



01: WELCOME

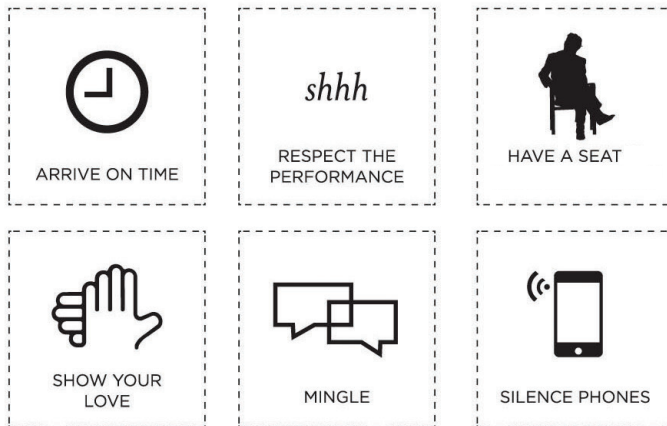
WHAT IS TERTULIA

Tertulia is a chamber music series that is designed to attract audiences committed to concert-going and revelry. The idea is simple: we bring live chamber music to different restaurants around the city, and musicians and audiences share an evening of music, food, drink and conversation.

HOW IT WORKS

Tertulia strives to bring balance to the concert experience. In doing so, we embrace two constants above all else: respect the musicians during performance, and allow time for audiences to enjoy dinner, drink and conversation. There are three performances separated by two extended intermissions. The format and program is designed to enhance the social and culinary experience, but at all Tertulias, the music is paramount.

A FEW ETIQUETTE BASICS



> Music will always start a few minutes into an event, so it is important the audience arrives on time.

> Please respect the performance the same way you would in a concert hall. Your silence and attention during music is expected.

> Please keep in mind that the visual aspect of performance is important. Try not to move around during the music or request the waiter's attention; it can be distracting for the musicians.

> We do not have rules about clapping at Tertulia. If after a movement you are inspired to clap, please do so. We encourage you to celebrate this music!

> Mingle! Meeting the musicians! The beauty of Tertulias is that there is no backstage; we're all appreciating the music and experience together.

> Don't forget to silence your cell phone.

WHY TERTULIA IS IMPORTANT

At Tertulia we believe that anyone, young or old, can fall in love with classical music. Musicians' passion for their art is contagious, which is why removing the distance between artist and audience is so critical. While beautiful concert halls will never be obsolete, there are limiting factors that make it challenging to engage new, younger listeners. It is Tertulia's mission to bring classical music to broader audiences by diversifying the concert experience through creative presentations using non-traditional venues.

02: ITINERARY

AN EVENING OF MUSIC & MINGLING

JULY 21, 2013 | 7:00 PM

LA VILLETTE

10 DOWNING STREET | NYC

Julia Villagra, *Founder & Artistic Director*

TERTULIA CHAMBER MUSIC PRESENTS

Horszowski Trio

Rieko Aizawa, *piano*

Jesse Mills, *violin*

Raman Ramakrishnan, *cello*

ITINERARY

COCKTAILS

Vincent d'Indy (1851–1931)

Trio No. 2 for Piano, Violin and Cello, Op. 98

1. Entrée

2. Air

3. Courant

4. Gigue

~18 MINUTES

DINNER

Camille Saint-Saëns (1835–1921)

Piano Trio No. 1 in F major, Op. 18

1. Allegro vivace

2. Andante

3. Scherzo-Presto

4. Allegro

~25 MINUTES

DESSERT

Gabriel Fauré (1845–1924)

Piano Trio in D minor, Op. 120

1. Allegro, ma non troppo

2. Andantino

3. Allegro vivo

~20 MINUTES

MINGLE & MEET MUSICIANS

Thank you for coming.

03:NOTES

MIECZYSLAW HORSZOWSKI (1892 – 1993), the man for whom tonight's trio is named, was a Polish-American pianist of great esteem as well as a beloved teacher. Rieko Aizawa was his last student at the Curtis Institute of Music, where he taught for over fifty years. Mr. Horszowski (Hor-SHOW-ski) not only had an incredibly successful career as a recitalist and chamber musician, but also one of the longest careers in the history of performing arts today. The trio carries on his legacy this evening in a presentation of music by three composers who personally knew and influenced Mr. Horszowski.

