

# Kingsbury Ensemble: From Vienna to Prague

Manuela Topalbegovic, violin  
Jane Price, violin  
Amy Greenhalgh, viola  
Ken Kulosa, cello  
Maryse Carlin, fortepiano

# Program

Trio in E Major, Hob.XV.28 for violin, cello  
and fortepiano (1797)  
*Allegro moderato*  
*Allegretto*  
*Finale-Allegro*

Franz Joseph Haydn  
(1732 - 1809)

Seven Variations for cello and fortepiano  
after a theme from Mozart's *Magic Flute* (1801)

Ludwig van Beethoven  
(1770 - 1820)

Intermission

String Quartet in G Major, Op. 60, No. 1 (1806)  
*Allegro grazioso*  
*Larghetto*  
*Rondo, tempo di Polacca*

Jan Ladislav Dussek  
(1760 - 1812)

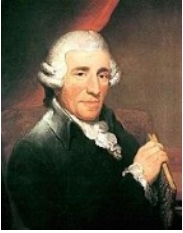
Quartet in F minor for fortepiano and strings, Op. 41 (1799)  
*Allegro moderato ma con fuoco*  
*Adagio espressivo*  
*Finale-Allegretto*

Jan Ladislav Dussek

Manuela Topalbegovic, violin  
Jane Price, violin  
Amy Greenhalgh, viola  
Ken Kulosa, cello  
Maryse Carlin, fortepiano

Piano five octaves by Robert Smith (Boston, 1983) after Johann Koenicke Piano 6  
octaves by Rod Regier (Maine, 1980) after Conrad Graf

## Program Notes




**Joseph Haydn's Piano Trio, No. 44** in E Major, Hob. XV/28, was published in 1797 but may have been written a few years earlier while Haydn was still in England on the second of his highly successful London visits. It is the second of a set of three piano trios dedicated to the eminent pianist Therese Jansen Bartolozzi and is noted for its especially wide expressive range as well as its virtuosity.

The first movement opens with an ascending theme presented, untypically, by the violin and cello in pizzicato; the effect is reminiscent of a harp. The piano answers with an ornamented legato version of the same theme before all three instruments burst into a lively bridge section. Set in the tonic minor, the second movement is in essence in the form of a passacaglia, being set to an ostinato bass, which is varied through the movement, though only subtly. Its creeping bass line is first introduced by all three instruments in unison before the piano introduces a winding, ornamental melody over the top of it. Later, the melody and bass are used in an invertible counterpoint. The lively triple-time finale introduces a theme in short phrases, with a playfulness both in its rhythms and in its irregular length.

**Beethoven composed his seven variations** in 1801, giving the role of Pamina to the piano and the role of Papageno to the cello. *Bei Männern* is a lovely duet sung in Mozart's *Magic Flute* by Princess Pamina and the birdcatcher Papageno. They praise the power of love between husband and wife, and the universal joy of love; "Love today and love tomorrow keep nature's circle turning true."


For much of the eighteenth century, the dynamics of keyboard instruments were uneven. Composers tended to tie the cello to the keyboard part, using the 'cello to reinforce the keyboard in its lower registers. Piano design in the late eighteenth century incorporated stronger registers and dynamic range. The piano and cello voices could now be free and independent. Beethoven was one of the first composers to exploit this. His *Bei Männern* variations and earlier works led the way in combining piano and cello as equal (or near to equal) voices. Beethoven would go on to use this partnership with great success in later sonatas. The *Bei Männern*



variations suggest the complexity of love - sometimes playful and exhilarating, sometimes tender and intimate, sometimes sorrowful and yearning. The variations, like much of Beethoven's music, arouse in the listener an emotional understanding that goes beyond words.

**Jan Ladislav Dussek** was a predecessor of the Romantic composers for piano, especially Chopin, Schumann, and Mendelssohn. Many of his works are strikingly at odds with the prevailing late Classical style of other composers of the time like Beethoven, Hummel, and Schubert. The evolution of style found in Dussek's piano writing suggests he pursued an independent line of development, one that anticipated early Romanticism. His more notable works include several large-scale solo piano pieces, piano sonatas, many piano concertos, sonatas for violin and piano, a musical drama, and various works of chamber music, including the two quartets on this program. In addition, a trio for piano, horn, and violin, and the highly unusual sonata for piano, violin, cello, and percussion entitled *The Naval Battle and Total Defeat of the Dutch by Admiral Duncan (1797, C 152)*, show his originality through an unconventional combination of instruments.


