

Music@Menlo
CHAMBER MUSIC FESTIVAL AND INSTITUTE

The Eighth Season
Maps and Legends

July 23–August 14, 2010

David Finckel and Wu Han, Artistic Directors

Music@Menlo

Maps and Legends

THE EIGHTH SEASON

JULY 23–AUGUST 14, 2010

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

Contents

2	Season Dedication
3	A Message from the Artistic Directors
4	Welcome from the Executive Director
4	Board, Administration, and Mission Statement
5	<i>Maps and Legends</i> Program Overview
6	Essay: “Why Music Still Matters” by Karl Paulnack
8	The Michael Steinberg Encounter Series
9	Encounters I–IV
11	Concert Programs I–VII
42	Carte Blanche Concerts I–IV
54	Chamber Music Institute
56	Prelude Performances
63	Koret Young Performers Concerts
66	Café Conversations
67	Master Classes
68	Open House
69	2010 Visual Artist: Alex S. MacLean
70	Music@Menlo <i>LIVE</i>
71	2010–2011 Winter Series
72	Artist and Faculty Biographies
86	Glossary
88	Join Music@Menlo
92	Acknowledgments
95	Ticket and Performance Information
96	Calendar



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2010 Season Dedication

Music@Menlo's eighth season is dedicated to the following individuals and organizations that share the festival's vision and whose tremendous support and commitment continue to make the realization of Music@Menlo's mission possible.

Ann S. Bowers

Jim & Mical Brenzel

Iris & Paul Brest

Mr. & Mrs. Henry D. Bullock

Michèle & Larry Corash

Jennifer & Michael Cuneo

The Jeffrey Dean & Heidi Hopper Family

David Finckel & Wu Han

Joan & Allan Fisch

Anne & Mark Flegel

Marcia & Paul Ginsburg

The David B. & Edward C. Goodstein Foundation

Sue & Bill Gould

Libby & Craig Heimark

Kathleen G. Henschel

The William and Flora Hewlett Foundation

The Hurlbut-Johnson Fund

Michael Jacobson & Trine Sorensen

Koret Foundation Funds

Mary Lorey

Hugh Martin

The Martin Family Foundation

Betsy & Bill Meehan

Nancy & DuBose Montgomery

The David & Lucile Packard Foundation

Burton & Laurose Richter

George & Camilla Smith

Marcia & Hap Wagner

Melanie & Ron Wilensky

A Message from the Artistic Directors



Dear Friends,

Welcome to Music@Menlo's eighth season. This summer, we are tremendously excited to present a festival season quite literally for the ages. *Maps and Legends* represents one of our most novel and provocative musical explorations to date. For the next three weeks, we will embark on an expansive journey through some of Western music's most fascinating times and places, ranging from "Dvořák's America" and 1920s Paris to the aftermath of the Second World War—unique and captivating settings that have fueled the creation of some of chamber music's most hallowed masterpieces.

Through the process of planning *Maps and Legends*, we have continually found fascinating, and oftentimes surprising, connections among this season's myriad offerings. Our programs celebrating "The English Voice" and "Vienna," for instance, inform each other in unexpectedly vital ways. The spirit of American song, which so inspired Dvořák's *American Quartet*, is likewise strong in George Antheil's riotous *Second Violin Sonata* and even George Crumb's otherworldly *Music for a Summer Evening*. Gershwin's iconic *An American in Paris*, heard in the wake of Richard Strauss's devastating *Metamorphosen*, might strike you as an entirely new listening experience. *Maps and Legends* is an endless constellation of musical worlds that invites many possible journeys. The depth of each listener's discovery is bound only by his or her imagination.

Since our inaugural season, we have sought to cultivate Music@Menlo as a source of nourishment for the insatiably curious, and it has been gratifying to find the spirit of musical discovery that inspires us each season shared and valued by so many throughout the community. The multidimensional landscape of this season's theme continues to nurture that tradition of discovery. By celebrating varied environments that have fostered the creation of great music, *Maps and Legends* reflects the dynamism of Music@Menlo over the last seven years—this festival has thrived on the energy, generosity, and enthusiasm of the entire Menlo community, from artists and patrons to our remarkable Chamber Music Institute students. We are thankful to have this wonderful community of listeners with whom to share another exciting festival season and look forward to spending the next three weeks with you, exchanging ideas and absorbing great music.

Best wishes,

A handwritten signature in black ink, appearing to be a stylized cursive script. It consists of two distinct parts, likely representing the names of the two signatories, David Finckel and Wu Han.

David Finckel and Wu Han
Artistic Directors
The Martin Family Artistic Directorship

Music@Menlo

Board

Ann S. Bowers
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Kathleen G. Henschel
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David Finckel and Wu Han, Artistic Directors
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Shayne Olson, Marketing Director
Annie Rohan, Development Director
Adrienne Stortz, Administrative Assistant
Daphne Wong, Artistic Operations Manager

Mission Statement

To expand the chamber music community and enhance its enjoyment and understanding of the art form by championing the highest artistic quality in live performance, promoting extensive audience engagement with the music and its artists, and providing intensive training for aspiring professional musicians. In pursuing this mission, the festival offers myriad opportunities for audience members, artists, and young musicians to go deep into the music and its context, gaining greater insight and inspiration. In all its activities, Music@Menlo actively encourages the ongoing development of the chamber music art form, impelling it forward for the enjoyment of future generations.

Help us to achieve a greener festival experience.

As Music@Menlo works to enhance the community through music, we also strive to practice environmental responsibility. Please join our effort in being a more eco-friendly organization. All of our concessions packaging materials and food products are 100 percent compostable, and all cups and cans are recyclable. Please dispose of food, packaging, glass, and aluminum in recycling bins or composting bins near the concession tables and in the Welcome Center. Thank you.

Welcome from the Executive Director



Dear Friends,

Welcome to Music@Menlo. We are delighted you are joining us for our eighth season of live performance and musical exploration.

For me, one of the most powerful aspects of a live performance is the incredible energy that is produced by the intersection of three separate lives: that of the composer, the performer, and the listener. A performance of

any piece of music is a window into the composer's life, steeped in his or her persona, culture, and historical era. The performance is also influenced by the interpretation of the musician, informed by a lifetime of experience and learning. The listener is the essential catalyst in unleashing the music's energy. As listeners, our relationship to a performance of a piece of music is shaped by our own experiences and emotions.

The performance is the instant when these three lives intersect and interact, and the result can be truly electric, a moment when we are touching the very heart of human experience.

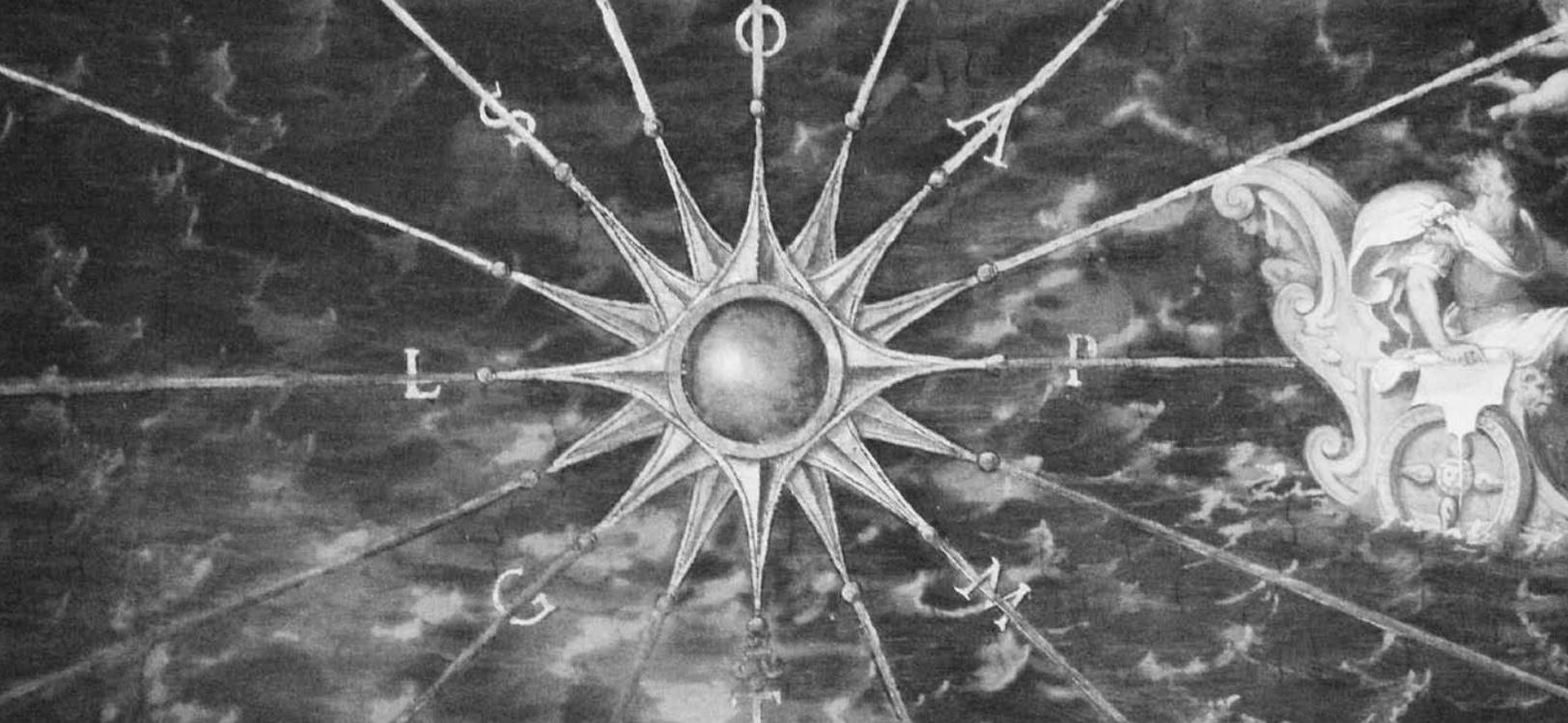
At Music@Menlo, the energy of the live-music experience is especially powerful because the festival provides opportunities to explore, in depth, each of these three elements. Through a variety of educational events, the listener can examine the life and times of the composer, thereby developing a stronger connection to the music and its creation. In the comfortable, relaxed campus atmosphere, there are ample opportunities to interact with the musicians and to observe how the craft of music making is passed from one generation to the next. Through these exchanges, we gain a better understanding of what the musician brings to the performance. In our many interactions with our fellow listeners, we can share our experiences and discuss our reactions to the music. The end result is a deeper, more meaningful connection to the music, creating a more vital and powerful experience during the performance.

I thank all of you for your most generous support of Music@Menlo and extend my gratitude to the members of our board as well as to the many volunteers, interns, and staff members who devote so much time and energy to this festival. I look forward to seeing you all throughout the festival.

A handwritten signature in black ink that reads "Edward P. Sweeney". The signature is fluid and cursive, with a large, stylized 'E' and 'S'.

Edward P. Sweeney
Executive Director





PROGRAMS

Concert Program I: The Seasons

Friday, July 23, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program II: The English Voice

Sunday, July 25, 6:00 p.m., Stent Family Hall, Menlo School
 Monday, July 26, 8:00 p.m., Stent Family Hall, Menlo School
 Tuesday, July 27, 8:00 p.m., St. Mark's Episcopal Church

Concert Program III: Vienna

Saturday, July 31, 8:00 p.m., St. Mark's Episcopal Church
 Sunday, August 1, 6:00 p.m., Stent Family Hall, Menlo School
 Monday, August 2, 8:00 p.m., Stent Family Hall, Menlo School

Concert Program IV: Aftermath: 1945

Wednesday, August 4, 8:00 p.m., Stent Family Hall, Menlo School
 Thursday, August 5, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program V: La Ville-Lumière: Paris, 1920–1928

Saturday, August 7, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program VI: Spanish Inspirations

Monday, August 9, 8:00 p.m., Stent Family Hall, Menlo School
 Tuesday, August 10, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Concert Program VII: Dvořák's America

Friday, August 13, 8:00 p.m., Stent Family Hall, Menlo School
 Saturday, August 14, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Carte Blanche Concert I: Schubert's *Winterreise*

Sunday, July 25, 2:00 p.m., Stent Family Hall, Menlo School

Carte Blanche Concert II: Schumann and Chopin

Thursday, July 29, 8:00 p.m., St. Mark's Episcopal Church

Carte Blanche Concert III: The Beethoven Sonatas for Piano and Cello

Tuesday, August 3, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

Carte Blanche Concert IV: Found in Translation

Sunday, August 8, 10:00 a.m., Stent Family Hall, Menlo School

ARTISTS

Piano

Inon Barnatan
 Alessio Bax*
 Jeffrey Kahane
 Gilbert Kalish
 Ken Noda*
 Wu Han

Violin

Jorja Fleezanis
 Lily Francis*
 Ani Kavafian
 Erin Keefe
 Philip Setzer
 Arnaud Sussmann
 Ian Swensen

Viola

Lily Francis*
 Beth Guterman*
 Erin Keefe

Cello

David Finckel
 Ralph Kirshbaum
 Laurence Lesser

Bass

Scott Pingel

Guitar

Jason Vieaux

Jupiter String Quartet*

Nelson Lee, *violin*
 Megan Freivogel, *violin*
 Liz Freivogel, *viola*
 Daniel McDonough, *cello*

Miró Quartet

Daniel Ching, *violin*
 Sandy Yamamoto, *violin*
 John Largess, *viola*
 Joshua Gindele, *cello*

Percussion

Christopher Froh
 Ayano Kataoka*

Flute

Tara Helen O'Connor*

Oboe

Jonathan Fischer*

Clarinet

Todd Palmer*

Bassoon

Dennis Godburn

Soprano

Sasha Cooke*

Tenor

Matthew Plenk*

Baritone

Randall Scarlata*

Encounter Leaders

Bruce Adolphe
 Ara Guzelimian
 R. Larry Todd
 Robert Winter

*Music@Menlo debut

Why Music Still Matters

BY DR. KARL PAULNACK

The following is a transcript of the welcome address given by Karl Paulnack, pianist and Director of the Music Division at the Boston Conservatory, to parents of incoming freshmen in 2004.

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school—she said, "You're WASTING your SAT scores."

On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they LOVED music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the *Quartet for the End of Time*, written by the French composer Olivier Messiaen in 1940. Messiaen was thirty-one years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car, and imprisoned in a concentration camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture—why would anyone bother with music? And yet from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic, Messiaen; many, many people created art. Why?

Well, in a place where people are focused only on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without

hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001, I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at ten o'clock to practice, as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome." Lots of people sang "America the Beautiful." The first organized public event that I remember was the Brahms *Requiem*, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The U.S. military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment," as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pastime. Music is a basic need for human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heartrendingly beautiful piece *Adagio for Strings*. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie *Platoon*, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings—people get all pent up with all kinds of emotions, and then

Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it.

there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks.

Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching *Indiana Jones* or *Superman* or *Star Wars* with the dialogue but no music? What is it about the music swelling up at just the right moment in *ET* so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks: music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played almost a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important, music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo, North Dakota, about four years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's sonata which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier—even in his seventies, it was clear from his buzz-cut hair, square jaw, and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland piece was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute cords so as to separate

the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that



this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at two a.m. someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at eight p.m. someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

"You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevys. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, a physical therapist, someone who works with our insides to see if they can get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

"Frankly, ladies and gentlemen, I expect you not only to master music, I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force, or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and on the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

The Michael Steinberg Encounter Series



Music@Menlo is proud to name the Encounter series after celebrated writer, musicologist, critic, and lecturer Michael Steinberg. One of the festival's first Encounter leaders, a gifted educator, and a tireless advocate for music and the arts, Michael Steinberg played a definitive role in establishing the Encounters as an essential component of the Music@Menlo experience.

Encounters, Music@Menlo's signature lecture series, represent a cornerstone of the festival's educational mission, enriching listeners' engagement with the music through thoughtful, provocative discussion and imaginative exploration of musical contexts. In fulfilling this objective, Michael Steinberg was unsurpassed.

Michael worked as a double agent. In the employ of music and listeners alike, he scouted territory. All followed, until music and listeners stood face-to-face, each prepared to take hold of the other: the music set to ravish, we eager to submit. —Larry Rothe, author

Beginning with Music@Menlo's inaugural season in 2003, Michael Steinberg led Encounters in each of the festival's first six seasons. Audiences came to look forward to these evenings for Steinberg's singular insights and expertise in illuminating any aspect of music and the arts, from the Romantic poets to postmodernism. These presentations—as well as his many other contributions to Music@Menlo, from preconcert lectures to poetry readings—were invariably marked by his characteristic eloquence and grace. He established a standard of excellence for the Encounters, as well as for the festival's overall educational mission, that continues to challenge and inspire. The Encounter series, which from the beginning bore Michael Steinberg's unmistakable imprint, now proudly bears his name.



Michael Steinberg (1928–2009)

Michael Steinberg served as Head of the Music History Department at Manhattan School of Music between 1954 and 1964 and then as music critic of the *Boston Globe* from 1964 to 1976. He also taught at New England Conservatory, Smith College, Wellesley College, Boston University, Massachusetts Institute of Technology, and other institutions. Following his position with the *Boston Globe*, he worked for a quarter of a century in various roles, including program annotator, artistic advisor, lecturer, and musicologist-in-residence, for the Boston Symphony Orchestra, San Francisco Symphony, Minnesota Orchestra, and New York Philharmonic. Michael Steinberg authored *The Symphony: A Listener's Guide*, *The Concerto: A Listener's Guide*, and *Choral Masterworks: A Listener's Guide* and coauthored, with Larry Rothe, *For the Love of Music: Invitations to Listening*, all published by Oxford University Press.



JULY 24



JULY 30

ENCOUNTER I

Das Land ohne Musik and the Search for English Musical Identity with R. Larry Todd

Saturday, July 24, 7:30 p.m.
Martin Family Hall, Menlo School

In 1904, the German scholar Oskar Adolf Hermann Schmitz published *Das Land ohne Musik*, a musicological treatise (and tacit assertion of Germany's cultural superiority) summarizing the perception, widely held across the continent, that England's musical identity had once and for all collapsed before the mighty Germanic art of Wagner and others. In response, Edward Elgar, William Walton, and other leading English composers of the early twentieth century steadily rebuilt their country's musical profile and ultimately shook the "land without music" epithet. Acclaimed author and lecturer R. Larry Todd leads this season's first Encounter and examines "The English Voice," the summer's second Concert Program, in the context of England's musical renaissance.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Burton and Laurose Richter with gratitude for their generous support.

ENCOUNTER II

Vienna at the Center: The Rise and Fall of a Musical Culture, 1762–1938 with Ara Guzelimian

Friday, July 30, 7:30 p.m.
Martin Family Hall, Menlo School

For nearly two hundred years, Vienna was at the very center of musical life in Europe, peaking first with the confluence of Haydn, Mozart, Beethoven, and Schubert and then again in the early twentieth century with Mahler, Schoenberg, Berg, and Webern. Ara Guzelimian, Provost and Dean of the Juilliard School, explores the many fascinating intersections of culture and society underlying this dominance, as well as the twilight of that influence in the wake of World War II.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Anne and Mark Flegel with gratitude for their generous support.



AUGUST 6

AUGUST 12

ENCOUNTER III

Under the Influence: Cultural Collage in Paris during the Early Twentieth Century

with Bruce Adolphe

Friday, August 6, 7:30 p.m.
Martin Family Hall, Menlo School

Whether it was a melodic curve from Spain, a blue note from America, or a rhythmic gesture from Japan, exotica caught the attention of nearly every composer in Paris from Debussy and Ravel to Stravinsky and Gershwin. Composer Bruce Adolphe investigates the early influences that led to the global musical community we now enjoy.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Sue and Bill Gould with gratitude for their generous support.

ENCOUNTER IV

Dvořák and the New World with Robert Winter

Thursday, August 12, 7:30 p.m.
Martin Family Hall, Menlo School

As eternally popular as Dvořák's *New World* Symphony, with its direct association with America, remains, the full story of his two and a half years on our shores is still little known. Scholar, pianist, and multimedia artist Robert Winter shares unique recorded interviews with those who knew Dvořák while he composed the *American* Quartet and Quintet, presents rare images of the Chicago World's Fair that Dvořák visited twice, and samples little-known works such as the *American* Suite for Piano.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Hugh Martin with gratitude for his generous support.

Louis Béroud (1852–1930). *The Central Dome of the Galerie des Machines at the 1889 World's Fair*, 1889. Scala/Art Resource, NY; Musée Carnavalet, Paris, France

Nathaniel Currier (1813–1888) and James Merritt Ives (1824–1895). *The Champions of the Mississippi: "A Race for the Buckhorns,"* 1866. Drawn by Frances Flora Bond Palmer (1812–1876). Lithograph, 18 3/8 x 27 3/4 in. (46.7 x 70.5 cm.) U.S.A. Image © The Metropolitan Museum of Art/Art Resource, NY

CONCERT PROGRAM I:

The Seasons

JULY 23



Program Overview

Composers across the centuries have created music to reflect upon and interpret the world around us. “The Seasons” celebrates music’s transmutative power with landmark works by two of history’s most unbridled compositional imaginations—works that use vastly contrasting languages but share a common inspiration. Antonio Vivaldi’s timeless *The Four Seasons*, one of Western music’s most beloved masterpieces, renders the magic of the seasons in sparkling Italianate virtuosity. American maverick George Crumb creates a mesmerizing kaleidoscope of sound from two amplified pianos and percussion in his ethereal *Music for a Summer Evening*, composed more than 250 years later.

Antonio Vivaldi (1678–1741)

The Four Seasons (1723)

Concerto in E Major, op. 8, no. 1, RV 269, “La primavera” (Spring)

- I. *Allegro*
- II. *Largo*
- III. *Allegro*

Concerto in g minor, op. 8, no. 2, RV 315, “L’estate” (Summer)

- I. *Allegro non molto*
- II. *Adagio*
- III. *Presto*

Concerto in F Major, op. 8, no. 3, RV 293, “L’autunno” (Autumn)

- I. *Allegro*
- II. *Adagio molto*
- III. *Allegro*

Concerto in f minor, op. 8, no. 4, RV 297, “L’inverno” (Winter)

- I. *Allegro non molto*
- II. *Largo*
- III. *Allegro*

Erin Keefe (Spring), Ani Kavafian (Summer), Philip Setzer (Autumn), Ian Swensen (Winter), *solo violins*; Daniel Ching, Sandy Yamamoto, *violins*; John Largess, Timothy Braun, Molly Carr, *violas*; Joshua Gindele, Gabriel Cabezas, *cellos*; Scot Pingel, *bass*; Inon Barnatan, *harpichord*

INTERMISSION

George Crumb (b. 1929)

Music for a Summer Evening (Makrokosmos III) (1974)

- I. *Nocturnal Sounds (The Awakening)*
- II. *Wanderer-Fantasy*
- III. *The Advent*
- IV. *Myth*
- V. *Music of the Starry Night*

Wu Han, Gilbert Kalish, *pianos*; Christopher Froh, Ayano Kataoka, *percussion*

Friday, July 23

8:00 p.m., The Center for Performing Arts at Menlo-Atherton

SPECIAL THANKS

Music@Menlo dedicates this performance to Jim and Mical Brenzel with gratitude for their generous support.

Giuseppe Arcimboldo (1527–1593). *Winter and Spring*. Oil on canvas, 76 x 63 cm. Photos: Jean-Gilles Berizzi. Réunion des Musées Nationaux/Art Resource, NY

Program Notes: The Seasons

Antonio Vivaldi

(Born March 4, 1678, Venice; died July 28, 1741, Vienna)

The Four Seasons

Composed: 1723

Published: Amsterdam, 1725 (detailed in the notes below)

Approximate duration: 45 minutes

Antonio Vivaldi's *The Four Seasons* makes a strong case as the Western canon's most universally familiar music. Such widespread popularity is a double-edged sword: owing to *The Four Seasons*' ubiquity in popular culture, it has too often been presented as harmless background music rather than a fiendishly inventive work by a composer of terrific originality.

The **concertos** that make up *The Four Seasons* (*Le quattro stagioni*) appeared as the first four of twelve violin concertos published as *Il cimento dell'armonia e dell'inventione* (*The Contest between Harmony and Invention*), op. 8. Vivaldi composed them to accompany a set of four sonnets—"La primavera," "L'estate," "L'autunno," and "L'inverno"—whose authorship is uncertain but generally attributed to Vivaldi himself. The sonnets' tripartite structures align with the three **movements** of each concerto, which in turn provide vivid musical depictions of the corresponding text.

The Four Seasons evinces Vivaldi's importance to the development of the Baroque concerto. His contributions to the genre, which total more than five hundred, defined the concerto form as a dialogue between soloist and ensemble and established certain formal characteristics as standards in concerto writing. (They also established the concerto as a vehicle for instrumental virtuosity—fittingly so, given Vivaldi's stature as one of the finest violinists of his generation; more than two hundred of Vivaldi's concertos are for violin.) Vivaldi's concertos served as significant models for no less than Johann Sebastian Bach's *Brandenburg* Concertos, among other major works of the Baroque period.

But of equal importance to the formal innovations manifested in works like *The Four Seasons* are the breadth of their dramatic character and the extent of Vivaldi's vision in imagining the expressive potential of the concerto form. *The Four Seasons* concertos are remarkable for their illustration of their subject matter, whether in depicting hunting horns and guns in "Autumn" or in the chilling texture of "Winter," mimetic of the "cold in the icy snow/In the harsh breath of a horrid wind."

—Patrick Castillo

The Four Seasons Sonnets

La primavera

Allegro

Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrano intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:

***Bolded terms** are defined in the glossary, which begins on page 86.

Largo

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

Allegro

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

Spring

Allegro

Springtime is upon us.

The birds celebrate her return with festive song,
and murmuring streams are softly caressed by the breezes.
Thunderstorms, those heralds of spring, roar, casting their dark
mantle over heaven,
Then they die away to silence, and the birds take up their charming
songs once more.

Largo

On the flower-strewn meadow, with leafy branches rustling overhead,
the goat-herd sleeps, his faithful dog beside him.

Allegro

Led by the festive sound of rustic bagpipes, nymphs and shepherds
lightly dance beneath the brilliant canopy of spring.

L'estate

Allegro non molto – Allegro

Sotto dura Staggion dal Sole accesa
Lingue l' huom, langue 'l gregge, ed arde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perche sospesa
Teme fiera borasca, e 'l suo destino;

Adagio e piano – Presto e forte

Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mossoni il Stuoil furioso!

Presto

Ah che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandioso
Tronca il capo alle Spiche e a' grani alteri.

Summer

Allegro non molto – Allegro

Under a hard season, fired up by the sun
Languishes humankind, languishes the flock and burns the pine.
We hear the cuckoo's voice; then sweet songs of the turtledove
and finch are heard.
Soft breezes stir the air...but the threatening north wind sweeps
them suddenly aside.
The shepherd trembles, fearing violent storms and his fate.

Adagio e piano – Presto e forte

The fear of lightning and fierce thunder

Robb his tired limbs of rest
As gnats and flies buzz furiously around.

Presto

Alas, his fears were justified;
The heavens thunder and roar and majestically
Cut the head off the wheat and damage the grain.

L'autunno

Allegro

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere.

Adagio molto

Fà ch' ogn' uno tralasci e balli e canti
L' aria che temperata dà piacere,
E la Staggion ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.

Allegro

I cacciator alla nov' alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belua, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.

Autumn

Allegro

Celebrates the peasant, with songs and dances,
The pleasure of a bountiful harvest.
And fired up by Bacchus's liquor, many end their revelry in sleep.

Adagio molto

Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment.

Allegro

The hunters emerge at the new dawn,
And with horns and dogs and guns depart upon their hunting.
The beast flees and they follow its trail;
Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.

L'inverno

Allegro non molto

Aggiacciato tremar trà nevi algenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento.

Allegro

Caminar Sopra il giaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l giaccio e correr forte

Sin ch' il giaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioia apporta.

Winter

Allegro non molto

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold.

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously, for fear of tripping and falling.

Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it crack up.

We feel the chill north winds course through the home despite the locked and bolted doors...

this is winter, which nonetheless brings its own delights.

