

CHICAGO SYMPHONY ORCHESTRA

ONE HUNDRED THIRTY-SIXTH SEASON

Tuesday, October 20, 2026, at 6:30

CSO Chamber Music Series

TRILLIUM ENSEMBLE

Baird Dodge Violin

Karen Basrak Cello

Daniel Schlosberg Piano

HAYDN

Piano Trio No. 22 in A Major, H. XV:9

Adagio

Vivace

SCHUBERT

Adagio in E-flat Major, D. 897 (*Notturmo*)

INTERMISSION

TCHAIKOVSKY

Piano Trio in A Minor, Op. 50

Pezzo elegiaco: Moderato assai

Tema con variazioni—Variazione finale e coda

JOSEPH HAYDN

Born March 31, 1732; Rohrau, Lower Austria

Died May 31, 1809; Vienna, Austria

Piano Trio No. 22 in A Major, H. XV:9



COMPOSED
1785

Haydn composed some forty-five works across his career for a trio of violin, cello, and keyboard, using the

harpsichord in the early compositions and adopting the piano beginning in the 1780s. His earliest trios date from the mid-1750s. Two of them, issued by the distinguished Amsterdam firm of Johann Julius Hummel in 1757 as Haydn's op. 4, were among his earliest published compositions, preceded only by the nine string quartets contained in opp. 1, 2, and 3. These trios, small in scale and courtly in expression, as befit the taste and situation of his employer, Count Ferdinand Maximilian von Morzin, were intended for the harpsichord, with the violin and cello relegated to secondary roles that "accompanied" the dominant keyboard. After joining the Esterházy musical establishment in 1761, Haydn turned from the traditional keyboard trio to the genres of composition for the baryton, a descendant of the old viol family that served as the principal performance medium for music-loving Prince Nikolaus. The baryton was a curious hybrid of the viola da gamba (a forerunner of the cello) and the guitar—the instrument was supported between the knees so that its six or seven gut strings

could be bowed by the right hand while the fingers of the left hand stopped the strings and the left thumb plucked the dozen or so metal strings that ran up the back of the fingerboard, allowing a simple lutelike accompaniment to the bowed melody; the strings at the rear also vibrated sympathetically with the bowed notes to produce a sort of sonic halo. Haydn created 175 works for baryton for Nikolaus to play, 126 of them as trios with viola and cello.

By the time Haydn returned to the keyboard trio in 1782, the fortepiano had become the instrument of choice for the burgeoning band of musical amateurs whose steady purchases were filling the coffers of publishers and instrument dealers alike. Haydn's second foray into trio composition aimed to satisfy that clientele's lucrative demand for new material. His trios of the 1780s were therefore tailored to the piano rather than the harpsichord and were generally lighter in style, simpler of execution, and more compact in form (i.e., two or three movements rather than four) than are his contemporaneous string quartets, though they make few concessions to the dilettante and still exhibit the same sophisticated thematic manipulation and daring harmonic invention that mark his larger instrumental works of the time. The third and final group of Haydn's trios, comprising more than a third of his works in the form, dates from the 1790s, the years of his London

residencies and his greatest international acclaim.

The Trio in A major of 1785 (XV:9 in Anthony von Hoboken's catalog, published in 1957 and 1971), with violin and cello being allowed some independence, marked a significant advance in the evolution of the previously keyboard-dominated genre of the piano trio. The distinction between strings and keyboard is made with the trio's opening gestures, when the piano presents the arching first phrase of the elegant main theme and violin and cello

respond with an answering comment. A similar instrumental equilibrium follows throughout the movement, a suave sonata structure with the participants by turns sharing phrases or providing tasteful support. The second of the trio's two movements, another sonata form, is a dashing Vivace in which a perky strain begun with a so-called Scottish snap—a quick note followed by a longer one—serves as main theme and (appropriately transposed) as second theme and also provides material for development. **C**

FRANZ SCHUBERT

Born January 31, 1797; Vienna, Austria
Died November 19, 1828; Vienna, Austria

Adagio in E-flat Major, D. 897 (*Notturmo*)



COMPOSED
1827

On January 31, 1827, Franz Schubert turned thirty. He had been following a bohemian existence in Vienna for

over a decade, making barely more than a pittance from the sale and performance of his works, and living largely by the generosity of his friends, a devoted band of music lovers who rallied around his convivial personality and extraordinary talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning, long walks or visits in the afternoon, companionship for wine and song in the evening. The routine was broken

by occasional trips into the countryside to stay with friends or families of friends—he visited Dornbach, near the Vienna Woods, for several weeks in the spring of 1827 and Graz in September. A curious dichotomy marked Schubert's personality during those final years of his life, one well suited to the romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological

COMMENTS

makeup and his creative work. “If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert,” wrote his friend the dramatist Eduard von Bauernfeld, “there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty.” The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert’s most remarkable and characteristic achievements and touches indelibly the works that he created during the last months of his brief life.

