



# Music@Menlo

## 2017 Chamber Music Institute Benefit Concert & Reception

Presenting Institute alumni, with Artistic Codirector David Finckel,  
in a special concert in support of the Chamber Music Institute





# Music@Menlo

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## About Music@Menlo

One of the world's foremost chamber music festivals and institutes, Music@Menlo promotes the enjoyment and understanding of classical music by encouraging audience members, artists, and young musicians to engage deeply with great music. Under the artistic leadership of David Finckel and Wu Han, Music@Menlo combines world-class chamber music performances, extensive audience engagement, and intensive training for young artists in its Chamber Music Institute in an effort to enrich and further build the chamber music community of Silicon Valley and the San Francisco Bay Area.

Music@Menlo's unique approach enhances concert programs by creating an immersive experience through numerous opportunities for deepening and intensifying listeners' understanding and enjoyment of the music. With a context-rich atmosphere and powerful engagement between its audience and the music, Music@Menlo has set a new standard for chamber music festivals worldwide.

## David Finckel and Wu Han, Artistic Directors

Music@Menlo Artistic Directors David Finckel and Wu Han are among today's most influential classical musicians. Named *Musical America's* 2012 Musicians of the Year, the cellist and pianist have appeared at many of the world's most prestigious venues and music festivals. Also Artistic Directors of the Chamber Music Society of Lincoln Center in New York, David Finckel and Wu Han are widely recognized for their initiatives in expanding audiences for classical music and for guiding the careers of countless young musicians.

# CHAMBER MUSIC INSTITUTE BENEFIT CONCERT

Saturday, March 4, 2017, 7:30 p.m.

Martin Family Hall, Menlo School

## ARTISTS

Stella Chen, violin '16

Shannon Lee, violin '16

Katharina Kang, violin/viola '14 and '15

Coleman Itzkoff, cello '16

Michael James Smith, piano '15

with David Finckel, cello

## PROGRAM

**REINHOLD GLIÈRE** (1875–1956)

**Selections from Ten Duos for Two Cellos, op. 53** (1911)

No. 1 in C Major: Commodo

No. 8 in F Major: Giocoso

No. 5 in G Major: Andante

No. 4 in D Major: Vivace

David Finckel, Coleman Itzkoff, cellos

**MORITZ MOSZKOWSKI** (1854–1925)

**Suite for Two Violins and Piano, op. 71** (1909)

*Allegro energico*

*Allegro moderato*

*Lento assai*

*Molto vivace*

Katharina Kang, Shannon Lee, violins; Michael James Smith, piano

## INTERMISSION

**JOHANNES BRAHMS** (1833–1897)

**Piano Quintet in f minor, op. 34** (1862–1864)

*Allegro non troppo*

*Andante, un poco adagio*

*Scherzo: Allegro*

*Finale: Poco sostenuto – Allegro non troppo*

Michael James Smith, piano; Stella Chen, Shannon Lee, violins; Katharina Kang, viola; Coleman Itzkoff, cello

Following the concert, please join us in the Creative Arts and Design Center for a dessert and wine reception with the musicians.

Event Sponsor:



## REINHOLD GLIÈRE

(Born January 11, 1875, Kiev; died June 23, 1956, Moscow)

### Selections from *Ten Duos for Two Cellos*, op. 53

**Composed:** 1911

**Other works from this period:** Detailed in the notes below

**Approximate duration:** 11 minutes

Reinhold Glière was among the preeminent Russian musicians of the generation between Tchaikovsky and Shostakovich. Born in Kiev on January 11, 1875, Glière was the son of a Belgian-born wind instrument maker, though as a child Reinhold studied violin. In 1891, he enrolled at the Kiev Conservatory and three years later transferred to the Moscow Conservatory, where his teachers included Arensky, Ippolitov-Ivanov, and Taneyev. He graduated with a gold medal in 1900 and he immediately joined the faculty of the Gnessin School in Moscow. Glière was already composing prolifically by that time, and during the following decade he wrote three symphonies (the Third, *Ilya Muromets*, is generally regarded as his masterpiece), an opera, a symphonic poem (*The Sirens*), two string quartets, and several other chamber works. In 1905, he became involved briefly in the nation's turbulent political affairs, but he then spent the next two years traveling and studying in Germany. After returning to Moscow in 1907, Glière continued to compose and teach and also started appearing as a conductor and pianist. He taught at the Kiev Conservatory from 1913 to 1920, serving as that school's Director after 1914. In 1920, he moved to the Moscow Conservatory as a professor of composition, a position he held for the rest of his life; Prokofiev, Khachaturian, Miaskovsky, and Mossolov were the most distinguished of his many students.