George Crumb

(Born October 24, 1929, Charleston, West Virginia)

Music for a Summer Evening (Makrokosmos III)

Composed: 1974

Published: C. F. Peters, 1974

Other works from this period: *Ancient Voices of Children* for mezzo-soprano, boy soprano, oboe, mandolin, harp, amplified piano, and percussion (1970); *Vox Balaenae (Voice of the Whale)* for electric flute, electric cello, and amplified piano (1971); *Lux Aeterna* for soprano, bass flute/soprano recorder, sitar, and percussion (1971); *Makrokosmos, Volume I* (1972) and *Volume II* (1973), for amplified piano

Approximate duration: 40 minutes

Music for a Summer Evening (Makrokosmos III), for two amplified pianos and percussion, was completed in February 1974. The work was commissioned by the Fromm Foundation and was written specifically for (and is dedicated to) Gilbert Kalish, James Freeman, Raymond Des-Roches, and Richard Fitz. These four gifted performers premiered the work at Swarthmore College on March 30, 1974.

The combination of two pianos and percussion instruments was, of course, first formulated by Béla Bartók in his **sonata** of 1937, and it is curious that other composers did not subsequently contribute to the genre. Bartók was one of the very first composers to write truly expressive passages for the percussion instruments; since those days there has been a veritable revolution in percussion technique and idiom and new music has inevitably assimilated these developments. The battery of percussion instruments required for *Summer Evening* is extensive and includes vibraphone, xylophone, glockenspiel, tubular bells, crotales (antique cymbals), bell tree, claves, maracas, sleigh bells, wood blocks and temple blocks, triangles, and several varieties of drums, tam-tams, and cymbals. Certain rather exotic (and, in some cases, quite ancient) instruments are occasionally employed for their special timbral characteristics, for example: two slide whistles (in *Wanderer-Fantasy*), metal thunder sheet (in *The Advent*), African log drum, *quijada del asino* (jawbone of an ass), sistrum, Tibetan prayer stones, musical jug, alto recorder, and, in *Myth*, African thumb piano and guiro (played by the pianists). Some of the more ethereal sounds of *Summer Evening* are

produced by drawing a contrabass bow over tam-tams, crotales, and vibraphone plates. This kaleidoscopic range of percussion timbre is integrated with a great variety of special sounds produced by the pianists. In *Music of the Starry Night*, for example, the piano strings are covered with sheets of paper, thereby producing a rather surrealistic distortion of the piano tone when the keys are struck.

As in several of my other works, the musical fabric of *Summer Evening* results largely from the elaboration of tiny cells into a sort of mosaic design. This time-hallowed technique seems to function in much new music, irrespective of style, as a primary structural *modus*. In its overall style, *Summer Evening* might be described as either more or less atonal or more or less tonal. The more overtly tonal passages can be defined in terms of the basic polarity f-sharp-d-sharp minor (or, enharmonically, g-flat-e-flat minor). This (most traditional) polarity is twice stated in *The Advent*—in the opening **crescendo** passages (“majestic, like a larger rhythm of nature”) and in the concluding “Hymn for the Nativity of the Star-Child.” It is stated once again in *Music of the Starry Night*, with the quotation of passages from Bach’s d-sharp minor **fugue** (*The Well-Tempered Clavier*, Book II), and a concluding “Song of Reconciliation” in G-flat (overlaid by an intermittently resounding “Fivefold Galactic Bells” in F-sharp). One other structural device which the astute listener may perceive is the isorhythmic construction of *Myth*, which consists of simultaneously performed taleas of thirteen, seven, and eleven bars.

I feel that *Summer Evening* projects a clearly articulated large expressive curve over its approximately forty-minute duration. The first, third, and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which might be interpreted as a kind of “cosmic drama”). On the other hand, *Wanderer-Fantasy* (mostly for the two pianos alone) and the somewhat

atavistic *Myth* (for percussion instruments) were conceived of as dream-like pieces functioning as **intermezzos** within the overall sequence of movements.

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching-out process and which, I believe, find their symbolic resonance in the sounds of *Summer Evening*. *Nocturnal Sounds* is inscribed with an excerpt from Quasimodo: “*Odo risonanze effimere, oblio di piena notte nell’acqua stellata*” (“I hear ephemeral echoes, oblivion of full night in the starred water”). *The Advent* is associated with a passage from Pascal: “*Le silence éternel des espaces infinis m’effraie*” (“The eternal silence of infinite space terrifies me”). And the last movement, *Music of the Starry Night*, cites these transcendently beautiful images of Rilke: “*Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen halt*” (“And in the nights the heavy Earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands”).

—George Crumb, excerpted from the liner notes to *George Crumb: Music for a Summer Evening* (Bridge Records, Inc.), reprinted with kind permission from Bridge Records, Inc., and George Crumb



Music@Menlo
CHAMBER MUSIC FESTIVAL AND INSTITUTE
David Finckel and Wu Han, Artistic Directors

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FRIDAY, JULY 23

Celebrate the launch of Music@Menlo's 2010 festival! Join festival artists and fellow concertgoers following the performance of Concert Program I: “The Seasons,” which includes Vivaldi’s beloved *The Four Seasons* and George Crumb’s ethereal *Music for a Summer Evening*.

SATURDAY, AUGUST 7

Continue the festival’s vibrant exploration of 1920s Paris. Enjoy classic French cuisine in a charming brasserie setting following Concert Program V: “La Ville-Lumière,” which includes music by Ravel, Prokofiev, Poulenc, Copland, Gershwin, and others.

Post-concert cocktails and lighter fare from Left Bank’s bar menu will also be available. No reservations are required for bar menu dining.

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CONCERT PROGRAM II:

The English Voice

JULY 25, 26, & 27

Program Overview

With the death of Henry Purcell in 1695, English music entered a long era of silence. The country became known for the next two centuries as “a land without music” until Sir Edward Elgar reawakened England’s composers to the richness of their musical heritage with his iconic *Enigma Variations* for orchestra in 1896. With Elgar leading the way, subsequent generations of English composers cultivated a distinct national identity and revitalized their country’s musical landscape. “The English Voice” spotlights the rebirth of England’s musical culture in the first half of the twentieth century. William Walton’s Piano Quartet and Elgar’s Piano Quintet represent the country’s finest chamber works from this period. The program begins with *A Charm of Lullabies*, an enchanting song cycle by Benjamin Britten, the heir apparent to the twentieth-century English renaissance.

Benjamin Britten (1913–1976)

A Charm of Lullabies, op. 41 (1947)

- I. “A Cradle Song”
- II. “The Highland Balou”
- III. “Sephestia’s Lullaby”
- IV. “A Charm”
- V. “The Nurse’s Song”

Sasha Cooke, *soprano*; Inon Barnatan, *piano*

William Walton (1902–1983)

Piano Quartet (1918–1921, revised 1955, 1974–1975)

- I. *Allegro moderato*
- II. *Allegro scherzando*
- III. *Andante tranquillo*
- IV. *Allegro molto*

Wu Han, *piano*; Ani Kavafian, *violin*; Lily Francis, *viola*; David Finckel, *cello*

INTERMISSION

Edward Elgar (1857–1924)

Piano Quintet in a minor, op. 84 (1918–1919)

- I. *Moderato – Allegro*
- II. *Adagio*
- III. *Andante – Allegro*

Inon Barnatan, *piano*; Miró Quartet:

Daniel Ching, Sandy Yamamoto, *violins*; John Largess, *viola*; Joshua Gindele, *cello*

Sunday, July 25

6:00 p.m., Stent Family Hall, Menlo School

Monday, July 26

8:00 p.m., Stent Family Hall, Menlo School

(Prelude Performance 6:00 p.m., see page 56)

Tuesday, July 27

8:00 p.m., St. Mark’s Episcopal Church

(Prelude Performance 5:30 p.m., see page 57)

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

July 25: Michèle and Larry Corash

July 26: Dr. Condoleezza Rice

July 27: Art and Sharon Small

CONCERT PROGRAMS

Program Notes: The English Voice

Benjamin Britten

(Born November 22, 1913, Lowestoft; died December 4, 1976, Aldeburgh)

A Charm of Lullabies, op. 41

Composed: 1947

Published: 1949

Dedication: Nancy Evans (see notes below)

First performance: January 3, 1948, The Hague, by Nancy Evans and Felix de Nobel

Other works from this period: The operas *The Rape of Lucretia* and *Albert Herring* (1946–1947); *Saint Nicolas*, cantata for tenor soloist, choir, four-hand piano, organ, percussion, and strings (1947–1948); *Canticle I: My Beloved Is Mine* for voice and piano (1947)

Approximate duration: 14 minutes

Arguably England's greatest composer of the twentieth century, Benjamin Britten was an especially key figure in the advancement of that country's vocal tradition. The confluence of a deep sensitivity to literature, the composer's fruitful partnership with the tenor Peter Pears, and the particular qualities of Britten's musical language yielded an extensive catalog of vocal music whose quality is unsurpassed in the postwar era. Beginning with *Peter Grimes* in 1945, Britten precipitated a resurgence in English opera; his magnum opus *War Requiem*, a large-scale vocal-orchestral work, is likewise an acknowledged masterpiece of the twentieth-century literature.

The more intimate medium of voice and piano equally impelled Britten's creative powers; his Opus 41 song cycle, *A Charm of Lullabies*, demonstrates the synthesis of "clarity, brilliance, tenderness, and strangeness" that he admired in the music of Purcell and sought to emulate in his own.

Britten composed *A Charm of Lullabies* for the soprano Nancy Evans following the premiere of his second opera, *The Rape of Lucretia*, in 1947. Evans had doubled the lead role in the opera and was furthermore instrumental in guaranteeing the funds to launch the Aldeburgh Festival, an arts festival founded by Britten, Pears, and the librettist Eric Crozier the following year. The cycle presumably was an expression of Britten's appreciation; Evans received it in the mail with a note from Britten that the title, "thought up by Eric and me, is only provisional, do you like it?"

The cycle comprises five songs on texts by William Blake, Robert Burns, Robert Greene, Thomas Randolph, and John Philip. The poems are lullabies, but each contains some enigmatic element, magnified by Britten's musical setting. In "A Cradle Song" (a poem possibly intended for Blake's *Songs of Innocence*), the piano accompaniment obliges "the cunning wiles that creep/In thy little heart asleep" with unsettling harmonic ambiguity. Likewise, Britten sets the cryptic words of the fourth song, "A Charm," to music at once playful and threatening. Even the cycle's sweetest moments, in "The Nurse's Song," are tempered by the haunting absence of the piano.

Texts

A Cradle Song (William Blake)

Sleep, sleep, beauty bright,
Dreaming o'er the joys of night;
Sleep, sleep, in thy sleep
Little sorrows sit and weep.

**Bolded terms are defined in the glossary, which begins on page 86.*

Sweet babe, in thy face
Soft desires I can trace,
Secret joys and secret smiles,
Little pretty infant wiles.

[...]

O! the cunning wiles that creep
In thy little heart asleep.
When thy little heart does wake
Then the dreadful lightnings break,

From thy cheek and from thy eye,
O'er the youthful harvests nigh.
Infant wiles and infant smiles
Heaven and Earth of peace beguiles.

The Highland Balou (Robert Burns)

Hee Balou, my sweet wee Donald,
Picture o' the great Clanronald!
Brawlie kens our wanton Chief
What gat my young Highland thief.
(Hee Balou!)

Leeze me on thy bonnie craigie!
And thou live, thou'll steal a naigie,
Travel the country thro' and thro',
and bring hame a Carlisle cow!

Thro' the Lawlands, o'er the Border,
Weel, my babie, may thou funder!
Herry the louns o' the laigh Countrie,
Synne to the Highlands hame to me!

Sephestia's Lullaby (Robert Greene)

Weep not, my wanton, smile upon my knee;
When thou art old there's grief enough for thee.

Mother's wag, pretty boy,
Father's sorrow, father's joy;
When thy father first did see
Such a boy by him and me,

He was glad, I was woe;
Fortune changed made him so,
When he left his pretty boy,
Last his sorrow, first his joy.

Weep not, my wanton, smile upon my knee;
When thou art old there's grief enough for thee.

The wanton smiled, father wept,
Mother cried, baby leapt;
More he crow'ed, more we cried,
Nature could not sorrow hide:

He must go, he must kiss
Child and mother, baby bliss,
For he left his pretty boy,
Father's sorrow, father's joy.

Weep not my wanton, smile upon my knee
When thou art old there's grief enough for thee.

A Charm (Thomas Randolph)

Quiet!
Sleep! or I will make
Erinnys whip thee with a snake,
And cruel Rhadamanthus take
Thy body to the boiling lake,
Where fire and brimstones never slake;
Thy heart shall burn, thy head shall ache,
And ev'ry joint about thee quake;
And therefor dare not yet to wake!
Quiet, sleep!
Quiet, sleep!
Quiet!

Quiet!
Sleep! or thou shalt see
The horrid hags of Tartary,
Whose tresses ugly serpents be,
And Cerberus shall bark at thee,
And all the Furies that are three
The worst is called Tisiphone,
Shall lash thee to eternity;
And therefor sleep thou peacefully
Quiet, sleep!
Quiet, sleep!
Quiet!

The Nurse's Song (John Philip)

Lullaby baby,
Lullaby baby,
Thy nurse will tend thee as duly as may be.
Lullaby baby!

Be still, my sweett sweeting, no longer do cry;
Sing lullaby baby, lullaby baby.
Let dolours be fleeting, I fancy thee, I...
To rock and to lull thee I will not delay me.

Lullaby baby,
Lullabylabylaby baby,
Thy nurse will tend thee as duly as may be
Lullabylabylaby baby

The gods be thy shield and comfort in need!
The gods be thy shield and comfort in need!
Sing Lullaby baby,
Lullabylaby baby

They give thee good fortune and well for to speed,
And this to desire...I will not delay me.
This to desire...I will not delay me.

Lullaby lullabylaby baby,
Thy nurse will tend thee as duly as may be.
Lullabylabylabylaby baby.

Sir William Walton

(Born March 29, 1902, Oldham; died March 8, 1983, Ischia)

Piano Quartet

Composed: 1918–1921, revised 1955, 1974–1975

Published: Stainer and Bell Ltd., 1924; revised version: 1976, Oxford University Press

Dedication: To the Right Rev. Thomas Banks Strong, Bishop of Ripon

First performance: September 19, 1924, Liverpool, by members of the McCullagh String Quartet and pianist J. E. Wallace

Other works from this period: The song cycles *The Winds* (1918) and *Tritons* (1920); String Quartet (1919–1922); *Façade* (1922–1929, rev. 1951) (see notes below)

Approximate duration: 30 minutes

Seeking a stronger education for his son than what their home province of Oldham offered, the English baritone and choirmaster Charles Walton enrolled ten-year-old William in the Choir School at Oxford's Christ Church. In addition to his choral training, early piano and violin lessons revealed the younger Walton's musical aptitude, and he was admitted by the Right Reverend Thomas Banks Strong, Dean of Christ Church College, to the university six years later at the age of sixteen. Recognizing Walton's musical precocity, the Reverend Strong furthermore secured the necessary funding to support his studies. In the same year as his matriculation at Christ Church College, Walton undertook his first major work, a quartet for piano and strings. He later dedicated the Piano Quartet to his benefactor as a token of gratitude.

During his time at Oxford, Walton also befriended, by way of Strong, Edith, Osbert, and Sacheverell Sitwell, the eccentric children of a well-to-do culturati family. Osbert later recounted their first afternoon spent with Walton in his rooms at Oxford:

Our host, not quite seventeen years of age, we found to be a rather tall, slight figure, with pale skin and straight, fair hair...Sensitiveness rather than toughness was the quality at first most apparent in him...The atmosphere was not, however, easy; music showed a way out of the constraint, and after tea we pressed him to play some of his compositions to us. Accordingly, he sat down at the piano to play the slow **movement** from his Piano Quartet...As he began to play, he revealed a lack of mastery of the instrument so that it was difficult to form an opinion of the music at first hearing. It was as impossible that afternoon to estimate his character or talents as it was to foresee that for the next seventeen years he would become an inseparable companion and friend.

The Sitwells adopted Walton as an honorary brother; he lived with the family for over a decade. In this literate environment, he discovered and absorbed a wide array of aesthetic influences, from the Ballets Russes to American jazz. (Another important influence was his interaction with the Sitwell children. Each grew up to become a respected writer; Edith would achieve the greatest notoriety as a poet and critic. An early manifestation of her poetic gifts was *Façade*, a series of abstract poems set to music by Walton. The 1926 premiere of this collaborative work—designed to be performed behind a curtain with a hole in the mouth of a painted face, through which a narrator recites Edith Sitwell's texts with a megaphone—shocked and delighted the Oxford intelligentsia.)

Although Walton's foundation, rooted in his boyhood years as a Christ Church Cathedral chorister, was decidedly English, he was equally fascinated by composers ranging from Maurice Ravel and Igor Stravinsky to George Gershwin as he was by Edward Elgar

and his own English contemporaries. The Piano Quartet brandishes with abandon the catholicity of Walton's palate.

An essentially English pastoral **theme**, introduced by the violin over a rustic drone in the cello, guides the opening *Allegro* through a veritable harmonic wilderness. The music in turn evokes Elgar, German Romanticism, French **Impressionism**, and American popular song. Walton integrates these disparate elements with a degree of cohesiveness remarkable for any composer, let alone a teenager.

The *Allegro scherzando* demonstrates even greater daring, in its impish rhythmic gait as well as its harmonic freedom. A clever *fugato* passage in the strings briefly recalls the first movement's pastoral theme. The movement's highest drama occurs in passages marked by melodic breadth and spacious piano chords but encompassing divergent harmonic worlds: now in debonair Oxford fashion and then marked by harrowing chords that call to mind *The Rite of Spring*.

The lovely *Andante tranquillo* sets unabashedly heartfelt tunes in a deceptively sophisticated harmonic landscape. Murky chords in the piano colored by rarefied violin **harmonics** raise the curtain on the contrasting middle section; a softly crooned viola melody develops into a stark recollection of the first movement's main theme. The music intensifies and the movement's dreamy opening returns.

Echoing the thematic materials of the first movement, the closing *Allegro molto* begins with a startling burst of energy. The finale further betrays Walton's diverse spectrum of musical influences. The movement is rife with references to Stravinsky, Ravel, and jazz. A complex **fugue** later in the movement nods to the modal folk idiom of Walton's countryman Ralph Vaughan Williams.

Sir Edward Elgar

(Born June 2, 1857, Broadheath; died February 23, 1934, Worcester)

Piano Quintet in a minor, op. 84

Composed: 1918–1919

Dedication: Ernest Newman (music critic for the *Manchester Guardian*)

First performance: May 21, 1919, Wigmore Hall, by pianist William Murdoch, violinists Albert Sammons and W. H. Reed, violist Raymond Jeremy, and cellist Felix Salmond

Other works from this period: Violin **Sonata** in e minor, op. 82; String Quartet in e minor, op. 83; Cello **Concerto** in e minor, op. 85 (1918–1919)

Approximate duration: 38 minutes

In 1917, with Europe engulfed in the First World War, Edward Elgar departed London for the English countryside. He remarked to a friend, "I cannot do any real work with the awful shadow over us." Elgar and his family retreated to Brinkwells, a secluded cottage in Sussex, where they could enjoy some measure of escape from the war's centrality to daily life. The change of scenery rejuvenated Elgar. He immediately set to work on two new chamber pieces: the **Opus** 82 Violin Sonata and Opus 83 String Quartet. He completed the sonata on September 15, 1918, and proceeded immediately to the Piano Quintet in a minor, op. 84, which has endured as his finest contribution to the chamber music literature. Lady Elgar wrote of the Piano Quintet in her diary: "E. writing wonderful new music—real wood sounds and another lament which should be in a War Symphony."

When he had completed the quintet's first movement, Elgar wrote to the critic Ernest Newman (to whom he would later dedicate the work), "It is strange music I think and I like it—but it's ghostly stuff." A spurious legend associated with the twisted trees immediately outside Brinkwells prompted the music's ghostliness. According

to W. H. Reed, Elgar's biographer and one of the violinists who took part in the quintet's premiere, the work was inspired by a story about a group of Spanish monks who were turned into trees after performing a sacrilegious ritual. This supposed legend, accepted for a time as the quintet's genuine program, was actually a fiction invented by a friend of Elgar's (the perfectly named Algernon Blackwood).

Inauthenticity notwithstanding, Elgar's atmospheric music perfectly captures the spirit of the faux-legend. The piano intones a stoic melody evocative of Gregorian chant amidst eerie whispers in the strings. The influence of Brahms and German Romanticism becomes evident with the emergence of the first theme. Following the spooky introduction and Brahmsian theme, Elgar presents the lighter second **subject**: amiable salon music that nevertheless proceeds cautiously, as if suspicious of trouble afoot. As Elgar establishes and develops further thematic material, the "ghostly stuff" of the introduction continues to haunt the movement.

The exquisite *Adagio* is the quintet's centerpiece emotionally as well as structurally. Elgar biographer Percy M. Young writes, "[I]n some ways, the *Adagio* may be ranked as Elgar's greatest single movement." Elgar couches the serene intimacy of the heartrending theme in orchestral majesty. The spacious texture he achieves with the ensemble of piano and strings is a sonic signature of English music of this period.

The finale opens with a recollection of the first movement introduction, reinforcing the quintet's sense of narrative, before the strings present a sweeping new theme en masse. Midway through the movement, Elgar unexpectedly returns the listener to the twisted trees outside Brinkwells. The first movement's sunnier second theme also reappears, now reduced to an anxious murmur. But Elgar ultimately restores the finale's confident demeanor, ending the work on a triumphant note.

—Patrick Castillo

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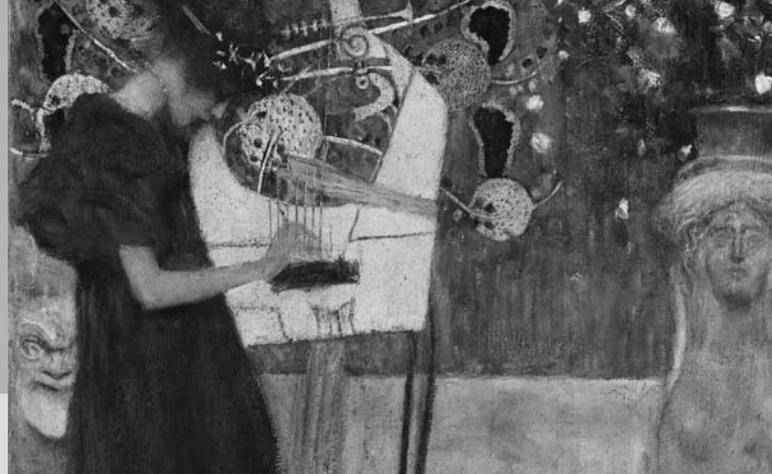
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CONCERT PROGRAM III:

Vienna

JULY 31, AUGUST 1 & 2



Program Overview

From the early eighteenth century to the dawn of the twentieth, Vienna was the capital of the musical world. It was the engine that propelled music's evolution from the Classical era, through the nineteenth century, to the fierce modernism of Arnold Schoenberg and the Second Viennese School. The program begins with Joseph Haydn, the father of the Classical style. Haydn is followed by his prize pupil, Ludwig van Beethoven, who ushered Western music from the Classical period into the Age of Romanticism. At the height of Romanticism came Johannes Brahms, whose String Sextet in G Major, op. 36, ends the program. The program also features Schoenberg's First Chamber Symphony in an arrangement by his student—and one of the most significant Viennese composers of the twentieth century—Anton Webern.

Franz Joseph Haydn (1732–1809)

Keyboard Concertino in C Major, Hob. XIV: 11 (1760)

- I. *Moderato*
- II. *Adagio*
- III. *Allegro*

Wu Han, *piano*; Jorja Fleezanis, Erin Keefe, *violins*; David Finckel, *cello*

Ludwig van Beethoven (1770–1827)

String Quartet in f minor, op. 95, *Serioso* (1810–1811)

- I. *Allegro con brio*
- II. *Allegretto ma non troppo*
- III. *Allegro assai vivace ma serio*
- IV. *Larghetto espressivo – Allegretto agitato*

Miró Quartet:

Daniel Ching, Sandy Yamamoto, *violins*; John Largess, *viola*; Joshua Gindele, *cello*

Arnold Schoenberg (1874–1951)

Chamber Symphony no. 1, op. 9 (1922; arr. Webern, 1922–1923)

Tara Helen O'Connor, *flute*; Todd Palmer, *clarinet*; Lily Francis, *violin*; Joshua Gindele, *cello*; Gilbert Kalish, *piano*

INTERMISSION

Johannes Brahms (1833–1897)

Sextet no. 2 in G Major, op. 36 (1864–1865)

- I. *Allegro non troppo*
- II. *Scherzo: Allegro non troppo*
- III. *Poco adagio*
- IV. *Poco allegro*

Erin Keefe, Jorja Fleezanis, *violins*; Lily Francis, John Largess, *violas*; Ralph Kirshbaum, David Finckel, *cellos*

Saturday, July 31

8:00 p.m., St. Mark's Episcopal Church

(Prelude Performance 6:00 p.m., see page 58)

Sunday, August 1

6:00 p.m., Stent Family Hall, Menlo School

Monday, August 2

8:00 p.m., Stent Family Hall, Menlo School

(Prelude Performance 6:00 p.m., see page 58)

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

July 31: The Jeffrey Dean and Heidi Hopper Family

August 1: Dedicated in loving memory to
Jennifer Westerlind

August 2: Kris Klint

Gustav Klimt (1862–1918). *Music I*, 1895. Oil and goldbronze on canvas, 27.5 x 35.5 cm. Bildarchiv Preussischer Kulturbesitz/Art Resource, NY; Neue Pinakothek, Bayerische Staatsgemäldesammlungen, Munich, Germany

Program Notes: Vienna

Franz Joseph Haydn

(Born March 31, 1732, Rohrau, Lower Austria; died May 31, 1809, Vienna)

Keyboard Concertino in C Major, Hob. XIV: 11

Composed: 1760

Other works from this period: Detailed in the notes below

Approximate duration: 12 minutes

The artistic life of Joseph Haydn embodies the breadth of the Classical era. When he was born, in 1732, the Baroque period had reached its apogee. Over the course of Haydn's life (and, indeed, largely by his own hand), what has since become known as the Classical style would grow to maturity. By the time of Haydn's death in 1809, his student Ludwig van Beethoven had begun to forecast the Romantic movement with his bold artistic individualism.

Haydn's excellence in every prevalent musical genre of the day rendered him the most celebrated composer of his generation. Noting his seminal role as the father of both the symphony and the string quartet, two of Western music's quintessential media since the eighteenth century, musicologist James Webster writes, "[IN]o other composer approaches [Haydn's] combination of productivity, quality, and historical importance in these genres. In the twentieth century he was understood primarily as an 'absolute' musician... but earnestness, depth of feeling, and referential tendencies are equally important to his art."

As a result of Haydn's remarkable prolificacy—his oeuvre includes twenty-nine piano trios, at least forty-seven keyboard **sonatas** (and possibly more than seventy), nearly seventy works for string quartet, and over one hundred symphonies—a plethora of deserving works have been neglected from the canon. The Concertino in C Major, **Hob. XIV: 11**, for keyboard, two violins, and cello is one such work.

Haydn composed the concertino in 1760, near the end of roughly a decade spent as a freelance composer in Vienna and shortly before beginning his tenure as Kapellmeister at the court of the Hungarian Prince Nikolaus Esterhazy. (The composer spent the majority of his professional career, from 1761 to 1790, in Esterhazy's employ.) This early period of his career also yielded about fifteen symphonies, numerous keyboard sonatas, trios, **divertimentos**, **concertos**, string trios, and partitas for wind band, and possibly the **Opus 2** string quartets, nos. 1 and 2. The C Major Concertino is one of at least fifteen keyboard concertos that Haydn composed; precisely how many he produced is difficult to determine, as there are a number whose authenticity is uncertain.

The modest instrumental forces required suggest that the little-known keyboard concertinos were intended for domestic entertainment rather than the concert hall. Whereas the rhetorical content and grand sonic environment of Mozart's and Beethoven's concertos for soloist with orchestra come more readily to mind as the Classical piano concerto rubric, Haydn's C Major Concertino transposes that aesthetic to a piercingly intimate setting. (Mozart explored a similar sound with arrangements for piano and string quartet of three of his piano concertos, K. 413–415.) The elegance, clarity, and wit of the concertino's language are vintage Haydn. Regardless of their scale, Haydn's concertinos nevertheless spotlight the keyboard soloist with brilliant, **concertante** writing, supported by an impeccably sculpted conversational accompaniment in the strings.

