

Musica Viva!



Marilyn Banner

THE MILO TRIO

Music of the 70's

Washington Musica Viva

Sunday, January 12

dcmusicaviva.com



THE MILO TRIO

Carl Banner, piano
Celaya Kirchner, violin
Emma Hays Johnson, cello

This, the eighth and last of the Milo Trio's series of concerts examining the development of the piano trio genre, takes place at Banner Arts on Sunday, January 12, 2020, and joining the trio on this day will be poet Anne Dykers. This concert will take us into the music of the 1970's, with pieces by Dorothy Rudd Moore and Victoria Bond, and the series will close out with a retrospective by Haydn.

PROGRAM

Dorothy Rudd Moore (b. June 4, 1940)
Piano Trio (1970)
 I. Adagio: Allegro
 II. Stark and intense
 III. Presto agitato

Victoria Bond (b. May 6, 1945)
Trio: "Other Selves" (1979)
 I. Praeludium
 II. Country Fiddle (violin solo)
 III. Passacaglia
 IV. Mechanical Dolls (piano solo)
 V. Rag
 VI. Monologue (cello solo)
 VII. Finale

Franz Joseph Haydn (March 31, 1732–May 31, 1809)
Trio #38 in D, Hob. XV:24 (1795)
 I. Allegro
 II. Andante
 III. Allegro, ma dolce

PROGRAM NOTES

Dorothy Rudd Moore, Trio: "I never knew a time when I wasn't interested in music," Dorothy Rudd Moore once recalled. Growing up in Delaware, she studied piano and clarinet, sang in a school choir, and wrote songs and piano pieces. Yet it wasn't until she enrolled at Howard University that she considered writing music professionally. At Howard, where she studied with Mark Fax, she wrote and starred in a musical called "Race For Space" and won a scholarship to study with Nadia Boulanger in Fontainebleau, France in 1963. After returning to the United States, Moore met and fell



in love with the cellist, composer, and conductor Kermit Moore; they married in 1968. That same year, they became co-founders of the Society of Black Composers, a New York-based organization that promoted and performed concert music by African-Americans. Given the paucity of role models for aspiring black composers (Moore once noted that as a young girl, she "didn't even know that the word 'composer' existed") the organization offered a vital support network.

Moore has stated that "There is no such thing as 'the black composer.' We are all different." Accordingly, "African Americans, like anyone else, should be free to express their art through the prism of their own creativity." Her compositions are stylistically hard to place, juxtaposing lush lyricism with spiky dissonances and structural complexity. Some are abstract in nature, while others are tied to particular social and historical reference points.

Victoria Bond, Trio. An American conductor and composer. She studied composition, with Ingolf Dahl, and singing at the U. of Southern California before attending the Juilliard School, where she studied composition with Roger Sessions and Vincent Persichetti and conducting with Hean Morel, Sixten Ehrling and Herbert von Karajan. She is the first woman to be awarded a doctorate in conducting at Juilliard. Her compositions have been performed by the New York City Opera, the Shanghai, Dallas and Houston Symphonies, members of the Chicago Symphony and New York Philharmonic, American Ballet Theater and the Cassatt and Audubon Quartets. She has served as principal guest conductor of Chamber Opera Chicago since 2005. Prior positions include Assistant Conductor of Pittsburgh Symphony and New York City Opera, Music Director of the Roanoke Symphony and Opera, Bel Canto Opera and Harrisburg Opera. Ms. Bond has guest conducted throughout the United States, Europe, South America and Asia. She is Artistic Director of Cutting Edge Concerts New Music Festival in New York, which she founded in 1998.



Franz Joseph Haydn, Trio in D. Following the death of his employer, Prince Nikolaus Esterházy, Haydn was free to accept an invitation to visit London for the first time in 1791,

where he and his music were rapturously received. While he was in London he gave music lessons to Rebecca Schroeter, the widow of a composer. They developed an intimate relationship, and touching letters from her to Haydn survive. On one occasion she wrote: 'No language can express half the Love and affection I feel for you, you are Dearer to me every Day of my life.' Haydn kept her letters into his old age, admitting to one of his biographers that she was 'a beautiful and lovable woman, whom I would very readily have married if I had been free then. Haydn, a warm and passionate man, had been locked in a cold and loveless marriage for thirty years. During his second visit to London in 1794-5, Haydn dedicated three trios to her, including this one.



Among Haydn's later trios, this one is unusual in being consistently serious in tone, with almost Beethoven-like earnestness. The first movement is on quite a large scale, full of pauses and surprises, sudden offbeat accents and bursts of energy—just the effects that Beethoven was beginning to exploit. The writing for piano makes full use of the English grand pianos Haydn had gotten to know, with rich chords, bold octaves in the bass and much brilliant elaboration above. The brief second movement is built from an anxious little dotted-rhythm figure, which has the air of a solemn dance. It leads without a break into the finale. This looks, on paper, somewhat like a minuet. But the triple-time is continually disguised and subverted by the interplay between the instruments, and by successions of phrases two beats long. The overall impression is less of a dance and more of a rather worried conversation, which finally comes to an unexpected end as if the speakers had walked off through the door, still talking.

From notes by Robert Philip © 2009

Anne Dykers. Anne has studied writing with poet and translator T Begley since the mid-90s and has been nourished by a vibrant group of fellow writers whose lives, like hers, are steeped in the disciplines of somatics, depth psychology, energetic healing and contemplative spiritual practice—in which writing has become a central practice. She

studied book arts with Gretchen Schermerhorn and others at Pyramid Atlantic, also in Silver Spring.

