

ROBERT PATERSON

TRIPLE CONCERTO, “SUMMIT”

Commissioned and world premiered by the

NEAVE TRIO

*For Neave Trio bookings, contact Gina Meola, VP, Artist Management and Booking, Jensen Artists
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[Neave Trio](#) • [Robert Paterson](#)

“Triple Concerto is a stunning piece about climate change... Rob is a great tone painter of nature, of birds, of land and seascape, and all of that is on beautiful display in this work. At the end, the orchestra slowly exits the stage (with the woodwind “birds” singing until the last moment), leaving only the trio and conductor in silence. It is a tremendously moving piece...”

— JoAnn Falletta, Grammy® Winner, Music Director, Buffalo Philharmonic Orchestra

Triple Concerto: Key Details:

- **Duration:** 30’
- *Commissioned and world premiered by the Neave Trio; premieres still available outside the U.S.*
- **Instrumentation:** piano trio (violin, cello, and piano) and orchestra (2-2-2-2 / 4-2-3-1 / 3 percussion, timpani, strings)
- Sheet music available from [Bill Holab Music](#)
- **Themes:** birds, climate change, clock, species extinction, Haydn’s *Farewell Symphony*, mountains, nature, pastorale, sunrise, terrain, time, tone poem, tundra
- Movements II, IV, and VI also exist as a ca. 9’, stand-alone chamber work that may be performed on a chamber concert or at a fundraiser or donor event to entice audiences to hear the orchestral work
- Video slide show with still images that align with the work available upon request

Program Note

As we live through a sixth mass extinction, it is not difficult to question whether we can act as good stewards of our earth. While I often feel a sense of despair — how could we have messed this up so badly? — my thoughts are often, perhaps irrationally, tempered by a sense of optimism. Maybe we can fix this, or at least that’s what I tell myself. *Triple Concerto* is essentially an exploration of these emotions. As a scenic point of departure, the entire work also uses three types of geographical regions as inspiration.

Triple Concerto (nicknamed “*Summit*” after the last movement) is structured a bit differently than a traditional concerto. An introduction and three larger movements are interspersed with three small trio-centric movements that loosely function as either a prelude, interlude, or cadenza. These three smaller movements also exist as a stand-alone version for the piano trio that may be performed as a sort of “teaser” for the concerto on a chamber music concert.

The first movement, *Introduction*, loosely evokes a sunrise. Toward the end of the movement, bird song melodies from around the world are incorporated and performed by the winds. This leads to a movement entitled *Chorale Prelude*, focusing on the piano trio, leading to a joyful third movement, *Bright Pastorale*, filled with bright, sunlit bell-like chords and sounds reminiscent of birdsong. Moments of despair begin to appear as the movement progresses. The movement ends darkly, like an overcast sky before a storm. The fourth movement, *Interlude*, echoes the beginning, focusing on the trio once again and evoking a sense of longing, the sound of a more innocent time.

Tundra, the fifth movement, is cold, dark, and bleak but with swaths of color. A sense of sadness and loneliness permeates this movement, at times represented by various mournful effects such as bent notes created by dipping tubular bells in water and glissandi in the strings and brass.

After the fifth movement, the trio performs a virtuosic *Cadenza*, full of grief and rage but with signs of hope. This leads to the final movement, entitled *Summit*. Ascending lines suggest climbing a mountain, both literally and figuratively. After a brief climax, eleven bell-like chords sound one after the other, symbolizing the chimes of the Doomsday Clock. The winds perform birdsong once again, perhaps of songbirds that may soon become endangered or even extinct. In a nod to Haydn’s *Symphony No. 45* (his “Farewell Symphony”), the players leave the stage one by one until all that is left are the trio and conductor.

Triple Concerto was commissioned by the Neave Trio and premiered by the trio and Mostly Modern Orchestra, JoAnn Falletta, conductor, at Mostly Modern Festival in Saratoga Springs, NY.

– Robert Paterson

Movements:

- I. Introduction
- II. Chorale Prelude
- III. Bright Pastorale
- IV. Interlude
- V. Tundra
- VI. Cadenza
- VII. Summit

Neave Trio

Since forming in 2010, GRAMMY®-nominated **Neave Trio** – violinist Anna Williams, cellist Mikhail Veselov, and pianist Eri Nakamura – has earned enormous praise for its engaging, cutting-edge performances. New York's classical music radio station *WQXR* explains, "'Neave' is actually a Gaelic name meaning 'bright' and 'radiant', both of which certainly apply to this trio's music making." *Gramophone* has praised the trio's "taut and vivid interpretations," while *The Strad* calls out their "eloquent phrasing and deft control of textures" and *BBC Music Magazine* describes their performances as balancing "passion with sensitivity and grace."

