



UC DAVIS PRESENTS
Community Outreach Program

• 2000-2001 School Matinee Series •

Eroica Trio

Thursday, April 5, 2001
Freeborn Hall, UC Davis 11:00 am

Dear Teachers:

We hope you will find this Teacher's Guide helpful in preparing your students for what they will see and hear at The Eroica Trio concert matinee. The Guide provides background information on the artists and a review of theater conventions and audience protocol. The matinee, which is specially designed for student audiences, will feature music for the piano, violin, and cello.

UC Davis Presents gratefully acknowledges the corporate sponsors supporting the Community Outreach Program during the 2000-2001 Season of Performing Arts:



THE EROICA TRIO

The Eroica Trio is on the vanguard of a new generation of artists who are changing the face of classical music. One of the first all-female chamber ensembles to reach the top echelons of their

field, the Eroica Trio is helping to break an age-old gender barrier. The Trio took its name from Beethoven's passionate Third Symphony. Italian for "heroic," it is a word that aptly reflects the ensemble's approach to their art. The Trio has established a unique identity by creating innovative programs that span 300 years of music. A typical Eroica Trio concert might include the Baroque symmetries of Vivaldi, the passion of Brahms and Paul Schoenfield's contemporary Café Music, with its echoes of jazz, spiritual and theatre music. The Trio's members are prolific commissioners with at least one world premiere every season. This season the Eroica Trio will premiere Raimundo Penaforte's "Tango for Seven" with the St. Lawrence String Quartet. In 2001-2002, the Trio will premiere two new large-scale works for piano trio and full orchestra with the St. Louis and Milwaukee Symphonies.

The women who make up the Eroica Trio are all top-ranked, award-winning soloists who have performed on many of the world's great stages. Erika Nickrenz, who made her concerto debut at New York's Town Hall at the age of 11, was a featured soloist on the PBS series "Live from Lincoln Center," and has enjoyed a solo career that has taken her across America and Canada, and to Italy, Switzerland, and Australia. Adela Peña garnered first prize at the Washington International competition and has toured extensively as a soloist in the United States, Europe and South America. She has appeared with the English Chamber Orchestra, in recital at Carnegie Hall and on live European television, broadcast from Paris. Sara Sant'Ambrogio's international successes include a 1986 bronze medal at the prestigious International Tchaikovsky Cello Competition in Moscow, resulting in concert tours across the U.S., Europe, the Middle East and Canada, and her performance in the 1991 Grammy award-winning recording of Leonard Bernstein's Arias and Barcaroles. In addition, she has enjoyed collaborating on rock CDs and movie soundtracks.

The Trio members share a unique history, having known each other since childhood. Erika and Adela began performing together at age nine. Three years later, Erika and Sara studied both piano and chamber music with Isabelle Sant'Ambrogio, Sara's grandmother. As a teenager, Adela coached chamber music with Sara's father and first teacher, John Sant'Ambrogio, principal cellist of the St. Louis Symphony. In the early years of the Eroica Trio, coaches included Mr. Sant'Ambrogio as well as Erika's father, the noted violist Scott Nickrenz. The Eroica Trio is based in New York City where its members maintain a close musical and personal friendship.

The Eroica Trio is committed to music education, master-classes and concerts specifically geared toward children at elementary schools and colleges throughout the country. This season's residencies include University of California at Davis, Bowling Green State University in Ohio, University of Wisconsin, Vanderbilt University in Nashville, University of the South in Swanee,

TN, and Hawaii. The Trio is also collaborating with the School of Dance at the California Institute of the Arts on three special performances. Each summer, the Trio performs at music festivals throughout the world, including the Hollywood Bowl, Aspen, Mostly Mozart, Ravinia, and Spoleto, Italy.

ARTISTS' PROFILES

Erika Nickrenz, piano

Erika Nickrenz was born into the music world. Her mother, Joanna Nickrenz, is a concert pianist turned three time Grammy winning record producer, who has worked with countless orchestras and with such luminaries as violinist/conductor Pinchus Zuckerman and pianist Andre Watts. Her father, Scott Nickrenz, a violist and founding member of the Lenox, Claremont and Vermeer String Quartets and the Orpheus Trio, holds posts directing chamber music at the New World Symphony in Miami and the Spoleto Festival, and is currently artistic director of the Gardner Museum Series in Boston.

At age six, Nickrenz began playing the piano, and was sent to study with German Diez of the Claudio Arrau School in New York City. The roots of the Eroica Trio trace back to that period - she met violinist Adela Peña at the Greenwich House Music School where they were studying at nine years old, and the two began playing sonatas together.

Nickrenz made a prodigious concerto debut at age eleven at New York's Town Hall, where she played the Mozart Piano Concerto in A Major. When she was twelve, she met the third member of the Eroica Trio, when she attended the Red Fox Music Camp to study with Isabelle Sant' Ambrogio, Grandmother of cellist Sara Sant' Ambrogio.

The young pianist played chamber music throughout her education at the Juilliard School and received both her Bachelor and Master of Music degrees. She has served as Chair of the Music Department at Saint Ann's School in Brooklyn Heights from 1991-1997, where she has created one of the richest chamber music programs for pre-college students in the country.