In 1827 Schubert took up the genre of the piano trio, producing the Trio in B-flat by early autumn and its companion, the Trio in E-flat, the following November; the composer himself assigned the works the consecutive opus numbers 99 and 100. Also dating from those same months is an isolated slow movement for piano, violin, and cello, a lyrical Adagio in E-flat major, D. 897, which originally may have been intended for the B-flat trio, D. 898, but was ultimately rejected for that work. When the piece was published as Schubert’s op. 148 in 1845, it was titled *Notturmo*, the name by which it is generally known. The *Notturmo* is built from two distinct musical strains, one sweet and melodic, the other more impetuous, which are given in alternation: A–B–A–B–A. **C**

PYOTR TCHAIKOVSKY

Born May 7, 1840; Votkinsk, Russia

Died November 6, 1893; Saint Petersburg, Russia

Piano Trio in A Minor, Op. 50



COMPOSED

1881–82

On March 23, 1881, in Paris, Nikolai Rubinstein, one of Russia’s foremost pianists and peda-

gogues, died. Ever since Tchaikovsky had arrived in Moscow from his studies in Saint Petersburg fifteen years before, Rubinstein had been his most important professional and personal

mentor. On the advice of his brother, Anton, director of the Saint Petersburg Conservatory and one of Tchaikovsky’s teachers, Rubinstein had accepted the young musician into the faculty of the Moscow Conservatory that he was founding. Despite their occasional fierce disagreements (Tchaikovsky was furious over Rubinstein’s initial scathing denunciation of the Piano Concerto no. 1), they remained close friends. Rubinstein’s death moved Tchaikovsky deeply, and he determined to create

a work in memory of him, something with a prominent piano part in honor of Rubinstein's instrument. He settled on a piano trio and began work on the score in December during a stay in Rome. He completed the piece on February 9, 1882, and enlisted three friends and conservatory colleagues (pianist-composer Sergei Taneyev, violinist Ivan Hrimaly, and cellist Wilhelm Fitzenhagen) to perform it privately at the Moscow Conservatory on March 23, the anniversary of Rubinstein's death. He made some adjustments to the score and sent it to Jurgenson for publication with instructions to issue it in the most sumptuous printed form with the dedication, "To the Memory of a Great Artist." The Trio was first given publicly by Taneyev, Hrimaly, and Fitzenhagen in Moscow on October 30, 1882.

Tchaikovsky disposed the piano trio, his only chamber work for piano and strings, in two large movements: a huge sonata-allegro and an extended set of variations. The opening movement is titled *Pezzo elegiaco* (Elegy piece), and its mournful main theme is a moving testimony to Tchaikovsky's grief over the loss of his mentor. A heroic melody and a songful strain, both initiated by the piano, round out the movement's

thematic material. Tchaikovsky is said to have composed the theme for the second movement under the inspiration of the memory of a picnic that he, Rubinstein, and others of the conservatory faculty enjoyed in May 1873 at a sylvan spot near Moscow called Sparrow Hill. When the company started their repast, it seems, a group of peasants appeared to observe. Rubinstein sent for additional wine and food for the onlookers, who then provided their hosts with an afternoon of song and dance in appreciation. Though Tchaikovsky did not quote any of the peasants' tunes in the trio, his theme is modeled on their music. From it, he spun a large series of variations of widely divergent characters, ending with a grand *Variazione* finale and coda, this last section being a full sonata-form structure that recalls the doleful opening theme of the first movement at its end. **C**

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.

PREVIOUS SPREAD: Joseph Haydn, portrait in oil by Thomas Hardy (1757–ca. 1805), 1791. Royal College of Music Museum of Instruments, London, England | Franz Schubert, watercolor portrait by Wilhelm August Rieder (1796–1880), 1825 | **OPPOSITE PAGE:** Pyotr Tchaikovsky, ca. 1877, from a photograph included in *The Life and Letters of Pyotr Il'yich Tchaikovsky*, a biography written by his brother Modest (1850–1916)

Baird Dodge Violin



A New York City native, Baird Dodge joined the Chicago Symphony Orchestra as a violist in 1996. He later moved to the second violin section that same year.

