

Chamber Music Corvallis presents:

## Trio Karénine

March 17<sup>th</sup>, 2023

7:30 pm, First Presbyterian Church



**Charlotte Juillard** • *violin*

**Paloma Kouider** • *piano*

**Louis Rodde** • *cello*

Sponsored by the Leman children in honor of their parents  
Craig and Nancy Leman.

Chamber Music Corvallis receives support from the Oregon Arts  
Commission, a state agency supported by the State of Oregon.



# Program

Notturmo in E-flat major, Op. 148 (D. 897)

Franz Schubert (1797-1828)

Piano Trio in D major, Op. 1 (1910)

Erich Wolfgang Korngold (1897-1957)

- I. Allegro non troppo, con espressione
- II. Scherzo. Allegro - Trio. Viel langsamer, innig
- III. Larghetto. Sehr langsam
- IV. Finale. Allegro molto e energico

## *Intermission*

Piano Trio No. 2 in E-flat major, Op. 100

Schubert

- I. Allegro
- II. Andante con moto
- III. Scherzando. Allegro moderato
- IV. Allegro moderato

Exclusive North American management for Trio Karénine:

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5030 Broadway, Suite 812, New York NY 10034

## Program Notes

Not till his last year of life did the mature Franz Schubert turn to the form of the piano trio, which had been developed and all but perfected by Haydn, Mozart and Beethoven. Like them, he had mastery of both string and keyboard. In 1827 he wrote both of his great piano trios. This single movement for piano trio, Notturmo in E-flat major, Op. 148 (D. 897), was written the same year, lost, and not published until 1844. Schubert's surviving letters and diary suggest his interest and satisfaction with the progress of his two trios, but they tell us nothing about this single movement, which appears to have been written while he was creating the completed trios. Musicologists have speculated that he intended it to be the slow movement for one of the trios, changed his mind, and wrote another one instead. They have also suggested that certain motifs and the structure of this work foreshadow the second movement of his final chamber work-the C Major Quintet for strings written just before he died. Although we can never know the details of the last months of Schubert's short life nearly two centuries ago, two things stand out-the misery of his final illness, and the glorious music the sick, dying man created-the trios, the quintet, his piano sonatas and his ninth symphony.

Erich Wolfgang Korngold, son of prominent Viennese music critic Julius Korngold, was born into one of the richest music environments ever and blossomed as a prodigy. He wrote this work, as well as a piano sonata, at age thirteen; Bruno Walter played the piano part at its first performance. In 1912, after hearing Korngold's Sinfonietta, Richard Strauss said, "One's first reactions that this is by an adolescent boy are those of awe and fear· it is really amazing." Korngold lived in Vienna composing richly melodic work; in the Late Romantic tradition until 1934 when he was recruited for Hollywood by Max Reinhardt; the Anschluss between Hitler's Germany and Austria changed Korngold's life. Unable to return to Vienna, he made his living in California during the Depression as a writer of film scores, winning Oscars for Robin Hood and Anthony Adverse. Your annotator well remembers his music for King's Row, starring a young actor named Reagan, more than fifty years ago; although I have not heard it since, it is clearly engraved in my memory. Although Korngold turned out nineteen movie scores in all, he wrote little for the classic repertory after his move to Hollywood.

Two years before Schubert died, he became friendly with two players from the Razumovsky Quartet who lived in Vienna and, with an excellent pianist, formed a trio. Schubert responded by writing two superb piano trios while creating his

other late masterpieces - his Quintet for strings, his final piano sonatas, and his Winterreise song cycle. Always desperately short of money, he sparred with publishers to get the works printed. One turned him down cold; another grudgingly accepted one of the trios at less than asking price, adding: "I hope that you will soon accede to my request to send me soon some selected trifles for the voice or for four hands, a trio being as a rule but an honorary article and rarely capable of bringing in anything." Yet in 1828 from his deathbed in the next-to-last letter he urged from the publisher "when the trio is to appear at last...I await its appearance with longing." Not till eight years after his death was it published.

