

NICHOLAS ROERICH MUSEUM

319 West 107th Street, New York NY 10025-2799 • tel: 212 864 7752 • email: museum.director@roerich.org

Sunday, May 14, 2017, at 5 p.m.

Vasko Dukovski, *clarinet* Paul Brantley, *cello* Yelena Grinberg, *piano*

Sonata in C Major for cello and keyboard, G. 6 (1768)

Luigi Boccherini (1743-1805)

Allegro

Largo

Allegro moderato

Sonata in E-flat Major for clarinet and piano, op. 120
no. 2 (1894)

Johannes Brahms (1833-1897)

Allegro amabile

Allegro appassionato

Andante con moto; Allegro

Intermission

Nachtgesang (Nocturne) for clarinet, viola / cello, and piano
op. 83, no. 6 (1910)

Max Bruch (1838-1920)

Trio in E-flat Major for piano, clarinet, and cello
(arr. of Septet, op. 20), op. 38 (1803)

Ludwig van Beethoven (1770-1827)

Adagio – Allegro con brio

Adagio cantabile

Tempo di Menuetto - Trio

Andante con Variazioni

Scherzo. Allegro molto e vivace - Trio

Andante con moto alla Marcia - Presto

Tonight's program — MUSIC FOR CLARINET, CELLO, AND PIANO — showcases some of the greatest masterworks ever composed by the four bold and brilliant "Bs": Boccherini, Beethoven, Brahms, and Bruch. A prolific Italian composer and virtuoso cellist, Luigi Boccherini (1743-1805) wrote over 30 sonatas for cello and basso continuo which exemplify his Rococo charm, lightness and elegance, as well as his unique blend of virtuosity and expressive singing style as we find in his sunny Sonata in C Major for cello and keyboard, G. 6 (1768), written early in his career. On the other end of the spectrum, Brahms's Sonata in E-flat Major for clarinet and piano, op. 120, no. 2 (1894) is an autumnal masterwork of Brahms's late period which happens to be his final work of chamber music, written just a few years before his death. Looking back to Brahms's Late Romantic style, Max Bruch's hauntingly beautiful Nachtgesang ("Nocturne") from his late set of Eight Pieces for clarinet, viola / cello, and piano, op. 83 (1910) is the only one of eight in the minor mode which explores the mellowest sound possible from the three instruments. The program concludes with Beethoven's electrifying Trio in E-flat Major for piano, clarinet, and cello, op. 38 (1803) — an arrangement of his earlier Septet in E-flat Major for clarinet, horn, bassoon, violin, viola, cello, and double bass, op. 20 (1799) which is widely regarded as the greatest of his early chamber works. Opus 38 is unusual in its extended six-movement design which resembles a serenade, and unique in being among the first trios ever written for this rare combination of instruments, aside from Beethoven's one other earlier Clarinet Trio in B-flat Major, op. 11 (1797). We hope you enjoy this impassioned Music for Clarinet, Cello, and Piano in tribute to four "Bs"!

Program Notes by Dr. Yelena Grinberg

Composer, cellist, and conductor, **Paul Brantley** is a five-time MacDowell Colony Fellow who has also received fellowships from Banff Centre and The Anderson Center. He has recently enjoyed performances of his music by Horszowski Trio, Flux Quartet, New Esterházy Quartet, and Memphis Symphony. Brantley recently composed a cello concerto, *The Royal Revolver*, for Eric Jacobsen (The Knights, Silk Road Project) and the University of Michigan Symphony, Kenneth Kiesler, conductor. He has performed and recorded solo cello with Trey Anastasio (Phish), Cassatt Quartet, Jeff Coffin Mutet, Béla Fleck and the Flecktones, Dave Gregory (XTC), and Jimmy Page and Robert Plant. Brantley has arranged and conducted for David Binney, ETHEL, Todd Rundgren, and Christian Scott. He co-founded the Seal Bay Festival of American Music and was artist faculty at Yellow Barn Music Festival for many years. In addition to positions at Syracuse University and Washington and Lee University, Brantley was a Manhattan School of Music faculty member from 2000 to 2014. He was invited to give a composition seminar at Yale University in 2012. He is director and cellist of the new formed Mercury Chamber Players. (www.billholabmusic.com/composers/paul-brantley/)