Neave has performed at many esteemed concert series and at festivals worldwide, including Lincoln Center's Mostly Mozart Festival, Carnegie Hall's Weill Recital Hall, Smithsonian American Art Museum, 92nd Street Y, Rockport Chamber Music Festival, Norfolk and Norwich Chamber Music Series (United Kingdom), and the Samoylov and Rimsky Korsakow Museums' Chamber Music Series in St. Petersburg (Russia). The trio has held residency positions at Brown University, University of Virginia, Longy School of Music of Bard College, San Diego State University as the first-ever Fisch/Axelrod Trio-in-Residence, and the Banff Centre (Canada), among many other institutions. Neave Trio was also in residence at the MIT School of Architecture and Design in collaboration with dancer/choreographer Richard Colton. During the 2023-24 season, the Neave Trio will be the inaugural Ensemble-in-Residence at Virginia Commonwealth University.

Neave Trio strives to champion new works by living composers and reach wider audiences through innovative concert presentations, regularly collaborating with artists of all mediums. These collaborations include the premiere of Robert Paterson's Triple Concerto with the Mostly Modern Orchestra under the direction of JoAnn Falletta; *D-Cell: an Exhibition & Durational Performance*, conceived and directed by multi-disciplinary visual artist David Michalek; as well as performances with the Blythe Barton Dance Company; with dance collective BodySonnet; with projection designer Ryan Brady; in the interactive concert series "STEIN2.0," with composer Amanuel Zarzowski; in the premiere of *Klee Musings* by acclaimed American composer Augusta Read Thomas; in the premiere of Eric Nathan's *Missing Words V*, sponsored by Coretet; in Leah Reid's *Cloud Burst* for piano trio and electronics; in Dale Trumbore's *Another Chance*; and in a music video by filmmaker Amanda Alvarez Díaz of Astor Piazzolla's "Otoño Porteño." During the 2024-25 season, the Neave Trio will collaborate with Pigeonwing Dance, composer Robert Sirota, and choreographer Gabrielle Lamb to perform *Rising*, an evening-length work which meditates not only on rising temperatures and sea levels, but also on humanity's rising awareness of our connection to and dependence on the Earth's oceans.

The Neave Trio's 2022 album *Musical Remembrances* was nominated for a GRAMMY in the Best Chamber Music/Small Ensemble category. *Musical Remembrances* features Rachmaninoff's Trio élégiaque No. 1, Brahms' Piano Trio No. 1, Op. 8, and Ravel's Piano Trio in A minor, Op. 67, and is the Neave Trio's fourth album with Chandos Records. The group's 2019 album *Her Voice*, also on Chandos, was named one of the best recordings of the year by both *The New York Times* and BBC Radio 3, and highlights the music of distinguished women composers Louise Farrenc, Amy Beach, and Rebecca Clark. Previous releases include *French Moments* (2018), which includes the only known piano trios by Debussy, Fauré, and Roussel; and Neave's Chandos debut, *American Moments* (2016), featuring works by Korngold, Foote, and Bernstein. In 2018, Neave Trio also released its critically-acclaimed album, *Celebrating Piazzolla* (Azica Records, 2018), featuring mezzo-soprano Carla Jablonski.

Recent and upcoming highlights include performances presented by Harvard University, Kaatsbaan, Rockport Celtic Festival, Chamber Music Tulsa, the Chicago Chamber Music Society, Friends of Chamber Music Portland, Boston Athenaeum, the Williams Center at Lafayette College, and many more.

For more information, visit www.neavetrio.com.

Robert Paterson

A "modern-day master" and often the "highlight of the program" (*The New York Times*), American composer **Robert Paterson** is well-known for his reverence for nature, his puckish sense of humor, as well as consistent praise from audiences and artists alike. Paterson was named *Composer of The Year* by the Classical Recording Foundation at Carnegie's Weill Hall.

His opera *Three Way* won the Grammy® under Best Classical Producer of the Year, and his music has been named "Best of the Year" on National Public Radio and featured numerous times on NPR's Performance Today. "A bright and magnificent score" (*Opera News*), *Three Way* premiered with the Nashville Opera and then to BAM (Brooklyn Academy of Music), and his operas continue to be performed with companies across the United States. Minnesota Orchestra, Louisville Orchestra, the Buffalo Philharmonic Orchestra, Austin Symphony, Vermont Symphony, Delaware Symphony, Musica Sacra, Albany Symphony, Opera Memphis, and many more have performed his music. *Shine* received its world premiere with the American Brass Quintet at Aspen Music Festival and continues to be performed at Juilliard, Princeton, and nationwide.