VINCENT D'INDY (1851 – 1931)

PIANO TRIO NO. 2 "IN THE FORM OF A SUITE" OP. 98 (1929)

Vincent d'Indy, born into a privileged family, was considered a child prodigy. He studied with the finest instructors and rubbed elbows with some of history's most beloved musicians and composers. Yet today, d'Indy's works are scarcely performed, his music having receded into the shadow of his great contemporaries. Perhaps the composer's most significant contribution to classical music is his legacy as a pedagogue and founder of the reputable music conservatory, Schola Cantorum de Paris.

The *Piano Trio No. 2* is a work composed near the end of d'Indy's life. As the title suggests, the trio is written in the form of a French "Suite de danses" which was popularized in the Baroque era. The first movement, *Entrée, en sonate*, opens with purpose: arpeggiated sextuplets in the piano which underscore a songlike melody passed between violin and cello. The *Air* is playful and a chromatic, twonote motif gives the movement a sense of skepticism and irony. The third movement, *Courante*, is exactly as described: *lent et solennel*, slow and solemn. In contrast, the final movement is buoyant and light, brimming with optimism.

CAMILLE SAINT-SAËNS (1835 – 1921)

PIANO TRIO NO. 1 IN F, OP. 18 (1863)

An undeniable genius and consummate pianist, Camille Saint-Saëns wrote as he played: with clarity, precision, virtuosity and elegance. Starting at a very young age and continuing throughout his life, Saint-Saëns would be showered with praise and honors. Yet ironically, the very qualities that make his music so charming and listenable may have reinforced the belief, by some critics, that Saint-Saëns' music lacks great depth or complexity. Whatever the critics or academics say about him, one thing is indisputable: he wrote music that is stunningly beautiful, and for that, the man is celebrated.

The *Piano Trio No. 1* was written when the composer was just 28, a time when opera dominated the music scene. Saint-Saëns' careful and deliberate attention to instrumental music is both a nod to his beloved German predecessors (who influenced his style) and a declaration that chamber and orchestral music needed a bigger place in the French repertoire. The first piano trio is an early account of a style that is distinctive and dazzling. The work was composed while Saint-Saëns was vacationing in the Pyrenees, and as one might expect, demonstrates the composer's youthful energy and spirit. Even in the second movement, layered between the serious and pensive, there is a hopefulness that reveals itself in Saint-Saëns' sweeping lyricism.

In addition to leaving behind a rich collection of chamber and orchestral music, Saint-Saëns championed the music and career of his student and closest friend, Gabriel Fauré.

GABRIEL FAURÉ (1845 - 1924)

PIANO TRIO IN D MINOR, OP. 120 (1923)

Gabriel Fauré is one of his generation's most celebrated and influential composers. Like Saint-Saëns and d'Indy, Fauré was a committed and passionate educator. He too kept a studio for most of his

career, shaping the futures of budding young composers like Maurice Ravel, George Enescu and Nadia Boulanger.

As the foremost composer of *mélodie*, the French art song, the *Piano Trio in D minor* opens appropriately with an extended singing motif in the cello. Passed gently on to the violin, the two voices eventually reconnect in unison. This material will return throughout the movement, but never exactly as it was before. The subtle modulations of the development are elusive, requiring careful attention, until suddenly the movement, generating energy, comes to a dramatic end. The *Andantino* is another example of Fauré's unmatched ability to write a melody. A master of paradox, the music is tender but strong, emotional but poised, and sweet but complex. The final movement of the trio is robust and rich with texture. Fauré was a magnificent craftsman; his music has so much imagination and color that it simply comes to life. As it takes a great virtuoso to perform the work of Saint-Saëns, it takes an exceedingly sensitive musician to play the works of Fauré.