**Bolded terms are defined in the glossary, which begins on page 86.*

Ludwig van Beethoven

(Born Bonn, baptized December 17, 1770; died March 26, 1827, Vienna)

String Quartet in f minor, op. 95, *Serioso*

Composed: 1810–1811

Published: Vienna, 1816

Dedication: Nikolaus Zmeskall von Domanovecz

First performance: May 1814, Vienna, by the Schuppanzigh Quartet

Other works from this period: Piano Concerto no. 5 in E-flat Major, op. 73, *Emperor*; String Quartet in E-flat Major, op. 74, *Harp*; Piano Sonata no. 24 in f-sharp minor and Piano Sonata no. 25 in G Major, opp. 78 and 79 (1809); Piano Sonata no. 26 in E-flat Major, op. 81a, *Les Adieux*; *Egmont* (overture and **incidental music**), op. 84 (1809–1810); Piano Trio in B-flat Major, op. 97, *Archduke* (1810–1811); Symphony no. 7 in A Major, op. 92 (1811–1812), and no. 8 in F Major, op. 93 (1812)

Approximate duration: 22 minutes

In 1792, the twenty-one-year-old composer and piano virtuoso Ludwig van Beethoven traveled from his native Bonn to Vienna. The immediate impetus for this move was the opportunity to study with Haydn, but Beethoven's ultimate intention was to establish himself among Europe's musical elite. Mozart, Beethoven's boyhood idol (and with whom he would have preferred to study), had died only the previous year. Upon Beethoven's departure from Bonn, his friend and patron Count Waldstein wrote to the young composer:

You are going to Vienna in fulfillment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands.*

Beethoven would remain in Vienna for the rest of his life; by the time of his death in 1827, he had profoundly altered the course of Western music. The totality of his artistic accomplishment was so transformative that an entire generation of composers was left wrestling with how to respond. Brahms struggled for fourteen years to complete his First Symphony—so impossibly high was the bar set by Beethoven's Ninth. "You don't know what it means to the likes of us," Brahms once said, "when we hear his footsteps behind us."

Beethoven's music is commonly classified into three creative periods. His early works, composed in Bonn and during his first years in Vienna, most clearly bear the Classical imprint of Haydn and Mozart. Beginning in 1803, Beethoven strove beyond the Classical tradition he had inherited, declaring, "I am not satisfied with what I have composed up to now. From now on I intend to embark on a new path." Also during this time, the composer's worsening deafness became a personal crisis; the music of what history has dubbed Beethoven's "heroic" period—an unparalleled streak of masterpieces that includes the *Eroica* and Fifth symphonies, the Violin Concerto, the Fourth and Fifth piano concertos, the *Razumovsky* Quartets, and the Opus 70 piano trios—was epic and defiant. In his final years, Beethoven again pursued a new direction. The music composed in the last decade of his life was in turns mystifying and transcendent. The piano sonatas, string quartets, and

other works from Beethoven's late period reached new heights and continue to inspire listeners two centuries later. About the *Grosse Fuge*, one of Beethoven's final compositions, Igor Stravinsky said, "[It is] an absolutely contemporary piece of music that will be contemporary forever."

The String Quartet in f minor, op. 95, marks the transition from Beethoven's heroic style to his late period. It is the eleventh of his sixteen string quartets, which collectively represent a cornerstone of the chamber music literature. In its unrestrained expressivity, the Opus 95 Quartet foreshadows both Beethoven's own late quartets and the aesthetic of the Romantic generation that followed him. Owing to its austere character, Beethoven nicknamed the work "Quartetto serioso." The quartet was not originally intended for public performance but for private appreciation by musicians and connoisseurs.

The *Serioso* is a study in brevity. The opening **Allegro con brio** contains all of the components of a proper **sonata-form movement**—a brusque opening **theme**, lyrical second theme, full **development** section, **recapitulation**, and **coda**—concentrated inside about just four minutes of music.

What the first movement achieves in pithiness, the second matches in expressive ambiguity. It functions as the quartet's slow movement, despite the tempo marking *Allegretto ma non troppo*. Rather than following the first movement's f minor conclusion in the related key of D-flat major, the movement begins in the remote tonality of D major; within this traditionally bright and extroverted key, Beethoven instead crafts a subtle and enigmatic utterance. C-naturals and B-flats borrowed from the melancholy sound world of d minor leave ear and anima disoriented. Following a resigned **cadence**, the viola begins a contemplative **fugue**: this middle section would serve as a model sixteen years later for an analogous passage in Felix Mendelssohn's Opus 13 String Quartet.

The third movement, marked *Allegro assai vivace ma serioso* (from whence comes the quartet's nickname), punctures the meditative atmosphere left by the *Allegretto*. A pair of dramatic shouts and silences forcefully restores the first movement's terse tone; the **scherzo** proceeds at once lithe and unrelenting.

The scherzo's propulsive dotted rhythm is transfigured in the slow introduction to the biting finale. At the quartet's conclusion, Beethoven counteracts the *Allegretto agitato's* malevolence with a suddenly exuberant coda—a kind of punch line, perhaps most amusing to the composer whose listeners weren't in on the joke.

One hundred years later, the Viennese composer Anton Webern would intrigue listeners by writing music of extreme concision. His Six **Bagatelles** for String Quartet, composed between 1911 and 1913, take all of about three and a half minutes to perform. Arnold Schoenberg wrote about these works: "One has to realize what restraint it requires to express oneself with such brevity. You can stretch every glance into a poem, every sigh into a novel. But to express a novel in a single gesture, joy in a single breath—such concentration can only be present in the absence of self-pity." That these words could just as well have applied to the *Serioso* Quartet a century before is a testament to the breadth of Beethoven's vision.

Arnold Schoenberg

(Born September 13, 1874, Vienna; died July 13, 1951, Los Angeles)

Chamber Symphony no. 1, op. 9

Composed: Original version for fifteen instruments completed July 1906; arr. for full orchestra, November 1912; second version, April 1935; arr. Anton Webern, 1922–1923

Published: Universal Edition, 1912

First performance: Original version: February 8, 1907, Vienna, by

the Rosé Quartet and members of the Vienna Philharmonic; Opus 9b: December 1935, Los Angeles, conducted by the composer

Other works from this period: *Pelleas und Melisande* (symphonic poem, 1902–1903); String Quartet no. 1 in d minor (1904–1905); String Quartet no. 2 (1907–1908); numerous songs

Approximate duration: 22 minutes

The first decade of the twentieth century fostered the evolution of Schoenberg's musical imagination from the post-Romantic 1899 masterpiece *Verklärte Nacht* to the Second String Quartet of 1908, whose last movement, printed without a key signature, made Schoenberg the first composer to completely abandon the tonal system. By the early 1920s, Schoenberg's adventures in atonality had arrived at the **twelve-tone** method—the basis of the composer's legacy and enduring notoriety.

The Chamber Symphony no. 1, op. 9, reflects the period of Schoenberg's career just before he abandoned tonality. The music of this period extends the Romantic idiom towards a more abstract, Expressionist language. Although he would soon challenge deeper musical premises, Schoenberg nevertheless regarded the Chamber Symphony as enough of a personal artistic breakthrough that, upon its completion, he declared, "Now I have established my style. Now I know how I have to compose." In considering the evolution of Schoenberg's language up to and beyond the Chamber Symphony, Michael Steinberg has written: "Something that did not change was Schoenberg's artistic personality and his temperament. From *Verklärte Nacht* to the last scores, passion is a constant, and the most immediate and ultimately overwhelming impression the Chamber Symphony no. 1 makes is that of urgent, ardent, even wild utterance."

Schoenberg originally composed the Chamber Symphony for an ensemble of fifteen wind and string instruments. In 1912, he expanded the orchestration with doubled winds and multiple strings; this first orchestral version does not survive, but a second was published in 1935 as Schoenberg's Opus 9b. This is the work's most widely performed version. The present transcription was arranged by Webern between 1922 and 1923.

The work is in one continuous movement and comprises five distinct yet interrelated sections, simultaneously suggesting a single sonata-form movement and the multimovement character of a Classical symphony. A slow introduction and inviting F major cadence introduce the **exposition**-cum-first movement, a peripatetic affair thereafter. A faster, restless section (marked *sehr rasch*—very rapidly) functions as the scherzo, with a fleeting **trio** marked, in the present arrangement, by tentative **staccato** gestures and mysterious flute notes. The central development section (or, as Schoenberg preferred to call it, elaboration) recalls the thematic material of the opening. Rising fourths in cello **harmonics**, punctuated by featherweight chords in the upper voices, introduce the dream-like slow "movement." As it unfolds, the movement reveals itself as a fulfillment of the work's four-measure introduction. The finale recapitulates material from the opening and slow movements.

Webern's arrangement of the Chamber Symphony for flute, clarinet, violin, cello, and piano (an instrumental combination commonly referred to as Pierrot ensemble, after Schoenberg's landmark *Pierrot lunaire* of 1912) highlights, in Schoenberg's words, the "style of concision and brevity" striven for in the original, "in which every technical or structural necessity was carried out without unnecessary extension, in which every single unit is supposed to be functional."

Johannes Brahms

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

Sextet no. 2 in G Major, op. 36

Composed: 1864–1865

Published: N. Simrock, Bonn, 1866

First performance: Zürich, November 20, 1866

Other works from this period: Sextet no. 1 in B-flat Major, op. 18 (1859–1860); Piano Quartet no. 1 in g minor and no. 2 in A Major, opp. 25 and 26 (1861); Piano Quintet in f minor, op. 34 (1862); Cello Sonata in e minor, op. 38 (1862–1865); Horn Trio in E-flat Major, op. 40 (1865)

Approximate duration: 40 minutes

While an unquestionably accomplished symphonist (despite the fourteen-year Beethoven-fueled neurosis that surrounded his First Symphony), Johannes Brahms especially thrived in writing for small forces. Following the death of Schumann in 1856, Brahms emerged as chamber music's most significant voice. His chamber works, which span the whole of his artistic maturity, reflect the essence of his creativity and embody the spirit of the Romantic period. Musicologist Walter Frisch has written, "Brahms revived chamber music after the death of Schumann...and defined it for the later nineteenth century. Across forty years, from the Opus 8 Piano Trio (1854) to the Opus 120 clarinet sonatas (1894), ranges a corpus of twenty-four complete works that is arguably the greatest after Beethoven." Brahms provides a fitting conclusion to this evening's program of music from Vienna. His music represents the fulcrum of the Viennese tradition, successfully integrating the influence of his predecessors—Beethoven, Schubert, and others, not to mention the pre-Viennese influence of Bach and Heinrich Schütz, whose music he studied obsessively—and in turn serving as an important model for Schoenberg and the Second Viennese composers.

Brahms composed his String Sextet in G Major, op. 36, between 1864 and 1865. It is his second essay in the string sextet genre, following the Opus 18 Sextet of 1860. Like the other chamber works of Brahms's early maturity (see **Other works from this period** above), the Opus 36 Sextet displays the craftsmanship and sensitivity of an artist fully fledged despite his youth. Brahms's expert handling of the string sextet sonority prevails throughout the work, as he exploits different instrumental and registral combinations to achieve a broadly expressive sonic palette.

Above a hushed, oscillating figure in the viola, the first violin proclaims the opening movement's soaring first theme, its heroic melodic contour tempered by Brahms's instruction to play *mezza voce*. The delicate balance contained in these measures between fortitude and restraint foreshadows a duality that pervades much of the sextet. The movement also represents the composer's cathartic response to his ill-fated love affair with the amateur soprano Agathe von Siebold. Dropping the T (and with H used in German notation for the note B-natural), the robust second theme spells "Agathe":



"Here," Brahms, the lifelong bachelor, wrote of this passage, "I have freed myself from my last love."

The scherzo exercises a similar restraint to that of the first theme of the *Allegro non troppo*. Its wistful manner descends to a whisper as the first violin and viola play a hushed triplet figure in stark octaves, marked *tranquillo*. The rambunctious country-dance of the trio section emphatically offsets the scherzo's melancholy.

The *Poco adagio* is a **theme and variations**. Given the enigmatic profile of the opening section, the critic and Brahms intimate

Eduard Hanslick referred to this movement as "variations on no theme." A subtle yet striking moment occurs before the music yields to the first variation: a melodic fragment evokes the first theme of the opening movement.

I. *Allegro non troppo*, mm. 3-6



Now in the **relative key** of e minor, Brahms transforms that musical idea into a melancholy sigh.

III. *Poco adagio*, mm. 9-10



Five variations follow, which transfigure the mysterious theme in inventive and unexpected ways.

The finale begins with a breathless gallop of sixteenth notes before quickly settling into a more relaxed musical idea, crooned by the first violin in its lowest register. The cello introduces the billowing second theme beneath a reappearance of the sixteenth-note figure. As if emerging victorious from the introversion and agita of the preceding movements, the effervescence of these two ideas carries the sextet to a spirited coda. Along the way, demonstrating Brahms's steady craftsmanship and deep admiration of the music of Bach, the movement's development section features a fugue.

—Patrick Castillo



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CONCERT PROGRAM IV:

Aftermath: 1945

AUGUST 4 & 5



Program Overview

The Second World War constitutes one of the most traumatic chapters in human history. The devastation wrought by the war and the profound angst of its aftermath inspired a wide range of responses throughout the world's artist community, from solemnity to outrage to despair. Richard Strauss marked the 1945 bombing of Dresden with his elegiac *Metamorphosen*, a meditation for twenty-three solo strings (presented here in its rarely heard original string septet form). Fifteen years later, while in Dresden scoring a film about the 1945 bombing, Dmitry Shostakovich dedicated his haunting Eighth String Quartet "in memory of victims of fascism and war." The program concludes with Benjamin Britten's darkly exquisite song cycle *The Holy Sonnets of John Donne*. Composed in the same year as *Metamorphosen*, Britten's defiant response to the calamity of war ends with his triumphant setting of John Donne's "Death be not proud."

Richard Strauss (1864–1949)

Metamorphosen (1945)

Jorja Fleezanis, Lily Francis, *violins*; Beth Guterman, Erin Keefe, *violas*; David Finckel, Ralph Kirshbaum, *cellos*; Scott Pingel, *bass*

Dmitry Shostakovich (1906–1975)

String Quartet no. 8 in c minor, op. 110 (1960)

- I. *Largo*
- II. *Allegro molto*
- III. *Allegretto*
- IV. *Largo*
- V. *Largo*

Miró Quartet:

Daniel Ching, Sandy Yamamoto, *violins*; John Largess, *viola*; Joshua Gindele, *cello*

INTERMISSION

Benjamin Britten (1913–1976)

The Holy Sonnets of John Donne, op. 35 (1945)

- I. "Oh my blacke Soule!"
- II. "Batter my heart"
- III. "O might those sighes and teares"
- IV. "Oh, to vex me"
- V. "What if this present"
- VI. "Since she whom I lov'd"
- VII. "At the round earth's imagin'd corners"
- VIII. "Thou hast made me"
- IX. "Death be not proud"

Matthew Plenk, *tenor*; Ken Noda, *piano*

Wednesday, August 4

8:00 p.m., Stent Family Hall, Menlo School
(Prelude Performance 6:00 p.m., see page 59)

Thursday, August 5

8:00 p.m., The Center for Performing Arts at
Menlo-Atherton

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

August 4: Michael Jacobson and Trine Sorensen

August 5: Eileen and Joel Birnbaum and

Bill and Lee Perry

German photographer, April/May 1946. Demolition of the walls protecting the Neptune Fountain on the Schlossplatz in Berlin. Deutsches Historisches Museum, Berlin, Germany/© DHM/The Bridgeman Art Library

Program Notes: Aftermath: 1945

Richard Strauss

(Born June 11, 1864, Munich; died September 8, 1949, Garmisch-Partenkirchen, Bavaria)

Metamorphosen

Composed: 1945

Published: Boosey & Hawkes, 1946

Dedication: Paul Sacher and the Zürich Collegium Musicum

First performance: January 1946, by Paul Sacher and the Zürich Collegium Musicum

Other works from this period: Sonatina no. 2, *Fröhliche Werkstatt*, for sixteen wind instruments (1944–1945); Oboe Concerto (1945, rev. 1948); Duett-Concertino for clarinet, bassoon, strings, and harp (1947); *Four Last Songs* for soprano and orchestra (1948)

Approximate duration: 30 minutes

Between February 13 and 15, 1945, American and British forces dropped twenty-six hundred tons of explosive and incendiary bombs on Dresden. The attack destroyed a city that had emerged as one of the Western world's major centers for the arts and sciences. A flourishing cultural center was reduced to rubble. A recent study by the Dresden Historians' Commission concluded that the bombing resulted in up to twenty-five thousand civilian casualties. The attack remains one of the most controversial events of the Second World War: while nowhere near the equivalent of the atrocities perpetrated by the Nazi regime, the destruction of Dresden—a refugee haven with no military importance—represented a troubling departure from the values of the Allied forces. The senseless devastation wrought by the attack became a symbol of the profound calamity of war.

Metamorphosen is Richard Strauss's lament for Germany's physical and cultural ruin. (The composer was especially shaken by the destruction of the Munich Opera House, the site of many artistic triumphs during his career and a meaningful symbol of German culture. "The world's most holy shrine—" he wrote, "destroyed!") Strauss had emerged as one of classical music's most acclaimed international celebrities in the first half of the twentieth century on the strength of such spirited and extroverted works as the tone poems *Don Quixote* and *Till Eulenspiegels lustige Streiche* (*Till Eulenspiegel's Merry Pranks*) and the opera *Der Rosenkavalier*. The intensely personal *Metamorphosen* reflects a dramatic change that Strauss's music underwent near the end of his life: in contrast to the exuberance of his most widely known works, the music he composed in his final years was contemplative and austere.

Strauss began planning *Metamorphosen* in 1944 and completed it the following year in the wake of the Dresden bombing. It is a sprawling single-movement work in c minor, ultimately scored for twenty-three solo strings. This evening's program presents the work in Strauss's original conception for string septet. The work's title alludes to Ovid's *Metamorphoses*, the ancient Roman poem describing the creation of the world. The metamorphosis depicted in Strauss's music instead is the devolution of civilization into a more primitive state. The work comprises a series of interrelated musical ideas that, as the title implies, are slowly transformed into new motives. In its most overt lamentation for the fall of German culture, *Metamorphosen* quotes the funeral march from Beethoven's *Eroica* Symphony: a plaintive, descending motif that recurs throughout the work.

Beethoven: Symphony no. 3 in E-flat Major, op. 55, *Eroica*
III. Marcia funebre: Adagio assai, mm. 1-4



***Bolded terms** are defined in the glossary, which begins on page 86.

Strauss: *Metamorphosen*, mm. 9-13



The allusions culminate in a complete quotation of the funeral march in the work's final measures.

An important footnote to *Metamorphosen* is Strauss's complicated relationship with the Nazi regime. Adolf Hitler had a great appreciation for classical music; when he first ascended to power, Strauss optimistically exclaimed, "Thank God, finally a Reich Chancellor who is interested in art!" Following the deaths of Wagner in 1883 and Brahms in 1897, Strauss became recognized as Germany's most important living composer. His cultural cachet led to an appointment as President of the Reich Music Chamber from 1933 to 1935, in which capacity he hoped to shape various social reforms to the benefit of composers (extending copyrights, etc.). While serving in this post, Strauss also attended Party functions and fraternized closely with Nazi leadership, including Hitler himself on multiple occasions.

But despite his questionable associations, Strauss's only sincere allegiance seems to have been to music. His accommodation of Nazi directives ended where it came to musical matters: he resisted any actions that targeted the erasure of music by Jewish composers and actively promoted the music of Mendelssohn and Mahler, among others. Strauss moreover collaborated with a number of Jewish artists throughout his career and received criticism from both sides: from his Jewish colleagues for accommodating the Nazis and from Nazi sympathizers for his Jewish associations. He once wrote to the Jewish writer Stefan Zweig: "Do you believe that I have ever let myself be guided in any act by the notion that I am Germanic...? For me there are only two kinds of people, those with talent and those with none." The Nazi Minister of Propaganda, Joseph Goebbels, might have offered the most accurate assessment of Strauss's position when he wrote about Strauss in his diary, "He is unpolitical, like a child."

If Strauss's involvement with the Nazi Party was motivated solely by the ultimately unfulfilled hope that it would benefit Germany's cultural life, his decision to quote Beethoven's *Eroica* Symphony may carry additional significance. Beethoven famously intended to dedicate the *Eroica* to Napoleon, whom he believed embodied the ideals of the French Revolution. Upon learning that Napoleon had crowned himself Emperor, Beethoven angrily scratched out the dedication on his manuscript. As Strauss watched his hopes for a new, enlightened era in German culture evaporate, he may have felt a parallel between Beethoven's disillusionment with Napoleon and his own with Hitler.

Dmitry Shostakovich

(Born September 25 [O.S. September 12], 1906, Moscow; died August 9, 1975, Moscow)

String Quartet no. 8 in c minor, op. 110

Composed: July 12–14, 1960

Dedication: "In memory of victims of fascism and war."

First performance: October 2, 1960, Leningrad, by the Beethoven Quartet

Other works from this period: String Quartet no. 7 in f-sharp minor, op. 108; *Satires* (*Pictures of the Past*), op. 109, for soprano and piano; *Pyat' dney – pyat' nochey* (*Five Days, Five Nights*), op. 111 (film score, 1960); Symphony no. 12 in d minor, op. 112,

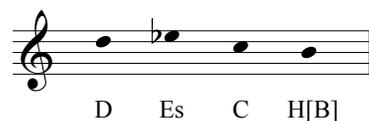
The Year 1917 (1959–1961)

Approximate duration: 22 minutes

Dmitry Shostakovich's name has become virtually synonymous with the intensity of his musical reaction to Stalinism, his work serving as a musical chronicle of the harsh conditions following the 1917 October Revolution and life under Stalin's regime. Shostakovich's response to his sociopolitical climate is manifested in his oeuvre of fifteen symphonies, fifteen string quartets, and myriad other works, which collectively represent one of the twentieth century's most significant artistic achievements.

In addition to his catalog of concert music, Shostakovich was a prolific composer of **incidental music** for theater and film. In 1960, he wrote the score for *Five Days, Five Nights*, a film set in the aftermath of the 1945 bombing of Dresden. While working on the score, Shostakovich stayed in Dresden, where he was surrounded by reminders of the destruction that had befallen the city just fifteen years earlier. During work on the film score, Shostakovich was moved to write a new string quartet, a kind of dual meditation on the events of 1945 and his own present circumstances. The score's dedication reads: "In memory of victims of fascism and war."

The **Opus 110** String Quartet is an explicitly autobiographical work. In a letter to the writer Isaak Glikman, Shostakovich wrote: "When I die, it's hardly likely someone will write a quartet dedicated to my memory. So I decided to write it myself. One could write on the frontispiece, 'Dedicated to the author of this quartet.' The main **theme** is the monogram D, Es, C, H, that is, my initials." (In German notation, the note E-flat is spelled Es; B-natural is spelled H.) Shostakovich's monogram anchors the quartet, commencing in the work's grave opening measures and appearing in various guises throughout its five continuous **movements**.



The quartet furthermore quotes several of Shostakovich's own earlier compositions. Throughout the work are scattered references to his First and Fifth symphonies, Opus 67 Piano Trio, Cello **Concerto**, and opera *Lady Macbeth of the Mtsensk District* (a work condemned in a 1936 *Pravda* editorial widely assumed to have been issued by Stalin).

Among the piece's many compelling moments are the *Allegretto* third movement—a sardonic waltz based on the DSCH motif—and the transition to the following **Largo**. The *Allegretto* ends with a single note quietly sustained in the first violin, as if anxiously holding its breath. Three harrowing chords, easily heard as the KGB's dreaded knock at the door, begin and recur throughout the fourth movement. Shostakovich scholar Harlow Robinson notes another possible significance to the three-chord motif: if Soviet citizens saw a KGB informant enter the room, they would signal a warning by knocking under the table three times. The fourth movement also quotes the Russian revolutionary anthem "Tormented by Grievous Bondage." The quartet ends with an elegiac reprise of the first movement.

Discussing his Seventh Symphony in his memoirs, Shostakovich wrote the following words, which may equally well inform the Eighth Quartet:

I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffer for everyone who was tortured, shot, or starved to death...The majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives. Where do

you put the tombstones...? Only music can do that for them. I'm willing to write a composition for each of the victims but that's impossible, and that's only why I dedicate my music to them all.

Benjamin Britten

(Born November 22, 1913, Lowestoft; died December 4, 1976, Aldeburgh)

The Holy Sonnets of John Donne, op. 35

Composed: 1945

Published: Boosey & Hawkes, 1947

Dedication: "For Peter"

First performance: November 1945, Wigmore Hall, by Peter Pears, accompanied by the composer

Other works from this period: The operas *Peter Grimes* (1944–1945), *The Rape of Lucretia* (1946, rev. 1947), and *Albert Herring* (1946–1947); *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell* (1945)

Approximate duration: 24 minutes

In July 1945, following the success of his opera *Peter Grimes*, the thirty-one-year-old Benjamin Britten received an invitation from the violinist Yehudi Menuhin to accompany him on a concert tour of Germany. The war had just ended, and one of the first performances of the tour was for an audience of survivors at the Bergen-Belsen concentration camp. The experience moved Britten deeply and inspired him to set to music nine of the nineteen Holy Sonnets of the English poet John Donne. Though the poems were written more than three hundred years before, their themes of death, repentance, and reconciling faith in God with worldly realities immediately resonated with Britten's experience of the war's aftermath. Scholar Joseph Stevenson has identified *The Holy Sonnets of John Donne* as "one of the largest and most profound of Benjamin Britten's many vocal publications, and one of the most distinguished of the twentieth century."

The second song in the cycle sets Donne's Sonnet XIV, "Batter my heart, three person'd God." Britten completed the setting of this poem on August 6, the same day that the United States dropped the first atomic bomb on Hiroshima. In a startling coincidence, the director of the American nuclear program, J. Robert Oppenheimer, felt a close affinity with this same poem and had consequently named the atomic test site in New Mexico "Trinity."

The cycle ends on a defiant note, with John Donne's sonnet "Death be not proud." Britten's setting is stoic and uncompromising. The music comes to a triumphant climax for the final words of this magnificent cycle: "And death shall be no more; death, thou shalt die."

—Patrick Castillo

Texts

Oh my blacke Soule! now thou art summoned
By sicknesse, death's herald, and champion;
Thou art like a pilgrim, which abroad hath done
Treason, and durst not turne to whence hee is fled,
Or like a thiefe, which till death's doome be read,
Wisheth himselfe deliver'd from prison;
But damn'd and hal'd to execution,
Wisheth that still he might be imprisoned.
Yet grace, if thou repent, thou canst not lacke;
But who shall give thee that grace to beginne?

Oh make thyselfe with holy mourning blacke,
And red with blushing as thou art with sinne;
Or wash thee in Christ's blood, which hath this might
That being red, it dyes red soules to white.

Batter my heart, three person'd God; for, you
As yet but knocke, breathe, shine, and seeke to mend;
That I may rise, and stand, o'erthrow mee, and bend
Your force, to breake, blowe, burn and make mee new.
I, like an usurpt towne, to another due,
Labour to admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend
But is captiv'd, and proves weake or untrue.
Yet dearly I love you and would be loved faine,
But am betroth'd unto your enemye:
Divorce mee, untie, or breake that knot againe,
Take mee to you, imprison mee,
For I except you enthrall mee, never shall be free,
Nor ever chaste, except you ravish mee.

O might those sighes and teares returne againe into my
breast and eyes, which I have spent,
That I might in this holy discontent
Mourne with some fruit, as I have mourn'd in vaine;
In mine Idolatry what show'rs of rain
Mine eyes did waste?
What griefs my heart did rent?
That sufferance was my sinne; now I repent
'Cause I did suffer, I must suffer paine.
Th' hydroptique drunkard, and night scouting thiefe,
The itchy lecher and self tickling proud
Have the remembrance of past joyes for reliefe of coming ills.
To poore me is allow'd
No ease; for, long, yet vehement grieve hath been
Th' effect and cause, the punishment and sinne.