In 2002 he was appointed principal second violin by Daniel Barenboim. After studying violin and viola from an early age, Dodge attended the precollege division of the Juilliard School. He received a bachelor's degree in chemistry from Swarthmore College in 1990 and a master's degree in music from the State University of New York at Stony Brook in 1994. His teachers have included Helen Kwalwasser, Gregory Fulkerson, and Joyce Robbins.

An avid chamber musician, Dodge has collaborated with Daniel Barenboim, Isidore Cohen, and Ida Kavafian. He has also appeared as a guest artist with the Chicago and Colorado string quartets. He has performed at the Bravo! Vail Colorado Festival, Taos Chamber Music Festival, Marlboro Music Festival, and on Musicians from Marlboro tours.

Baird Dodge has a special interest in contemporary music. He has often performed works by his father, Charles Dodge, including the premiere of his *Violin Etudes* at Columbia University's Miller Theatre in 1994. He recorded his father's *Viola Elegy* for New Albion Records in 1992. In 2006 he premiered and recorded *Carillon Sky*, a chamber concerto written for him by Augusta Read Thomas, on the CSO's MusicNOW series with Oliver Knussen

conducting. He has championed the works of composer James Matheson and premiered several of his pieces, including Matheson's Violin Concerto with Esa-Pekka Salonen and the CSO in 2011.

Karen Basrak Cello



Karen Basrak joined the cello section of the Chicago Symphony Orchestra in 2012. A native of Arlington Heights, Illinois, Basrak began her studies with Adele

O'Dwyer, Gilda Barston, and Richard Hirschl. She received a bachelor of music degree in cello performance from the University of Southern California, where she studied with Eleonore Schoenfeld. While at USC, Basrak received several honors, most notably the Gregor Piatigorsky Award. Before returning to Illinois, Basrak was a member of the Fort Worth Symphony Orchestra, beginning in 2001 as associate principal cello; she served as acting principal from 2002 to 2005 and principal from 2005 to 2012. Basrak has performed extensively throughout the United States and Europe and has appeared with the Los Angeles Philharmonic, Northwest, Harper, Kishwaukee, Elmhurst, Skokie Valley, and Greenville symphony orchestras, Winnetka Chamber Orchestra, Marina del Rey–Westchester Symphony, and American Youth Symphony. As an advocate of music education, she has performed in schools throughout the

nation. In recognition of her efforts, she was awarded the key to the city of Greenville, South Carolina.

Daniel Schlosberg Piano



Daniel Schlosberg has appeared with the Chicago Symphony Orchestra as featured soloist and in numerous chamber music concerts.

He received a Grammy nomination alongside soprano Laura Strickling for *40@40*, an album of contemporary American art song. Schlosberg has been on staff at Ravinia’s Steans Institute vocal program, and he was the director of the Baltimore Lieder Weekend, held each October for thirteen years, with consistent support from the Hampson Foundation. He was featured in a new album of songs by Doug Lofstrom, *Myths and Accidents*,

with baritone Ryan de Ryke, released in summer 2025.

Schlosberg has a passion for experimental music, collaborating frequently with Eighth Blackbird and Third Coast Percussion. He has given a number of significant premieres: the world premiere of Augusta Read Thomas’s *Starlight Ribbons* for solo piano; the U.S. premiere of Kaija Saariaho’s *Calices* (for violin and piano), and several sets of solo pieces by Stanley Walden. He was a founding member of Yarn/Wire, the lauded two piano/two percussion group.

Schlosberg has recorded for the Albany, Bridge, Bright Shiny Things, Centaur, Divine Art, Navona, New World, Nimbus, Jacaranda Live!, and Permelia labels. His latest solo release is *Gaul Me Maybe: French Baroque Keyboard Music*, consisting of works by Royer, Rameau, d’Anglebert, and Bach.

Schlosberg is a longstanding faculty member at the University of Notre Dame, where he is also faculty advisor to the Table Tennis Club.

CSO Chamber Music

Nov 3

CSO Chamber Music: Carving Out History

Dec 6

Audire Music at Epiphany Center for the Arts

Feb 9

CSO Chamber Music: South Loop Chamber

Feb 26

CSO Chamber Music at the University of Chicago

Apr 11

CSO Chamber Music at the University of Chicago

Apr 25

Meridian Quartet at North Park University

May 11

CSO Chamber Music: CSO Brass Quintet

June 13

Tourte String Quartet at South Shore Cultural Center

For tickets and more information, please visit chicagosymphony.org

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