04:ARTIST BIOS

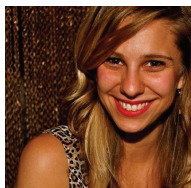
When they played together for the first time, Jesse Mills, Raman Ramakrishnan, and Rieko Aizawa immediately felt the spark of a unique connection. Many years of close friendship had created a deep trust between the players, which in turn led to exhilarating expressive freedom. And so, in 2011, they formed the Horszowski Trio. Two-time Grammy-nominated violinist Jesse Mills first performed with Raman Ramakrishnan, founding cellist of the prize-winning Daedalus Quartet, at the Kinhaven Music School over twenty years ago, when they were children. In New York City, they met pianist Rieko Aizawa, who, upon being discovered by the late violinist and conductor Alexander Schneider, had made her U.S. concerto debuts at the Kennedy Center and Carnegie Hall. Their musical bonds were strengthened at various schools and festivals around the world, including the Juilliard School and the Marlboro Festival.

Ms. Aizawa was the last pupil of the legendary pianist, Mieczyslaw Horszowski (1892-1993), at the Curtis Institute. The Trio takes inspiration from Horszowski's musicianship, integrity, and humanity. Like Horszowski, the Trio presents repertoire spanning the traditional and the contemporary. In addition, they seek to perform works from the trove of composers with whom Horszowski had personal contact, such as Ravel, Saint-Saëns, Fauré, Martinu, Villa-Lobos, and Granados.

Based in New York City, the members of the Horszowski Trio teach at Columbia University and the Longy School of Music of Bard College.



05: PERSONAL NOTES



JULIA VILLAGRA, FOUNDER & ARTISTIC DIRECTOR

I remember the moment I decided to start Tertulia, or some variation on what is now Tertulia. I was at Turtle Bay Music School listening to my childhood friends and fellow musicians Hilary Castle and Isabel Fairbanks performing Ravel's *Sonata for Violin and Cello*. I had mentioned the concert to a few coworkers, tempting them with the promise to leave early or grab dinner right after. "No really, I swear, we'll leave at intermission. I know it's midtown." It was Friday night at 7 p.m. and there I was, listening to superb music in a place with negative appeal to my peers: no food, no booze, no flattering darkness,

and above 14th. Revelation: this is why I go to concerts alone.

To be fair, the idea for Tertulia isn't entirely original and classical music outside the concert hall is certainly available for public consumption. But I wanted to create a public series for non-musicians that imitated a casual evening of music-making by musicians; you know, those wine and sight reading parties the players have that we're not invited to. Growing up, my parents—both amateur musicians and ardent classical music lovers—hosted these types of soirées and it was here I learned that classical music and socializing are very compatible. Music is inherently communicative, and oftentimes passionate and uncontained. It feels unnatural to stifle it with rules and rigidity, yet unfair not to give it the respect it deserves—which is why total silence during performances at Tertulias is non-negotiable.

By finding a happy medium between elite concert halls and noisy jazz clubs, my hope is that people will rediscover the joy of classical music. I want to draw them in by placing chamber music in a more natural environment, within the context of the things we enjoy in our everyday lives and traditions. After all, this is a big part of why I fell in love with classical music. Thank you for being here this evening to share this wonderful music, food and company. Together, we are bringing Tertulia to life!

RAMAN RAMAKRISHNAN, CELLO

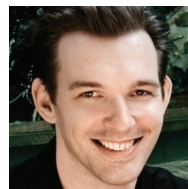


I fell in love with classical music before I could walk. My parents tell me that when they played a record on the stereo system, I would immediately crawl over to one of the speakers and plant myself there. This habit lasted for years; it became a way for me to shut out the rest of the world and be intimately connected to every detail of the sounds emerging from this magic wooden box. The first music I remember hearing in this way was a record of Beethoven quartets played by the Juilliard Quartet. It was also incredibly exciting to go to concerts as a kid. One concert was an eight-year-old beginning cellist's dream: it featured Leonard Rose, (who was in the final year

of his life and suffering from cancer) and two of his students: Yo-Yo Ma and Matt Haimowitz (who was only twelve at the time, I think). They played David Popper's "Requiem" together, and I saw that Matt Haimowitz had tears in his eyes as they reached the final bars of the piece.