Oh, to vex me, contraries meet in one:
Inconstancy unnaturally hath begott
A constant habit; that when I would not
I change in vowes, and in devotione.
As humorous is my contritione as my profane
Love and as soone forgott:
As riddingly distemper'd, cold and hott,
As praying, as mute; as infinite, as none.
I durst not view Heav'n yesterday; and today
In prayers, and flatt'ring speaches I court God:
Tomorrow I quake with true feare of his rod.
So my devout fitts come and go away,
Like a fantastique Ague: save that here
Those are my best dayes, when I shake with feare.

What if this present were the world's last night?
Marke in my heart, O Soule, where thou dost dwell,
The picture of Christ crucified, and tell
Whether that countenance can thee affright,
Teares in his eyes quench the amazing light,
Blood fills his frownes, which from his pierc'd head fell.
And can that tongue adjudge thee into hell,
Which pray'd forgiveness for his foes fierce spight?
No, no; but as in my idolatrie
I said to all my profane mistresses,
Beauty, of pity, foulnesse onely is
A sign of rigour: so I say to thee,
To wicked spirits are horrid shapes assign'd,
This beauteous forme assures a piteous minde.

Since she whom I lov'd hath payd her last debt
To Nature, and to hers, and my good is dead,
And her Soule early into Heaven ravished,
Wholly on heavenly things my mind is sett.
Here the admiring her my mind did whett
To seeke thee God; so streams do shew their head;
But though I have found thee and thou my thirst hast fed,
A holy thirsty dropsy melts mee yett,
But why should I begg more love, when as thou
Dost woove my soul for hers: off'ring all thine:
And dost not only feare least I allow
My love to Saints and Angels things divine,
But in thy tender jealousy dost doubt
Least the world, Fleshe, yea, Devill putt thee out.

At the round earth's imagin'd corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of soules, and to your scatter'd bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance hath slaine, and you whose eyes
Shall behold God and never taste death's woe.
But let them sleepe, Lord, and mee mourne aspace,
For, if above all these, my sinnes abound,
'Tis late to ask abundance of thy grace,
When we are there, here on this lowly ground,
Teach mee how to repent; for that's as good
As if thou hadst seal'd my pardon, with thy blood.

Thou hast made me, and shall thy worke decay?
Repaire me now, for now mine end doth haste,
I runne to death, and death meets me as fast,
And all my pleasures are like yesterday;
I dare not move my dim eyes anyway,
Despaire behind, and death before doth cast
Such terror, and my feeble flesh doth waste
By sinne in it, which t'wards Hell doth weigh;
Onely thou art above, and when t'wards thee
By thy leave I can looke, I rise againe;
But our old subtle foe so tempteth me,
That not one houre my selfe I can sustaine;
Thy Grace may wing me to prevent his art,
And thou like Adamant draw mine iron heart.

Death be not proud, though some have called thee
Mighty and dreadfull, for, thou art not soe,
For, those, whom thou think'st, thou dost overthrow,
Die not, poore death, nor yet canst thou kill mee.
From rest and sleepe, which but thy pictures bee
Much pleasure, then from thee, much more must flow,
And soonest our best men with thee do goe,
Rest of their bones, and soules deliverie.
Thou art slave to Fate, Chance, kings, and desperate men,
And dost with poyson, warre, and sickness dwell,
And poppie, or charmes can make us sleepe as well
And better than thy stroake; why swell'st thou then?
One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die.

John Donne (1572–1631)

CONCERT PROGRAM V:

La Ville-Lumière: Paris, 1920–1928

AUGUST 7



Program Overview

Paris in the 1920s was a cauldron of modern ideas, stirred by the Western world's visionary artists and thinkers. Gertrude Stein's salon hosted fellow American émigrés Ernest Hemingway and Ezra Pound; Picasso kept a home in Montparnasse, where he fraternized with Guillaume Apollinaire and Jean Cocteau. Musically, Paris marked the intersection of Gabriel Fauré's nineteenth-century elegance, the Impressionist stylings adopted by his student Maurice Ravel, and France's emerging avant-garde, epitomized by the irresistible sophistication of Francis Poulenc and Darius Milhaud. "La Ville-Lumière: Paris, 1920–1928" also includes works by some of the many expatriate composers who made Paris their adoptive home: Sergey Prokofiev, Aaron Copland, and George Antheil. The evening ends with the perennial George Gershwin favorite *An American in Paris* in the composer's version for two pianos.

Darius Milhaud (1892–1974)

La création du monde, op. 81 (1923)

Wu Han, *piano*; Jupiter String Quartet:

Nelson Lee, Megan Freivogel, *violins*; Liz Freivogel, *viola*; Daniel McDonough, *cello*

Aaron Copland (1900–1990)

Movement for String Quartet (ca. 1923)

Jupiter String Quartet:

Nelson Lee, Megan Freivogel, *violins*; Liz Freivogel, *viola*; Daniel McDonough, *cello*

George Antheil (1900–1959)

Violin Sonata no. 2 (1923)

Jorja Fleezanis, *violin*; Alessio Bax, *piano*

Sergey Prokofiev (1891–1953)

Quintet in g minor, op. 39 (1924)

- | | |
|--|---|
| I. <i>Moderato</i> | IV. <i>Adagio pesante</i> |
| II. <i>Andante energico</i> | V. <i>Allegro precipitato, ma non troppo presto</i> |
| III. <i>Allegro sostenuto, ma con brio</i> | VI. <i>Andantino</i> |

Jonathan Fischer, *oboe*; Todd Palmer, *clarinet*; Erin Keefe, *violin*; Beth Guterman, *viola*; Scott Pingel, *bass*

INTERMISSION

Gabriel Fauré (1845–1924)

Barcarolle no. 13 in C Major, op. 116 (1921)

Alessio Bax, *piano*

Maurice Ravel (1875–1937)

Berceuse sur le nom de Gabriel Fauré (1922)

Erin Keefe, *violin*; Alessio Bax, *piano*

Francis Poulenc (1899–1963)

Sonata for Clarinet and Bassoon, op. 32 (1922)

- | | |
|---------------------------------------|--|
| I. <i>Allegro: Très rythmé</i> | III. <i>Finale: Très animé – Andante</i> |
| II. <i>Romance: Andante très doux</i> | |

Todd Palmer, *clarinet*; Dennis Godburn, *bassoon*

George Gershwin (1898–1937)

An American in Paris (1928)

Wu Han, Ken Noda, *pianos*

Saturday, August 7

8:00 p.m., The Center for Performing Arts at
Menlo-Atherton

(Prelude Performance 6:00 p.m., see page 60)

SPECIAL THANKS

Music@Menlo dedicates this performance to
Nancy and DuBose Montgomery with gratitude
for their generous support.

Anonymous, twentieth century. The Eiffel Tower, illuminated during the 1900 World's Fair. Paris, France. Photo: Adoc-photos/Art Resource, NY

Program Notes: La Ville-Lumière: Paris, 1920–1928

Darius Milhaud

(Born September 4, 1892, Marseilles; died June 22, 1974, Geneva)

La création du monde, op. 81

Composed: 1923; arranged for piano quintet in 1926

Published: Original: 1929; piano quintet arrangement: 1926

First performance: Ballets Suédois, Paris, 1923

Other works from this period: Symphonie de chambre no. 5, op. 75; Sonatina for Flute and Piano, op. 76; String Quartet no. 6, op. 77; Three Rag Caprices for Piano, op. 78 (1922); Symphonie de chambre no. 6, op. 79 (1923); the opera *Les euménides*, op. 41 (1917–1923); the ballets *Salade*, op. 83, and *Le train bleu*, op. 84 (1923)

Approximate duration: 16 minutes

The 1920s raised the curtain on an exciting new musical era in Paris. The far-reaching influence of the German composer Richard Wagner that had dominated Western music at the turn of the century steadily evaporated, yielding to a wild new potpourri of musical styles. In 1920, France became the adoptive home of thirty-eight-year-old Igor Stravinsky, whose shocking masterpiece *The Rite of Spring* had incited a riot at the Théâtre des Champs-Élysées seven years earlier; Stravinsky's newly cultivated **neoclassical** style became a great influence on a group of young composers known as Les Six: Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, Germaine Tailleferre, and Darius Milhaud. These six initially banded together in 1917 to support the composer Erik Satie, who had come under fire for his ballet *Parade*. Based on a book by Cocteau and featuring cubist décor designed by Picasso, *Parade* was an exceedingly modern production for its time and scandalized Paris. The iconoclastic Satie mentored Les Six as the young firebrand composers steadily conquered Parisian musical life. Although Satie remained the subject of much public indignation among French audiences, his protégés—Darius Milhaud in particular—would become modernist darlings of 1920s Paris.

Milhaud came to represent the 1920s Parisian cosmopolitan ideal. His music reflects his deep absorption of the swirl of avant-garde activity that stormed Europe in the wake of World War I. In addition to forging close bonds with Satie and his French contemporaries, Milhaud also traveled to Vienna, where he met Schoenberg, Webern, and Berg; in 1921, he conducted the French premiere of Schoenberg's *Pierrot lunaire*. Milhaud's travels took him as far abroad as Russia, the United States, and Brazil, where he developed an ear for a variety of international folk styles, especially American jazz. Each musical element Milhaud discovered along the way infiltrated his music. Scholar Jeremy Drake writes, "Milhaud's sense of fantasy, coupled with his often quirky inventiveness, led him to be stimulated by almost anything unusual."

Milhaud's discovery of jazz music had an indelible effect on his compositional language. His first exposure to jazz came in 1920 on a trip to London, where he heard the Billy Arnold Jazz Band on tour from New York City. The experience was a revelation. Two years later, Milhaud visited Harlem, now with an insatiable appetite for jazz. He later described the magnetism of this music, writing: "Against a beat of the drums, the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms."

Milhaud's love affair with jazz resulted in numerous works that combine jazz elements with the classical idiom. The most successful and widely known of these is *La création du monde*, a jazz ballet

composed in 1923—one year before George Gershwin's *Rhapsody in Blue*. Milhaud composed *La création du monde* on a commission from the Ballets Suédois, the Swedish contemporaries of Diaghilev's Ballets Russes. (In the same year as *La création*, the Ballets Suédois also premiered Cole Porter's only ballet, *Within the Quota*.) Milhaud originally scored *La création* for a large ensemble of woodwinds, brass instruments, strings, piano, and percussion; the wind section includes a prominent alto saxophone part. This evening's program features Milhaud's own chamber arrangement of *La création du monde* for piano quintet.

The ballet is based on an African folk legend about the creation of the world. Following the mysterious and quietly seductive overture, the ballet launches into *The Chaos before Creation*, a swanky jazz **fugue**. Milhaud sets the scene depicting the creation of man and woman to a cakewalk, an early African American folk dance thought to have originated with nineteenth-century slaves, as a parody of the white slave owners' stiff, high-society dances. The final **movement** features a series of semi-improvisatory jazz figurations in the piano set against playful interjections from the strings, mimicking a jazz band's rhythm section. After reprising some of the ballet's earlier tunes, the ballet ends with a sweet, bluesy **cadence**.

Aaron Copland

(Born November 14, 1900, Brooklyn; died December 2, 1990, North Tarrytown, New York)

Movement for String Quartet

Composed: ca. 1923

Published: Boosey & Hawkes, 1988

Dedication: Vivian Perlis, American musicologist and coauthor of Copland's autobiography

Other works from this period: Piano **Sonata** (1921); *Cortège macabre* for orchestra (1923); Organ Symphony (1924); *Music for the Theatre* (suite for chamber orchestra, 1925); Two Pieces for String Quartet (1923–1928); various songs and choral works

Approximate duration: 6 minutes

To the ears of many, Aaron Copland's music defined Americana. The beguiling tunes and spacious chords that characterize such works as *Billy the Kid* and *Appalachian Spring* have become known as Copland's "open prairie" sound, heard by many as a vivid musical depiction of the American countryside. Copland's legacy today remains that of the great populist and perhaps the twentieth century's most quintessentially American composer.

Copland lived and worked during the formative years of America's musical development. Charles Ives, the experimental patriarch of American music, was twenty-six years old and nearing his artistic maturity when Copland was born in 1900 to Russian Jewish immigrants. Over the course of his own career, Copland served as a mentor to many of the century's most important American composers, including Leonard Bernstein, Elliott Carter, and Lukas Foss. The populist Americana of Copland's music, combined with his commitment to promoting American composers, earned him the moniker of "Dean of American Music."

Ironically, the Dean of American Music received his own training abroad. In 1921, Copland traveled to Paris, where he studied for three years with the great French composition pedagogue Nadia Boulanger. Among other things, Copland inherited Boulanger's penchant for Stravinsky, who remained a steady influence on his

**Bolded terms are defined in the glossary, which begins on page 86.*

compositional language. Copland moreover often noted that the opening section of his ballet *Billy the Kid* (music titled “The Open Prairie”) was composed in a Paris apartment.

Copland fashioned a distinctly American voice by drawing on elements of jazz, blues, and other popular American styles, but he integrated these elements with what he absorbed from his European counterparts whom he most revered. Throughout his entire career, the Dean of American Music’s European influences would retain an audible presence in his musical language. Copland composed his youthful Movement for String Quartet around 1923, while studying with Boulanger. The music combines the modernism of Stravinsky with the textural clarity of Fauré. After a slow, dissonant introduction played on muted strings, the gloves come off for the piece’s angular middle section. The music subsequently returns to the languid tempo of the introduction, but now palpably disquieted. An unexpectedly tranquil cadence in D-flat major completes the work’s exquisite strangeness.

George Antheil

(Born July 8, 1900, Trenton, New Jersey; died February 12, 1959, New York)

Violin Sonata no. 2

Composed: 1923

Published: 1923

Dedication: “For Ezra Pound, best of friends”

First performance: December 11, 1923, Paris, by violinist Olga Rudge with the composer at the piano

Other works from this period: *Airplane Sonata* (Piano Sonata no. 2) (1921); *Sonata Sauvage* (Piano Sonata no. 1) (1922 or 1923); *Death of Machines* (Piano Sonata no. 3) (1923); *Jazz Sonata* (Sonata no. 4) (1922 or 1923); *Fünf Lieder* (1922); Piano **Concerto** no. 1 (1922); *Symphonie no. 1, Zingareska* (1920–1922, rev. 1923); *Symphony for Five Instruments* (1922–1923); *Violin Sonata no. 1* (1923); *Habañera, Tarantelle, Serenata for Two Pianos* (1924); *Ballet mécanique* (1923–1925, rev. 1952–1953)

Approximate duration: 8 minutes

In 1922, the ultramodernist pianist and composer George Antheil (Copland’s senior by four months) set off on a European concert tour. The self-proclaimed “Bad Boy of Music” settled first in Berlin and then in Paris, where he remained from 1923 to 1933. During his time in Europe, Antheil met Stravinsky, whose music, especially its rhythmic energy and sonic invention, had a tremendous influence on his compositional voice. Pieces like Antheil’s signature work *Ballet mécanique*—a score that calls for four pianos and a monstrous battery of percussion instruments, including bells, sirens, and two airplane propellers—represent the audacious ambition to out-Stravinsky Stravinsky.

Antheil became involved with the Parisian cultural elite: in addition to his encounters with Stravinsky, his circle also included Picasso, Hemingway, James Joyce, T. S. Eliot, and Ezra Pound. His *Violin Sonata no. 2* is the second of two sonatas commissioned by Pound for his (Pound’s) girlfriend, the Irish-American violinist Olga Rudge. Antheil described the work in the following manner:

a composite composition somewhat relative to the Picasso 1918 cubist period in which Picasso assembled into one picture such banal commonplaces as café tables, mandolines, bits of actual newspaper, etc. The piano is treated percussively and is a many-teethed and pointed instrument against the, in this case, banal violin. The spirit of the music represents one phase of America—cubistic

Tin Pan Alley. The thematic material is both original and from sentimental tunes long since become ridiculous. The whole goes into a final duet between bass drum and violin, in which the piano is abandoned, having gradually worked up to the percussive state where it finds its most complete expression in the drum rather than upon the keys.

Sergey Prokofiev

(Born April 23 [O.S. April 11], 1891, Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine; died March 5, 1953, Moscow)

Quintet in g minor, op. 39

Composed: 1924

First performance: Late 1925, Berlin, by the Romanov Company as the ballet *Trapetsiya* (*Trapeze*)

Other works from this period: *Ognenniy angel* (*The Fiery Angel*), op. 37 (opera, 1919–1923, rev. 1926–1927); *Piano Sonata no. 5* in C Major, op. 38 (1923); *Symphony no. 2* in d minor (1924–1925); *Stal’noy skok* (*The Steel Step*) (ballet, 1925–1926)

Approximate duration: 20 minutes

Like many artists of his generation, the Russian composer Sergey Prokofiev fled his homeland in the wake of the October Revolution of 1917. He first immigrated with his family to the United States; five years later, at the age of thirty-two, Prokofiev resettled in Paris, adding a new dimension to the city’s bustling musical landscape. His music was not immediately embraced: when his First Violin Concerto premiered in October 1923, the composers of Les Six derided it as old-fashioned. Prokofiev responded with his Second Symphony, a work whose biting dissonance seemed to announce that Prokofiev could hold his own with the avant-garde. The composer acknowledged that his new environment—and Paris’s openness to adventurous new sounds—energized him while he was composing the new symphony. Following its premiere, Prokofiev joked that the work was so complex that “neither I nor the audience understood anything in it.”

Prokofiev composed his **Opus 39** Quintet in g minor simultaneously with the Second Symphony. The quintet began as music for a ballet called *Trapeze*. The presenting dance company requested music for a small ensemble that would evoke a circus setting. Prokofiev obliged with this idiosyncratic work, scored for oboe, clarinet, violin, viola, and double bass. While it shares some of the Second Symphony’s caustic dissonance and acerbic orchestration, so, too, does the quintet reflect the singular combination of elegance and fiendish wit that characterizes Prokofiev’s best-known works.

Gabriel Fauré

(Born May 12, 1845, Pamiers, Ariège; died November 4, 1924, Paris)

Barcarolle no. 13 in C Major, op. 116

Composed: February 1921

Published: 1921

Other works from this period: *Piano Quintet no. 2* in c minor, op. 115 (1919–1921); *Cello Sonata no. 2* in g minor, op. 117 (1921); *L’horizon chimérique*, op. 118 (songs, 1921); **Nocturne** no. 13 for Piano, op. 119 (1921); *Piano Trio*, op. 120 (1922–1923); *String Quartet*, op. 121 (1923–1924)

Approximate duration: 4 minutes

Maurice Ravel

(Born March 7, 1875, Ciboure, Basses-Pyrénées; died December 28, 1937, Paris)

Berceuse sur le nom de Gabriel Fauré

Composed: 1922

Published: Durand, 1922; printed in a special musical supplement of *La Revue Musicale*, October 1, 1922

Dedication: Claude Roland-Manuel

First performance: December 13, 1922, by violinist Héléne Jourdan-Morhange and pianist Madame Raymond Charpentier, presented by the Société Musicale Indépendante

Other works from this period: *La Valse* (1919–1920); Sonata for Violin and Cello (1920–1922); and the opera *L'enfant et les sortilèges* (1920–1925)

Approximate duration: 3 minutes

The 1920s marked a critical point in French music history. The decade saw Gabriel Fauré, the refined elder statesman of French music, in his final years. Born in 1845, Fauré by this time represented the aesthetic of a bygone era: his music nostalgically reflected an old-world elegance and sophistication. Fauré's Opus 116 **Barcarolle** in C Major, for solo piano, illustrates his music's characteristic intimacy and charm. The barcarolle is a genre of music meant to evoke the songs sung by Venetian gondoliers. Fauré composed his C Major Barcarolle in 1921, three years before his death. It is the last of thirteen barcarolles he composed throughout his career.

Meanwhile, in the wake of the death of Claude Debussy in 1918, Fauré's student Maurice Ravel had emerged as France's leading musical voice. Ravel was, second only to Debussy, the most important French composer of his generation. Debussy and Ravel were the leading proponents of the **Impressionist** movement (see note to Debussy's String Quartet in g minor, op. 10, p. x).

Ravel composed the *Berceuse sur le nom de Gabriel Fauré* for violin and piano, a poignant tribute to his teacher, in 1922. The violinist plays muted for the entire work, imbuing the *Berceuse* (lullaby) with a fittingly hushed atmosphere. Substituting pitches for letters with no corresponding notes, Ravel fashions the *Berceuse*'s opening melody on Fauré's name:

G	A	B	R	I	E	L
G	A	B	D	B	E	E
F	A	U	R	E		
F	A	G	D	E		

Violin *Sourdine*

G - A - B - R - I - E - L F - A - U - R - E

Francis Poulenc

(Born January 7, 1899, Paris; died January 30, 1963, Paris)

Sonata for Clarinet and Bassoon, op. 32

Composed: 1922, rev. 1945

Other works from this period: *Le gendarme incompris*, op. 20 (1920–1921); *Esquisse d'une fanfare*, op. 25, for winds, percussion, and piano (1921); *Chanson à boire*, op. 31, for men's chorus (1922); Sonata for Horn, Trumpet, and Trombone, op. 33 (1922, rev. 1945); Trio for Oboe, Bassoon, and Piano, op. 43 (1926); the ballets *La baigneuse de Trouville* and *Discours du général* for *Les mariés de la Tour Eiffel*, op. 23 (1921, rev. 1957) and *Les biches*, op. 36 (1923, rev. 1939–1940, 1947); various songs and works for solo piano

Approximate duration: 8 minutes

While Milhaud achieved great critical success during his lifetime, Francis Poulenc was regarded for much of his career as the amateur composer of Les Six. The straightforward and uncomplicated quality of his compositional language led his contemporaries to misjudge his music as light, comic, fair not to be taken seriously. But later in his career, and increasingly so in the decades following his death in 1963, Poulenc came to be recognized as the collective's most strikingly original voice.

Poulenc composed his Opus 32 Sonata for Clarinet and Bassoon in 1922. The sonata's lighthearted cleverness demonstrates Poulenc's assessment of the French musical ideal:

You will find sobriety and dolor in French music just as in German and Russian. But the French have a keener sense of proportion. We realize that somberness and good humor are not mutually exclusive. Our composers, too, write profound music, but when they do, it is leavened with that lightness of spirit without which life would be unendurable.

George Gershwin

(Born September 26, 1898, Brooklyn, New York; died July 11, 1937, Hollywood, California)

An American in Paris

Composed: 1928

Published: The version for two pianos is unpublished. As per Gershwin's habit, the two-piano version of *An American in Paris* was arranged as a blueprint for the work's orchestration. When the orchestral version was published in 1929, rather than also publish the two-piano version, Gershwin gave the autograph to his publisher as a gift, whereupon it remained unperformed until the composer's brother Ira located and purchased it in 1980.

First performance: December 1928, Carnegie Hall, by the New York Philharmonic

Other works from this period: Broadway musicals: *Funny Face* (1927), *Rosalie*, *Treasure Girl* (1928), *Show Girl* (1929), *Strike Up the Band*, *Girl Crazy* (1930)

Approximate duration: 20 minutes

George Gershwin composed his most celebrated work, the piano concerto *Rhapsody in Blue*, in 1924. The concerto wedded popular and classical music and made Gershwin famous for bringing jazz into the concert hall. Many listeners at the time saw *Rhapsody in Blue* as Gershwin exploring uncharted territory, but, as music historian Richard Crawford writes, "in fact it reaffirmed Gershwin's continuing involvement with classical music...The musical juxtapositions of *Rhapsody in Blue* had roots in a sensibility that never fully accepted a separation between popular and classical genres." By the time he had reached the age of thirty in 1928, Gershwin was the most famous composer in America of both popular and concert music. More than seventy years after his death, he remains a vital part of America's musical profile. Gershwin composed some of the most iconic tunes ever written: standards like "Summertime" and "Someone to Watch over Me," which, beyond the scope of the musical world, have become hallmarks of American culture.

For much of the 1920s, while riding the success of *Rhapsody in Blue*, Gershwin focused primarily on concert music. He toured Europe in 1928 and met many of the day's leading composers: Ravel, Milhaud, Poulenc, and Prokofiev in Paris, William Walton in England, and Alban Berg in Vienna. His encounters with Europe's musical elite were uniformly marked by mutual reverence; Gershwin was received throughout the continent as a celebrity. Berg

welcomed him with a private performance of his *Lyric Suite* for string quartet. Afterward, Berg asked to Gershwin to play some of his own work; Gershwin at first demurred, reluctant to follow such a heady masterpiece of **twelve-tone** music with Broadway show tunes. Berg insisted: "Mr. Gershwin," he said, "music is music."

While in Paris, Gershwin applied to study with both Nadia Boulanger—the teacher of Aaron Copland and many other American composers—and Ravel. Both refused, explaining that their instruction could only adulterate Gershwin's unique voice. Gershwin, by this time, had also become very wealthy—licensing fees from *Rhapsody in Blue* alone earned him a quarter of a million dollars within ten years of its publication—and when Ravel discovered the breadth of Gershwin's success, he replied, "You should give me lessons."

The New York Philharmonic commissioned and premiered Gershwin's tone poem *An American in Paris*. The work is a musical portrait of the French capital in the 1920s as seen by a visitor. (For the premiere performance at Carnegie Hall, Gershwin brought a set of four taxi horns from Paris to New York to faithfully evoke the Parisian cityscape.) This evening's program features *An American in Paris* in Gershwin's own two-piano version. (See **Published** above.)

Gershwin provided the following program note for the work's New York Philharmonic premiere:

This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and Les Six (Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre), though the **themes** are all original. My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city

and listens to various street noises and absorbs the French atmosphere.

As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The **harmony** here is both more intense and simpler than in the preceding pages. This blues rises to a climax followed by a **coda**, in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

—Patrick Castillo





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CONCERT PROGRAM VI:

Spanish Inspirations

AUGUST 9 & 10



CONCERT PROGRAMS

Program Overview

Mining a multifaceted, centuries-old musical heritage cultivated in relative isolation from the rest of Western Europe, the composers of Spain around the turn of the twentieth century wove a rich tapestry from the diverse strands of their country's musical traditions: its ecstatic sacred music, the dramatic fervor of Spanish opera and *zarzuela*, and the hot-blooded intensity of flamenco. "Spanish Inspirations" brings together music by three of the country's most influential voices during this time: Isaac Albéniz, Joaquín Turina, and the country's greatest composer of the twentieth century, Manuel de Falla. The program also features Claude Debussy and Maurice Ravel, the foremost French composers of the day, who fell under the spell of their Spanish counterparts.

