

**ROTHROCK FAMILY  
RESIDENCY FUND**

P R E S E N T S

*Music Institute of Long Island  
Faculty Ensemble*

FRIDAY, APRIL 18, 2025

7:00 PM

MAHANEY ARTS CENTER, ROBISON HALL



# ***Music Institute of Long Island Faculty Ensemble***

**Carol Kushner, Violin · Geri Kushner, Viola**

**Paloma Ferrante, Cello · Alla Bell, Piano**

## *Program*

**Double Concerto for 2 Violins in D Minor, BWV 1043**

Vivace

**Johann Sebastian Bach**

**String Serenade in D Major, Op.8**

Marcia, Allegro

Menuetto, Allegretto

**Ludwig van Beethoven**

**Piano Trio No. 1 in G Major, Hob XV:25**

Finale, Rondo all'Ongarese

**Joseph Haydn**

**Piano Quartet No. 1 in G Minor, K.478**

Allegro

Rondeau

**Wolfgang Amadeus Mozart**

**Prelude in C-Sharp Minor, Op.3, No.2**

**Sergei Rachmaninoff**

**Piano Trio No.2 in B Minor Op.76**

Lento - Allegro Molto Moderato

**Joaquin Turina**

**Piano Trio in D Minor Op.49**

Molto Allegro ed Agitato

**Felix Mendelssohn**

**Tango**

**Michael McLean**

*with Marco Motroni, Violin*



*This event is sponsored by the Rothrock Family Fund for Experiential Learning in the Performing Arts,  
established in 2011, which supports opportunities that broaden the scope  
of Middlebury students' experience in the performing arts.*

*Please turn off all electronic devices prior to the performance, and refrain from texting.  
Photography and the use of audio or video equipment are prohibited.*



## ***Program Notes***

### **BACH Double Concerto for 2 Violins in D Minor, BWV 1043**

*Program note courtesy of the LA Philharmonic.*

As with most of his instrumental music, we know little about the origin of the Bach concerto on this program. It probably dates from after 1730, when Bach was not only the Cantor of Leipzig's St. Thomas Church, in charge of liturgical music in three Lutheran churches, but also director of the Leipzig Collegium Musicum, which played Friday night concerts in Zimmerman's Coffee House in an era before there was such a thing as a concert hall. The counterpoint is unmistakably Bach. All three of the concerto's movements are fugues—a structural choice that springs naturally from having one soloist constantly repeating what the other does. This sort of canonic follow-the-leader might become tiresome in other hands, but Bach created outer movements of great energy and vigor, and a middle movement of sublime beauty.

### **BEETHOVEN String Serenade in D Major, Op.8**

*Program note courtesy of the LA Philharmonic.*

The Op. 8 Serenade for string trio, published in 1797, is music for a light evening's entertainment in a social setting. Carloads of such serenades, cassations, divertimentos, Nachtmusiks, and nocturnos were published and played in the late 1700s, but they are little known today. There are nonetheless some of the features that gained Beethoven a reputation for trying too hard to be novel and unusual, and clever touches that mark the Serenade as the product of a giant at play. In the March that begins and ends the work, the cello occasionally finds itself playing four 16<sup>th</sup> notes against three 8<sup>th</sup> notes in the upper parts, which is more rhythmic complexity and ambiguity than a march needs.

### **HAYDN Piano Trio No. 1 in G Major, Hob XV:25**

*Program note courtesy of the LA Philharmonic.*

Like most piano trios of the time, the G Major Trio presents an imbalance between the strings and piano, the latter being the dominant sonority and carrier of motivic material. It's no accident that Haydn's English publishers labeled this set of three as "sonatas for the pianoforte, with an accompaniment of a violin & violoncello." The Presto Rondo all'Ongarese (Rondo in the Gypsy style) is a rapid-fire moto perpetuo alternating with earthy dance-like sections characteristic of stylized Gypsy music.

### **MOZART Piano Quartet No. 1 in G Minor, K.478**

*Program note courtesy of the Sebago-Long Lake Music Festival.*

G minor is a key that Mozart reserved for his most turbulent musical ideas. His two G minor symphonies—No. 25 of 1773 (whose opening bars contemporary audiences will recall from Milos Forman's 1984 film *Amadeus*), and the equally famous No. 40 of 1788—are both works in which Mozart is at his most intense.