In addition to creating numerous works of pure music, Glière also espoused Soviet ideals in his music after the 1917 Revolution—many of his compositions are frankly propagandistic in nature. Perhaps the best known of those nationalistic works is the “realistic” ballet of 1927, *The Red Poppy*, but his catalogue of some five hundred compositions is filled with pieces for orchestra, band, and chorus with such titles as *For the Happiness of the Fatherland*, *Twenty-Five Years of the Red Army*, and *Victory*. He also carried on significant research in native Ukrainian, Uzbek, and other music, whose melodies served as the basis for several of his scores, notably the opera *Shakh-Senem*. Glière served as National Director of Music Education for the new government during the 1920s and was later named a member and then chairman of the USSR Composers' Union. He was given the title People's Artist of the USSR in 1938 and went on to receive many national awards, including an honorary doctorate, the Order of the Red Banner, and, four times, the Stalin Prize. He died in Moscow in 1956. Glière was heir to the tradition of Russian Romanticism, and most of his works are in the large, public genres of opera, ballet, symphony, and symphonic poem, generously supplemented with vocal and chamber pieces.

Glère composed his Ten Duos for Two Cellos in 1911, during his time in Moscow after returning from Germany. They were dedicated to, and intended for the concert and pedagogical use of, Rudolf Ehrlich, one of Russia's foremost cellists and teachers. Ehrlich was born in Prague, studied at the city's conservatory, and joined the Imperial Theater Orchestra in Moscow in 1882. He was named that ensemble's principal cellist a few years later and soon thereafter was invited to join both the faculty of the Moscow Conservatory and the Moscow Piano Trio. The Duos encompass a variety of styles and moods, from waltz to march, from assertive to contemplative, but they are unfailingly melodic, surprisingly sonorous, and harmonically sophisticated.

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## MORITZ MOSZKOWSKI

(Born August 23, 1854, Breslau [now Wrocław]; died March 4, 1925, Paris)

### Suite for Two Violins and Piano, op. 71

**Composed:** 1909

**Dedication:** Isabelle Levallois

**Other works from this period:** *Zwei Concertstücke* for Violin and Piano (1909); *Drei Stücke* for Cello and Piano (1909)

**Approximate duration:** 28 minutes

Moritz Moszkowski was a German pianist, conductor, and composer of Polish descent. He lived from 1854 to 1925 and, though not a household name today, was celebrated in his time as one of Europe's great virtuosos and, later, piano pedagogues. He was also a sufficiently able violinist to occasionally sit first violin with the academy orchestra. A nervous disorder Moszkowski suffered from while he was in his early thirties prematurely ended his days as a touring musician, after which point he focused more intently on composition. He was also active as a conductor and scored some early compositional success with his orchestral scores, but his reputation as a composer was built almost entirely on the strength of his solo piano and chamber music. The language of these pieces is marked by brilliant virtuosity and, usually, a lightness of character that qualifies them as salon music. The irresistible charm of much of this music made it widely popular among the day's amateur music-making community.

The Opus 71 Suite for Two Violins and Piano is a case in point: the lack of gravitas in this and Moszkowski's other scores has, in all likelihood, been a major cause of the scant amount of attention paid to his music. But in its glorification of the two instruments with which Moszkowski was most intimately familiar, the violin and piano, the Opus 71 Suite reveals Moszkowski to be a composer of great imagination.

## PROGRAM NOTES

The suite comprises four movements. The opening *Allegro energico* begins with a hot-blooded descending theme in the violins. One impressive trait of the suite is made evident right away: despite the absence of a viola or cello, Moszkowski's treatment of the violins and piano is such that the music never feels texturally thin. The piano offers quick, staccato chords, which the violins answer with fragments of the opening theme. The second theme is more lyrical but no less impassioned than the first.

The second movement is built on deeply affecting melodies, betraying Moszkowski's penchant for the music of Schumann and Mendelssohn. The nostalgic air of the slow movement likewise bespeaks the deep Romantic influence on Moszkowski's musical language.

The final movement proceeds with a rhythmic vitality that suggests the tarantella, an energetic Italian dance popularly thought to counter the poison of a spider bite. A contrasting middle section is marked by a mellifluous lyricism, but the élan of the main theme returns; Moszkowski even steps it up a notch for the finale's coda, which brings the suite to an exuberant close.