Isaac Albéniz (1860–1909)

Sevilla (1886)

Jason Vieaux, *guitar*

Manuel de Falla (1876–1946)

Siete canciones populares españolas (1914)

- I. "El paño moruno"
- II. "Seguidilla murciana"
- III. "Nana"
- IV. "Canción"
- V. "Jota"
- VI. "Asturiana"
- VII. "Polo"

Sasha Cooke, *soprano*; Jason Vieaux, *guitar*

Claude Debussy (1862–1918)

String Quartet in g minor, op. 10 (1893)

- I. *Animé et très décidé*
- II. *Assez vif et bien rythmé*
- III. *Andantino, doucement expressif*
- IV. *Très modéré – Très mouvementé et avec passion*

Jupiter String Quartet:

Nelson Lee, Megan Freivogel, *violins*; Liz Freivogel, *viola*; Daniel McDonough, *cello*

INTERMISSION

Isaac Albéniz

Mallorca (1891)

Torre Bermeja (1888)

Jason Vieaux, *guitar*

Joaquín Turina (1882–1949)

La oración del torero (1925)

Jupiter String Quartet:

Nelson Lee, Megan Freivogel, *violins*; Liz Freivogel, *viola*; Daniel McDonough, *cello*

Maurice Ravel (1875–1937)

Piano Trio (1914)

- I. *Modéré*
- II. *Pantoum: Assez vif*
- III. *Passacaille: Très large*
- IV. *Final: Animé*

Alessio Bax, *piano*; Arnaud Sussmann, *violin*; Laurence Lesser, *cello*

Monday, August 9

8:00 p.m., Stent Family Hall, Menlo School
(Prelude Performance 6:00 p.m., see page 60)

Tuesday, August 10

8:00 p.m., The Center for Performing Arts at Menlo-Atherton
(Prelude Performance 6:00 p.m., see page 61)

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

August 9: Kathleen G. Henschel

August 10: Mr. and Mrs. Henry D. Bullock

John Singer Sargent (1856–1925). *El Jaleo*, 1882. Oil on canvas.
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Program Notes: Spanish Inspirations

Isaac Albéniz

(Born May 29, 1860, Camprodón, Gerona; died May 18, 1909, Cambo-les-Bains)

Sevilla, Mallorca, Torre Bermeja (arr. Jason Vieaux)

Composed: *Sevilla*: 1886; *Mallorca*: 1891; *Torre Bermeja*: 1888

Published: *Sevilla*: 1886, as part of *Suite española*; *Mallorca*, op. 202: London, 1891; *Torre Bermeja*: 1888, as part of *Doce piezas características*, op. 92

Other works from this period: Many works for solo piano, including *Suite ancienne*, op. 54; *Estudio impromptu*, op. 56; *Suite ancienne* no. 2, op. 64; *Siete estudios en los tonos naturales mayores*, op. 65; *Seis mazurkas de salón*, op. 66; Piano **Sonata** no. 3, op. 68 (1886); Piano Sonata no. 5, op. 82; *Pavana fácil para manos pequeñas*, op. 83; *Dos mazurkas de salón*, opp. 95–96 (1888); and *Rêves*, op. 101 (1891)

Approximate duration: 18 minutes

Isaac Albéniz was a child prodigy on the piano, giving public performances at the age of four and entering the Madrid Conservatory at the age of nine. Although he might well have experienced a difficult home life, the widespread tales of his running off to America and working his way from Buenos Aires to San Francisco were apparently inventions, according to a new biography by Walter Aaron Clark (1999). While still in his teens, Albéniz did apparently manage to cross the Atlantic to play a few concerts in Puerto Rico and Cuba, but these were probably arranged by his father, a Spanish bureaucrat stationed for several years in Havana. In the 1880s, and already acclaimed as a piano virtuoso, Albéniz met the Catalan composer Felipe Pedrell (1841–1922) and became his disciple. Pedrell was a passionate advocate of the creation of a Spanish national music based not on costumes and castanets but rather on disciplined research into national and regional traditions. Few Spanish composers of the last decades of the nineteenth century escaped his influence.

"I am a Moor," Isaac Albéniz was known to say (in fact, he had been born in the northern Spanish province of Gerona to a Basque father and a Catalan mother). Although his compositions celebrated most of the regions of his country, his heart always seemed to return to the south of Spain, to Andalusia—the land of flamenco and Gypsies, white-washed villages, snow-capped mountains, and strong, sweet wine. On the title page of his "Córdoba," the fourth of his *Chants d'Espagne* (1896–1897), Albéniz provided a little program which might have referred to much of his music:

In the silence of the night, interrupted by the whispers of breezes perfumed with jasmine, the guzlas play, accompanying the serenades and diffusing in the air the ardent melodies and notes as sweet as the swaying of the palms high above.

Of course, Albéniz was probably thinking of the oud, a lute-like instrument popular in Moorish Spain (the guzla was a Balkan instrument, traditionally bowed rather than plucked). Nevertheless, this passionate image of his country's past—steeped in the same romantic Orientalism which drove the Academic painters to depict exotic casbahs and pensive odalisques—won enthusiastic audiences both in Spain and abroad. And because Andalusian music was his principal inspiration, Albéniz, the piano virtuoso, took the guitar as his instrumental model. The strums (**rasgueados**) and flamboyant scales and flourishes (**falsetas**) of flamenco are evoked throughout his music, as

are the traditional local dance rhythms of Sevilla, Málaga, and other locales.

Pedrell's influence was also profound upon the guitarists of late-nineteenth-century Spain. In an age dominated by the piano, Francisco Tárrega (1852–1909) and his circle were determined to present the guitar as a serious classical instrument. One strategy was to transcribe for the guitar appropriate piano music from the Romantic repertoire; another was to compose new Spanish music according to Pedrell's prescriptions. Inevitably the attention of the guitarists turned to the music of Spanish piano composers such as Albéniz, Granados, and Malats—music which itself had been inspired by the sounds of the guitar. Often the technical difficulties of such a transcription—the compression of ten octaves to three, of ten-note chords to six strings—proved insuperable, but where compromises or solutions could be found to such problems, the result could be stunning: music of a harmonic complexity rarely heard on the guitar and music with a subtle intimacy rarely heard on the piano. Tárrega himself arranged a handful of Albéniz's pieces for guitar, and his pupils added still more. Today, a century later, Albéniz is heard at least as often on the guitar as on the piano. His charming character pieces, with their vivacious rhythms and haunting melodies, enrich the repertoire of both instruments.

Sevilla: Sevillanas from Suite española, op. 47, no. 3 (1886)

Sevilla, the inland seaport on the Guadalquivir River, became a world city in the sixteenth century, when its harbors served as the home port to the ocean-going galleons that traveled to the Americas and returned laden with gold from Mexico and Peru and silver from the mines of Potosí. The city of Figaro and Carmen, famous for its parks and religious festivals, Sevilla also became a center of flamenco. The *sevillanas* is a festive local dance and song, probably related to the Castilian seguidillas, that has come to be associated with Sevilla's spring fair, celebrated annually two weeks after Easter.

Mallorca: Barcarola, op. 202 (1891)

The **barcarolle** was a dance in imitation of the songs of Venetian gondoliers. In the nineteenth century, pianists including Mendelssohn and Chopin had embraced the barcarolle, constructing memorable melodies over its rolling 6/8 rhythm. Offenbach's barcarolle in *The Tales of Hoffmann* became an international hit. Albéniz's barcarolle, no less lilting and memorable, was dedicated to Spain's lovely Mediterranean island, on which most visitors today arrive by airplane.

Torre Bermeja: Serenata (Doce piezas características, op. 92, no. 12) (1888)

The "vermillion towers" at the foot of the Alhambra are the remains of the outer fortifications of the medieval fortress; as early as the ninth century, a Moorish poet referred to the *Kal'at al-Hamra*, or "red castle," a reference to the iron-infused clay from which local bricks and concrete were formed. A turn-of-the-century Baedeker guidebook describes the towers as Albéniz would have seen them—as a military prison which admitted tourists!—advising that they should be visited after the Alhambra and Generalife "for the sake of the picturesque view they command...The extensive buildings, including large cisterns, underground stables, and casemates for two hundred men, give an excellent insight into the Moorish art of fortification. A steep staircase ascends to the platform (*azotea*) of the chief tower, whence the best view is enjoyed."

—Richard Long, excerpted from the liner notes to *Sevilla: The Music of Isaac Albéniz*, Jason Vieaux, guitar (Azica), reprinted with the author's kind permission

***Bolded terms** are defined in the glossary, which begins on page 86.

Manuel de Falla

(Born November 23, 1876, Cádiz; died November 14, 1946, Alta Gracia, Argentina)

Siete canciones populares españolas (arr. Jason Vieaux)

Composed: 1914

First performance: January 14, 1915, by soprano Luisa Vela, accompanied by the composer

Other works from this period: The stage works *La vida breve* (1913), *La pasión* (1914), *Amanecer* (1914–1915), and *El amor brujo* (1915); *Noches en los jardines de España* for piano and orchestra (1909–1915)

Approximate duration: 15 minutes

Sixteen years Isaac Albéniz's junior (and, like Albéniz, a protégé of the great Spanish pedagogue Felipe Pedrell), Manuel de Falla emerged in the early twentieth century as his country's most important composer. Like Albéniz, Falla integrated Spanish folk elements with broader developments that he absorbed from the music of other leading composers of the day. He was especially drawn to the French modernists and became enamored with the music of Debussy (whose own ear for Spanish music is evident in his String Quartet). This particular fascination stemmed from Falla's time in France. In 1907, he accepted an invitation to serve as accompanist on a concert tour to Paris; enchanted by La Ville-Lumière, he remained in that city for the next seven years, meeting Debussy, Ravel, Stravinsky, Diaghilev, and Albéniz.

Falla composed *Siete canciones populares españolas*—or Seven Spanish Folk Songs—in 1914, just before returning from Paris to Spain. The songs are settings of popular Spanish texts, originally scored for voice and piano. As with the piano music of Albéniz, Falla's *canciones* have lent themselves over the years to the tradition of arranging the music of Spanish classical composers for the guitar. (The songs have also been orchestrated by various composers, including Luciano Berio.) Their adaptability to transcriptions and arrangements, combined with the immediate appeal of their melodic, harmonic, and textual content, have made *Siete canciones* the most frequently performed songs in the Spanish repertoire.

Texts and Translations

El paño moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

Gregorio Martínez Sierra
(1881–1947)

Seguidilla murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre

The Moorish Cloth

On the fine cloth, in the shop,
a stain has fallen;
For a lesser price it sells,
for it has lost its value.
Alas!

Seguidilla Murciana

Whosoever a roof
of glass has,
should not throw stones
upon that of his neighbor.
We shall be carriers;
It may be that on the road
we shall meet!

For your great inconstancy
I compare you
to a peseta [coin] that passes

De mano en mano;
Que al fin se borra,
Y creyéndola falsa
¡Nadie la toma!

Traditional

Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Traditional

Canción

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
«Del aire»
Niña, el mirarlos.
«Madre a la orilla
Madre»

Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
«Del aire»
Por lo perdido,
«Madre a la orilla
Madre»

Traditional

Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.

Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

Traditional

Asturiana

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

from hand to hand;
which finally fades,
and, believing it false,
no one will take!

Nana

Go to sleep, child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
Of the morning.

Song

Because they are traitors, your
eyes,
I shall bury them;
You know not how painful,
“In the air”
Darling, it is to look at them.
“Mother all is lost
It is lost Mother”

They say you do not love me
and yet once
you did love me...
Love has been lost
“In the air”
“Mother all is lost
It is lost Mother”

Jota

They say we don't love each
other
Because they never see us
talking;
Your heart and mine
Can they ask.

Now I bid you farewell,
From your house and your
window,
and although it displeases your
mother,
Farewell, darling, until tomor-
row.
Although it displeases your
mother...

Asturian

To see if it would console me,
I drew near a green pine,
To see if it would console me.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

Traditional

Polo

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi
pecho,
¡Guardo una pena en mi
pecho,
¡Ay!
Que a nadie se la diré!

Polo

Ay!
I keep a... Ay!
I keep a... Ay!
I keep a sorrow in my breast,
I keep a sorrow in my breast,
Ay!
that I will tell no one.

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who made me under-
stand it!
Ay!

Traditional

Claude Debussy

(Born August 22, 1862, Saint-Germain-en-Laye; died March 25, 1918, Paris)

String Quartet in g minor, op. 10

Composed: 1893

Published: 1894

Dedication: Ysaÿe Quartet

First performance: December 29, 1893, Paris, by the Ysaÿe Quartet, presented by the Société Nationale de Musique

Other works from this period: *Prélude à l'après-midi d'un faune* (1891–1894)

Approximate duration: 25 minutes

Claude Debussy is universally recognized as one of the most influential musical voices of the twentieth century. To the ears of many music lovers, his landmark work of 1894, *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*), represents the beginning of a new era in music. The composer and conductor Pierre Boulez wrote that, with this work, "The art of music began to beat with a new pulse."

Debussy's unique approach to **harmony**, rhythm, and orchestration yielded a distinctly French musical voice, as distinguishable by its color and inflection from the prevailing German idiom as the spoken languages are different. This musical language became known as **Impressionism**, a term borrowed from the visual arts and, specifically, the work of Claude Monet. As applied to the music of Debussy (and his younger contemporary Maurice Ravel), the term describes a rich palette of harmonic colors and instrumental timbres.

While he is known for having cultivated a French style, the Frenchness of Debussy's music is only one aspect of his compositional language. Like Ravel, Debussy had insatiably open ears and absorbed a broad musical spectrum, from American jazz to Indonesian gamelan (which Debussy and Ravel both discovered at the 1889 World's Fair in Paris). This penchant for a variety of musical cultures included a visceral draw to the music of Spain.

Debussy's String Quartet dates from early 1893, one year prior to the completion of *Prelude to the Afternoon of a Faun*. Both works signal the onset of the composer's early maturity. The quartet mysti-

fied listeners at its premiere: its unfamiliar tonal effects and liquid form represented a striking departure from the stalwart quartet canon of Beethoven and Brahms. The poet Stéphane Mallarmé once identified Symbolism's ethos as follows: "To evoke in a deliberate shadow the unmentioned object by allusive words." That mindset finds its musical analog in Debussy's quartet, whose character reflects the composer's sympathy with the Symbolist writers.

The exotic flair of Spanish folk music likewise marks the piece, as in the opening **theme**, which serves as a germinal **motive** for the entire work.

I. Animé et très décidé, mm. 1-2



Betraying a characteristically French preoccupation with orderliness (or, equally so, demonstrating a handle on the motivic development of Beethoven and Brahms), Debussy derives the **scherzo's** prefatory measures from this gesture.

II. Assez vif et bien rythmé, mm. 3-4



This motive serves as an insistent **ostinato** beneath a tart **pizzicato** theme, while strummed chords evoke the sound of flamenco guitars. The sweet *Andantino* makes frequent references to the motive, from which likewise emanates the languid introduction to the final **movement**. Throughout the remainder of the finale, Debussy continues to recall and transform the germinal motive. By the quartet's conclusion, its initial utterance has guided the listener through a kaleidoscopic journey, and it arrives at the work's final **cadence** considerably changed.

Joaquín Turina

(Born December 9, 1882, Sevilla; died January 14, 1949, Madrid)

La oración del torero, op. 34

Composed: 1925, originally for lute quartet

Dedication: Aguilar Lute Quartet

Other works from this period: *El poema de una sanluqueña*, op. 28, for violin and piano (1924); *El Cristo de la Calavera*, op. 30; *Jardines de Andalucía*, op. 31 (1924); *La venta de los gatos*, op. 32, for solo piano (1925); Piano Trio, op. 35 (1926)

Approximate duration: 8 minutes

Of the generation immediately following Albéniz, Joaquín Turina vied with Falla for the distinction of being Spain's most prominent composer. (Albéniz's closer contemporary Enrique Granados joins these to represent the central foursome of early-twentieth-century Spanish music.) Like Falla, Turina followed his early successes in his homeland with a stint in Paris, where both composers were members of the Société Musicale Indépendante. Originally drawn to the standard classical forms (his **Opus 1** was a Piano Quintet, and he was the only one among Spain's significant composers to complete a symphony), Turina turned to Spanish popular music on the advice of Albéniz and Falla while still living in France. (He returned to Spain in 1914, at the same time as Falla.)

La oración del torero (*The Bullfighter's Prayer*), a single-movement work composed for lute quartet in 1925, quickly became and remains one of Turina's most popular works; its immediate success led Turina to rescore it for string quartet and, later, for string orchestra. Though his music generally demonstrates a facility with Spanish folk-dance rhythms, the hot-blooded *Oración* more audibly betrays Turina's early experience with *zarzuela*, a Spanish musical theater genre. The quartet's palette of evocative instrumental effects (including shimmering

tremolandos redolent of Debussy) and long-breathed arioso melodies in each voice leave a compelling impression of dramatic narrative.

Maurice Ravel

(Born March 7, 1875, Ciboure, Basses-Pyrénées; died December 28, 1937, Paris)

Piano Trio

Composed: 1914

Published: Durand, 1915

Dedication: André Gédalge

First performance: January 28, 1915, by pianist Alfredo Casella, violinist Gabriel Willaume, and cellist Louis Feuillard, presented by the Société Musicale Indépendante

Other works from this period: *Trois Poèmes de Stéphane Mallarmé* for voice and piano or chamber ensemble; *Prelude for Solo Piano*; *A la manière de...* for solo piano (1913)

Approximate duration: 26 minutes

Maurice Ravel spent the summer of 1913 near his birthplace in the Basque region of France. Throughout his life, the composer felt a special affinity for this side of his heritage (his mother was Basque), and his fondness for Spanish folk music and dance is frequently evident in his music, most famously in the 1928 ballet *Boléro*.

Ravel had pondered a piano trio for some time before setting to work on realizing the idea that summer; he remarked to the composer and pianist Maurice Delage, "My trio is finished. I only need the themes for it." His beloved Basque country provided the setting Ravel needed to get started, and he worked feverishly to complete it the following spring. Amidst the psychological turmoil of impending war, he wrote, "I think that at any moment I shall go mad or lose my mind. I have never worked so hard, with such insane heroic rage."

The Basque setting of the Piano Trio's genesis infiltrates its musical content. The peculiar rhythm that begins the *Modéré* derives from the *zortziko*, a Basque folk dance characterized by its quintuple meter, in which the second and fourth beats are dotted.



Ravel adopts the hypnotic lilt of this dance form for the trio's first theme.

Modéré, mm. 1-2

The violin introduces the movement's second theme. The music retains its idiosyncratic gait but at a slower tempo—the character of the *zortziko* rhythm is completely transfigured.

The second movement further exemplifies the influence of other cultures on Ravel's music. He labeled the movement *Pantoum*, after the *pantun*, a Malayan verse form. A pantun comprises a series of four-line stanzas, in which the second and fourth lines of one stanza repeat as the first and third lines of the following, and the last line of the final stanza repeats the first line of the entire poem. Scholars debate how closely (if at all) Ravel's music adheres to the pantun form. Ravel biographer Arbie Orenstein writes, "Ravel apparently wished to associate the movement's rhythmic subtleties with those found in the Malayan pantun. Thus...one may note the spiritual imprint of the exotic rhythms heard at the 1889 International Exposition." Scholar Michael Tilmouth

calls Ravel's pantoum "[an] ingenious synthesis of a musical equivalent of the verse form with that of the traditional scherzo and trio."

The third movement is a **passacaglia** (French: passacaille), a form based on the constant repetition and **variation** of a central musical idea. The contemplative melody of Ravel's passacaille appears first in the piano's lowest register and is subsequently taken up by the cello and violin. The texture of the music grows increasingly rich: the climactic point of the score requires three staves for the piano part.

The gravity of the passacaille is offset by the shimmering brilliance of the finale. The music's uneven rhythmic gait, set alternately in 5/4 and 7/4 meter, again evokes Basque folk music.

—Patrick Castillo

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CONCERT PROGRAM VII:

Dvořák's America

AUGUST 13 & 14



Program Overview

Concert Program VII looks at one of Western music's most celebrated cultural exchanges. In 1891, the Czech composer Antonín Dvořák traveled to America. With the help of the African American singer and composer Harry T. Burleigh, whose arrangements and performances of Negro spirituals he lovingly absorbed, Dvořák became fluent in the melodic, harmonic, and rhythmic traits of American folk styles. In 1893, he captured the essence of Americana in two classic chamber works: his Opus 96 String Quartet and Opus 97 String Quintet, both nicknamed *American*. Selections by Samuel Barber and William Bolcom also illustrate the evolution of American song since Dvořák's time.

Antonín Dvořák (1841–1904)

String Quartet no. 12 in F Major, op. 96, *American* (1893)

- I. *Allegro ma non troppo*
- II. *Lento*
- III. *Molto vivace*
- IV. *Finale: Vivace ma non troppo*

Jupiter String Quartet:

Nelson Lee, Megan Freivogel, *violins*; Liz Freivogel, *viola*; Daniel McDonough, *cello*

Henry T. Burleigh (1866–1949)

"By an' By"

"Deep River"

"Wade in de Water"

Sasha Cooke, *soprano*; Wu Han, *piano*

William Bolcom (b. 1938)

"Amor"

"Blue"

"Song of Black Max"

Sasha Cooke, *soprano*; Wu Han, *piano*

INTERMISSION

Samuel Barber (1910–1981)

Four Songs, op. 13 (1940)

- I. "A Nun Takes the Veil"
- II. "The Secrets of the Old"
- III. "Sure on This Shining Night"
- IV. "Nocturne"

Sasha Cooke, *soprano*; Wu Han, *piano*

Antonín Dvořák

Quintet for Two Violins, Two Violas, and Cello in E-flat Major, op. 97, *American* (1893)

- I. *Allegro non tanto*
- II. *Allegro vivo – Un poco meno mosso*
- III. *Larghetto*
- IV. *Finale: Allegro giusto*

Erin Keefe, Arnaud Sussmann, *violins*; Beth Guterman, Liz Freivogel, *violas*; Laurence Lesser, *cello*

Friday, August 13

8:00 p.m., Stent Family Hall, Menlo School
(Prelude Performance 6:00 p.m., see page 61)

Saturday, August 14

8:00 p.m., The Center for Performing Arts at
Menlo-Atherton
(Prelude Performance 6:00 p.m., see page 62)

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

August 13: Marcia and Paul Ginsburg

August 14: Marcia and Hap Wagner

Nathaniel Currier (1813–1888) and James Merritt Ives (1824–1895). *Across the Continent: "Westward the Course of Empire Takes Its Way,"* 1868. Lithograph. Private collection/The Bridgeman Art Library

Program Notes: Dvořák's America

Antonín Dvořák

(Born September 8, 1841, Nelahozeves, near Prague; died May 1, 1904, Prague)

String Quartet no. 12 in F Major, op. 96, *American*

Composed: June 8–23, 1893

Published: N. Simrock, Berlin, 1894

First performance: January 1, 1894, Boston, Massachusetts, by the Kneisel Quartet

Other works from this period: Symphony no. 9 in e minor, op. 95, *From the New World*; String Quintet in E-flat Major, op. 97, *American*; Sonatina in G Major for Violin and Piano, op. 100; *The American Flag*, cantata for solo voices, chorus, and orchestra, op. 102 (1893); Suite in A Major for Solo Piano, op. 98, *American Suite*; Eight Humoresques for Solo Piano, op. 101 (1894)

Approximate duration: 25 minutes

In 1891, Antonín Dvořák received an invitation from Jeannette Thurber, President of the newly founded National Conservatory in New York, to come to America. The fifty-year-old Dvořák had by this time achieved universal renown both as one of his generation's supreme composers and as the greatest champion of his native Czech music. Meanwhile, America's nascent classical music community was experiencing an identity crisis. Young American composers studied abroad and came back writing music imitative of Brahms and Wagner. A distinctly American musical language had yet to emerge.

Enter Dvořák. On the strength of his reputation as a great nationalist composer, Dvořák was invited to serve as the National Conservatory's Artistic Director in the hopes that he would guide America's composers in discovering their own national language. Dvořák accepted the invitation, came to America, and studiously absorbed all that he heard: African American spirituals, traditional Native American music, and other American folk styles of the day.

Dvořák and his family spent the summer of 1893—his first summer vacation as Artistic Director of the National Conservatory—in Spillville, Iowa, a rural town with a large Czech community. The idyllic setting yielded two chamber works that remain among the most beloved in the repertoire: the **Opus 96** String Quartet and Opus 97 String Quintet, both nicknamed *American*.

The quartet's beguiling evocation of the Midwestern countryside that has endeared it to generations of music lovers spills forth immediately from the first page of the score. The work is in F major, the traditionally pastoral key of Beethoven's Sixth Symphony and other musical depictions of rural scenes. The first **theme** bubbles with a folksy charm derived from Dvořák's use of the pentatonic scale, a five-note scale characteristic of much of the world's folk music.



The opening theme, introduced by the viola against a shimmering texture in the violins, dances gleefully around this scale.

I. Allegro ma non troppo, mm. 3-6



The limpid second theme, introduced by the first violin, is likewise based on the pentatonic scale.

But the effect of the *American* Quartet (as with the composer's nationalistic Czech works) ultimately relies on Dvořák's singular

voice more than on his use of folk-like scales and melodies. In a manner reminiscent of his mentor Johannes Brahms, Dvořák fashions seemingly innocuous musical ideas into a thrilling composition. Witness the ***Allegro ma non troppo's* development** section, which turns the **movement's** idyllic melodies into Romantic ***S Sturm und Drang***.

The ***Lento*** is given over to a heartfelt **aria**, sung as a duet between the first violin and cello.

The third movement cleverly documents the composer's circumstances as a Czech expatriate. The joyful music that begins the **schерzo** is said to reflect the song of the scarlet tanager, an American songbird that Dvořák observed in Spillville—but the **syn-copated** rhythm also distinctly recalls the Czech folk dances that infuse much of Dvořák's music. The **trio** section slows the scherzo's exuberant dance melody to a plaintive sigh, thus transforming a joyous evocation of his native Bohemia into melancholy nostalgia.

The brisk final movement echoes the first in its beguiling and uncomplicated mien. Its propulsive rhythmic figure has been thought by some to reflect Native American drumming, by others, the trains that so delighted Dvořák on his cross-country travels. A hymn-like **chorale** interrupts the finale's exuberant gait: a nod, perhaps, to Dvořák's sometime activity as organist for Spillville's St. Wenceslaus Church, still the oldest Czech parish in the United States.

Henry T. Burleigh

(Born December 2, 1866, Erie, Pennsylvania; died September 12, 1949, Stamford, Connecticut)

"By an' By," "Deep River," "Wade in de Water"

Composed: Traditional; arr. ca. 1916

Published: As part of the collection *Jubilee Songs of the USA*, New York, 1916

Approximate duration: 8 minutes

To incorporate the essence of America into his music, Dvořák listened to as much of America's own music as he could during his time in the United States. He primarily immersed himself in African American spirituals, for which he quickly developed a deep fondness. Dvořák had invaluable help in getting to know the repertory of spirituals: the African American composer and singer Henry Thacker Burleigh (also often referred to as Harry Burleigh) introduced him to numerous spirituals, singing them for him to demonstrate their proper style and character. Burleigh wrote about his interaction with Dvořák:

Dvořák was living on East Seventeenth Street, near the National Conservatory of Music that Mrs. Jeannette Thurber had invited him to direct. I was studying **harmony**, composition, and voice there. Dvořák heard me and asked me to come to his house to sing Negro folk music...I'd accompany myself on the piano. Dvořák especially liked "Nobody Knows the Trouble I Seen" and "Go Down Moses." He asked hundreds of questions about Negro life. He would jump up and ask: "Did they really sing it that way?"

In addition to being a revelatory interpreter of spirituals, Burleigh made arrangements of them, which have become among the standard editions for generations of singers. These arrangements provide a lens showing Dvořák's experience of American music while he was composing his own "American" works.

***Bolded terms** are defined in the glossary, which begins on page 86.

Burleigh wrote the following of his arrangements of spirituals in 1917:

The plantation songs known as “spirituals” are the spontaneous outbursts of intense religious fervor and had their origin chiefly in camp meetings, revivals, and other religious exercises.

They were never “composed” but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit...for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

Texts

By an' By

Oh, by an' by, by an' by
I'm goin' to lay down dis heavy load.

I know my robe's goin' to fit me well,
I'm goin' to lay down my heavy load;
I tried it on at de gates of Hell,
I'm goin' to lay down my heavy load.

Oh, some-a dese mornin's bright an' fair,
I'm goin' to lay down my heavy load.
Gwine to take-a my wings an' cleave de air,
I'm goin' to lay down my heavy load.

Deep River

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into campground.

Oh don't you want to go to that gospel feast,
That promis'd land where all is peace?

Wade in de Water

Wade in de water
Wade in de water, children,
Wade in de water,
God's a-goin' to trouble de water.

See dat band all dress'd in white
God's a-goin' to trouble de water.
De Leader looks like de Israelite,
God's a-goin' to trouble de water.

See dat band all dress'd in red,
God's a-goin' to trouble de water.
It looks like de band dat Moses led.
God's a-goin' to trouble de water.

William Bolcom

(Born May 26, 1938, Seattle, Washington)

Cabaret Songs: “Amor,” “Blue,” “Song of Black Max (as Told by the de Kooning Boys)”

Composed: “Amor”: completed January 11, 1978; “Blue”: completed March 17, 1996; “Song of Black Max”: completed June 1, 1978

Published: Edward B. Marks Music Company and Piedmont Music Company. “Amor” and “Song of Black Max”: 1979; “Blue”: 1997

Other works from this period: These songs appear as part of the four-volume collection *Cabaret Songs*, twenty-four songs composed between 1963 and 1996.

Approximate duration: 10 minutes

William Bolcom is recognized as one of today's most original American compositional voices. His musical pedigree includes studies with Darius Milhaud and Olivier Messiaen; early in his career, he produced rigorous **serial** music in the tradition of Schoenberg. But in the 1960s, Bolcom turned towards more popular musical styles and in particular became a key figure in the revival of ragtime music. His compositional language since then has explored the space in between serious and popular music. With his wife, the mezzo-soprano Joan Morris, Bolcom has been a prominent advocate of American popular song, especially cabaret and other early-twentieth-century styles.