Adela Peña, violin

Violinist Adela Peña has played solo recitals at Carnegie Hall, the Phillips Collection in Washington, D.C., and throughout Europe and South America. She was featured in a pan-European

television broadcast, "Live From the Sorbonne," and has appeared as a soloist with the English Chamber Orchestra, the Caracas Symphony, and the Bournemouth Sinfonietta.

Peña was born in New York City, and her affinity for the violin became clear early in her life. Her parents were avid fans of one of the greatest violinists, Jascha Heifetz, and discovered that as an infant, Peña would cry every time they turned off a recording of his Beethoven violin concerto. At the age of four, Peña asked for a violin. Her parents took her to the Henry Street Music School, where she studied with Rochelle Walton for eight years, and to the Greenwich House, where she studied chamber music. It was also here that she first paired up with pianist Erika Nickrenz.

Peña moved on to the pre-college program at the Juilliard School of Music, where she studied with several instructors, eventually settling with violinist Margaret Pardee. While studying for her Bachelors and Masters degrees, also at Juilliard, she became a member of the school's first quartet-in-residence, and coached with Felix Galimir. While still a teenager, she won Juilliard's Mendelssohn Violin Competition, and a few years later she was chosen to represent the United States in an international festival of young violinists, which brought her repeat professional concert dates throughout Venezuela. She was also the first prizewinner of the Washington International Competition.

In addition to the Eroica Trio, Peña is a member of the New York Philomusica Chamber Ensemble, as well as the Orpheus Chamber Ensemble, for which she has served as concertmaster. Her violin was made by Jean-Baptists Vuillaume in Paris, 1846.

Sara Sant' Ambrogio, cello

Sara Sant' Ambrogio is the latest generation in a lineage of artists and musicians that stretches back 600 years to Italy's Saint Ambrose, a patron saint of the arts. She was born in Boston, where her father, John Sant' Ambrogio, played cello with the Boston Symphony. He was later appointed principal cellist for the St. Louis Symphony -- a position he holds to this day -- and the family relocated to Missouri. Until the age of 16, she received cello instruction primarily from her father, who had studied under world-renowned cellist Leonard Rose.

At 16, Sant' Ambrogio was invited to study with David Soyer, cellist for the world-famous Guarneri String Quartet, at one of America's leading music colleges, The Curtis Institute of Music in Philadelphia. Private tutors were brought in for Sara in order for her to complete her high school

education. Three years later, Leonard Rose heard her play and invited her to The Juilliard School. Within weeks of arriving at Juilliard, she won the all-Juilliard Schumann Competition, resulting in her first performance at Lincoln Center. During her time at Juilliard, Sant'Ambrogio studied under venerated pedagogue violinist Felix Galimir, who would later serve as a mentor to the Eroica Trio.

CHAMBER MUSIC

Chamber music is composed for small ensembles of instrumentalists. In its original sense, chamber music referred to music composed for the home, as opposed to that written for the theater or church. Since the "home"--whether it was a drawing room, reception hall, or palace chamber--may be assumed to be of limited size, chamber music most often permits no more than one player to a part. It usually dispenses with a conductor. Music written for combinations of stringed or wind instruments, often with a keyboard (piano or harpsichord) as well, and music for voices with or without accompaniment have historically been included in the term. Typically, instrumental ensemble music is written for groups of two to eight players with one player to a part, and in which stringed instruments and piano (or harpsichord) supply the principal interest.

Thus, chamber music is *intimate* music, suited to the expression of subtle and refined musical ideas. Rich displays of varied instrumental color, and striking effects produced by sheer sonority, play little part in chamber music. In place of those effects are refinement, economy of resources, and acoustical balance.

Glossary of Terms

accompaniment – part of a piece of music that serves as background and support for more important parts.

arco – playing a stringed instrument by drawing the hair of a bow across the strings.

bow – a long rod with horsehairs stretched from one end to the other, used for playing stringed instruments.

cello – the second largest member of the string family, and the lowest sounding member of the string quartet.

chamber music – music performed in a small concert hall or room by a small group of musicians.

classical music – formal, artistically sophisticated music that endures over time.

col legno – playing a stringed instrument with the wooden part of the bow

composer – someone who writes music

melody – a tune, or succession of notes that together form a complete musical statement.

motif – a recurring theme, subject or idea in art, music, literature or dance.

musical ensemble – a group of musicians performing together

op. – abbreviation for Opus – work, composition as Op. 120, the 10th composition.

pizzicato – playing a stringed instrument by plucking the strings

romanticism – a movement in art, literature and music in which form is subordinate to content. Romanticism emphasizes imagination and emotion, and celebrates nature and freedom of the human spirit.

sonata – a piece consisting of 3 or 4 movements, each in contrast with the other.

trio – a composition for three instruments or voices.

viola – the second smallest member of the string family. The viola makes middle range sounds, comparable to that of the human voice.

violin – the smallest member of the string instrument family. The violin makes the highest sounds of the string family.