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## JOHANNES BRAHMS

(Born May 7, 1833, Hamburg; died April 3, 1897, Vienna)

### Piano Quintet in f minor, op. 34

**Composed:** 1862–1864

**Published:** 1865

**Dedication:** Princess Anna von Hessen

**First performance:** March 24, 1868, Paris

**Other works from this period:** Piano Quartet no. 1 in g minor, op. 25 (1861); Piano Quartet no. 2 in A Major, op. 26 (1861); Twenty-Eight Variations in a minor on a Theme by Paganini for Solo Piano, op. 35 (1862–1863); String Sextet no. 2 in G Major, op. 36 (1864–1865); Sonata no. 1 in e minor for Cello and Piano, op. 38 (1862–1865)

**Approximate duration:** 40 minutes

When Brahms ambled into his favorite Viennese café one evening, so the story goes, a friend asked him how he had spent his day. “I was working on my symphony,” he replied. “In the morning I added an eighth note. In the afternoon I took it out.” The anecdote may be apocryphal, but its intent faithfully reflects Brahms's painstaking process of creation, which is seen better perhaps nowhere than with the f minor Piano Quintet.

Brahms began work on the piece as a string quintet with two cellos, the same scoring as Schubert's incomparable C Major Quintet, in early 1862, and by August he had the first three movements ready to send to his friend and mentor Clara Schumann. On September 3rd, she replied: "I do not know how to start telling you the great delight your quintet has given me. I have played it over many times and I am full of it." When she received the finale in December, she wrote, "I think the last movement rounds the whole thing off splendidly...The work is a masterpiece."

The violinist Joseph Joachim also received a copy of the new score from Brahms. At first he was enthusiastic, writing to the composer on November 5, 1862, "This piece of music is certainly of the greatest importance and is strong in character." After playing through the quintet several times over the ensuing six months, however, he had reservations about it. "The details of the work show some proof of overpowering strength," he noted, "but what is lacking, to give me pure pleasure, is, in a word, charm. After a time, on hearing the work quietly, I think you will feel the same as I do about it." Brahms tinkered with the score to satisfy Joachim's objections and had it played privately in Vienna but decided that medium and music were still unhappily matched.

By February 1863, the string quintet had been recast as a Sonata for Two Pianos, which Brahms performed with Karl Tausig at a concert in Vienna on April 17, 1864. The premiere met with little critical favor. Clara Schumann continued to be delighted with the work's musical substance but thought that "it cannot be called a sonata. Rather it is a work so full of ideas that it requires an orchestra for its interpretation. [These were the years before the First Symphony appeared, when Clara constantly encouraged Brahms to write something in that grand genre.] These ideas are for the most part lost on the piano. The first time I tried the work I had the feeling that it was an arrangement...Please, remodel it once more!"

One final time, during the summer of 1864, Brahms revised the score, this time as a Quintet for Piano, Two Violins, Viola, and Cello, an ensemble suggested to him by the conductor Hermann Levi. "The quintet is beautiful beyond words," Levi wrote. "You have turned a monotonous work for two pianos into a thing of great beauty, a masterpiece of chamber music." The quintet was published by Rieter-Biedermann in 1865 and given its formal public premiere in Paris on March 24, 1868. Unlike the original strings-only version of the work, which he destroyed (Brahms was almost pathologically secretive about his sketches and unfinished works), he also allowed the Sonata for Two Pianos version to be published in 1872, though not through normal channels but by Princess Anna von Hessen, to whom the score was dedicated.

Brahms's f minor Piano Quintet, his only work for that combination of instruments, is perhaps the most serious and epic of his chamber music. It shows the confluence of styles that marks his greatest compositions: the formal strength and developmental ingenuity of Beethoven, the efflorescent counterpoint of Bach, and the rich, chromatic harmony of Schumann. Also among the roster of influences in this piece must be counted the music of Schubert, about whom Brahms wrote to Adolf Schubring in 1863, "My love for Schubert is of a very serious kind, probably because it is not just a fleeting infatuation. Where else is there a genius like his?"