William Bolcom's *Cabaret Songs* are the fruit of two defining partnerships in the composer's creative life: that with his wife, for whom the songs were composed, and another with the poet and librettist Arnold Weinstein, whose texts they set. In his preface to the four-volume publication of *Cabaret Songs*, Weinstein writes:

Norse-American William Bolcom the composer studied with Roethke the poet, and before that, his feet barely hitting the pedals, Bill had played for the vaudeville shows passing through Seattle with such songs in the repertory as “Best Damn Thing Am Lamb Lamb Lamb.” Milhaud found Bill and brought him back alive to highbrow music, though he never lost his lowbrow soul (neither did Milhaud). Operas later, we wrote these songs as a cabaret in themselves, no production “values” to worry about. The scene is the piano, the cast is the singer, in this case Joan Morris, who inspired us with her subtle intimations of Exactly What She Wanted. We hope she got it. Nobody defines better than she this elusive form of theater-poetry-**lieder**-poptavernacular prayer called cabaret song.

Texts

Amor

It wasn't the policeman's fault in all the traffic roar instead of shouting halt when he saw me he shouted Amor.
Even the ice cream man (free ice creams by the score) instead of shouting Butter Pecan one look at me he shouted Amor.

All over town it went that way Everybody took off the day
Even philosophers understood how good was the good 'cause I looked so good!
The poor stopped taking less, the rich stopped needing more.
Instead of shouting no and yes, both looking at me shouted Amor.

My stay in town was cut short. I was dragged to court.
The judge said I disturbed the peace and the jury gave him what for!

The judge raised his hand and instead of Desist and Cease,
Judge came to the stand, took my hand, and whispered Amor.

Night was turning into day. I walked alone away.
Never see that town again. But as I passed the church-house door,
instead of singing Amen, the choir was singing Amor.

Blue

This is what I want to do my heart is sit real still with you.
After all that cruising in around and out of town,
Put them down who dared refuse me
And the same old line I threw ah but up up up I grew

And now all I want to do my heart is sit real still with you.
After all that screeching talking fast and slowing down
only now and then to reach you
When you'd let me know I knew that what I preach is none too
true
That's why all I want to do my heart is sit real still with you.

(Cause I do know this about people and I DON'T mean some:
Awf'ly smart people are often awful dumb! Aren't we?
We just don't realize that behind the eyes,
Behind the mind,
You find the sweetest brilliance and stillness of such blue that)

That's why all I want to do my soul is sit real still with you.
Ah so sweetly down the hill
That is what I want to do sweet soul is sit real still with you.

Song of Black Max (as Told by the de Kooning Boys)

He was always dressed in black, long black jacket, broad black hat,
sometimes a cape, and as thin, and as thin as rubber tape: Black
Max.

He would raise that big black hat to the bigshots of the town who
raised their hats right back, never knew they were bowing to
Black Max.

I'm talking about night in Rotterdam when the right night people
of all the town would find what they could in the night neighbor-
hood of Black Max.

There were women in the windows with bodies for sale dressed
in curls like little girls in little dollhouse jails. When the women
walked the street with their beds upon their backs, who was lift-
ing up his brim to them? Black Max!

And there were looks for sale, the art of the smile, only certain
people walked that mystery mile: artists, charlatans, vaudevillians,
men of mathematics, acrobatics and civilians. There was knitting-
needle music from a lady organ grinder with all her sons behind
her, Marco, Vito, Benno (Was he strong! though he walked like a
woman) and Carlo, who was five. He must be still alive!

Ah, poor Marco had the syph, and if you didn't take the terrible
cure those days you went crazy and died and he did. And at the
coffin before they closed the lid, who raises his lid? Black Max.

I was riding on the train one day going far away to the good old
USA when I heard some music underneath the tracks. Standing
there beneath the bridge, long black jacket, broad black hat, play-
ing the harmonica one hand free to lift that hat to me: Black Max,
Black Max, Black Max.

Arnold Weinstein (b. 1940)

Samuel Barber

(Born March 9, 1910, West Chester, Pennsylvania; died January 23,
1981, New York)

Four Songs, op. 13

Composed: "A Nun Takes the Veil": 1937; "The Secrets of the
Old" and "Sure on This Shining Night": 1938; "Nocturne": 1940

Published: G. Schirmer, 1941

Dedication: "A Nun Takes the Veil": Rohini Coomara; "Sure on This
Shining Night": "To Sara"

First performance: April 4, 1941, by soprano Barbara Troxell and
pianist Eugene Bossart, Curtis Institute of Music, Philadelphia,
Pennsylvania

Other works from this period: String Quartet, op. 11 (1936); (First)
Essay for Orchestra, op. 12 (1937); Violin **Concerto**, op. 14 (1939); *A
Stopwatch and an Ordnance Map*, op. 15, for men's choir and three
kettledrums (1940); *Reincarnations*, op. 16, for choir (1937–1940);
Second Essay for Orchestra, op. 17 (1942)

Approximate duration: 10 minutes

The beloved American composer Samuel Barber celebrates his
centenary this year. While the unabashed Romanticism of his com-
positional language was polarizing at best amidst the battlefields
of mid-twentieth-century modern music, Barber's work endures at
the dawn of the twenty-first among the most cherished pieces of
American repertoire. His **Adagio** for Strings has been a touchstone
of American culture since accompanying the radio announcement
of Franklin Roosevelt's death in 1945.

Barber's significant oeuvre of vocal music, comprising songs,
choral music, and three operas, demonstrates an instinctive under-
standing of the voice. The relatively early Four Songs, op. 13,
reflect the qualities that have endeared Barber equally to singers
and audiences: melodic eloquence, deference to text in rhythm and
harmony, and overall sensitivity to the nuances of vocal composi-
tion. The first song of the cycle, "A Nun Takes the Veil," illustrates
the spiritual ecstasy of Gerard Manley Hopkins's "Heaven-Haven"
with enraptured, harp-like **arpeggios** in the piano accompaniment.
"Nocturne," the cycle's finale, answers with a meditation on roman-
tic ecstasy: the perhaps forbidden union described in the poem by
Frederic Prokosch ("None to watch us, none to warn/But the blind
eternal night") finds voice in Barber's juxtaposition of sweet melody
and mysterious harmony. In between come "The Secrets of the
Old," whose rhythmic quirks (alternating **time signatures** of 5/8,
2/4, and 3/8) accommodate the natural **meter** of Yeats's text, and
Barber's most famous and arguably most enchanting song, "Sure
on This Shining Night."

Texts

Heaven-Haven (A Nun Takes the Veil)

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

Gerard Manley Hopkins (1844–1889)

The Secrets of the Old

I have old women's secrets now
That had those of the young;
Madge tells me what I dared not think
When my blood was strong,
And what had drowned a lover once
Sounds like an old song.

Though Marg'ry is stricken dumb
If thrown in Madge's way,
We three make up a solitude;
For none alive today
Can know the stories that we know
Or say the things we say:

How such a man pleased women most
Of all that are gone,
How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

William Butler Yeats (1865–1939)

Sure on This Shining Night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north
All is healed, all is health.
High summer holds the earth.

Hearts all whole
Sure on this shining night I weep for wonder
Wand'ring far alone
Of shadows on the stars.

James Agee (1909–1955)

Nocturne

Close my darling both your eyes,
Let your arms lie still at last.
Calm the lake of falsehood lies
And the wind of lust has passed,
Waves across these hopeless sands
Fill my heart and end my day,
Underneath your moving hands
All my aching flows away.

Even the human pyramids
Blaze with such a longing now:
Close, my love, your trembling lids,
Let the midnight heal your brow,
Northward flames Orion's horn,
Westward th' Egyptian light.
None to watch us, none to warn
But the blind eternal night.

Frederic Prokosch (1908–1989)

Antonín Dvořák

String Quintet in E-flat Major, op. 97, *American*

Composed: June 26–August 1, 1893

Published: N. Simrock, Berlin, 1894

First performance: January 12, 1894, New York, New York, by the Kneisel Quartet

Other works from this period: See **String Quartet no. 12 in F Major, op. 96, *American***.

Approximate duration: 35 minutes

Dvořák's *American* Quintet shares creative circumstances and general expression with the *American* Quartet, its elder sibling by roughly one month. Like the quartet, the quintet reflects Dvořák's absorption of American music in the character of its melodies and spacious textures. The Kneisel Quartet, with the violist Max Zach, premiered the quintet in New York on January 12, 1894, alongside the quartet, which had debuted in Boston less than two weeks prior. A review in the *New York Times* read:

Both compositions are of the kind about which a commentator may write a small volume without exhausting his admiration or fully describing their beauties, or about which he would better content himself with a few short words and a good deal of silent thought.[...]

Both compositions are as fresh and melodious in subject matter, as clear in form, as spontaneous in development, and as flexible in part writing as the best works of the two earliest quartet writers [i.e., Haydn and Mozart]... [T]hat spirit of eternal sunshine in music which Rubinstein acclaims as the soul of Mozart's music is in every measure. These compositions are not of to-day; they are of yesterday. They are of the dawn of art, with the freshness of the dew and the voices of the birds in them. They are pure, sweet, wholesome, and from first to last, all through and through, beautiful.

In them Dr. Dvořák has once again proclaimed his belief in the possibility of imparting an American character to music. His themes are redolent of the cotton fields and the river valleys of the South...and in the finale of the quintet we are brought to realize that Dr. Dvořák has heard some of our music hall ditties and decided that they are of the people. Here, indeed, he approaches triviality: but it is the trifling of a genius that has found a new plaything. Whatever may be the general opinion as to the Americanism of these works, it can be safely said that Europe has given us nothing which resembles them in thematic material, and we may be thankful that Dr. Dvořák came to America if he was able to find inspiration here for such lovely compositions.

The quintet's *Larghetto* movement comes with an interesting sidenote: among his "American" projects, Dvořák apparently planned to compose a new national anthem. The second half of the slow movement's theme (followed by five subsequent **variations**) is said to be based on sketches for that project: it includes a chorale passage originally intended to set the words "My country, 'tis of thee, sweet land of liberty..."

—Patrick Castillo

CARTE BLANCHE CONCERT I:

Schubert's Winterreise: Randall Scarlata and Gilbert Kalish

JULY 25



Program Overview

The poetic wanderlust of Franz Schubert's *Winterreise* (*Winter Journey*), one of the signposts of the Romantic *lieder* repertoire, adds a contemplative dimension to the 2010 festival season's regional focus. Composed in the penultimate year of Schubert's life, this cycle of twenty-four songs on poems by Wilhelm Müller encompasses a profound breadth of human emotion.

Franz Schubert (1797–1828)

Winterreise (*Winter Journey*), D. 911 (1827)

- I. "Gute Nacht" (Fremd bin ich eingezogen)
- II. "Die Wetterfahne" (Der Wind spielt mit der Wetterfahne)
- III. "Gefror'ne Tränen" (Gefrorne Tropfen fallen)
- IV. "Erstarrung" (Ich such' im Schnee vergebens)
- V. "Der Lindenbaum" (Am Brunnen vor dem Tore)
- VI. "Wasserflut" (Manche Trän' aus meinen Augen)
- VII. "Auf dem Fluße" (Der du so lustig rauschtest)
- VIII. "Rückblick" (Es brennt mir unter beiden Sohlen)
- IX. "Irrlicht" (In die tiefsten Felsengründe)
- X. "Rast" (Nun merk' ich erst wie müd' ich bin)
- XI. "Frühlingstraum" (Ich träumte von bunten Blumen)
- XII. "Einsamkeit" (Wie eine trübe Wolke)
- XIII. "Die Post" (Von der Straße her ein Posthorn klingt)
- XIV. "Der greise Kopf" (Der Reif hatt' einen weißen Schein)
- XV. "Die Krähe" (Eine Krähe war mit mir)
- XVI. "Letzte Hoffnung" (Hie und da ist an den Bäumen)
- XVII. "Im Dorfe" (Es bellen die Hunde, es rasseln die Ketten)
- XVIII. "Der stürmische Morgen" (Wie hat der Sturm zerrissen)
- XIX. "Täuschung" (Ein Licht tanzt freundlich vor mir her)
- XX. "Der Wegweiser" (Was vermeid' ich denn die Wege)
- XXI. "Das Wirtshaus" (Auf einen Totenacker hat mich mein Weg gebracht)
- XXII. "Mut" (Fliegt der Schnee mir ins Gesicht)
- XXIII. "Die Nebensonnen" (Drei Sonnen sah ich am Himmel steh'n)
- XXIV. "Der Leiermann" (Drüben hinterm Dorfe)



Sunday, July 25

2:00 p.m., Stent Family Hall, Menlo School

A preconcert discussion and poetry reading led by Patrick Castillo will be held at 12:00 p.m. (Martin Family Hall, Menlo School).

SPECIAL THANKS

Music@Menlo dedicates this performance to Betsy and Bill Meehan with gratitude for their generous support.

Program Notes: Schubert's Winterreise

Franz Schubert

(Born January 31, 1797, Vienna; died November 19, 1828, Vienna)

Winterreise (Winter Journey), D. 911

Composed: Book I (nos. 1–12): February–spring, 1827; Book II (nos. 13–24): begun October 1827

Published: In two volumes as Schubert's **Opus 89**. Book I: January 14, 1828; Book II: December 30, 1828.

Other works from this period: Detailed in the notes below

Approximate duration: 75 minutes

Franz Schubert's creative supremacy across all prevalent musical forms of his time notwithstanding—the American composer John Harbison credited him with “the best piece in every genre he really tackled”—the *lied* (art song) represents the centerpiece of his artistry. Schubert's contribution of more than six hundred songs to the *lieder* repertoire is as consistent in artistic quality as it is staggering in quantity. It is an extraordinary catalog comprising one inspired utterance after another, each containing in fleeting minutes the depth of human experience, expressed achingly through the intimate medium of voice and piano.

Within this breathtaking oeuvre, the magnificent song cycle *Winterreise (Winter Journey)* occupies a special place. Schubert composed *Winterreise* in 1827, the year before his death at age thirty-one, as part of a remarkable flurry of creativity. Despite the great physical suffering and psychological anguish that marked the end of his life, Schubert did not go quietly. Between mid-1827 and November 1828, he completed, in addition to *Winterreise*, the two piano trios, opp. 99 and 100; the **fantasies** in C major, for violin and piano, and in f minor, for four-hand piano; the “Great” Symphony; the Cello Quintet; more than two dozen songs apart from *Winterreise*, including the presciently titled *Schwanengesang (Swan Song)*; and the last three piano **sonatas**, in addition to numerous other piano, vocal, and orchestral works—all told, an imposing set of masterpieces, miraculously concentrated within a deeply trying year and a half, unequalled by many composers over entire lifetimes. Robert Schumann's reflection on one of Schubert's final works, the Piano Trio in E-flat Major, op. 100, completed in November 1827, poetically captures the meteoric luminosity of the end of Schubert's life: “Some years ago, a trio by Schubert passed across the ordinary musical life of the day like some angry manifestation in the heavens. It was his hundredth opus, and shortly afterward, in November 1828, he died.”

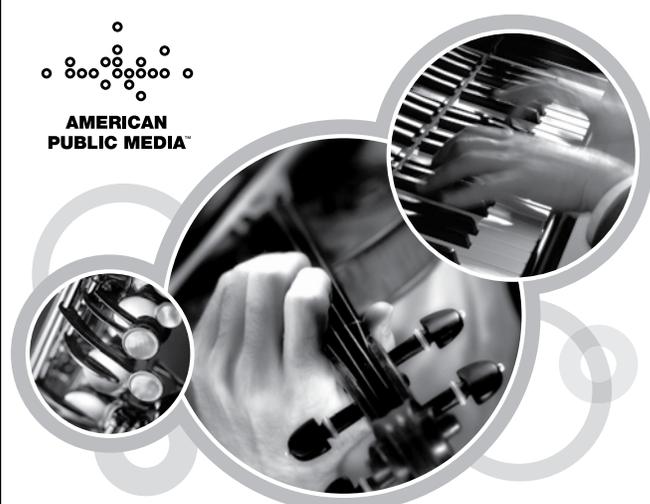
Winterreise is a cycle of twenty-four songs on poems by the German lyric poet Wilhelm Müller (1794–1827). Its texts deal with the quintessentially Romantic themes of lost love, solitude, and inevitable death; Schubert's settings eloquently capture the essence of Müller's poetry. The poignancy of *Winterreise*'s broken-hearted musical profile conceived before the specter of Schubert's own demise is moreover inescapable.

The cycle's arsenal of musical devices reflects the characteristic sophistication of Schubert's *lieder*: whispered **staccatos** evoke “Gefror'ne Tränen” (Frozen Tears, no. 3), “falling in drops of ice and snow”; the piano accompaniment's menacing swirl above a stoic vocal melody suggests “Die Krähe” (The Crow, no. 15) circling overhead, patiently stalking its prey. In stark contrast to the peaceful, E major death that ends Schubert's other great Müller cycle, *Die schöne Müllerin* (1823), the finale, “Der Leiermann” (The Organ-Grinder, no. 24), leaves *Winterreise* cold and forlorn, the implacable drone of

the hurdy-gurdy a perfect metaphor for the wanderer's resignation.

Benjamin Britten (who, as a pianist, made an acclaimed recording of *Winterreise* in 1963 with his partner, the tenor Peter Pears) wrote of the cycle, “Though I have worked very hard at the *Winterreise*, every time I come back to it I am amazed not only by the extraordinary mastery of it, but by the renewal of the magic: each time, the mystery remains.” The infinite wonder expressed by Britten is one that generations of audiences and interpreters have shared for nearly two centuries upon encountering this work. For the immediate resonance of Müller's poetry and the profundity of Schubert's musical treatment thereof, magnified by its flawless deployment of voice and piano, *Winterreise* has come to be regarded as the definitive work of the art song literature.

—Patrick Castillo



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**Bolded terms are defined in the glossary, which begins on page 86.*

CARTE BLANCHE CONCERT II:

Schumann and Chopin: Jeffrey Kahane



JULY 29

Program Overview

Jeffrey Kahane marks the bicentennial of the birth of two iconic composers of the Romantic era with a recital program of works for solo piano by Robert Schumann and Fryderyk Chopin.

Robert Schumann (1810–1856)

Waldszenen (Forest Scenes), op. 82 (1848–1849)

- I. "Eintritt"
- II. "Jäger auf der Lauer"
- III. "Einsame Blumen"
- IV. "Verrufene Stelle"
- V. "Freundliche Landschaft"
- VI. "Herberge"
- VII. "Vogel als Prophet"
- VIII. "Jagdlied"
- IX. "Abscheid"

Fantasie in C Major, op. 17 (1836–1838)

- I. *Allegro fantastico e con passione*
 - II. *Moderato, ma energico*
-  *Andante sostenuto e sempre mezza voce*

Fryderyk Chopin (1810–1849)

Étude in e-flat minor, op. 10, no. 6 (1830–1832)

Nocturne in E-flat Major, op. 55, no. 2 (1842–1844)

Polonaise-Fantasy in A-flat Major, op. 61 (1846)

Mazurka in b-flat minor, op. 24, no. 4 (1833)

Mazurka in c minor, op. 56, no. 3 (1843–1844)

Mazurka in c-sharp minor, op. 63, no. 3 (1846)

Scherzo no. 4 in E Major, op. 54 (1842–1843)



Thursday, July 29

8:00 p.m., St. Mark's Episcopal Church

SPECIAL THANKS

Music@Menlo dedicates this performance to Ann S. Bowers with gratitude for her generous support.

Program Notes: Schumann and Chopin

Robert Schumann

(Born June 8, 1810, Zwickau, Saxony; died July 29, 1856, Edenich, near Bonn)

Waldszenen (Forest Scenes), op. 82

Composed: 1848–1849

Published: 1850

Other works from this period: Detailed in the notes below

Approximate duration: 20 minutes

Fantasia in C Major, op. 17

Composed: 1836–1838

Published: 1839

Dedication: Franz Liszt

Other works from this period: Detailed in the notes below

Approximate duration: 30 minutes

Alongside his celebrated contributions to the *lieder* and chamber music literature, Robert Schumann's music for solo piano represents an essential dimension of his artistic identity: his corpus of nearly sixty solo piano works contains some of his most original and inventive musical ideas and furthermore captures the essence of Romanticism with its deeply passionate expressivity.

Schumann stands among the quintessential symbols of the Romantic era. Just as his music exhibited the hallmarks of Romanticism, so did the events of his life. A great lover of literature and poetry, he had, in his youth, originally envisioned a literary career; when he decided at eighteen years old to pursue music, it was with the intention of becoming a concert pianist. In 1828, Schumann traveled to Leipzig to study with the pianist Friedrich Wieck, whose nine-year-old daughter, Clara, was also a gifted pianist and budding composer. Robert and Clara developed a close friendship, which in 1835 blossomed into an intense romance. Music, naturally, played an important role in Robert and Clara's courtship, whether in flirtatious duet readings or piano sketches that amounted to love letters in musical code. Following a protracted legal battle with Clara's forbidding father, the two were married in 1840.

By the mid-1840s, Schumann's physical and mental health both began to decline. He frequently battled bouts of depression, insomnia, and, eventually, psychosis. In his early forties, his mental state reached its nadir, and after weeks of unbearable psychotic episodes, Schumann attempted to kill himself by jumping into the Rhine. Following his suicide attempt, Schumann demanded that he be committed to a mental asylum, for fear of inadvertently harming Clara or their children. He was sent to an asylum in Bonn in 1854 and never saw his children again. He starved himself to death two years later; Clara was not permitted to see her husband until the day before he died.

Fantasia in C Major, op. 17

In his diaries, letters, and critical writings, Schumann often invoked his fictional alter egos, Florestan and Eusebius: archetypes conceived to symbolize two components of Schumann's artistic and psychological world. Florestan represents Schumann the Romantic hero, vigorous and optimistic; Eusebius reflects Schumann's tender, lyrical, and introspective side. Much of Schumann's music likewise derives its élan from the dramatic tension between Florestan and Eusebius.

**Bolded terms are defined in the glossary, which begins on page 86.*

Alongside these two characters (to whom Schumann often credited his compositions—their signatures appear at the end of a number of manuscripts), Clara served as Schumann's muse throughout his life, particularly firing his imagination in writing for the piano. The Piano **Sonata** no. 1 in f-sharp minor, **op. 11**, completed in 1835, was dedicated “by Florestan and Eusebius” to Clara. In the latter half of that year, Friedrich Wieck discovered the secret romance between his daughter and pupil; the following January, he sent Clara to Dresden. In 1836—what the composer called his “sad year”—Schumann completed only two works, both for solo piano and both affected by Clara. The *Concert sans orchestre*, **op. 14**, is a set of **variations** on an “Andantino de Clara Wieck.” (Clara's Andantino does not survive.) Schumann scholars John Daverio and Eric Sams write of this work, “In that Schumann's variations supply the melodic and tonal closure lacking in Clara's **theme** (or the portion of it he varies), they act as musical emblems for the longed-for union with his beloved.”

Schumann's other major work of 1836 was the rhapsodic three-movement **Fantasia** in C Major, **op. 17**. The first movement, originally titled *Ruines: Fantaisie pour le pianoforte*, was drafted in June. Three months later, Schumann took interest in a fundraising effort to erect a Beethoven monument in Bonn; to help the campaign, he revisited *Ruines*, added two movements, and sent the updated manuscript to the publisher C. F. Kistner with the following note: “Florestan and Eusebius would very much like to do something for Beethoven's monument and to that end have composed: *Ruinen, Trophäen, Palmen: grosse Sonate für das Pianoforte, für Beethovens Denkmal.*” Schumann's original intention to print and sell one hundred copies of his “Grand Sonata” to benefit the fundraising campaign was apparently never realized; the work subsequently underwent substantial revision and was finally published as *Fantasia*, **op. 17**, in 1839. Schumann dedicated the work to Franz Liszt, whose own financial contributions ensured the completion of the monument to Beethoven.

Daverio and Sams write that the *Fantasia* “occupies the delicate middle ground between art and experience. The composer projects his own voices through those of his alter egos Florestan and Eusebius, who dominate the second and third movements, respectively, and collaborate on the first.” The first movement, marked **Allegro fantastico e con passione**, nods to Beethoven with fragments of that composer's song cycle *An die ferne Geliebte (To the Distant Beloved)*—a meaningful acknowledgment, too, of Schumann's separation from his own distant beloved (he called this movement a “deep lament for Clara”).

Waldszenen, op. 82

The years 1848–1850 saw a great surge in Schumann's creative output. In 1849 alone, he completed nearly forty works, including the *Spanisches Liederspiel*, **op. 74**, and *Lieder-Album für die Jugend*, **op. 79**, among numerous other songs; twelve *Vierhändige Clavierstücke für kleine und grosse Kinder* (Four-Hand Piano Pieces for Small and Large Children), **op. 85**; the orchestral *Concertstück* for Four Horns, **op. 86**, and Introduction and *Allegro appassionato*, **op. 92**; and an assortment of chamber works: the **Adagio** and *Allegro* for Horn (Violin or Cello) and Piano, **op. 70**; *Phantasiestücke* for Clarinet (Violin or Cello) and Piano, **op. 73**; *Drei Romanzen* for Oboe (Violin or Clarinet) and Piano, **op. 94**; and *Fünf Stücke im Volkston* for Cello or Violin and Piano, **op. 102**.

The quintessentially Romantic *Waldszenen* was completed during this spate of productivity. It is a set of nine enchanting miniatures, as poetic in its instrumental depiction of forest scenes as

Schumann's *lieder* settings of Goethe, Heine, and Rückert. Following the delectable "Eintritt" (Entrance) into the woods come vivid depictions of the stealthy "Jäger auf der Lauer" (Hunter in Ambush) and tender "Einsame Blumen" (Lonely Flowers)—audibly the work of, respectively, Florestan and Eusebius.

Reflective of his dual love for music and poetry, Schumann initially planned to head each vignette with verses by various poets. Ultimately, only Friedrich Heibel's poem "Verrufene Stelle" (Haunted Spot), partnered with the fourth movement, was retained:

Die Blumen, so hoch sie wachsen,
sind blaß hier, wie der Tod;
nur eine in der Mitte
steht da im dunkeln Rot.

Die hat es nicht von der Sonne:
nie traf sie deren Glut;
sie hat es von der Erde,
und die trank Menschenblut.

The flowers, so high they grow,
Are pale here, like death;
Only one in the middle
Stands there in dark red.

Its color is not from the sun:
Nor from its heat;
It is from the earth
And drank of human blood.

Clara Schumann found Heibel's poem (and perhaps her husband's corresponding musical rhetoric) overwhelmingly severe and routinely omitted this fourth movement from her recital programs.

Fryderyk Chopin

(Born March 1, 1810, Żelazowa Wola, near Warsaw; died October 17, 1849, Paris)

Étude in e-flat minor, op. 10, no. 6

Composed: 1830–1832

Published: Leipzig, Paris, and London, 1833

Dedication: Franz Liszt

Other works from this period: Four **Mazurkas**, op. 6; Five Mazurkas, op. 7; Three **Nocturnes**, op. 9; Three Nocturnes, op. 15 (1830–1832); Waltz in E-flat Major, op. 18 (1831–1832); *Variations brillantes* in B-flat Major, on "Je vends des scapulaires" from Hérold's *Ludovic*, op. 12; Waltz in G-flat Major, op. 70, no. 1 (1832); Four Mazurkas, op. 17; Five Mazurkas, op. 24 (1833); *Grande polonaise brillante*, op. 22, for piano and orchestra (1830–1835)

Approximate duration: 4 minutes

Nocturne in E-flat Major, op. 55, no. 2

Composed: 1842–1844

Published: Leipzig and Paris, 1844; London, advertised 1845

Dedication: Jane Stirling

Other works from this period: Three Mazurkas, op. 50; Waltz in f minor, op. 70, no. 2 (1842); Ballade in f minor, op. 52; Polonaise in A-flat Major, op. 53; **Scherzo** no. 4 in E Major, op. 54 (1842–1843); Three Mazurkas, op. 56 (1843–1844); **Berceuse** in D-flat Major, op. 57; Sonata in b minor, op. 58 (1844)

Approximate duration: 5 minutes

Polonaise-Fantasy in A-flat Major, op. 61

Composed: 1846

Published: Leipzig, Paris, and London, 1846

Dedication: Madame A. Veyret

Other works from this period: Cello Sonata, op. 65 (1845–1846); Two Nocturnes, op. 62; Three Mazurkas, op. 63; Three Waltzes, op. 64 (1847)

Approximate duration: 14 minutes

Three Mazurkas

Mazurka in b-flat minor, op. 24, no. 4; Mazurka in c minor, op. 56, no. 3; Mazurka in c-sharp minor, op. 63, no. 3

Composed: Opus 24 Number 4: 1833; Opus 56 Number 3: 1843–1844; Opus 63 Number 3: 1846

Published: Opus 24 Number 4: Leipzig, Paris, and London, 1836; Opus 56 Number 3: Leipzig and Paris, 1844; London, advertised 1845; Opus 63 Number 3: Leipzig and London, 1847; Paris, 1848

Dedication: Opus 24 Number 4: Count de Perthuis; Opus 56 Number 3: Catherine Maberly; Opus 63 Number 3: Countess Laura Czosnowska

Other works from this period: See **Étude in e-flat minor, op. 10, no. 6**, and **Nocturne in E-flat Major, op. 55, no. 2**, above.

