo II; Tempo I
III. Finale: Presto; Meno presto, tranquillo
assai; Piú mosso; Tempo I; Piú mosso;
Grave, quasi marcia; Tempo I

“Just Between Us . . .”

Questions for the artists?

Please remain seated for a brief conversation with the artists immediately following the concert.

Wolfgang Amadeus Mozart (1756-1791) **Piano Trio in B-flat major, K.502**

A piano trio! Do you envision 3 pianos lined up beside each other? Alas, in the bizarre but well-established terminology of the world of chamber music, it signifies a multi-movement work usually cast in the reigning sonata form, using a piano plus two other instruments—often, as in this case, a violin and a cello.

So we hear Mozart at the height of his powers, employing a structure that is almost second nature to him. We have his peerless sense of pacing, his elegance of phrasing, his divine wit—all combining to startle us again and again with the grace and beauty of his utterance. Mozart composed this trio in 1786—a year that saw the Prague Symphony (aka No.38), a half-dozen chamber works, 4 concertos, his opera *The Impresario*, and his really big hit, *The Marriage of Figaro*.

Malcolm Arnold (1921-2006) **Trio for Violin, Cello, and Piano, op.54**

What a career Malcolm Arnold has had! At the tender age of 16 he won a scholarship to the Royal College of Music in London, having studied his instrument (trumpet) for only 4 years. While still a student there, he was invited to become 2nd trumpet in the London Philharmonic, and by 1943 he had risen to the Principal Trumpet chair at the age of 22!

After two years of military service during World War II, he began composing film scores at a furious rate: 16 films scores in the year 1949 alone! He continued with symphonies, concertos, ballets, brass band music (very popular in his native Britain), and important chamber music, of which today's Trio is one example from 1956.

He was at home in most styles, including American jazz (he was a serious admirer of the great jazz trumpeter Louis Armstrong). Much of Arnold's music has a "popular" style—pleasant listening, easy to grasp. This trio is a bit more serious: an urgent fantasia in the first movement.

In the second, a calm opening builds gradually to a stormy outburst, before ending calmly again. The finale is a chaconne—a harmonic progression that is repeated with variations. Unlike the chaconnes of early periods in music history, however, this chaconne changes keys, rising a half-step with each successive variation.

Astor Piazzolla (1921-1992)
Invierno Porteño (Winter)
La Muerte del Ángel

Arr. José Bragato from a work for solo guitar

Astor Piazzolla is closely linked with the Argentine tango, to which he added elements of jazz and classical music. His music seemed to burst on the US music scene in the 1970s and '80s, though, as with so many novelties in the arts, it had a long period of gestation and development.

Born in Argentina, his Italian parents brought him to Greenwich Village in New York City at the age of 4. As a child, Astor listened to his father's records of tango orchestras, as well as jazz and classical music. When his father spotted a bandoneon—a type of accordion, much used in tango music—in a New York pawnshop, Astor was fascinated with it, and everything else flowed from that.

When his family returned to Argentina in 1936, Astor, then just 15, began to play in a variety of tango orchestras. His career was launched. By 1941 he was earning enough to afford lessons with Alberto Ginastera, the foremost classical composer of Argentina. In the 1950s his composition *Buenos Aires Symphony in Three Movements* won an award and was given a public performance, despite the scandal of including parts for two bandoneons in a symphony orchestra(!).

In 1954, Piazzolla travelled to Paris to study with Nadia Boulanger, the celebrated teacher of such American composers as Aaron Copland, Roy Harris, Elliott Carter, Virgil Thomson and many, many others. Astor

tried to hide his tango background from her, but when he finally played her some of his tango compositions, she congratulated him and told him that his future lay with tango!

The rest of his life involved the formation of various traveling orchestras and ensembles, and exploring and developing this new sound—*nuevo tango*—that combined classical principles with jazz and tango. One of his groups, prophetically, was called “The Jazz Tango Quintet.”

The works on today’s concert are both arrangements by José Bragato of Piazzolla solo guitar pieces.

Bedrich Smetana (1824-1884) **Piano Trio in G minor, op.15**

In the mid-19th century, a new wave of nationalism took place, especially in those countries that had been on the periphery of the developing international style. One early exemplar of this sort was Bedrich Smetana, who composed songs and even an opera (*Bartered Bride*) to be sung in his native Czech language, as well as various tone-poems and other works based on national historical subjects. His *Ma vlast* (My Fatherland), a cycle of six related symphonic poems, including the *Vltava* (The Moldau) is a landmark of the new nationalism.

Ironically, this nationalist was living in Sweden in 1855, when his young daughter Bedriska died of scarlet fever—a tragedy that prompted Smetana to compose this piano trio. It is a serious work, largely somber, though not without some light-hearted moments. Each of the three movements is in G minor. The second and third movements both employ an alternating structure, rather like a minuet with two alternating trios, always returning each time to the original passage. This could be coded as ABABA.

Program notes by David Daniels.