I have been very lucky, and, despite the existence of countless more deserving players, have performed in many of the great halls of the world. One particularly memorable tour across Europe featured concerts at Vienna's Musikverein, Amsterdam's Concertgebouw, Athens's Megaron, Salzburg's Mozarteum, Cologne's Philharmonie, and Birmingham's Symphony Hall, all within a couple of weeks. What gives me the greatest pleasure as a musician, though, is the simple act of sharing a moment with others. It happens when the Horszowski Trio rehearses in one of our New York apartments; it happens when someone at a concert seems to have experienced the same thing that I experienced; it happens when I play cello duets with my mom, who just took up the instrument a few years ago and is having the time of her life. No great hall is needed for this.

Tertulia



JESSE MILLS, VIOLIN

I'm happy to tell my personal musical story. I was guided by my mother quite early on. She loves music, and she grew up singing at home and in church; I think she planned to cultivate a violinist when she eventually had a child. Lucky for me, I was that child! I was three years old when I started playing, and she practiced with me throughout the early years. I enjoyed playing and made steady progress. However, it wasn't until I was in high school that I truly fell in love with music. I could play reasonably well at this point, after thousands of hours spent with the instrument, but I had never lost myself in the joy of making music. Then, I was exposed to more and more musical traditions from around the world. I was turned on to jazz and other improvised music by a high school friend, and we enjoyed listening to records and CDs on his hifi stereo system. I would close my eyes and hear musicians like Charlie Parker, Miles Davis, Wayne Shorter, Bill Evans, and many others "talking to each other" with their sounds. We would listen to orchestral recordings, too, and find the same overwhelming excitement, reveling in the diverse colors and textures. Listening to Ravel, Brahms, and then Mozart and Schoenberg I began to realize that the music I was practicing on my violin was part of this same wonderful world of sound, and by now I was hooked and wanted no other life than a career in music. I have been very lucky to have been able to make a living playing my violin. I enjoy chamber music above all other forms. My colleagues and I have a very satisfying opportunity to express our individual voices, and yet we can also be part of a collective, something bigger than any one of us.



RIEKO AIZAWA, PIANO

I grew up in Japan and started playing piano when I was 5 years old. At that time my family had just moved back to Japan from Europe where my father had been working for the Nestlé Corporation. Upon our return, I discovered that reading and writing in Japanese was extremely challenging, but encouraged by the ease with which I could communicate through my instrument. Reading music was somehow instinctual, and this discovery excited me. I remember understanding musical notations well before my teacher had a chance to explain them. My mother, naturally, was thrilled that I had discovered something I could do without much difficulty. As time went on, the Japanese method of teaching music began to wear on me; the incessant criticism was diminishing my natural enjoyment of music (despite having won some local competitions) so much that I nearly stopped playing. Thanks to a welltimed invitation to play a concerto with the renowned violinist and conductor, Alexander Schneider, I persevered. Soon I was invited to the Marlboro Music Festival in Vermont, an experience that was formative and truly inspirational. For the first time I collaborated with musicians of all ages equally, without the oppressive expectation to "obey your elders." (Often, these "elders" were only a year my senior!). This open-minded and flexible concept was liberating and encouraging.

After my summer at Marlboro, I began studying at the Curtis Institute in Philadelphia with the pianist Mieczyslaw Horszowski. At 96 years old, he had just announced his retirement from teaching, but he fortunately changed his mind. (He was born in 1892, and his mother had studied with Chopin's pupil. He himself had worked with the grand-student of Beethoven!) I am so fortunate to have had the opportunity to study with Mr. Horszowski for four wonderful years. His teaching was an outpouring of his artistry and soul, and through him, I was able to understand the true meaning of music.

I am so thrilled to be in this piano trio named for Mr. Horszowski; he is someone I will admire and respect forever. In this, I know I am not alone!

FUTURE TERTULIAS

MONDAY, AUGUST 26, 2013

ENSO STRING QUARTET
Mozart "Dissonance" Quartet
Britten String Quartet No. 2
Debussy String Quartet in G minor

WEDNESDAY, OCTOBER 9, 2013

MOMENTA QUARTET

TUESDAY, NOVEMBER 19, 2013

TOOMAI QUINTET

FOR CONCERT DETAILS AND FUTURE
ANNOUNCEMENTS, PLEASE BE SURE
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WWW.TERTULIANYC.ORG/CONTACT.



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A special thanks to graphic designer Vanessa Shyu for donating her time and talent to Tertulia.