Approximate duration: 12 minutes

Scherzo no. 4 in E Major, op. 54

Composed: 1842–1843

Published: Leipzig and Paris, 1843; London, advertised 1845

Dedication: Jeanne de Caraman

Other works from this period: See **Nocturne in E-flat Major, op. 55, no. 2**, above.

Approximate duration: 11 minutes

While Fryderyk Chopin's life and work embody the values and aesthetics of Romanticism equally to Schumann's—and despite the natural historical pairing that results from their shared birth year—the details of Chopin's career, from his early training to his later experiences, differ substantially from Schumann's. The divergence begins with Chopin's musical pedigree: whereas Schumann lacked significant training in his youth, only deciding to seriously pursue music when he was about eighteen, Chopin was a gifted child prodigy whose talents—first as a pianist and then as a composer—were nurtured both by instruction and by a supportive environment, including the patronage of the local aristocracy.

In 1830, Chopin left Poland, ultimately settling in Paris, where he would spend most of the rest of his life. He lived among a large community of Polish expatriates who had emigrated in the wake of the November Uprising of 1830 and the ensuing conflict between Poland and Russia. Because of his fragile health, Chopin quickly abandoned his career as a concert pianist, establishing himself instead as a composer and pedagogue. Also while in Paris, Chopin met the French novelist Aurore Dupin, better known by the pseudonym George Sand, with whom he became romantically involved for about ten years. Chopin and Sand's stormy relationship provided fodder for much celebrity gossip, culminating in Sand's novel *Lucrezia Floriani*, a transparently autobiographical work whose unkind depiction of the character presumably modeled after Chopin effectively ended the affair. Chopin, in steadily deteriorating health, died of tuberculosis two years later in 1849.

Chopin's compositional oeuvre is overwhelmingly concentrated on piano music: apart from four chamber works and a modest catalog of songs (all of which involve piano), his entire output com-

prises music for solo piano, piano duet, or piano with orchestra; these works have become an essential part of the repertoire for all pianists. The piano was for Chopin an ideal laboratory for the development of his musical ideas and innovations. Chopin scholars Kornel Michałowski and Jim Samson write, “[H]is music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer’s the expressive and technical characteristics of the instrument.”

Among other things, Chopin’s piano music is notable because of his innovative approach to various genres that have become especially associated with him. Through these various forms, Chopin fostered a thoroughly modern dimension of the keyboard literature and ultimately revolutionized the art of pianism. This evening’s program offers a survey of the signature genres of Chopin’s piano music, assembled by Jeffrey Kahane.

Étude in e-flat minor, op. 10, no. 6

The **étude** (French: study) is a work designed to cultivate a particular aspect of performance technique; the études of Chopin attest to his own technique, which by many accounts was singularly remarkable. Chopin’s études moreover infused what was essentially a pedagogical tool with a degree of Romantic expressivity that transformed the genre. Schumann once said about Chopin’s études, “Imagination and technique share dominion side by side.”

Nocturne in E-flat Major, op. 55, no. 2

The nocturne, the form most famously associated with Chopin, is a Romantic piano genre that sets a songful, dreamily ornamented melody in the right hand above an accompaniment of broken chords in the left. Though the term “nocturne” was first used by the English pianist and composer John Field in 1812, it is Chopin’s cycle of twenty-one nocturnes that truly defined the genre.

Polonaise-Fantasy in A-flat Major, op. 61

The stately polonaise, a traditional Polish dance, likewise appears throughout Chopin’s piano music. Chopin’s first published work, which appeared in 1817, was a polonaise; a review in a Warsaw newspaper the following year read: “The composer of this Polish dance, a young lad barely eight years old, is...a true musical genius.” One of Chopin’s last works, the Opus 61 Polonaise-Fantasy in A-flat Major, composed in 1846, was also based on this dance form. The Polonaise-Fantasy incorporates the basic rhythmic character of the polonaise into a brilliant rhapsody.

Three Mazurkas

Despite living out most of his adult life in France, Chopin always harbored strong nationalist sentiments for his native Poland. This nationalism manifested itself musically in his mazurkas. The mazurka is a Polish folk dance; its most basic characteristic is its distinct triple **meter** with accents on the weak beats.



Michalowski and Samson write that, with his mazurkas, “Chopin crystallized the genre and in a sense defined it, investing the salon dance piece with a complexity and sophistication which immediately transcended habitual meanings...[H]e established a new model for the stylization of folk idioms, marrying elements of peasant music with the most ‘advanced’ techniques of contemporary art music.”

Scherzo no. 4 in E Major, op. 54

Chopin completed the Scherzo no. 4 in E Major, op. 54, in 1843; it is the last of four scherzos that he composed over his career. The four scherzos—neither composed together nor intended as a

set—are outliers in the whole of Chopin’s oeuvre. Nevertheless, like all of Chopin’s piano music, the Opus 54 Scherzo demonstrates a remarkable instinct for writing for the instrument. Throughout his career-long exploration of the piano, Chopin naturally possessed and further cultivated an intimate understanding of the instrument’s color palette and textural possibilities. Furthermore, the dazzling technical virtuosity required by the Opus 54 Scherzo exemplifies another vital dimension of Chopin’s music: ultimately, his complete body of work stands out as arguably the single greatest and most loving glorification of the piano ever offered by any composer.

—Patrick Castillo



SPRING 2011 SUBSCRIPTION SERIES IN PALO ALTO

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CARTE BLANCHE CONCERT III:

The Beethoven Sonatas for Piano and Cello: David Finckel and Wu Han



AUGUST 3

Program Overview

The cello-piano duo of David Finckel and Wu Han offers one of its signature recital programs. The five cello sonatas of Ludwig van Beethoven represent a seminal contribution to the cello-and-keyboard literature—a bold reimagining of the genre in which the cello, traditionally cast in a supporting role, and piano interact as equal partners. The cycle moreover encompasses a broad swath of Beethoven's remarkable creative journey, beginning with the Classically informed Opus 5 sonatas, traversing the composer's "heroic" period with the Sonata in A Major, op. 69, and culminating with the forward-looking sonatas of Opus 102.

Ludwig van Beethoven (1770–1827)

Sonata for Piano and Cello no. 1 in F Major, op. 5, no. 1 (1796)

- I. *Adagio sostenuto*
- II. *Allegro – Adagio – Presto*
- III. *Rondo: Allegro vivace*

Sonata for Piano and Cello no. 2 in g minor, op. 5, no. 2 (1796)

- I. *Adagio sostenuto e espressivo*
- II. *Allegro molto più tosto presto*
- III. *Rondo: Allegro*

Sonata for Piano and Cello no. 3 in A Major, op. 69 (1808)

- I. *Allegro ma non tanto*
- II. *Scherzo: Allegro molto*
- III. *Adagio cantabile*
- IV. *Allegro vivace*

Sonata for Piano and Cello no. 4 in C Major, op. 102, no. 1 (1815)

- I. *Andante*
- II. *Allegro vivace*
- III. *Adagio*

Sonata for Piano and Cello no. 5 in D Major, op. 102, no. 2 (1815)

- I. *Allegro con brio*
- II. *Adagio con molto sentimento d'affetto*
- III. *Allegro – Allegro fugato*

Tuesday, August 3

8:00 p.m., The Center for Performing Arts at
Menlo-Atherton

SPECIAL THANKS

*Music@Menlo dedicates this performance to the
Martin Family Foundation with gratitude for its
generous support.*

Program Notes: The Beethoven Sonatas for Piano and Cello

Ludwig van Beethoven

(Born Bonn, baptized December 17, 1770; died March 26, 1827, Vienna)

Sonata in F Major for Piano and Cello, op. 5, no. 1

Sonata in g minor for Piano and Cello, op. 5, no. 2

Composed: Berlin, late spring or summer of 1796

Published: February 1797, Vienna

Dedication: King Friedrich Wilhelm II

First performance: Berlin, 1796; it is thought that Jean-Louis Duport, rather than his older brother, Jean-Pierre, was the cellist, accompanied by the composer.

Other works from this period: The three **Opus 1** piano trios (1794–1795); the three **Opus 2** piano **sonatas** (1793–1795); Piano Sonata no. 4 in E-flat Major, op. 7 (1796–1797)

Approximate duration: Opus 5 Number 1: 22 minutes; Opus 5 Number 2: 23 minutes

Beethoven's first public appearance as a pianist in Vienna, in March 1795, elicited enthusiastic audience acclaim, favorable critical reviews, and invitations to display his talents in other cities in the German lands. He arranged a concert tour for early the next year and in February 1796 set out for Prague, the scene of some of Mozart's greatest triumphs. From Prague, Beethoven reported to his brother Johann that he was "getting on well—very well. My art wins for me friends and respect; what more do I want? This time, too, I shall earn considerable money." After stops in Dresden and Leipzig, he descended on Berlin, where he met the French cello virtuoso Jean-Pierre Duport, King Friedrich Wilhelm II's Director of Chamber Music. From his uncle, Frederick the Great, Friedrich had inherited both Duport, whom the earlier monarch had engaged as Principal Cellist of the Prussian court orchestra, and a taste and considerable skill for music. Friedrich developed into an accomplished cellist under Duport's tutelage, and he satisfied his highly developed love of music by ordering the performance of **oratorios** by Handel and operas by Gluck and Mozart in Berlin and by commissioning six quartets from Haydn (Opus 50) and three from Mozart (**K.** 575, 589, and 590). In addition to a public appearance at the Singakademie, Beethoven also played several times at court, and it was for those events that he composed two cello sonatas for himself and Duport; Artaria published them the following year as Opus 5 with a dedication to King Friedrich Wilhelm. The immense technical challenge of these compositions bespeaks the virtuosity of their first performers.

The formal architecture of the Opus 5 sonatas—a large introductory movement followed by two in faster tempos—finds no equivalent in Beethoven's sonatas for solo keyboard or for violin and piano and was probably adopted to give prominence to the lyrical capabilities of the cello. The opening **Adagio** of the Sonata no. 1 in F Major, florid for the piano and songful for the cello, plumbs no great emotional depths but it does display the willful originality and grand scale that Beethoven nurtured in his early works and brought to their imposing fulfillment in the years around 1800. The **Allegro**, which follows without pause, is a large **sonata form** supported upon no fewer than four distinct melodic entities: an opening piano **theme** built from one **phrase** of scales and one of skips; a cello **subject** presented in the surprising tonality of A-flat; a melody encompassing a quick dash down the scale given in dialogue between the cello and piano; and a lyrical, arching theme for the cello. The **development** section is built almost entirely from wide-ranging harmonic permutations of the first **motive**. A full **recapitulation**, incorporating some unexpected tempo fluctuations near the end, provides balance and formal closure.

**Bolded terms are defined in the glossary, which begins on page 86.*

The finale is a brilliant **rondo** based on a 6/8 theme of dancing vitality. The intervening **episodes**, including one (heard twice) that imitates the drone of a bagpipe, provide strong contrasts of expression.

The **Adagio** that opens the Sonata in g minor, Beethoven's only large-scale work in that key, couches its lyricism in a vocabulary of dramatic expressions that the composer was to refine further in the Herculean works of the following years: unsettling dotted rhythms, portentous **harmonies**, and sudden dynamic contrasts mark this music as one of Beethoven's strongest and most prophetic creations of the 1790s. The movement becomes gripped by silences and fragmented gestures before pausing briefly on an incomplete harmony, which provides the gateway to the following **Allegro**, a thoroughly worked-out sonata-form essay that heightens the turbulent sentiments of the previous pages. A compact arch motive sung by the cello serves as the main theme; the subsidiary subject, a rising phrase entrusted to the piano while the cello intones a single sustained note, is presented in a brighter tonality. Another theme is added before the close of the **exposition**, and it is this idea that furnishes the material for much of the development section. The full recapitulation of the earlier themes is capped by a developmental **coda** which adds considerable expressive import to the end of the movement, a sort of formal counterweight to the long opening **Adagio**, which is seen in retrospect to have been a greatly extended introduction to the **Allegro**. The dashing rondo-form finale, based on a theme of Papagenoish jocularity, is a smashing virtuoso exercise for both participants.

Sonata in A Major for Piano and Cello, op. 69

Composed: 1807–1808

Published: 1809, Leipzig

Dedication: Baron Ignaz von Gleichenstein

First performance: March 5, 1809, in Vienna by pianist Dorothea von Ertmann and cellist Nikolaus Kraft

Other works from this period: Piano **Concerto** no. 4 in G Major, op. 58 (1804–1807); Symphony no. 5 and no. 6, opp. 67 and 68 (1807–1808); the two Opus 70 piano trios (1808); Choral **Fantasy**, op. 80 (1808, rev. 1809)

Approximate duration: 26 minutes

The Cello Sonata in A Major of 1808 dates from the most productive period of Beethoven's life. It is exactly contemporary with the Fifth and Sixth symphonies, with whose sketches it is mingled, and immediately surrounded by several of his most important compositions: the Opus 53 (*Waldstein*), Opus 54, and Opus 57 (*Appassionata*) piano sonatas; the Fourth and Fifth piano concertos; the Fourth Symphony; the Violin Concerto; the first two versions of *Fidelio*; the *Razumovsky* Quartets, op. 59; the *Coriolan Overture*; the Mass in C Major, op. 86; the two Opus 70 piano trios; and the Opus 74 String Quartet. It is not known why Beethoven composed this particular cello sonata, a genre that he had not broached since 1796, when he created the two numbers of his Opus 5 for Jean-Pierre Duport, the court virtuoso to Frederick the Great at Potsdam. It has been speculated, however, that the sonata was intended as a sort of compensation to Baron Ignaz von Gleichenstein (1778–1828), an amateur cellist and Secretary to the Austrian War Department, to whom Beethoven had promised the dedication of the Fourth Piano Concerto, completed in 1806. Beethoven instead assigned that work to Crown Prince Rudolf of Austria, his most important patron and a former piano student of his, and therefore inscribed Gleichenstein's name on the cello sonata when it was published in 1809.

Gleichenstein was one of Beethoven's best friends and closest confidants at the time of the Third Cello Sonata. He handled many of

the composer's business affairs and was instrumental in helping him establish contacts to have his music published abroad. Gleichenstein's greatest service to his friend, however, was in helping to negotiate a remarkable agreement early in 1809 between Beethoven and three young local noblemen (the Princes Lobkowitz and Kinsky and Crown Prince Rudolf), which contracted the composer to remain in Vienna in return for their annual financial support. Beethoven had threatened to quit the city a year earlier for a well-paid post at the court of King Jérôme Bonaparte in Cassel but agreed to "make his domicile in Vienna" if the aristocrats pledged themselves to pay him the sum of four thousand florins annually. "It has been demonstrated," read the document drawn up by Gleichenstein, "that only one who is as free from care as possible can devote himself to a single department of activity and create works of magnitude which are exalted and which ennoble art, the undersigned have decided to place Herr Ludwig van Beethoven in a position where the necessities of life shall not cause him embarrassment or clog his powerful genius." (Despite the best noble intentions, the agreement remained in place for only about two years, when Beethoven's hope for financial security was shattered first by the devaluation of the Austrian currency and then by the bankruptcy of Lobkowitz and the death of Kinsky.) So encouraged was Beethoven by the upward turn in his fortunes in 1809 that he even considered marriage (the thought of Beethoven as a husband threatens the moorings of one's presence of mind!), and he enlisted Gleichenstein's aid in identifying a suitable candidate. "Now you can help me look for a wife," Gleichenstein was instructed in the autumn of 1809. "Indeed, you might find some beautiful girl in Freiburg [Gleichenstein's hometown]...If you find one, however, please make the connection in advance." Gleichenstein did, indeed, deliver a potential mate, one Therese Malfatti, whose family had been supporters of Beethoven during his early Vienna years, but the courtship, carried on mostly by Gleichenstein as intermediary, had run its hopeless course by the spring of 1810. "I can therefore seek support only in my own heart; there is none for me outside of it," Beethoven moaned to Gleichenstein. Composer and civil servant drifted apart later that year, when Gleichenstein married Therese's sister.

The A Major Cello Sonata is one of Beethoven's finest duos for string instrument and piano and among the most halcyon expressions of his art. The work is often cited as the first true modern duet sonata for cello and piano, the earliest composition in which the two instruments advanced beyond the eighteenth-century conception of a piano sonata "accompanied" by melody instrument to a new incarnation of the genre in which the exposition and development of the musical materials are shared with absolute equality between the participants.

The dominant mood of the opening sonata-form movement, like that of the work's immediate symphonic neighbor in Beethoven's catalog, is pastoral, maintained throughout by a constant renewal of the inspired lyricism of the main theme and a lack of dramatic contrast. The second movement, a haunted **scherzo** in a minor, acts as an emotional foil to the preceding music. Like the similar movements in the propinquitous Fourth Symphony and the e minor *Razumovsky* Quartet (op. 59, no. 2), this scherzo embraces two traversals of its contrasting **trio**. As in all of his five cello sonatas except the last (Opus 102 Number 2), Beethoven eschewed a full slow movement in this work, here providing only a brief, thoughtful paragraph as a bridge between the scherzo and the joyous finale.

Sonata in C Major for Piano and Cello, op. 102, no. 1

Sonata in D Major for Piano and Cello, op. 102, no. 2

Composed: July–August 1815

Published: 1817, Bonn

Dedication: Countess Marie von Erdödy

First performance: 1815, at the country estate of the Countess Marie von Erdödy, by cellist Joseph Linke with the countess at the piano

Other works from this period: Very few; these sonatas are regarded as Beethoven's only significant works from the year 1815.

Approximate duration: Opus 102 Number 1: 15 minutes; Opus 102 Number 2: 18 minutes

Count Andreas Kyrillovitch Razumovsky was appointed Russian ambassador to Vienna in 1792, four years after his marriage to Elizabeth, Countess of Thun and sister of Prince Karl Lichnowsky, one of Beethoven's most devoted patrons. In the spring of 1806, Razumovsky took over from Lichnowsky the patronage of the string quartet headed by Ignaz Schuppanzigh and installed the ensemble as resident musicians in the grand palace that he was building on the Danube Canal near the Prater. Later that year, Beethoven composed the three splendid quartets of his Opus 59 on commission from Razumovsky; the works have always borne their patron's name as sobriquet. Razumovsky and Schuppanzigh remained important professional contacts for Beethoven throughout the next decade. It was with understandable distress, therefore, that Beethoven learned of the terrible fire that nearly destroyed Razumovsky's palace in December 1814. The count, whose health and vision were already beginning to fail, was further strained financially by the tragedy, and he was forced to dismiss his household quartet. The following spring, the quartet's cellist, Joseph Linke, was taken into the employ of Countess Marie von Erdödy, another important patron of Beethoven's who had frequently acted as his advisor in personal and financial matters. Beethoven was a great respecter of Linke's talent, and he composed his last two cello sonatas for him during the summer of 1815; they were performed soon thereafter at the Erdödy household. The sonatas were published by N. Simrock of Bonn two years later as Beethoven's Opus 102.

The form of the Opus 102 Number 1 Sonata, in C major, is unique in Beethoven's output—two fast movements each prefaced by a slow introduction. To unify the sonata's overall structure, the first introduction (**Andante**) returns in an elaborated version as the bridge between the second introduction and the finale. The work is also highly unusual in that the first fast movement (**Allegro vivace**) departs from the nominal tonality of C major to venture into the stormier expressive regions of a minor. This sense of stretching the bounds of traditional formal and stylistic concepts and of probing untapped musical resources also applies to the sonata's detailed working out, which is subject to startling shifts of dynamics and tempo, to florid writing that tests both the technical prowess of the players and the traditional sonorities expected of the instruments, to flamboyant **modulations** and harmonic progressions, and to thematic material that seems to be more a struggle to suggest the outlines of a melodic idea than to present its polished and fully finished form. It is entirely appropriate that Beethoven noted in the heading of this work that it is "A Free Sonata," a composition committed to breaching traditional precepts, to battering through the constrictions of musical convention. It is a fitting and prophetic gateway to the music of his final period.

The obsession of Beethoven's later years with the ancient techniques of **fugue** and imitative **counterpoint** finds one of its earliest realizations in the D Major Cello Sonata, his last work in the form for string instrument and keyboard. Indeed, the finale *in toto* is a carefully worked-out and tightly packed fugal **Allegro**. The opening movement is remarkable for its restraint and introspection—and for the masterly manner in which cello and piano are thoroughly integrated into its sonata structure. The rapt central **Adagio** is music of transcendent peacefulness such as few composers have ever created. John N. Burk felt that Beethoven wrote it "in a sort of trance, as if he were listening to some mystic inner prompting," while the composer's amanuensis and biographer, Anton Schindler, believed that this movement and the entire sonata were "among the richest and most sensitive inspirations in Beethoven's music."

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CARTE BLANCHE CONCERT IV:

Found in Translation: Alessio Bax



AUGUST 8

Program Overview

Rising virtuoso pianist Alessio Bax offers an ambitious three-part recital program in his Music@Menlo debut, expanding on the 2010 festival season theme. Part I demonstrates the timelessness of the music of Johann Sebastian Bach, as manifested in the flourishing tradition of Bach keyboard transcriptions (including Bax's own). Part II adds Italy to this summer's itinerary with music spanning from the Baroque period to the twentieth century. The program concludes with a closer look at the mutual influence between the composers of Spain and France, complementing the season's "Spanish Inspirations" program.

Part I: Bach Transcribed

Johann Sebastian Bach (1685–1750), **arr. Egon Petri** (1881–1962)
Sheep May Safely Graze

Johann Sebastian Bach, arr. Alessio Bax (b. 1977)
Largo from the Keyboard Concerto in f minor (2009)

Johann Sebastian Bach, arr. Alexander Siloti (1863–1945)
Air on the G String from *Orchestral Suite* no. 3
Siciliano from the *Sonata in E-flat Major* for Flute and Piano

Johann Sebastian Bach, arr. Ferruccio Busoni (1866–1924)
Chaconne from *Partita no. 2 in d minor* for Solo Violin, BWV 1004 (ca. 1897)

Part II: Italy

Benedetto Marcello (1686–1739)
Concerto for Oboe and Strings (ca. 1717)
(transcription by J. S. Bach)

Luciano Berio (1925–2003)
Six Encores (1965–1990)

Franz Liszt (1811–1886)
St. François d'Assise: La prédication aux oiseaux from *Deux légendes* (1862–1863)
Après une lecture de Dante: Fantasia quasi sonata from *Années de pèlerinage: Deuxième année* (1838–1861)

Part III: Spain and France

Mateo Albéniz (1755–1831)
Piano Sonata in D Major, op. 13 (bef. 1831)

Isaac Albéniz (1860–1909), **arr. Leopold Godowski** (1870–1938)
Tango

Enrique Granados (1867–1916)
"La maja y el ruiseñor" from *Goyescas*, Book I (1909–1911)

Maurice Ravel (1875–1937)
"Alborada del gracioso" from *Miroirs* (1904–1905)

Enrique Granados
"El amor y la muerte" from *Goyescas*, Book II (1911–1912)

Maurice Ravel
La Valse (1920)

Sunday, August 8

10:00 a.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates this performance to Libby and Craig Heimark with gratitude for their generous support.



Program Notes: Found in Translation

Notes on the Program

As soon as I was given “carte blanche” for this program, I realized that I could choose many different paths, and I quickly formulated a few different programs. There were simply too many choices possible—so many, in fact, that I decided to look more inward, deeper into my own personality, my views on music, and what was really important to me.

I soon realized that although I have a few preferences among periods and composers, one of the most important elements in music making to me has always been the variety of styles and the full spectrum of sounds and emotions that we, as pianists, can produce. I believe that everything that ever happened in music is closely related. Not one single composer came out of nowhere, and what we learn working on a specific work can, and will most likely, affect our views on a different piece. I believe it is necessary to keep one’s focus as broad as possible in order to offset our daily work on the minute details that music is made of. For example, what I learn in a Beethoven sonata is very important when I approach a newly composed work, and similarly what we learn in new music enables us to look at a Beethoven **sonata** with a fresh objectivity that is absolutely necessary. Music has no time or geographic limitations. Great music is truly international and in that lies its power and its ability to reach the heart of every human being.

My love for music started with Johann Sebastian Bach. I was truly enamored with his organ works, so much so that I dreamed of one day becoming an organist. Every musician since Bach was at some level influenced by him. That is why I decided to dedicate the first part of my Carte Blanche Concert to the influence that Bach had on his fellow composers. Every single transcription in this program was written with the utmost respect for Bach’s music. From Siloti’s simple and faithful reconstructions through Busoni’s elaborate and personal insights into the stunning Chaconne, every transcriber was in awe of Bach’s work. The first four transcriptions try to recreate the texture and feel of the original versions (e.g., the juxtaposition of the strings’ **pizzicatos** and the keyboard’s soaring lines in the **Largo** from the **Concerto** in f minor, or the melody and accompaniment distinction in *Sheep May Safely Graze*). Not much can be said about the Chaconne that has not already been said. To quote Johannes Brahms: “On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.” What Busoni does in this transcription is formulate his own understanding of those thoughts and feelings and offer us a key to unlock them using all the possibilities that the modern piano has to offer. In some ways, this insight into Busoni’s mind reveals more about Busoni the man and the musician than his own compositions do.

The second part of the Carte Blanche is dedicated to my home country of Italy. Italian musicians have always envied other countries when it came to Classical and Romantic piano music. There has been a huge void, or maybe just a shift in priorities, that made a whole country focus on opera and the rest of the world identify the Italian musical scene exclusively with lyric drama. Since pianists so often are asked to present a program of works from their own country, we Italians always have to be extremely creative. Thankfully, the country itself never lost its charm and has attracted and inspired composers from all nationalities.

The Venetian style of concerti was very much in vogue in Bach’s time. Benedetto Marcello, who history eventually proclaimed the

lesser-known brother of Alessandro Marcello, wrote an incredibly gorgeous oboe concerto, which still today stuns the listener with its sheer beauty. Bach himself is now the transcriber and, very much like transcribers to come, offers a very personal view of the original. He writes out ornaments according to his own preference and reharmonizes a few passages. By doing so, he popularized the concerto even more and at the same time gave us an invaluable insight into his own mind.

This transcription will be followed by a twentieth-century Italian masterpiece: Luciano Berio’s *Six Encores*. While in Mussolini’s army, Berio suffered a hand injury that ended his career as a concert pianist and shifted his interests to composing. He studied under Luigi Dallapiccola, well known for successfully merging **serialism** with his own lyrical voice. Berio might just have inherited that trait from his teacher. Often identified with atonal and aleatory music, his works look for beauty and truth above any prefabricated musical constructions or techniques. In his own words, taken from the lectures at Harvard University during 1993 and 1994 entitled *Remembering the Future*, Berio invited musicians to rebuild and revise the past through what he called a “recollection of the future.” All music is seen as a means to suspend the listener’s ties with the past while rediscovering a piece as a part of the future course of music.

