



# **MONATS-Trio**

**February 26, 2022  
3 p.m. – 5 p.m.  
(Reception: 5 p.m. – 6 p.m.)**

**Ladera Community Church  
Sanctuary  
3300 Alpine Road  
Portola Valley, CA 94028**

Free concert  
RSVP: [monatstrio@gmail.com](mailto:monatstrio@gmail.com)

## Program

---

### **Oblivion**

Astor Piazzolla (1921 - 1992)

Arr. for violin, cello, and piano by José Bragato (1915 - 2017)

### **Piano Trio in G major, Hob, XV: 25 “Gypsy”**

Joseph Haydn (1732 - 1809)

- Andante
- Poco Adagio
- Finale. Rondo all’Ongarese. Presto

.....*Intermission*.....

### **Piano Trio in C minor, Op. 66**

Felix Mendelssohn (1809 - 1847)

- Allegro energico e con fuoco
- Andante espressivo
- Scherzo. Molto allegro, quasi presto
- Finale. Allegro appassionato

### ***Reception at Peabody Room (Meet the musicians)***

---

**Oblivion** – “Oblivion” (1984) was featured in the 1984 Italian film “Enrico IV” (Henry IV). One of Piazzolla’s most popular tangos, it has been described as “haunting” and “atmospheric.”

“Oblivion” has many recorded versions, including for accordion, bandoneón, harmonica, clarinet, saxophone, oboe, cello, violin, piano, and orchestra. The featured instrument enters immediately over a subtle, arpeggiated accompaniment with a melody of extreme melancholy. A middle section offers a minimally contrasting theme, lush but less intense.

“Oblivion” evokes sadness, despite its lyrics speaking of love. It also has a harmonic sophistication.

---

**Haydn’s Piano Trio in G major, Hob, XV:25**, was written in 1795, during the final weeks of Haydn’s second trip to London. It is one of a set of three (H. XV:24–26) dedicated to Rebecca Schroeter. His best-known and well played piano trio, it is nicknamed the “Gypsy” trio because of its Rondo finale in the Hungarian style.

**1. *Andante***. This movement is described as a curious and charming blend of double variation and rondo, for the two minor sections are free in their connection either with the major main theme or with each other. The alternation of variations in major and minor keys is characteristic of Haydn.

**2. *Poco Adagio***. Pablo Casals was so taken with the melody in the central section (accompanied by rippling triplets from the piano) that he would take over from the violin during the repeat.

**3. *Finale. Rondo all'Ongarese. Presto***. A number of gypsy tunes are incorporated in this movement, including the Hungarian “recruiting dance” known as Verbunkos.

---

**Mendelssohn’s Piano Trio in C minor, Op. 66** for violin, cello and piano was composed and premiered in 1845. Mendelssohn dedicated Op. 66 to his close friend and violinist, Louis Spohr, who played through the piece with the composer. This is Mendelssohn’s second piano trio (the first is in D minor, Op. 49) and the last chamber work that he saw performed only two years before his death at the age of 38.

**1. *Allegro energico e con fuoco***. One of Mendelssohn's most notable uses of the sonata form, the first movement begins with a stormy texture built on arpeggios in all three voices. The pianist has an especially challenging time in this movement as Mendelssohn himself was a fine pianist. This movement is particularly indicative of Mendelssohn’s rich harmonic language, constantly shifting and unfolding into unexpected places.

**2. *Andante espressivo***. The second movement presents a lullaby in the piano. The gentle entry of the violin and cello on top of the rocking line in the piano turns the movement into “Duett ohne Worte” (duets without words).

**3. Scherzo. Molto allegro, quasi presto.** Described by Mendelssohn as "a trifle nasty to play," the playful and wild manner of the movement keeps its high energy until the end.

**4. Finale. Allegro appassionato.** The most famous movement of the trio, the fourth movement opens with an unusual leap in the cello. There are some interesting technical demands—some incredibly beautiful, singing moments; and not a small amount of the minor-mode angst of the work's opening. These multiple elements are marshaled elegantly and masterfully. Near the end, the chorale tune returns, now in a triumphant C major, as if to cast away the storm of the beginning.

(Sources: Wikipedia and others)

## About Us

---

### Emi Igarashi (violin)

Emi was born in Tokyo and began violin lessons when she was seven. She studied with Mr. Shiro Sumi in Tokyo when she was a teenager. She enjoys playing ensembles with musicians in the U.S. and Japan. She plays a violin commissioned to a local luthier, Lawrence Houssler (2016, Palo Alto, California).

### Steffen Luitz (cello)

Steffen was born in Germany and has broad experience in playing in a university orchestra and various chamber music groups in Germany, France, and the U.S. He is a physicist working at SLAC in Menlo Park, California.

### Noman Furuta (piano)

Norm studied piano during his grammar school years in Southern California and started playing chamber music as a way of taking his mind off the grind of law school. His retirement forty years later has enabled Norm to reengage with his chamber music friends in the Bay Area. Norm's latest obsession is tracking down and playing arrangements of the four Brahms symphonies for violin, cello, and piano.