In 1836 Robert Schumann noted in his diary: 'Trio by Schubert. First view. Extraordinary.' Soon afterward, he wrote in his magazine:

A glance at Schubert's trio, and all miserable human commotion vanishes, and the world shines in new splendor. About ten years ago a Schubert trio in E Flat went across ordinary musical life of the day like an angry thunder-storm ... Let the work, which he bequeathed to us, be a precious legacy. Time, though producing much that is beautiful, will not soon produce another Schubert.

Among the legends about Schubert has been a tale that he based the second movement of this trio on a Swedish folk-song. Musicologist Brian Newbould, in his excellent 1997 biography of Schubert noted that "A young Swedish tenor called Isak Albert Berg visited Vienna in November 1827 and sang Swedish folksongs at the Frohlich's' house. Schubert heard him and was affected by a song called *Se solen sjunker* (the sun has set)."

The other movements are delightful. The scherzo begins with a canon with one instrument chasing another one bar ahead. Other voices chime in and eventually drown out the canon as the light-hearted music gives way to a comical ponderosity. The finale is one of the longest movements in all of chamber music, even after Schubert cut it from over 1000 bars to 748. The sequences derived from the Swedish song reappear in different form.

For all that, one must take Schubert as he was - a thirty-year-old dying man who wrote a trio of sublime beauty. Who can say what Schubert might have written, had he reached 35 like Mozart, 57 like Beethoven, or 88 like Verdi?

—Program notes written by Craig Leman  
for CMC concerts on 17 Feb 2005, 20 Feb 1994, and 1 Nov 2002 respectively

## Tribute to Craig and Nancy Leman

Our parents Craig B. Leman (1923–2014) and Nancy F. Leman (1924–2022) were friends and students at the University of Chicago both before and after World War II. Craig grew up in a musical household and the musically rich Chicago of his childhood was teeming with refugee musicians from Nazism. At their house there were soirées of impoverished musicians who found in music the same solace Dad found all his life from the stresses of his medical career. While Nancy was studying for her masters' degree in music in 1946–1947, Craig was taking his premedical courses. Because of his love for music as a pianist, he was interested in her classes, and even found time to type her thesis for her! They were married in 1948 and moved to Boston, MA., where Craig obtained his medical and surgical training.

In the late 1950's Craig and Nancy moved to Corvallis and soon established a warm relationship with the local music community. Craig and Nancy put up many musicians in their own home to help them save money on housing on their travels. They enjoyed providing hot meals and clean sheets to many a tired cellist and homesick violinist. Nancy was a vivacious hostess and Craig enjoyed chatting about all things chamber music with the pros. Craig was one of many dedicated local citizens who volunteered their time and effort to launch the Friends of Chamber Music series in 1959, and to maintain it in its present form, Chamber Music Corvallis. At home, Craig and Nancy enjoyed playing four-hand piano duet music, just for fun. Nancy played piano and led singing for years at the Unitarian Universalist Fellowship of Corvallis and at the Corvallis senior center. They raised their six children to continue their love of music for its own sake, and we are glad to sponsor this beautiful concert in their memories.



Nancy always enjoyed attending concerts with Craig, not only those of Chamber Music Corvallis, but also Corvallis-OSU Piano International, the Corvallis OSU Symphony, the Chintimini Festival, the Corvallis Youth Symphony, Fireside Concerts and many other groups. In Rachelle McCabe's 2014 tribute to Craig, she wrote, "Craig was a walking encyclopedia when it came to Classical Music. He knew the stories behind the notes - the joys or the anxieties that drove composers...Craig's presence influenced both the musicians and the audience. I think we musicians played a little better when Craig was there; audience members sat a little taller. I believe no one could make a musician feel more appreciated than Craig—his kind words and letters following our concerts were so encouraging...Our musical community will never forget Craig. His love of classical music will live on through his own written words and through our memories of his unfaltering commitment to a timeless art. Such an intellectual and kind force in our musical community can never be forgotten nor replaced, and so, we thank him with all our hearts."



In 2003, Craig collected his concert program notes from the previous 30 years and published them in his 2003 book, *The Write of Strings*. Audiences still enjoy them today, thanks to the hard work of Angela Carlson in making sure they were digitized and remain accessible in the OSU Archives. The program notes include for today's concert were written by Craig for past CMC concerts.

The Leman children: Chris, Valerie, Richard, Dorothy, Hope and in memoriam Craig Averill Leman