

# Inspired Knowledge

Sunday, December, 2022 at 3pm  
Trinity Chapel, Bethany Lutheran College



**Piano Trio No. 1 in C-minor, Op.8 (1923)**  
Dmitri Shostakovich | 13'

**Piano Trio No. 1 in E flat, Op.33 (1844)**  
Louise Farrenc | 30'

*Allegro*  
*Adagio sostenuto*  
*Minuetto: Allegro*  
*Finale: Vivace*

**Piano Trio No. 3 in G-major, Op.35 (1811)**  
Johann Hummel | 15'

*Allegro con brio*  
*Tempo di minuetto*  
*Rondo. Vivace e scherzando*

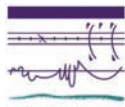
Bethel Balge, piano  
Allison Ostrander, violin  
Sarah Lewis, cello

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For a complete program including artist bios and program notes, visit [MankatoSymphony.org/chamber](http://MankatoSymphony.org/chamber)

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# Meet the Artists



Winner of the Louis B. Sudler Prize in the Arts, pianist Bethel Balge has performed in Germany, including at Frankfurt's Alte Oper, in Russia as soloist with the Voronezh Philharmonic, as well as in various American venues. Balge's "highly concentrated, technically secure and captivating interpretation" of Ravel's *Gaspard de la Nuit* attracted notice from a reviewer at the *Frankfurter Allgemeine Zeitung* after a performance at the Alte Oper. As a doctoral student of Lydia Artymiw, Balge performed in a Minnesota Public Radio live broadcast in the Bach Birthday concert organized by MPR host Michael Barone. She has been featured on American Public Media's program "Performance Today" in ProMusica performances.. She is founding Artistic Director of the Summit Avenue Music Series (SAMS) and Co-Artistic Director of the ProMusica Minnesota Chamber Music Festival. In May 2020, Balge became Executive Director of the Mankato Symphony Orchestra.

After six years in Germany, Balge received a Diplom degree from the University of Frankfurt's Staatliche Hochschule für Musik und darstellende Kunst. Previously she received her Master of Music M.M. from the University of Wisconsin under Howard Karp. She is a cum laude graduate (Bachelor of Music) of Michigan State University, where she studied under Van Cliburn gold prize winner Ralph Votapek.



Cellist Sarah Lewis is in her 25th season with The Saint Paul Chamber Orchestra. A Saint Paul native, she started piano lessons at the MacPhail Center for the Arts at the age of three. She holds degrees from Southern Methodist University and the Juilliard School, where she studied with Lev Aronson and Channing Robbins, respectively. Prior to joining the SPCO, Sarah was a member of the Milwaukee Symphony Orchestra (1994-1996), and performed as a substitute musician with the Minnesota Orchestra and the Los Angeles Philharmonic. She has appeared as soloist with the SPCO and gave the U.S. premiere of Malcolm Forsyth's *Eclectic Suite for Cello and Piano* with Lydia Artymiw.

An avid chamber musician, she has performed solo and chamber recitals in New York, Los Angeles, San Francisco, and the Twin Cities. Sarah has been a featured chamber musician at the Alexandria Festival of the Lakes in Minnesota, and her summer activities have included Music in the Vineyards in Napa Valley, Lakes Area Music Festival in Brainerd, Minnesota, and Music in the Mountains in Durango, CO. Her recent endeavors include The Bridge Chamber music festival in Northfield, MN. Sarah makes her home in Edina with her husband and two children. Her other interests include mountain hiking, gardening and yoga.



SUNDAY MARCH 5, 2022 AT 3PM

## Inspired Impressions

Reena Esmail's first piano trio is paired with Ravel's masterpiece in this concert of impressionistic music. Esmail's music fuses elements of Indian traditional music with Western classical music, and this trio shows an unmistakable nod towards Ravel. Both trios feature exquisite, wistful sonorities that will be sure to transport you to another world!



Violinist Allison Ostrander enjoys a multifaceted career as orchestral leader, versatile chamber musician, teacher, studio musician and freelance violinist. Currently, Ms. Ostrander performs as concertmaster of the Minnesota Opera, violinist in the IRIS Orchestra where she has held the Isaac Stern concertmaster chair on numerous concerts throughout her 20 years with the ensemble, and is a regular substitute violinist with the Minnesota Orchestra and the St. Paul Chamber Orchestra.

Previously, she has held positions with the Naples Philharmonic, the New World Symphony, the Aspen Music Festival orchestra as an orchestra fellow, the Wisconsin Chamber Orchestra, the Madison Symphony, the Spoleto festival, and has been a guest artist with Twin Cities ensembles such as The Bakken Trio, LOFTrecital, Musical Offering, Vocalessence, singer/songwriter Jonatha Brooke and Garrison Keillor's "A Prairie Home Companion".

In addition to her performing schedule, Ms. Ostrander is professor of violin and chamber music at the University of St. Thomas. She can be heard on the Naxos label performing Stephen Hartkes' "Rose of the Winds" octet with members of IRIS Orchestra, as well as Kevin Puts' 2012 Pulitzer Prize winning opera "Silent Night" with the Minnesota Opera. Her primary teachers include Margaret Pressley, Vartan Manoogian, Paul Kantor and David Perry. She holds a Bachelors and Masters degree in violin performance from the University of Wisconsin-Madison.

