



Café Music

Good Music. Good Coffee.

black moon
TRIO

X

Drip
and
CULTURE

EST. SOCIALLY MINDED COFFEE 2020

Program Description

Working alongside **Adam Carson** and **Nydia Gonzalez**, owners of the Waukegan-based coffee shop **Drip and Culture**, Black Moon Trio brews up a concert experience so good that you can taste it - literally!

Enjoy a musical menu inspired by coffee-loving composers both old and new while learning about the social impact of a local coffee shop, different brewing techniques, and sampling Drip and Culture's single origin beans prepared fresh during the performance.

Program

Trio for Violin, Horn, and Piano, K. 407 (386c) (1782) Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro
- II. Andante
- III. Rondo

Bounce (2016)

Vivian Fung (b. 1975)

Cafe Music (1987)

Paul Schoenfield (b. 1947)

- I. Allegro
- II. Rubato, andante moderato
- III. Presto

arr. Colnot

Program Notes

Trio for Violin, Horn, and Piano, K. 407 (386c)

Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote this piece, originally scored for horn, violin, two violas, and cello, for the Austrian horn player Joseph Leutgeb. The Mozart family had met Leutgeb, a horn virtuoso of the first order, when he played in the Archbishop's orchestra in Salzburg. Leutgeb, who moved from Salzburg to Vienna at about the same time Mozart did, supplemented his meager income as a horn player by opening a cheese shop in a suburb of Vienna. Mozart's father Leopold, who described the shop as being "the size of a snail's house," lent Leutgeb the money to get the cheese shop started.



Full of gentle, amiable music, the Horn Quintet, or Horn Trio in this case, has been compared to a miniature horn concerto: the horn frequently is given a starring role, introducing themes and dominating the ensemble, while the strings accompany it. The violin and piano open the first Allegro with a brief flourish, and the horn quickly enters with the movement's main subject. Horn and violin trade phrases easily in this genial movement, which emphasizes the lyric possibilities of the horn. Longest of the three movements, the Andante offers a graceful partnership between horn and violin, full of sustained lyrical lines. The concluding Allegro is a rondo-finale; its main theme, heard immediately in the violin and piano, bears some relation to the theme of the Andante. This good-natured figure recurs throughout the finale before a series of horn fanfares brings the work to its spirited close.

- Eric Bromberger

Bounce

Vivian Fung (b. 1975)

Bounce is inspired by my son Julian, who was about 9 months old when I started to work on this piece. Ever since he was a newborn, Julian has had the habit of banging his head against his mattress to soothe himself to sleep. Even though his pediatrician reassured us that this is perfectly normal, and that about a third of all boys do it, Julian's nightly ritual has had a profound effect on my psyche—so much so that I would routinely hear him pounding away even when he was sleeping quietly or not even around.



The piece is a compact 12 minutes, but swings through many different moods, from the leisurely ebb and flow of harmonies in the beginning, through the playfulness of the bouncy scherzo-like middle sections and the bell-like tolling of the interlude, to the schizophrenic culmination at the end. Throughout the piece, the idea of a constant drone or thump remains constant, with a deep ostinato that permeates the beginning; playful, rhythmic, repeated notes in the faster sections, and fast, muted sounds in the virtuosic final section.

A few notable moments include some inside-the-piano sounds in the beginning and final sections; use of harmonics in the violin; and a final horn call, before the fiery ending, that involves the performer singing into his instrument while playing.

- Vivian Fung

Cafe Music

Paul Schoenfield (b. 1947)

arr. Cliff Colnot

The idea to compose Café Music first came to me in 1985 after sitting in one night for the pianist at Murray's Restaurant in Minneapolis. Murray's employs a house trio which plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music — music which could be played at a restaurant, but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. For example, early 20th century American, Viennese, light classical, gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement.



- Paul Schoenfield

About the Musicians: Black Moon Trio

Black Moon Trio is committed to collaboratively affecting positive change in communities through chamber music. They reimagine the breadth of a horn, violin, and piano trio by showcasing underrepresented voices in their artistic programming and original commissions, inspiring young musicians and non-musicians alike through captivating educational programs, and connecting community members through the arts. By engaging with diverse audiences, youth, and artists of every type, Black Moon Trio works to prove that classical music is for everyone.

Black Moon Trio was founded in 2022 by Parker Nelson, Jeremy Vigil, and Khelsey Zarraga. Each rooted in musical, cultural, and community organizations across the Chicago region, Parker, Jeremy, and Khelsey aim to continue making classical music available and relevant to everyone. Harnessing the experience from years of professional chamber music performance, music-making in social service settings, facilitating workshops at universities, and developing curriculum for youth in schools and community development through music, Black Moon Trio is excited to provide a classical music experience that resonates far beyond the reverberations of a final chord.

Recent projects include *Spilling Over*: a program created in collaboration with the Smart Museum of Art at the University of Chicago inspired by the works of visual artist and activist, Bob Thompson; *Honeybee*: a co-created performance and workshop of Candace Fleming and Eric Rohmann's award-winning children's book, *Honeybee: The Busy Life of Apis Mellifera* promoting the understanding, appreciation, and preservation of honeybees and other migratory pollinators; and *Sow the Seeds*: a collaboration with New York Times Best-Selling author and Chicago-native, Michael Tyler, in an interactive concert and journaling experience for audiences to actively address subjects of wellness and community through music, poetry, and nature guided by Tyler's *Sow the Seeds: A Composition in Verse*.

Reaching thousands of students annually through its arts-integrated educational programs, Black Moon Trio connects K-12 core curricula to vivid, custom-crafted, and interactive musical experiences which challenge students to share and lead. Black Moon Trio has presented performances and residencies at numerous Chicago public schools in partnership with Classical Music Chicago and Ravinia's Reach*Teach*Play program.

Black Moon Trio is ensemble-in-residence at **Brushwood Center at Ryerson Woods**.



About the Collaborator: Drip and Culture

From Co-Founders Adam Carson and Nydia Gonzalez:

When we founded Drip & Culture, our vision was to create something special that would allow us to transform Supermercado Gonzalez. This Gonzalez location has been in Nydia's family since 1994 and needed some love.

Waukegan and communities like it need businesses curious about the conditions in which its customers and residents live. Things like economic disinvestment, the quality of its schools, challenges with safety and crime, and access to healthy food options are all important to making a city a great place to live. Achieving all of these things takes work, and we hope that Drip & Culture can be where that work begins and spreads into every neighborhood in our city.

We believe in our community. We serve delicious coffee. And we are a vibe.

Come through and kick it with us when you can.

Do something dope today.