The opening gesture of his G Minor Piano Quartet, a stentorian pronouncement, soon yields a gentler theme in the closely related key of B-flat major (what music theorists call the “relative major”). As opposed to orienting the listener in the exposition of this sonata-form movement, however, Mozart’s music is in constant harmonic flux. The ensuing “development” section, normally a turbulent journey through various keys, is here used to re-enforce G minor.

The influence of “Papa” Joseph Haydn is clear throughout the final Rondo (a form whose opening material recurs regularly as a refrain). This closing movement, in a bright G major, is free of the Sturm und Drang that dominated the first movement.

## **RACHMANINOFF Prelude in C-Sharp Minor, Op.3, No.2**

*Program note courtesy of the Financial Times.*

“Many, many times I wish I had never written it,” said Sergei Rachmaninov of his piano Prelude in C-Sharp Minor. He was not the first composer to rue his own handiwork: Beethoven had a similar relationship with an early septet; Tchaikovsky famously derided his *1812 Overture*. Nor was he the last. Like Beethoven, Rachmaninov considered this youthful piece unrepresentative—inferior to later efforts that were “not appreciated half so much.” But if it wasn’t wholly representative, it wasn’t unrelated either.

Written in 1892, not long after Rachmaninov had graduated from the Moscow Conservatory, the Prelude is built around a tolling, three-note figure in the bass, answered ominously by offbeat chords. Steady, doleful repetition eventually gives way to an agitated middle section, whose virtuosic triplets rise to a huge reprise of the original theme. This is direct, visceral music. Darkly emotive, unsparing in its agony—forged from the simplest of melodic ideas. Later works such as the Second Piano Concerto and the *Rhapsody on a Theme of Paganini* are more delicately spun. But the Prelude is a direct ancestor—an early manifestation of Rachmaninov’s intoxicating mature style.

## **TURINA Piano Trio No.2 in B Minor Op.76**

*Program note courtesy of the Sebago-Long Lake Music Festival.*

Joaquín Turina succeeded Isaac Albéniz and Enrique Granados as an advocate for nationalism in Spanish classical music. A native of Seville, Turina graduated from the Royal Conservatory in Madrid. He performed as a pianist, conducted the Ballet Russes and the Teatro Real, and composed Spanish-based music, including a large body of guitar music. He received the National Music Prize, was later appointed professor of composition at the conservatory, and finally served as head of the music department in the Spanish Ministry of Education.

Turina’s music focused on traditional forms of Western instrumental music. Thus, he produced a symphony, piano quintet, string quartet, piano quartet, three piano trios, and two violin sonatas, as well as several instrumental works. He freely adapted these forms to express his own ideas, and he enriched them with the folk rhythms and guitar styles of the different regions of Spain, particularly his native Andalusia.

This evening, we hear the second of Turina’s three piano trios, composed in 1933. The first movement opens with three dramatic measures, marked *Lento*, which lead directly to the statement of the main theme, *Allegro*

molto, by the first violin echoed by the piano. The contrasting middle section opens with chords on the piano, followed by a cello solo and the violin in its high register. The opening section returns, and the three instruments rhapsodize with virtuosity to an emphatic conclusion.

### **MENDELSSOHN Piano Trio in D Minor Op.49**

*Program note courtesy of the LA Philharmonic.*

The first of his Piano Trios dates from 1839 and remains the more frequently encountered of his two trios for the simple reason that it is more graciously melodious and less concerned with harmonic complexity and contrapuntal devices. The D Minor Trio begins with a grandly arching, aching melody, announced by the cello, which leads into the violin's second theme in A major—the entire movement carried forward in what seems a single, broad melodic span, alternately gently elegiac and thunderously (notably in the piano) dramatic. It is nonetheless appreciative of the formal verities of the time, exposition, development, recapitulation, coda. It is the easiest of music to listen to, but Mendelssohn demands the utmost skill in his players—but without the audience's awareness of difficulty, unlike the physical torments to which Schumann and Brahms subject their performers in the subsequent generation of piano trios.