ATTENDING THE THEATER

What is expected of student audiences at the matinee:

- Enter the auditorium quietly and take seats immediately (*note that all matinees for 2000-2001 have reserved seating*);
- Show courtesy to the artist and other guests at all times;
- Demonstrate appreciation for the artist's work by applauding at the appropriate times;
- Refrain from making unnecessary noise or movements;
- Please eat lunch before or after the performance to avoid disruption;
- Relate any information acquired from the pre-matinee discussion to the new information gained from the matinee.

What you can expect of your experience in a performing arts theater:

A theater is a charged space, full of energy and anticipation. When the house lights (the lights that illuminate the audience seating) go down, the excitement level goes up! Theaters are designed so that the voices of the singers and actors and the music of the musicians can be heard. But this also means that any sound in the audience: whispering, rustling of papers, speaking and moving about, can be heard by other audience members and by the performers. Distractions like these upset everyone's concentration and can spoil a performance.

The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performances invite audience participation.

THINK ABOUT IT!

Talking with your teacher, friends, and family about a performance after attending the theater is part of the experience. When you share what you saw and felt you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more. Here are some questions to think about:

- 1) How would you describe The Eroica Trio performance to a friend?
- 2) What feelings did you have while you listened to the music and watched the musicians?
- 3) What did you like best about the performance and why? Was the program different from what you expected? How?
- 4) Prepare for your matinee by researching the meaning of the following terms: *sonata, prelude, opus, melody, harmony, and rhythm.*

CAMPUS RESOURCE GUIDE

The University of California, Davis campus is a very beautiful and interesting place to visit and there are many learning experiences available to young student visitors. We have listed some of these below. While on campus, consider taking advantage of these resources. The enclosed campus map can help you find the locations.

Transportation and Parking Services (TAPS) 752-8277

Private cars may park in several lots on campus for \$4.00. Please call Sandy Morgan (752-7657) to arrange for bus parking.

Places to Eat *(Please call ahead if you have a large group)*

On Campus: Coffee House, Memorial Union (752-6622)
Silo Student Union (752-1900)

In Davis: Carl's Jr., Sub City, Pizza Hut, Brennan's Coffee, Taco Bell, Le Crepe

Art Galleries *(Please call ahead for current exhibits and possible tours)*

Design Gallery (Walker Hall) is an innovative space known for its exciting exhibitions of design-related objects such as architecture, textiles, and folk art. 752-6150

Richard L. Nelson Gallery (Art Building) is located south of Shields Library. It is well known for its regularly changing exhibitions of historical and contemporary works of art. 752-8500

Fine Arts Collection (Art Building) represents various historical periods and cultures as well as houses the Davis campus' major collection of art.

Craft Center (South Silo) provides opportunities for workshops and classes in woodworking, weaving, jewelry-making, art and graphics, computer imaging, ceramics, photography, silk-screen printing, welding, leather-working, stained-glass, and other crafts. There is always a display of students' work. 752-1475

C.N. Gorman Museum (Hart Hall) features changing exhibitions of works by Native American and other diverse artists. 752-6567

Memorial Union Art Gallery (Memorial Union), 2nd floor exhibit. 752-2885

Campus Tours Available

The Tram provides a one-hour tour of the campus for 20-40 people. Reservations should be made one week in advance. The pick-up is at the Buehler Alumni and Visitor Center on Old Davis Road. 752-8222

Animal Barn Tour Program tours are offered during the Spring for classes K-5. The tours consist of visits to three campus locations where cows, pigs, and horses can be observed. Student guides conduct the tours, providing information on the animals. 754-8111

Peter J. Shields Library (located south of the Quad) houses collections in the humanities, arts, social sciences, biological sciences, agricultural sciences, mathematics, and computer science. It is one of the premier research libraries in North America. 752-6561

Bohart Museum of Entomology has an educational program about insects. The 60-minute tours can be arranged by appointment only. The museum is located in the Academic Surge Building. Tours use permanent and hands-on exhibits as well as live insects for demonstrations. The primary objective of the educational programs is to teach children about insects, particularly (1) their enormous diversity in form, color, behavior, (2) their impact on daily human life, (3) their importance in ecosystems, and (4) their general harmlessness. Contact Steve Heydon, 752-0493.

California Raptor Center has an on-site program to increase the public's awareness of raptors (birds of prey) and their environment. The facility has a museum containing displays, exhibits, and hands-on materials. The Center is located in South Davis. 752-9994

Davis Arboretum is an 80-acre public garden on the UC Davis campus. The Outdoor Education Program is geared particularly for K-6 class visits and uses the "guided discovery" approach to increase children's awareness, understanding, and appreciation of the natural world. 752-4880

Equestrian Center (located on Garrod Road near the Veterinary Medical Teaching Hospital) provides instruction in both English and Western riding along with training in horse care and stable management. 752-2372

Environmental Horticulture Teaching Gardens, located on Old Davis Road next to the Alumni Center, are opened to the public and include common and unusual species of trees, shrubs, ground covers, perennial, and bedding plants. The arrangement of plants is based on botanical and horticultural principles rather than on design principles. Tours last a half hour and are suitable for 5th grade through high school students. 752-0349

This Teacher's Guide was written by ANETT JESSOP, Department of English, UC Davis