Robert Paterson is passionate about writing for choir. The Oratorio Society of New York debuted *Whitman's America* at Carnegie Hall, and his choral works have been commissioned, premiered, and performed by some of the greatest choirs in the world, including the Chamber Choir of Europe, Musica Sacra in New York, Ember, Atlanta Master Chorale, New York Choral Society, and New Amsterdam Singers. Musica Sacra and Kent Tritle recorded his first choral music album entitled *Eternal Reflections*.

His awards include the Copland Award, a three-year Music Alive! grant from the League of American Orchestras and New Music USA, as well as awards from the Utah Arts Festival, the American Composers Forum, ASCAP, and fellowships to Yaddo, the MacDowell Colony, the Aspen Music Festival, and the Copland House.

Born in 1970, Paterson was raised in Buffalo, New York. He is the son of the distinguished American sculptor and painter couple Eleanor & Tony Paterson. Although visual art was a constant in his life, his first love was percussion, and he discovered a passion for writing, composing his first piece at age thirteen. In the late 1980s, Paterson pioneered the development of a six-mallet marimba technique. He presented the world's first all-six-mallet marimba recital at the Eastman School of Music in 1993 and released the first-ever album of six-mallet music, *Six Mallet Marimba*, in 2012 (AMR), to a sold-out crowd at the Rubin Museum in Chelsea, NYC.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). In 2005, Paterson founded American Modern Ensemble and serves as Artistic Director and house composer for *Mostly Modern Projects*, which includes Mostly Modern Festival USA, Mostly Modern Festival | The Netherlands, and the affiliated record label, American Modern Recordings. He has given master classes at numerous colleges and universities, most recently at the Curtis Institute of Music, Aspen Music School & Festival, University of Denver, New York University, and the Cleveland Institute of Music.

Robert is a lifelong vegan and an advocate for animals and the environment, celebrating the natural world with works such as his *Triple Concerto*, *A New Earth*, *Listen*, and *I Go Among Trees*. Robert lives in Saratoga Springs with his wife, Victoria, and son Dylan.

For more information, visit robertpaterson.com.

Robert Paterson's publishing agent for worldwide rentals, sales,
dramatic licensing agreements, and commissions:

[Bill Holab Music](#)

Press Quotes

Neave Trio



“thrilling, wild energy, electrifying”

– **Gramophone**

“Their unanimity, communication, variety of touch, and expressive sensibility rate first tier.”

– **The Boston Musical Intelligencer**

“shows enormous stylistic variety, from great pathos to playful mischievousness to exuberant virtuosity”

– **BBC Music Magazine**

“The Neave captures the Romantic longing in the score without overdoing it, making its mark . . .

by stirring musicality.”

– **Wall Street Journal**

Robert Paterson

“Fast, furious, and laced through with sardonic wit... Gloriously entertaining.”

– **Musical America**

“tautly scored with vivid contrasts and soaring lines, the work proved a highlight of the program.”

– **The New York Times**

Paterson provides a vast timbral playground.... a satisfying arc of a well-conceived structure.”

– **Gramophone**

A modern-day master”

– **AXS.com**

“Triadic harmonies here had a new sound and its balances were artful.”

– **Classical Voice America**



PROGRAMMING SUGGESTIONS

Pastoral Scenes

TCHAIKOVSKY – *The Storm* [14']
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
L.V. BEETHOVEN – *Symphony No. 6, "Pastoral"* [40']
Total Duration: 84'

Mountains

ROBERT PATERSON – *Dark Mountains* [14']
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
RICHARD STRAUSS – *An Alpine Symphony* [55']
Total Duration: 85'

Works by Robert Paterson

ROBERT PATERSON – *Dark Mountains* [14']
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
ROBERT PATERSON – *A New Earth* (orchestra, narrator and choir) [38']
Total Duration: 82'

Nature/Birds

ARNOLD BAX – *November Woods* [19']
FREDERICK DELIUS – *2 Pieces for Small Orchestra* (12')
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
OTTORINO RESPIGHI – *Pines of Rome* [22']
Total Duration: 83'

Tone Poems: Oceans

GUSTAV HOLST – *Egdon Heath* [13']
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
ETHEL SMYTH – *On the Cliffs of Cornwall* [8']
CLAUDE DEBUSSY – *La mer* [25']
Total Duration: 76'

Tone Poems: Land and Sea

GUSTAV HOLST – *Egdon Heath* [13']
ZYGMUNT NOSKOWSKI – *Morskie Oko, Op. 19* [14']
ROBERT PATERSON – *Triple Concerto, "Summit"* [30']
Intermission
ELINOR REMICK WARREN – *Crystal Lake* [8']
CLAUDE DEBUSSY – *La mer* [25']
Total Duration: 90'

Images from World Premiere

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