Eliot Heaton, violin



Violinist **Eliot Heaton** is the current Concertmaster of the Michigan Opera Theatre, Des Moines Metro Opera, and the Saginaw Bay Symphony. He previously served as Concertmaster of the Terre Haute Symphony and Oberlin Symphony Orchestras, and has played as guest Concertmaster with the Lansing Symphony, Fort Wayne Philharmonic, and the Columbus Indiana Philharmonic.

Eliot's recent solo appearances have included the Korngold Concerto with the Rochester Symphony, Bruch *Concerto in G Minor* with the Ypsilanti Symphony, the Stravinsky Concerto with the Indiana University Chamber Orchestra, and Eugene O'Brien's *Taking Measures* with the Indiana University New Music Ensemble. He has also performed as a soloist with the Oberlin Sinfonietta, Terre Haute Symphony and the Columbus Indiana Philharmonic, and was a winner of the Kennedy Center International Young Soloist competition.

An active and enthusiastic chamber musician, Eliot appears regularly at the Geneva Music Festival and Manchester Summer Chamber Music festival, and has also performed at Kneisel Hall, Indiana University Summer Chamber Music, and the Anchorage Chamber Music Festival. He is also a founding member of the Bloomington Trio, which has been featured at the Kennedy Center, Oberlin Conservatory, and Indiana University as well as on multiple stages throughout the Midwest.

Eliot was a double major at Oberlin College and Conservatory, earning degrees in History and in violin performance, the latter with Professor Marilyn McDonald. He later received his Master of Music degree from the Indiana University Jacobs School of Music, studying violin with Professor Kevork Mardirossian and completing an outside area specialty in jazz studies. Besides his traditional performances, Eliot also dabbles in folk, bluegrass, and Irish fiddling.

Nathaniel Pierce, cello



Nathaniel Pierce, cellist and tenor, is a highly active chamber musician. He is a Founder and Co-Artistic Director of the Anchorage Chamber Music festival, and Co-Education Director at the Innsbrook Institute. Pierce is a founding member of the Koinonia Piano Trio which has toured in Europe and in the States. They were Excel fellows at the University of Michigan. In 2013, he performed as a soloist at the Kennedy Center in Washington D.C. He has also been a

featured soloist with the Toledo, Dexter, Dearborn, Albany, Ann Arbor and Birmingham-Bloomfield Symphonies, as well as the University of Michigan and Indiana University symphonies. Pierce has taught classes at University of Michigan, Indiana University, University of Minnesota Duluth, and Western Illinois University. His students have gone on to study cello at Michigan State, Boston University, and Eastern Michigan Universities.

In 2014, Pierce was a prize-winner in the Matinee Musicale Competition. His quartet won the Kuttner Quartet Competition at Indiana University. As a member of the Bloomington Piano trio, he studied under Menahem Pressler. In 2008, he won the Louis Potter Cello Competition. Pierce has attended music festivals such as Aspen, Music Academy of the West, Kneisel Hall, Madeline Island, Innsbrook Institute, Chautauqua, IMAP, Green Mountain, Indiana String Academy, New Mexico Chamber Music Festival, Three Bridges International Music Festival, and Bowdoin Music festival.

Nathaniel has performed and featured many compositions by renowned University of Michigan faculty composers, William Bolcom, Kristen Kuster, Michael Daugherty, Bright Sheng, and Paul Schoenfield. He has collaborated with Ayano Ninomiya, Jorja Fleezanis, David Halen, Yizhak Schotten, Steven Shipp, Martin Katz, Yehonatan Berick and others.

Nathaniel appeared on stage as a member of the children's choir of the Brandenburg State Theater in Germany, where his parents were engaged as operatic soloists. He started his cello studies with Guenther Grossman, and Anna Zinke at the Cottbus Conservatory in Germany, and has studied with Marianne Jakobovitz, Ulrike Schaeffer of the Peter Cornelius Conservatory in Mainz, Germany, and Erling Bloendal Bengtsson in Ann Arbor, Michigan. He has studied voice with Alice and John Pierce, George Shirley, Andreas Poulimenos. He received his Bachelor of Music degree in Cello Performance at the University of Michigan under the instruction of Richard Aaron, and completed his Master of Music degree with Brandon Vamos at the Indiana University Jacobs School of Music. He is currently pursuing a DMA degree under the tutelage of Anthony Elliott, cellist, Martin Katz, collaborative pianist, and David Daniels, Professor of Voice, at the University of Michigan.

Pauline Martin, piano



Pauline Martin's Washington debut captured the Washington Post headline, *Pauline Martin's Dazzling Debut*, launching an impressive career as recitalist and chamber musician. The Canadian born pianist went on to earn international recognition for her sensitive and "gripping" (Washington Post) performances, with radio and television broadcasts in Canada, the U.S. and Europe.

Similar success as concerto soloist followed her last minute engagement to perform the Schumann Concerto with the nearby Windsor Symphony Orchestra and two sold out Glenn Gould Memorial Tribute concerts with the New American Chamber Orchestra at Orchestra Hall, Detroit. She has since been featured with numerous orchestras in Canada and the U.S. Her March, 2009 performance of Mozart's *Concerto K. 365* with the Detroit Symphony Civic Orchestra (with Zhihua Tang and conductor

Charles Burke) was recorded by Chinese National Television for broadcast to an audience of over a billion viewers.