## PROGRAM NOTES

The opening movement—tempestuous and tragic in mood, not unlike the d minor Piano Concerto, completed in 1859—is in a tightly packed sonata form. The dramatic main theme is stated immediately in unison by violin, cello, and piano and then repeated with greater force by the entire ensemble. The complementary theme, given in c-sharp minor above an insistently repeated triplet figuration, is more subdued and lyrical in nature than the previous melody. The closing theme achieves the brighter tonality of A-flat major to offer a brief respite from the movement's pervasive, strong emotions. The development section treats the main and second themes and, also like the First Piano Concerto, ushers in the recapitulation on a great wave of sound.

The Schubertian strain rises closest to the surface in the tender second movement. The outer sections of the three-part form (A–B–A) are based on a gentle, lyrical strain in sweet, close-interval harmonies, while the movement's central portion uses a melody incorporating an octave-leap motive.

The scherzo is one of Brahms's most electrifying essays. The scherzo proper comprises three elements: a rising theme of vague rhythmic identity, a snapping motive in strict, dotted rhythm, and a march-like strain in full chordal harmony. These three components are juxtaposed throughout the movement, with the dotted-rhythm theme being given special prominence, including a vigorous fugal working-out. The central trio grows from a theme that is a lyrical transformation of the scherzo's chordal march strain.

The finale opens with a pensive, slow introduction fueled by deeply felt chromatic harmonies, exactly the sort of passage that caused Arnold Schoenberg to label Brahms a “modernist.” The body of the movement, in fast tempo, is a hybrid of rondo and sonata forms, a formal technique that finds its roots in the music of Haydn. Despite the buoyant, Gypsy flavor of the movement's thematic material, the tragic tenor of this great quintet is maintained until its closing page.

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## ABOUT THE ARTISTS



Violinist **STELLA CHEN** is a graduate of the Harvard College/ New England Conservatory Dual Degree Program, where she studied with Donald Weilerstein and Miriam Fried. Chen has performed as a soloist on tour in Israel and Jordan with the Harvard-Radcliffe Orchestra and with the Orquesta Filarmónica de Medellín in Colombia. Other recent performances include concerti with the London Chamber Orchestra, the Welsh National Symphony Orchestra, and members of the Academy of St. Martin in the Fields. Her achievements include being the youngest-ever prizewinner at the Yehudi Menuhin International Competition and winning First Prize at the Los Angeles Philharmonic's Bronislaw Kaper Awards. Chen has collaborated with Itzhak Perlman, Robert Levin, Roger Tapping, and Miriam Fried, among others. She is currently pursuing her doctorate of musical arts degree at the Juilliard School under the tutelage of Sylvia Rosenberg and Donald Weilerstein.



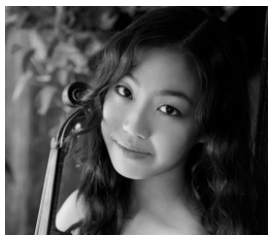
Hailed by the Los Angeles Times for his “astonishing prowess,” cellist **COLEMAN ITZKOFF** enjoys a diverse career as a soloist, chamber and orchestral musician, and educator. Itzkoff has been a featured Artist-in-Residence on American Public Media’s *Performance Today*, and has performed as soloist with numerous orchestras across the country. He is currently the Principal Cellist of the American Youth Symphony, and has collaborated with such distinguished artists as Midori, John O’Connor, Richie Hawley, and Daniel Heifetz. He is a regular performer at the Brooklyn concert series Bargemusic and has performed at the Aspen Music Festival and School, the International Heifetz Institute, La Jolla SummerFest, and Yellow Barn 2015. Most recently, he was awarded multiple prizes at both the 2016 Irving Klein Competition and the 2016 Boulder International Chamber Music Competition. Itzkoff received his B.M. degree from Rice University and his master’s degree from the Thornton School of Music at USC under the tutelage of Ralph Kirshbaum.



An accomplished violinist and violist, **KATHARINA KANG** has performed as a soloist with leading orchestras at the Tchaikovsky Concert Hall in Moscow, the St. Petersburg Philharmonic, the Alte Oper Frankfurt, the Concertgebouw in Amsterdam, the Tonhalle Düsseldorf, and Grieg Hall in Bergen, as well as the philharmonic halls in Essen, Cologne, Berlin, Hamburg, and Munich. Kang has appeared regularly at the Schleswig-Holstein Festival, the Rheingau Musik Festival, the David Oistrakh Festival, the Festspiele Mecklenburg-Vorpommern, and the Weilburger Schlosskonzerte. She has worked with Pavel Gililov, Boris Bloch, and Elmar Oliveira, among others, and attended the Heifetz Music Institute, the Pinchas Zukerman Young Artists Program, and Keshet Eilon. From 2001 to 2010, Kang was a master’s student of Rosa Fain’s at the Robert Schumann Musikhochschule Düsseldorf and won many

## ARTIST BIOGRAPHIES

international and national competitions, including the Artists Award of the state of North Rhine-Westphalia in 2005. She is a scholar of the Deutsche Stiftung Musikleben and has been one of its Rising Stars since 2006. She received her Artist Diploma at the Cleveland Institute of Music under the tutelage of Jaime Laredo, and is currently pursuing her master's degree in viola with Pinchas Zukerman and Patinka Kopec at the Manhattan School of Music.