Apart from his own music, Dussek's friendship with John Broadwood, encouraged the latter to develop the "English Action" piano. Because his own music demanded strength and range not available in the then-current pianos Dussek pushed Broadwood into several extensions of the range and sonority of the instrument. It was a Broadwood instrument with Dussek's improvements that was sent to Beethoven. Dussek was also the first composer to write indications for using piano pedals.



**Maryse Carlin** made her harpsichord debut recital at Carnegie Recital Hall in New York under the auspices of Jeunesses Musicales and since then has appeared at the Whitney Museum in New York, at Jordan Hall, and the Museum of Fine Arts in Boston, and under the auspices of the Westfield Center for Early Keyboard Studies. She has performed as a guest artist with the Boston Musica Viva, the Fromm Foundation Concerts at Harvard University, and the Marlboro Music Festival. As a soloist with orchestra, she has collaborated with conductors Leonard Slatkin, Roger Norrington, Nicholas McGegan, Raymond Leppard, and José-Luis Garcia. She performed as a fortepianist on the "Great Performers at Lincoln Center: Mozart Marathon at Alice Tully Hall.", as well as in France, Germany, Switzerland, and China. Ms. Carlin is the director of the Kingsbury Ensemble and founder of the Festival de Musique Ancienne in Saint Savin, France.

**Amy Greenhalgh** was born in England and studied at Oxford University, Trinity College of Music, and the Royal College of Music. During her studies she won awards from, amongst others, the Allegri String Quartet, BBC Concert Orchestra, BBC Symphony, and the London Philharmonic Orchestra. She was also awarded scholarships by the Leverhulme Orchestral Mentorship, RCM, Friends of TCM & New York, and the Karen Creed prize. In 2009, Amy arrived in South America, to play as principal viola of the Orquesta Filarmónica de Santiago in Chile. She was also a professor of viola at the Universidad Mayor and the viola player of the Ensemble Filarmónico before a new move to the United States of America in 2015. Amy is currently a teacher of viola and director of strings at Washington University and often performs as a violist with the St. Louis Symphony Orchestra.


A native of Albuquerque, New Mexico, **Kenneth Kulosa** (cello) has played with the Saint Louis Symphony Orchestra, the Chicago Symphony Orchestra, the Grant Park Symphony, and the Chicago Chamber Musicians. He also held the post of principal cellist for both the South Bend and Northwest Indiana symphonies. A graduate of the New England Conservatory and the University of Houston, Mr. Kulosa studied with Laurence Lesser and Hans Jorgen Jensen. He plays regularly with the Kingsbury Ensemble and has performed with Early Music St. Louis and Bach at the Sem. He has served on the faculty of the Baroque String Academy of the Community Music School of Webster University. He currently is a cello faculty member of the Washington University Music Department.



**Jane Price**, violin, holds a Bachelor of Music degree from Indiana University and a Master of Music degree from the New England Conservatory. Her principal teachers have included James Buswell, Paul Biss, Yuval Yaron, and Eugene Lehner. She has been an extra member of the Chicago Symphony, with whom she has toured internationally, the St. Louis Symphony and St. Louis Opera Theater. As a chamber musician, Jane has collaborated with members of the Cleveland Quartet, the New York Woodwind Quintet, and the Mark Morris Dance Company.

Jane was a fellow at the Tanglewood Institute, the Norfolk Festival, and the Spoleto Festival in Italy and the United States, and spent one year as a member of the New World Symphony. Jane is currently a violin instructor at Washington University.

**Manuela Topalbegovic** was born in Rousse, Bulgaria, and began her violin studies at the age of 5. Manuela holds a Bachelor of Music from Webster University, where she received the Buder Scholarship for gifted students and studied with Yuly Iliashov. Further studies led to a Master's degree from the University of Missouri at Kansas City, where she was awarded a graduate string quartet assistantship for three years. Her teachers there included Benny Kim and Gregory Sandomirsky. Presently Manuela teaches at Washington University, the Community Music School of Webster University, and maintains a private studio. Manuela is an active chamber music and orchestral performer in St Louis, playing with the Kingsbury Ensemble, and the Bach Society among others.



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