Clarinetist **Vasko Dukovski** is a New York based multidisciplinary artist and diverse stylistic performer of the highest caliber, one of the most sought-after instrumentalists in his generation. Even though classically trained, Dukovski sees no boundaries in music and musical styles, but embraces all of it. An avid performer and advocate of Avant-garde Free Style and Contemporary classical music, Dukovski has collaborated with some of New York's most respected ensembles including Argento New Music Ensemble, Bang on A Can All Stars, Either/OR Ensemble, Talea Ensemble, Wet Ink, ECCE-East Coast Contemporary Ensemble, Ensemble Pamplemousse, Lost Dog Ensemble, LPR Ensemble, The Knights Orchestra and others. In addition of being a front man of his world music quartet Tavche Gravche, he is a member and a co-founder of Grneta Ensemble. Dukovski has recorded for Naxos American Classics, Sono Luminous/Dorian, INNOVA Recordings, Nun Such, Deutsche Grammophon, Albany Records, New World Recordings, Evolver Records, Chicken Madness, Furious Artisans and Navona Records.

Born in Ohrid, in the Republic of Macedonia, Dukovski began playing with sound at age five and started his musical education at the age of eight. His dedication to music and the clarinet earned him a Fine Arts Award from the Interlochen Arts Academy, which he attended before earning a Bachelor's and a Master's Degree from The Juilliard Schools of Music as a student of Charles Neidich and Ayako Oshima.

Hailed for having “established herself as a very fine interpreter...” (NYCR), the Russian-born pianist **Yelena Grinberg** is highly regarded for her intellectual depth, keen musical insight, and passionate performances as both a solo lecture-performer and a chamber musician with a strong preference for unusual and innovative thematic programming. As a winner of the Artists International Competition (2005), she performed her sold-out New York Debut recital of the Baroque Reflections program at Carnegie’s Weill Hall and was highly acclaimed for her “grand performance in a grand tradition” (NYCR). Dr. Grinberg has been a regular guest lecture-recitalist at The Harvard Club, where she has showcased a wide array of thematic programs, such as The Bach Project, The Art of Chaconne, Humor in Music, and Music and Dance. She has given an extensive series of thematic solo and chamber music performances in tribute to birthday anniversaries of Mendelssohn, Schumann, Liszt, Alkan, C.P.E. Bach, Strauss, Tchaikovsky, Busoni, Czerny, and Dvorak with recent performances at New York’s Bohemian National Hall with violinist Emilie-Anne Gendron and in The Metropolitan Museum’s Balcony Bar with flutist Suzanne Buerkle. Dr. Yelena Grinberg is an Adjunct Assistant Professor at Fordham University, where she instructs music history, piano, and serves as a chamber music coach. She is also on the piano faculty at the Crestwood Music Education Center in Eastchester, New York, and maintains an active private piano studio on the Upper West Side. In addition to concertizing and teaching, Dr. Grinberg is a passionate leader and entrepreneur. She is the founder and the artistic director of the Grinberg Classical Salon Series – an intimate and enlightening series of home salon concerts on the Upper West Side, having presented renowned pianists such as Jerome Lowenthal, Oxana Yablonskaya, and Madeline Bruser, clarinetist Julian Milkis, and NYU’s Professor of Music, Dr. Michael Beckerman. Previously, at Juilliard, Dr. Grinberg was a faculty member in the Piano Minor Department and taught the undergraduate course on Piano Topics. She has also coached piano duo and chamber music in Columbia University’s Music Department and was the organizer of the Barnard-Columbia-Juilliard concert series at Columbia University’s Miller Theater. Born in Moscow, Dr. Grinberg began her professional piano studies at The Gnessin School of Music for Gifted Children at the age of five. She has participated in numerous international festivals, including Verbier Festival & Academy in Switzerland, Oxford Philomusica in Oxford, England, International Music Festival in Puigcerda, Spain, and International Music Festival in Tours, France, where she performed with Moscow Symphony Orchestra under the baton of Dmitry Yablonsky. As a student in the joint degree program, she graduated from Barnard College at Columbia University summa cum laude, and as a member of Phi Beta Kappa, with a major in English Literature and a minor in Philosophy. She holds both her Doctorate and Master’s degrees in Piano Performance from The Juilliard School, where she studied jointly with Jerome Lowenthal and Oxana Yablonskaya, as well as privately with Richard Goode. For more information on Dr. Yelena Grinberg, go to her website: www.yelenagrinerberg.com.