## Program Notes | Dr. Stephanie R. Thorpe

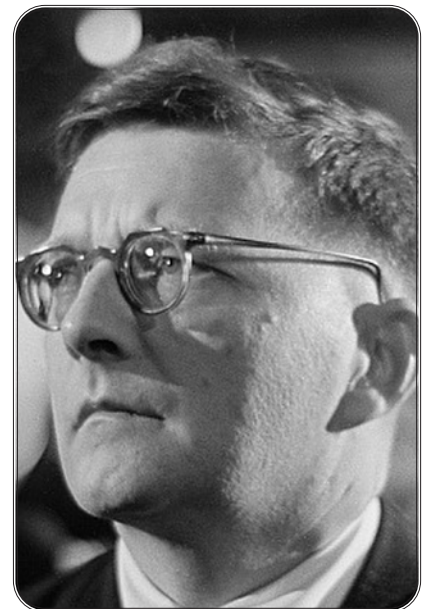
### Piano Trio No. 1 in C-minor, Op.8 (1923)

Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich is well-known for his fifteen symphonies, many chamber works and concerti that were composed under the prescribed standards of Soviet art. He spent six years at the St. Petersburg Conservatory, studying piano and composition. Often referred to as a creative chameleon, his compositional style varies from work to work.

His Piano Trio No. 1 was composed in 1923 when he was sixteen years old. He dedicated the trio to Tatyana Glivenko, a girl with whom he fell in love when he was forced to convalesce at a sanatorium upon contracting tuberculosis. His original title for the piece was Poème. The piano trio was not published during his lifetime and the current publication was pieced together from multiple manuscripts. It is said that the final twenty-two measures of the piano part were completed by his student, Boris Tischenko.

Composed in a single movement, there are two contrasting melodic themes heard throughout. The achingly romantic and tonal opening melody that is juxtaposed with tonally ambiguous melodic material that agitates its way through several key areas and sudden rhythmic changes that insistently weaves back to the lyrically tonal and devastatingly romantic melodic material.



## Piano Trio No. 1 in E flat, Op.33 (1844)

Louise Farrenc (1804-1875)

A woman ahead of her time, Louise Farrenc was a virtuosic pianist, composer, and teacher in France who was quite well-known during the Romantic period, along with her contemporaries Fanny Mendelssohn Hensel, Clara Wieck Schumann, Camille Saint-Saëns, and César Franck.

Farrenc studied piano with Johann Hummel, also featured on this program. Throughout her career, she composed chamber works, solo piano works, and symphonies.

However, very few women were able to become so well-known in the musical field during this time. Reviews of the time were patronizing and overwhelmingly gendered. Berlioz wrote of one of her overtures, “Well written and orchestrated with a talent rare among women.” One of her most famous compositions, Nonet, allowed her the ability to negotiate for and receive equal pay on the faculty of the Paris Conservatoire where she became the first female professor in 1842. Devastated by the death of her daughter at age 33 in 1859, she never composed again but continued to teach.

Composed between 1841 to 1844, her Piano Trio No. 1 in E flat, Op. 33 is bursting with romantic expression during its four movements. The compositional style of the trio meanders between the technicality and rules of the classical period and the new ideas of romanticism with its emotional expressiveness, sudden dynamic

changes, and melodic exploration.



## Piano Trio No. 3 in G-major, Op.35 (1811)

Johann Hummel (1778-1837)

Johann Nepomuk Hummel is most well known as an Austrian composer and virtuoso pianist whose music traversed the bridge from the Classical to Romantic musical periods. At an early age, he studied and lived with W. A. Mozart in Vienna and then toured for four years as a child prodigy pianist. When he was fifteen, he and his family returned to Vienna, where he studied with Joseph Haydn and Antonio Salieri. Hummel was employed by Haydn's former patrons, the Esterházy family, from 1804 to 1811 as their chapelmaster.

Hummel's most well-known works are his piano compositions. These works include trios, sonatas, rondos, and concerti. He also composed nine operas, three masses, and several chamber works. In 1828, he furthered piano techniques by publishing his *Klavierschule* (Piano School), which included new methods of fingerings on the keyboard. Hummel rejected Robert Schumann as a piano student due to Schumann's neurotic instability, and Franz Liszt's father refused to pay Hummel's teaching fees.

Piano Trio No. 3 in G Major, Op. 35 was published in 1806 in three movements. The opening Allegro con brio begins with the piano dancing its way into a lively conversation between the strings and the piano that continues throughout the brisk movement. The second movement, Tempo di menuetto, mimics the first movement by opening with separate voices throughout the instruments, then coming together in a countermelody, parting and returning to each other throughout this lovely tonal movement. The final movement, a rondo marked Vivace e scherzando (fast and playful), allows the piano line to charge out with a speedy melody that is quickly repeated and expounded upon by the strings. The piano and strings lines exchange thematic and melodic materials throughout this lively movement.



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