Pauline has recorded for the Naxos, Koch and CRS labels and, as founding member of the St. Clair Trio, is a recipient of the prestigious Chamber Music America/WQXR-FM award, given to outstanding new releases, for "Old Acquaintances" (Koch) in 2001, as well as a first-round Grammy nomination for "Hobson's Choice" (Koch). Subsequent releases include "A Postcard from Europe" with clarinetist George Stoffan and the Naxos CD: "Imaginary Creatures" (works by James Hartway). She has been a featured performer and teacher at such festivals as the Sarasota (Florida), Summer Serenades (Maryland), Scandinavian Winter Days (Reykjavik) and Aria International Festivals as well as Michigan's Ann Arbor, Mackinac Island, Grove and Irving S. Gilmore Festivals.

Earning Bachelor's and Master's degrees in performance from Indiana University as a student of Menahem Pressler, and a D.M.A. from the University of Michigan instructed by Theodore Lettvin, Gary Graffman and André Watts, Pauline has served as Associate Instructor at Indiana University and on the faculties of Wayne State, Oakland and Michigan State Universities. Her teaching expertise and performance-related presentations are in demand in the academic community.

A Steinway artist, Pauline Martin was honored to receive a *Top Teacher of 2017* award by Steinway and Sons.

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Barbara Zitzewitz, for organizing and coordinating transportation of Fox Run residents

Conductor, musicologist, writer and editor David Daniels, for his engaging program notes

House manager Judy Unick and her loyal team of volunteers, whose behind-the-scenes efforts are truly invaluable

And last, but not least,

You, our growing audience, for sharing this experience, providing much needed support and spreading the word!

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* This discretionary fund was established in 2012, on the occasion of Artistic Director Pauline Martin being named a Steinway Artist, for the purpose of enabling special projects to promote Chamber Soloists of Detroit internationally. This season she has again been recognized by Steinway & Sons, this time as Top Teacher of 2017.

CSD Out & About

Wednesday, March 20, 2019, 7:30 p.m.

The Fair Lane Music Guild

Chamber Soloists of Detroit, in a different configuration of performers than the October concert, will return to the Guild's stage. As has become its trademark, CSD will again be introducing some of Detroit's newest rising stars to metropolitan Detroit audiences.

The Fair Lane Music Guild

4901 Evergreen Road, Dearborn
(between Michigan Avenue and Ford Road)

For ticket information visit: flmg.umd.umich.edu
e-mail: kholland@umich.edu or call (313) 593-5330

About Chamber Soloists of Detroit . . .

In the tradition of the great cultural centers of the world, Chamber Soloists of Detroit is proud to present the area's finest virtuosi in collaboration with emerging and renowned touring artists while advancing the global image of the city once known as the *"Paris of the West."*

Founded in 2012 by artistic director, pianist Pauline Martin, Chamber Soloists of Detroit has indeed been greeted with warm enthusiasm by audiences in Canada and Europe, proof of its unique capacity to serve internationally as America's cultural ambassador.

It has been noted that a Chamber Soloists of Detroit concert experience embodies the essence of the deeply personal art of chamber music. Key to the power of CSD's presentations are its thoughtful and engaging programs, performed by a select group of artists whose mutual desire to captivate and move their audience has drawn them to this intimate ensemble experience. Presenters and audience members alike extol the joyful festival atmosphere of CSD presentations, which typically feature its trademark artist talkbacks - aptly named Just Between Us.

Chamber Soloists of Detroit has attracted an impressive list of guest artists, including the Ehnes Quartet, violinists Andrés Cárdenes, Alexander Kerr, Itamar Zorman, Scott St. John and Timothy Braun, cellists Edward Arron, Suren Bagratuni and clarinetist Nicolai Pfeffer. Here and abroad, outstanding Detroit-born young artists such as cellist Erik Ásgeirsson (Weimar Staatskapelle), hornist Rachel Childers (Boston Symphony Orchestra), and Vienna based flutist Eric Lamb – as well as hornist David Cooper of Lansing, MI (Dallas Symphony Orchestra) - bear witness to a vibrant American arts community without equal.

CSD is supported by a devoted fan base and an artistic advisory board of such luminaries as pianist André Watts, former Detroit Symphony Music Director Gunther Herbig, violinist and conductor Andrés Cárdenes and pianist Menahem Pressler, whose April, 2012 performance and signature fundraiser ushered in an auspicious opening season. CSD remembers with gratitude the enduring inspiration of founding artistic advisor, pianist Jutta Czapski Herbig.

Chamber Soloists of Detroit is a 501(c)(3) non-profit organization.

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Our Mission

To promote appreciation of chamber music and to advance the global image of Detroit as a world-class cultural center through the presentation and broadcast of concerts and educational events, featuring the area's finest musicians in collaboration with emerging and renowned international guest artists.

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