Her poetry has appeared in *Green Mountains Review*, *Ashen Meal*, *The Takoma Voice*, *The Journal of the American Massage Therapy Association*, and *Burgeon: Fifty Artists Write About their work*. Her artist's books have been shown in the juried 2012 Member's exhibit of Pyramid Atlantic, and in the Rappahannock Studio and Gallery Tour, at the studio of Margot Neuhaus.

She has also participated in readings and collaborative projects organized by Stephanie Ney, Anne Becker, and David Fogel and hosted by the Takoma Park Community Center.

THE MILO TRIO

The Milo trio was formed in 2018 by Carl Banner, Celaya Kirchner and Emma Hayes Johnson. The group came together when Bonnie Thron, principal cellist with the North Carolina Symphony, and occasional participant in Musica Viva programs, introduced her fellow cellist, Emma Johnson, to Banner, who in turn introduced her close friend Celaya Kirchner to him. Johnson suggested that they form a trio, and the group held its first concert on January 27, 2019, in the home of Richard White, who resides on Milo Avenue in Bethesda, thus the trio gained its name.

A musician since childhood, Carl Banner studied with Harold Zabrack, Leon Fleisher, Leo Smit, Leonard Shure, and others, and performed in numerous solo and chamber concerts from the age of 14, and won several awards. In 1998 he and his wife, artist Marilyn Banner, founded Washington Musica Viva, which to date has produced more than 300 chamber music concerts in the Washington DC area and elsewhere. In 2004, Banner retired from the National Institutes of Health in order to devote full time to music. With Musica Viva, he has produced concerts at numerous Embassies as well as at the Kennedy Center, New York's Czech Center, and the Donnell Library. He has also performed at the Wellfleet Preservation Hall and Public Library in Wellfleet, MA, where his father, Paul, is a long-time resident.

Cellist Emma Hayes Johnson recently finished her second master's degree under the tutelage of Edward Arron at the University of Massachusetts in Amherst. Emma has been a member of several notable orchestras including the Spartanburg Philharmonic Orchestra and the American Festival Pops Orchestra. Her most recent performances include solo and chamber recitals and tours in Massachusetts, Connecticut, Virginia, and the Carolinas as well as France and Sri Lanka. As a chamber musician, she has worked alongside Xiao-Dong Wang, Hye-Jin Kim, Ara Gregorian, Colin Carr, and others. Prior to her engagements in Massachusetts, she was Adjunct Professor of music at Beaufort County Community College in North Carolina while also maintaining a private studio and freelancing. Emma studied at Converse College and George Mason University under the tutelage of Kenneth Law, and she graduated with her first Master's degree from East Carolina University under the instruction of Emanuel Gruber.

Celaya Kirchner received her Masters in Violin Performance from the University of Massachusetts, Amherst under the tutelage of renowned pedagogue Elizabeth Chang. There she received a string quartet fellowship, performing four chamber music recitals and playing in masterclasses for members of the Cleveland Quartet, Ying Quartet, and Dover Quartet as well as many others. For her undergraduate degree, Ms. Kirchner studied with David Salness, of the Left Bank Quartet, at the University of Maryland. She also attended summer chamber music festivals, including Green Mountain, Bowdoin International, Meadowmount School of Music, and Apple Hill Center for Chamber Music. In the summer of 2018, she travelled to Piobbico, Italy to participate in the Brancaleoni International Music Festival. Ms. Kirchner also enjoys orchestral playing, regularly performing with the Mid-Atlantic Symphony Orchestra as well as participating in the National Orchestral Institute and Festival. In her teaching, she likes to focus on establishing a good technical foundation while also establishing skills for musical expression. Because why learn all of this technique if we don't use it to express ourselves? Ms. Kirchner also hopes to impart onto her students her passion for chamber music and the importance of learning chamber music skills.

Marilyn Banner. Marilyn is the artist whose music-related paintings grace the cover of these programs. She is a rising star among the artists who work in the "encaustic medium" in the DC area. Spend a little time browsing her works on her web site at marilynbanner.com.



Marilyn has participated in many individual as well as juried shows of her work, in the DC area and in New York. Also, her work is featured in the recently published **Encaustic Art in the 21st Century** by Anne Lee.

Washington Musica Viva produces high quality, unpretentious public performances of a broad range of classical, jazz-based, and contemporary chamber music. WMV began as a monthly multi-disciplinary performance series in the Kensington studio of visual artist Marilyn Banner. Now in our 21st season, WMV has produced more than 300 programs, including performances at the Kennedy Center's Millennium Stage, the Czech Center in NY, the Embassy of the Czech Republic, the Embassy of Austria, Busboys and Poets, Twins Jazz Club, and the Brooklyn Conservatory. WMV is directed by pianist Carl Banner. Participants include professional musicians from Washington, Baltimore, New York, and elsewhere.

Washington Musica Viva, Inc. is a 501(c)(3) organization, and all contributions are fully tax-deductible. WMV can be reached at 301-891-6844 or dcmusicaviva@verizon.net. Our mailing address is WMV, 7502 Flower Ave, Takoma Park, MD 20912.

Program notes and composer pictures are adapted from material available online. Where available, names of original authors are provided with the text.

Program design by Hugh Haskell

Suggestions for improvement are welcome at haskellh@verizon.net.