### **MCLEAN Tango**

Shortly after college, American composer Michael McLean wrote over two dozen tangos and eventually published two popular collections of sheet music for strings and piano called “Care to Tango.” These collections explored folk music and dance forms from various cultures, including the tango, rhumba, csárdás, serenata, tzena, sakura, trepak, Slavic and Hungarian dances, and more.



## *Artist Biographies*



### **Carol Kushner, Violin**

Carol received her Bachelor of Music degree from the Manhattan School of Music and her Master of Music degree in Performance from the Aaron Copland School of Music at Queens College of the City University of New York, where she completed its Teacher Certification program and served as an adjunct lecturer.

### **Geri Kushner, Violin / Viola**

Geri received a Bachelor of Music degree from the Aaron Copland School of Music at Queens College of the City University of New York and a Master of Music degree from the State University of New York at Stony Brook, where she was a teaching assistant.



### **Paloma Ferrante, Cello**

Paloma received Bachelor's and Master's degrees in Cello Performance at the Royal College of Music in London, and a Doctorate in Musical Arts from Michigan State University where she was a teaching. Paloma is cello faculty at Brooklyn Conservatory of Music and maintains a private studio.



### **Alla Bell, Piano**

Alla received a Bachelor of Music degree from the Gnessin Music Academy (Russia) and a Master of Music degree from the Gorkiy State Conservatory (Russia). Alla Bell has been on faculty of the Great Neck Music Conservatory for over 25 years.



### **Marco Motroni '25, Violin**

Marco is a senior at Middlebury College where he is studying Economics. He has been playing the violin since age six exclusively under private lessons with MILI! He is thrilled to give back to the Music Institute through a residency at Middlebury after all the memories they've given him!

With special thanks to those friends who have played a major role in the creation  
of the Kevin P. Mahaney '84 Center for the Arts

Frances Hill Barlow and Edward L. Barlow P'95, GP'10

Booth Ferris Foundation

Janet Halstead Franklin '72 and Churchill G. Franklin '71, P'02, '05, '07

Julie Moran Graham and Robert C. Graham Jr. '63

Martha Belden Jackson '52

Willard T. Jackson '51

Betty A. Jones MA '86 and David A. Jones

Nathaniel E. Kachadorian '95

Kevin P. Mahaney '84

L. Douglas Meredith

Carolyn Skylberg Peterson '58 and Milton V. Peterson '58, P'84, '86, '88

Steve Saulnier '29

Jean B. Seeler '60

J. Lea Hillman Simonds '69, P'93, '97

Barbara P. Youngman and Robert P. Youngman '64, P'87, '90

Richard D. Zanuck P'93

---





### ACCESS TO THE ARTS IS IMPORTANT TO US.

The following services are available at Mahaney Arts Center events.  
Connect with an usher or the Box Office or visit **[go.middlebury.edu/artsaccess](http://go.middlebury.edu/artsaccess)**  
for more information on our accessibility services.



Accessible parking, seating, and restrooms are available.



Assistive listening devices are available at most events.



Large-print programs are available at many performances.



Free and discounted ticket programs are available.  
[go.middlebury.edu/ticketprograms](http://go.middlebury.edu/ticketprograms)



Relay calls welcome via the Vermont Relay Service (711).



Sign language interpretation or real-time captioning available at select shows.



Accessible/single stall/all-gender restrooms available at many campus venues.



Low-cost or free transportation available through Tri-Valley Transit, 388-2287,  
[www.trivalleytransit.org/](http://www.trivalleytransit.org/)

---

### MAHANEY ARTS CENTER

Pieter Broucke, Associate Dean for the Arts  
Liza Sacheli, Director, Mahaney Arts Center  
Allison Coyne Carroll, Director, Performing Arts Series  
Molly Andres, Arts Events Manager  
Mark Christensen, Concert Hall Technical Director  
Christa Clifford '93, Associate Director of Operations and Finance  
Leeeza Robbins, Box Office Manager

---

### LAND ACKNOWLEDGEMENT

*Middlebury College sits on land which has served as a site of meeting and exchange among Indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndakinna, or "homeland."  
We remember their connection to this region and the hardships they continue to endure.  
We give thanks for the opportunity to share in the bounty of this place and to protect it.*