Canadian-born violinist **SHANNON LEE** grew up in Plano, Texas. At fourteen, she recorded an album of encore pieces for violin and piano with Telarc International and won the Davidson Fellows Award. Lee has performed as soloist with the Dallas Symphony, Nuremberg Philharmonic, and Nashville Symphony and participated in chamber music and orchestra programs such as Music@Menlo, Music from Angel Fire, Banff Master Classes and Orchestra, the Stowe Tango Workshop, and the Perlman Music Program. Her teachers include Jan Mark Sloman, David Nadien, Ida Kavafian, and Arnold Steinhardt. Lee completed a degree in computer science from Columbia University before attending the Curtis Institute of Music in Philadelphia, where she is doing a service year as an ArtistYear Fellow.



Pianist **MICHAEL JAMES SMITH** enjoys performing as a soloist as well as collaborating with a wide range of artists within many different musical communities. He is a current Fellow at Ensemble ACJW: The Academy—a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. He has performed throughout New York and Europe in a variety of venues, including Carnegie's Weill Hall, Steinway Hall, Bernard Haitink Hall, Subculture, Merkin Hall, and the Mondavi Center. His performances have also been featured on WQXR and Wisconsin Public Radio. Alongside ACJW, Smith is working on a doctoral degree at Stony Brook University under Gilbert Kalish. Among other honors, he has been awarded the Theodore Rehl Prize by Lawrence University and the Gilbert Kalish Scholarship by Stony Brook University.



Cellist **DAVID FINCKEL**'s multifaceted career as concert performer, recording artist, educator, arts administrator, and cultural entrepreneur places him in the ranks of today's most influential classical musicians. Named Musical America's 2012 Musicians of the Year with pianist Wu Han, he has appeared as orchestral soloist and duo recitalist in the world's most prestigious concert series and festivals. David Finckel's wide-ranging musical activities also include the

launch of ArtistLed, classical music's first musician-directed and Internet-based recording company. David Finckel and Wu Han serve as Artistic Directors of Music@Menlo, as well as the Chamber Music Society of Lincoln Center and the Chamber Music Today Festival in Korea. David Finckel is Professor of Cello at the Juilliard School and Artist-in-Residence at Stony Brook University.

## ABOUT THE CHAMBER MUSIC INSTITUTE

Music@Menlo's Chamber Music Institute, now entering its fifteenth year, offers an unparalleled opportunity for young musicians to hone their craft. The Institute, which runs concurrently with the summer festival, offers daily interaction with world-renowned performing artists, multiple performance opportunities, and an engaging series of classes and lectures. Students in the Institute's two programs work directly with the festival's esteemed faculty of artists and educators and engage in a wide array of activities. The International Program serves highly motivated artists ages eighteen to twenty-nine at the dawn of their professional careers with an extensive schedule of rehearsals and master classes that culminates in several performances, including the festival's popular and free Prelude Performance series and collaborations with leading musicologists in the Encounter series. The Young Performers Program is designed for gifted musicians ages nine to eighteen at the preconservatory level seeking to develop their musicianship through intensive training. A daily schedule of rehearsals and coachings with Music@Menlo's esteemed artist-faculty culminates in the festival's signature series of Koret Young Performers Concerts.

## ANN S. BOWERS YOUNG ARTIST FUND

Music@Menlo is committed to making study in the Chamber Music Institute accessible to young artists who could not attend without financial support. Since the program's inception, all Chamber Music Institute participants who have needed assistance have received it. In 2016, all International Program participants received full-tuition fellowships and all Young Performers Program participants who applied for financial aid received partial or full assistance. Decisions to accept students into the program are made independently of students' financial need. The Ann S. Bowers Young Artist Fund makes all this possible—thank you for your support of this important resource to dramatically influence the lives of young musicians.

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