The *Six Encores* were not originally meant to be published together. They were written between 1965 and 1990, but they obviously share a strong bond. They can be seen as individual miniatures, each one looked at under a different light. They exist and, at the same time, they create their own special world while unfolding into it. Chronologically, the first four *Encores* are dedicated to the relationship of the piano with the four classical elements defined by Empedocles. *Wasserklavier* (1965, Water-piano) searches within the realms of the concept of water, in relationship to sound. The results are breathtaking, thanks to a pianistic writing that reminds us of Chopin, Debussy, or Scriabin while still maintaining Berio’s own language. It is perhaps the perfect example of Berio’s theory of “recollection of the future.” *Erdenklavier* (1969, Earth-piano) is a monophony, with the feeling of a Greek monody. The simplicity of the line as well as the clever use of sympathetic resonance provide an ancient, timeless character. The pedal, usually an exact science in most of Berio’s music, is given here its own metronome marking. It does not require an exact foot-hand coordination but has a life of its own. *Luttklavier* (1985, Air-piano) is perhaps the most aleatoric piece in the set. A fast pianissimo pattern depicts the wind, and the unpredictability of the elements is given by the juxtaposition of the pattern with the melodic line. Berio indicates the duration of the pattern in time (six seconds, seven seconds, and so on) rather than in rhythm, making every performance of this piece a bit different from the others and letting the listener be carried away. *Feuerklavier* (1989, Fire-piano) has a constant thirty-second-note moving figuration throughout the piece, which once again points to the continuous motion of the elements and the lack of power that human beings have over them. Berio requires the tempo to be flexible and indicates random use of the **sostenuto** pedal, once again keeping that unpredictability and freshness alive. Although this is highly virtuosic writing, the element is depicted both as a pianississimo-contained force and as the bustling energy and intensity one often associates with fire. The piece ends as it begins: in nothingness. *Brin* (1990, from the French word for twig or sprig) and *Leaf* (1990) start the set and depict more tangible elements in nature. As such, they are much more exact and somehow predictable. Everything is controlled in these two works, from extreme dynamics to precise pedaling and resonances. In *Brin*, the pianist creates sounds out of nothing and forces the ear to listen to the next note within beautiful and subtle harmonic environments. In *Leaf*, the pianist sustains a chord throughout the piece and

**Bolded terms are defined in the glossary, which begins on page 86.*

lets short, pianissimo chords and exact rhythms slowly create their own world in which some tones resonate and some others do not.

From the elements of Greek philosophy and nature we pass on to a very different world which is nevertheless inspired by classic culture and natural elements. Towards the end of his life, Franz Liszt turned increasingly to sacred subjects in his compositions. Along with that change, his compositions became more and more experimental. In a way it seems as if Liszt had exhausted his well-known compositional tools and techniques and was reaching for something higher, both for his piano and for his soul. In fact, in his preface to *Two Legends*, Liszt asks forgiveness for his lack of ingenuity in capturing the wonderful profusion of the inspiring text, owing in part to the limitation of an instrument so lacking in variety of accent and tone color as the piano! Liszt was inspired to write *The Legend of St. Francis Preaching to the Birds* when he saw thousands of sparrows rising above a hill in Italy. According to the famous fourteenth-century text *Fioretti di San Francesco*, St. Francis had stopped to marvel at a large flock of birds. He stopped and preached to them. Not a single bird moved during the sermon and at the end the birds wouldn't fly away until they had received the saint's blessing. The simple music depicts both the birds and St. Francis's sermon clearly. The writing is quite unusual, using mostly the higher register of the piano and intricate changes of hands in order to keep the chirping of the birds continuous. Liszt also inventively and masterfully uses the art of silence to enhance the importance of the narrative in the music. Thanks to this writing, the simple conversation is often extremely moving and suggestive. It is worth noting that this work sounds at times more experimental and idiosyncratic than *Wasserklavier*, the earliest of Berio's *Six Encores*.

Liszt's *Fantasia quasi sonata* was inspired by specific passages from Dante's *La Divina Commedia*, but unfortunately Liszt did not indicate exactly which ones, as he had done with other works. One might speculate, however, that most of this amazingly powerful work was inspired by Dante's *Inferno*. Even the beautiful heavenly passages are very short lived, as if the dweller could just imagine, from hell, how the heavens would seem without being able to reach them. From the very beginning, Liszt draws on the dissonance and historical associations of the interval of the tritone, which was called the *Diabolus in Musica* or the "Devil in Music" since the Middle Ages. Those are really powerful associations with which to start a piece of music and they are used very effectively. Immediately, the listener feels dragged into the abyss and the rest of the piece is a constant struggle to get out of it. Only at the very end, a vision of heaven seems to pull us out into an exhilarating finale, which in an almost drunken stupor makes us wonder if all of this was just the most fantastic of dreams.

I see this Italian part of the program as a very personal choice. I was born in Italy and feel a strong bond with my home country, but I left as a sixteen-year-old boy. Now I go back quite often, with a new admiration for this amazing country that can perhaps only exist through the eyes of a "foreigner."

From a German Bach, through Berio's German, French, and English titled *Six Encores*, through the music of the most famous Hungarian pianist who ever lived, this is a program undoubtedly Italian and unmistakably international. As such it exemplifies my own conception of music as a language without boundaries and one of pure human emotions.

The third and last part of the program is dedicated to Spain and France but more so to that amazing territory they both share, the Basque Country. I was always fascinated by this seemingly unique and remote country and its significant influence on music and the arts. On my frequent visits, I fell in love with the ideal mix of Mediterranean, Atlantic, and mountain cultures and its people's strong ties to the land. Among Ravel's earliest memories were the folk songs his Basque mother sang to him, which later heavily influenced his music. No one today would dare to think of Ravel as a mere regional Basque

composer, but the deep attachment to his roots is exactly what makes him so true, relevant, and yet international.

Mateo Albéniz is a now-forgotten composer who was born just five years after Bach's death. He was the *maestro de capilla* in the stunning Basque town of Donostia (San Sebastián, in Spanish) and wrote keyboard works very much in the style of Domenico Scarlatti and Padre Antonio Soler. The little Sonata in D Major draws upon all the Spanish elements in Scarlatti's works while being, perhaps unknowingly, a clear exponent of a style that originated in Italy but quickly became international. I wanted to start all three programs with a work in the Baroque style, and this Mateo Albéniz sonata fits perfectly.

The following work, *Tango*, originally by a more famous Albéniz, Isaac, brings us back to the nineteenth-century art of transcriptions and therefore to the first part of the program. Leopold Godowski did not completely rewrite the work, as he had done with other pieces, but rather played on its charming and flirtatious elements. I have to admit that he does so very successfully.

The next three works are juxtaposed with the intention of blurring the geographical lines even more and as a last attempt to emphasize the international concept of this Carte Blanche Concert. A very Spanish work by Ravel, "Alborada del gracioso," is sandwiched between two of my favorite works of all time, by one of the greatest composers Spain generated, Enrique Granados. Granados's *Goyescas*, while being deeply rooted in the Spanish tradition, is incredibly personal and unmistakably Granados. At the same time, the universality of the raw human emotions centered around love and death, so incredibly and powerfully put to music, makes these works completely human and catapults them away from geographic or even cultural lines.

At last, the final work of my Carte Blanche is a masterpiece that in my opinion is able to encompass all of the above. By depicting the rise and fall of the waltz, Ravel's *La Valse* becomes a metaphor for the Great War's aftermath and effect on European civilization. The first half of *La Valse* describes the following scene, in Ravel's own words: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth. Set in an imperial court, about 1855." The work takes an unexpected turn in the second half. Strange **modulations** and uncontrollable whirling waltzes become the macabre symbol of the decay of a civilization, and the waltz is taken as a symbol of the values that the war shattered and the uncertainty that it brought to a whole continent.

As you might have noticed, there are a few obvious links among the three parts of the program: the transcription theme, the national concept, and how it relates to the universal aspect of music. However, the most important element to me is my love for each one of the works I chose. I believe in the power that these works have to bridge diversity and blur all the lines through their complete honesty. Conceptualizing this program has been an incredibly stimulating and rewarding process. I hope to convey this to you through this amazing journey.

—Alessio Bax



Chamber Music Institute

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

GLORIA CHIEN,
CHAMBER MUSIC INSTITUTE DIRECTOR

The Chamber Music Institute, which runs in tandem with the festival, embodies Music@Menlo's strong commitment to nurturing the next generation of chamber musicians.

Music@Menlo's 2010 Chamber Music Institute welcomes forty-six exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see page 67), Café Conversations (see page 66), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

International Program

Music@Menlo's distinguished training program serves pre- and semiprofessional artists in the burgeoning stages of their careers. Following their participation in Music@Menlo's Chamber Music Institute, alumni of the International Program have gone on to perform in the world's most prestigious venues, including Lincoln Center and Carnegie Hall in New York and London's Wigmore Hall, and earn top prizes at the Naumburg Competition, Young Concert Artists International Auditions, and others.

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's **Prelude Performances** (see page 56), which precede selected evening concerts. These Prelude Performances expand on the festival's Concert Programs and offer audiences the opportunity to experience masterworks of the chamber music repertoire free of cost.

Timothy Braun, *violin*
Hye-Jin Kim, *violin*
Michelle Ross, *violin*
Molly Carr, *viola*
Mario Gotoh, *viola*
Gabriel Cabezas, *cello*
Alice Yoo, *cello*
Michael Brown, *piano*

David Fung, *piano*
Roman Rabinovich, *piano*

Amphion String Quartet

Katie Hyun, *violin*
David Southorn, *violin*
Wei-Yang Andy Lin, *viola*
Mihai Marica, *cello*

Young Performers Program

The Young Performers Program is designed to serve promising young musicians, ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the **Koret Young Performers Concerts** (see page 63), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Christy Chen, *violin*
Tom Cheng, *violin*
Geraldine Chok, *violin*
Matthew Chow, *violin*
Alexander Goldberg, *violin*
Erika Gray, *violin*
James Hu, *violin*
Mary Keller, *violin*
Alexi Kenney, *violin*
Manami Mizumoto, *violin*
Emily Shehi, *violin*
Lily Tsai, *violin*
Claire Wells, *violin*
Helen Wu, *violin*

Elena Ariza, *cello*
Jean-François Carrière, *cello*
Kaitlin Cullen-Verhauz, *cello*
Sarah Ghandour, *cello*
Johannes Gray, *cello*
Julia Rosenbaum, *cello*
Ila Shon, *cello*
Jonathan Swensen, *cello*

Nicholas Biniat-Harris, *piano*
Anna Boonyanit, *piano*
Hilda Huang, *piano*
Eun Young Isabel Park, *piano*
Yoko Rosenbaum, *piano*
Agata Sorotokin, *piano*
Claire Wells, *piano*
Tristan Yang, *piano*

Tom Cheng, *viola*
Matthew Chow, *viola*
Nayeon Kim, *viola*
Rosemary Nelis, *viola*
Alexandra Simpson, *viola*



The Ann S. Bowers Young Artist Fund

The Ann S. Bowers Young Artist Fund provides essential support for the more than forty talented young musicians who participate in Music@Menlo's Chamber Music Institute each summer. Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment, a world-class roster of artist-faculty, and an unparalleled one-to-one student-faculty ratio. They also play a critical role in the lives of these extraordinary young artists by helping them realize their lifelong personal and professional ambitions.

Contributors to this fund nourish the future of classical music by enabling Music@Menlo to offer an inspiring and rigorous learning environment, a world-class roster of artist-faculty, and an unparalleled one-to-one student-faculty ratio.

Through the support of the Ann S. Bowers Young Artist Fund, all fourteen artists from Music@Menlo's esteemed International Program (ages eighteen through twenty-nine) are able to participate in the Institute's programs at no cost with fully sponsored fellowships. Music@Menlo is also able to offer all Young Performers Program participants (ages nine through eighteen) a subsidized tuition. This season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for merit scholarship or financial aid received partial or full assistance.

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund or being a full sponsor with a gift of \$12,500. While donors to the Young Artist

Fund receive benefits at the corresponding membership levels, the greatest reward of supporting these young artists is knowing that you are making a meaningful difference in their lives.

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2010:

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 2009 Young Performers families

To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Annie Rohan, Development Director, at 650-330-2133 or annie@musicatmenlo.org.

Prelude Performances

PERFORMED BY THE INTERNATIONAL PROGRAM ARTISTS

Honoring the William and Flora Hewlett Foundation for its leadership, vision, and dedication to the arts and education



JULY 24

Saturday, July 24
5:30 p.m., Stent Family Hall

Felix Mendelssohn (1809–1847)

String Quartet no. 1 in E-flat Major, op. 12 (1829)

- I. *Adagio non troppo – Allegro non tardante*
- II. *Canzonetta: Allegretto*
- III. *Andante espressivo*
- IV. *Molto allegro e vivace*

Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

Johannes Brahms (1833–1897)

Piano Quintet in f minor, op. 34 (1866)

- I. *Allegro non troppo*
- II. *Andante, un poco adagio*
- III. *Scherzo: Allegro*
- IV. *Finale: Poco sostenuto – Allegro non troppo*

David Fung, *piano*; Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Camilla and George Smith with gratitude for their generous support.

JULY 26

Monday, July 26
6:00 p.m., Martin Family Hall

Felix Mendelssohn (1809–1847)

String Quartet no. 1 in E-flat Major, op. 12 (1829)

- I. *Adagio non troppo – Allegro non tardante*
- II. *Canzonetta: Allegretto*
- III. *Andante espressivo*
- IV. *Molto allegro e vivace*

Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

Johannes Brahms (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1875)

- I. *Allegro non troppo*
- II. *Scherzo: Allegro*
- III. *Andante*
- IV. *Finale: Allegro comodo*

Michael Brown, *piano*; Timothy Braun, *violin*; Molly Carr, *viola*; Gabriel Cabezas, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the Fleishhacker Foundation with gratitude for its generous support.



JULY 27

Tuesday, July 27

5:30 p.m., St. Mark's Episcopal Church

Johannes Brahms (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1875)

- I. *Allegro non troppo*
- II. *Scherzo: Allegro*
- III. *Andante*
- IV. *Finale: Allegro comodo*

Michael Brown, *piano*; Timothy Braun, *violin*; Molly Carr, *viola*; Gabriel Cabezas, *cello*

Robert Schumann (1810–1856)

Piano Quintet in E-flat Major, op. 44 (1842)

- I. *Allegro brillante*
- II. *In modo d'una marcia: Un poco largamente*
- III. *Scherzo: Molto vivace*
- IV. *Allegro ma non troppo*

Roman Rabinovich, *piano*; Michelle Ross, Hye-Jin Kim, *violins*; Mario Gotoh, *viola*; Alice Yoo, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Melanie and Ron Wilensky with gratitude for their generous support.

JULY 30

Friday, July 30

5:30 p.m., Stent Family Hall

Wolfgang Amadeus Mozart (1756–1791)

String Quartet in d minor, K. 421 (1783)

- I. *Allegro moderato*
- II. *Andante*
- III. *Minuetto: Allegretto*
- IV. *Allegro ma non troppo – Più allegro*

Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

Ludwig van Beethoven (1770–1827)

String Quartet in c minor, op. 18, no. 4 (1801)

- I. *Allegro ma non tanto*
- II. *Andante scherzoso quasi allegretto*
- III. *Menuetto: Allegro – Trio*
- IV. *Allegretto*

Timothy Braun, Michelle Ross, *violins*; Mario Gotoh, *viola*; Alice Yoo, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Rod Howard with gratitude for his generous support.



JULY 31

Saturday, July 31
6:00 p.m., St. Mark's Episcopal Church

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto in A Major, K. 414 (1782)

- I. *Allegro*
- II. *Andante*
- III. *Rondeau: Allegretto*

Roman Rabinovich, *piano*; Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

Ludwig van Beethoven (1770–1827)

Piano Quartet in E-flat Major, op. 16a (1796)

- I. *Grave – Allegro ma non troppo*
- II. *Andante cantabile*
- III. *Rondo: Allegro ma non troppo*

David Fung, *piano*; Hye-Jin Kim, *violin*; Molly Carr, *viola*; Gabriel Cabezas, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Jennifer and Michael Cuneo with gratitude for their generous support.

AUGUST 2

Monday, August 2
6:00 p.m., Martin Family Hall

Ludwig van Beethoven (1770–1827)

Piano Trio in D Major, op. 70, no. 1, *Geistertrio (Ghost Trio)* (1808)

- I. *Allegro vivace e con brio*
- II. *Largo assai ed espressivo*
- III. *Presto*

Michael Brown, *piano*; Hye-Jin Kim, *violin*; Alice Yoo, *cello*

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto in A Major, K. 414 (1782)

- I. *Allegro*
- II. *Andante*
- III. *Rondeau: Allegretto*

Roman Rabinovich, *piano*; Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Mary Lorey with gratitude for her generous support.



AUGUST 4

Wednesday, August 4
6:00 p.m., Martin Family Hall

Ludwig van Beethoven (1770–1827)

String Quartet in c minor, op. 18, no. 4 (1801)

- I. *Allegro ma non tanto*
- II. *Andante scherzoso quasi allegretto*
- III. *Menuetto: Allegro – Trio*
- IV. *Allegretto*

Timothy Braun, Michelle Ross, *violins*; Mario Gotoh, *viola*; Alice Yoo, *cello*

Ludwig van Beethoven

Piano Trio in D Major, op. 70, no. 1, *Geistertrio (Ghost Trio)* (1808)

- I. *Allegro vivace e con brio*
- II. *Largo assai ed espressivo*
- III. *Presto*

Michael Brown, *piano*; Hye-Jin Kim, *violin*; Alice Yoo, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Wallace R. and Alexandra Hawley with gratitude for their generous support.

AUGUST 6

Friday, August 6
5:30 p.m., Stent Family Hall

Arnold Schoenberg (1874–1951)

String Trio, op. 45 (1946)

- Part I
- 1st Episode
- Part II
- 2nd Episode
- Part III

Hye-Jin Kim, *violin*; Mario Gotoh, *viola*; Gabriel Cabezas, *cello*

Igor Stravinsky (1882–1971)

Le sacre du printemps (The Rite of Spring) for piano,
four hands (1913)

Part I: *Adoration of the Earth*

- I. Introduction
- II. The Augurs of Spring (Dances of the Young Girls)
- III. Ritual of Abductions
- IV. Spring Rounds (Round Dance)
- V. Ritual of the Two Rival Tribes
- VI. Procession of the Oldest and Wisest One (the Sage)
- VII. The Kiss of the Earth (Adoration of the Earth or the Wise Elder)
- VIII. The Dancing Out of the Earth

Part II: *The Sacrifice*

- IX. Introduction
- X. Mystic Circle of the Young Girls
- XI. The Naming and Honoring of the Chosen One
- XII. Evocation of the Ancestors (Ancestral Spirits)
- XIII. Ritual Action of the Ancestors
- XIV. Sacrificial Dance (The Chosen One)

Michael Brown, David Fung, *piano*

SPECIAL THANKS

Music@Menlo dedicates this performance to the David B. and Edward C. Goodstein Foundation with gratitude for its generous support.



AUGUST 7

Saturday, August 7
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Maurice Ravel (1875–1937)

String Quartet in F Major (1903)

- I. *Allegro moderato – Très doux*
- II. *Assez vif – Très rythmé*
- III. *Très lent*
- IV. *Vif et agité*

Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

César Franck (1822–1890)

Piano Quintet in f minor (1879)

- I. *Molto moderato quasi lento – Allegro*
- II. *Lento, con molto sentimento*
- III. *Allegro non troppo, ma con fuoco*

Roman Rabinovich, *piano*; Michelle Ross, Timothy Braun, *violins*; Molly Carr, *viola*; Alice Yoo, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Joan and Allan Fisch with gratitude for their generous support.

AUGUST 9

Monday, August 9
6:00 p.m., Martin Family Hall

Arnold Schoenberg (1874–1951)

String Trio, op. 45 (1946)

- Part I
- 1st Episode
- Part II
- 2nd Episode
- Part III

Hye-Jin Kim, *violin*; Mario Gotoh, *viola*; Gabriel Cabezas, *cello*

César Franck (1822–1890)

Piano Quintet in f minor (1879)

- I. *Molto moderato quasi lento – Allegro*
- II. *Lento, con molto sentimento*
- III. *Allegro non troppo, ma con fuoco*

Roman Rabinovich, *piano*; Michelle Ross, Timothy Braun, *violins*; Molly Carr, *viola*; Alice Yoo, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Lindy Barocchi with gratitude for her generous support.



AUGUST 10

Tuesday, August 10

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Maurice Ravel (1875–1937)

String Quartet in F Major (1903)

- I. *Allegro moderato – Très doux*
- II. *Assez vif – Très rythmé*
- III. *Très lent*
- IV. *Vif et agité*

Amphion String Quartet: Katie Hyun, David Southorn, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

Igor Stravinsky (1882–1971)

Le sacre du printemps (The Rite of Spring) for piano,
four hands (1913)

Part I: *Adoration of the Earth*

- I. Introduction
- II. The Augurs of Spring (Dances of the Young Girls)
- III. Ritual of Abductions
- IV. Spring Rounds (Round Dance)
- V. Ritual of the Two Rival Tribes
- VI. Procession of the Oldest and Wisest One (the Sage)
- VII. The Kiss of the Earth (Adoration of the Earth or the Wise Elder)
- VIII. The Dancing Out of the Earth

Part II: *The Sacrifice*

- IX. Introduction
- X. Mystic Circle of the Young Girls
- XI. The Naming and Honoring of the Chosen One
- XII. Evocation of the Ancestors (Ancestral Spirits)
- XIII. Ritual Action of the Ancestors
- XIV. Sacrificial Dance (The Chosen One)

Michael Brown, David Fung, *piano*

SPECIAL THANKS

Music@Menlo dedicates this performance to Joanie Banks-Hunt and Michael J. Hunt with gratitude for their generous support.

AUGUST 13

Friday, August 13

6:00 p.m., Martin Family Hall

Leoš Janáček (1854–1928)

Pohádka (Fairy Tale) (1910)

- I. *Con moto – Andante*
- II. *Con moto – Adagio*
- III. *Allegro*

Gabriel Cabezas, *cello*; Roman Rabinovich, *piano*

Antonín Dvořák (1841–1904)

Piano Quintet in A Major, op. 81 (1887)

- I. *Allegro ma non tanto*
- II. *Dumka: Andante con moto*
- III. *Scherzo (Furiant): Molto vivace*
- IV. *Finale: Allegro*

Michael Brown, *piano*; Amphion String Quartet: David Southorn, Katie Hyun, *violins*; Wei-Yang Andy Lin, *viola*; Mihai Marica, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Linda and Stuart Nelson and the Hurlbut-Johnson Fund with gratitude for their generous support.



AUGUST 14

Saturday, August 14
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Leoš Janáček (1854–1928)

Sonata for Violin and Piano, JW VII/7 (1915)

- I. *Con moto*
- II. *Ballada: Con moto*
- III. *Allegretto*
- IV. *Adagio*

Hye-Jin Kim, *violin*; David Fung, *piano*

Antonín Dvořák (1841–1904)

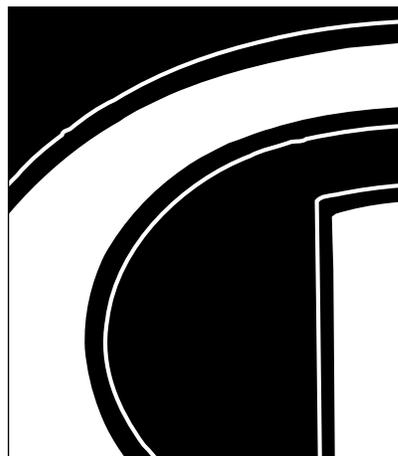
String Sextet in A Major, B. 80 (op. 48) (1878)

- I. *Allegro moderato*
- II. *Dumka (Elegie): Poco allegretto*
- III. *Furiant: Presto*
- IV. *Finale: Tema con variazioni: Allegretto grazioso quasi andantino*

Timothy Braun, Michelle Ross, *violins*; Molly Carr, Mario Gotoh, *violas*; Alice Yoo, Gabriel Cabezas, *cellos*

SPECIAL THANKS

Music@Menlo dedicates this performance to the David and Lucile Packard Foundation with gratitude for its generous support.



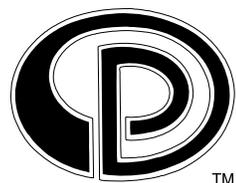
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Koret Young Performers Concerts

PERFORMED BY THE YOUNG PERFORMERS PROGRAM ARTISTS



JULY 29

KYPC I, Thursday, July 29
6:00 p.m., St. Mark's Episcopal Church

Selected movements from:

Wolfgang Amadeus Mozart (1756–1791)

Piano Trio in C Major, K. 548 (1788)

Yoko Rosenbaum, *piano*; Geraldine Chok, *violin*; Jonathan Swensen, *cello*

Dmitry Shostakovich (1906–1975)

Piano Trio no. 2 in e minor, op. 67 (1944)

Tristan Yang, *piano*; James Hu, *violin*; Jean-François Carrière, *cello*

Sergey Prokofiev (1891–1953)

Sonata for Two Violins in C Major, op. 56 (1932)

Alexi Kenney, Mary Keller, *violins*

Johannes Brahms (1833–1897)

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

Hilda Huang, *piano*; Manami Mizumoto, Helen Wu, *violins*; Alexandra Simpson, *viola*; Julia Rosenbaum, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Koret Foundation Funds with gratitude for its generous support.



JULY 31

KYPC II, Saturday, July 31
2:00 p.m., St. Mark's Episcopal Church

Selected movements from:

Joseph Haydn (1732–1809)

Piano Trio in G Major, op. 39, Hob. XV: 25 (1780)

Anna Boonyanit, *piano*; Claire Wells, *violin*; Elena Ariza, *cello*

Anton Stepanovich Arensky (1861–1906)

Piano Trio no. 1 in d minor, op. 32 (1894)

Agata Sorotokin, *piano*; Emily Shehi, *violin*; Sarah Ghandour, *cello*

Antonín Dvořák (1841–1904)

Piano Trio no. 4 in e minor, op. 90, *Dumky* (1894)

Eun Young Isabel Park, *piano*; Matthew Chow, *violin*; Johannes Gray, *cello*

Ludwig van Beethoven (1770–1827)

String Quartet in F Major, op. 18, no. 1 (1801)

Lily Tsai, Christy Chen, *violins*; Nayeon Kim, *viola*; Ila Shon, *cello*

Erő Dohnányi (1877–1960)

Piano Quintet no. 1 in c minor, op. 1 (1899)

Nicholas Biniaz-Harris, *piano*; Erika Gray, Tom Cheng, *violins*; Rosemary Nelis, *viola*; Kaitlin Cullen-Verhauz, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Grace and Laurance Hoagland with gratitude for their generous support.



AUGUST 5

KYPC III, Thursday, August 5
6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Selected movements from:

Samuel Barber (1910–1981)

Souvenirs: Suite for Piano, Four Hands, op. 28 (1952)

Claire Wells, Yoko Rosenbaum, *piano*

Samuel Barber

Souvenirs: Suite for Piano, Four Hands, op. 28

Anna Boonyanit, Agata Sorotokin, *piano*

Charles-Auguste de Bériot (1802–1870)

Duo Concertante for Two Violins in g minor, op. 57, no. 1

Emily Shehi, Helen Wu, *violins*

Gabriel Fauré (1845–1924)

Piano Quartet no. 1 in c minor, op. 15 (1884)

Nicholas Biniáz-Harris, *piano*; Erika Gray, *violin*; Matthew Chow, *viola*; Jean-François Carrière, *cello*

Robert Schumann (1810–1856)

Piano Quintet in E-flat Major, op. 44 (1842)

Eun Young Isabel Park, *piano*; Mary Keller, Christy Chen, *violins*; Alexandra Simpson, *viola*; Sarah Ghandour, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Vivian Sweeney with gratitude for her generous support.

AUGUST 7

KYPC IV, Saturday, August 7
2:00 p.m., The Center for Performing Arts at Menlo-Atherton

Selected movements from:

Jean-Marie Leclair (1697–1764)

Sonata for Two Violins in e minor, op. 3, no. 5 (1730)

Geraldine Chok, Alexander Goldberg, *violins*

Béla Bartók (1881–1945)

Duos for Two Violins, nos. 40–44 (1931)

Alexander Goldberg, Geraldine Chok, *violins*

Jacques Champion de Chambonnières (1601–1672)

Chaconne in G Major

Ila Shon, Kaitlin Cullen-Verhauz, Elena Ariza, Jonathan Swensen, *cellos*

Johann Sebastian Bach (1685–1750)

“Wer nur den lieben Gott läßt walten” (1724)

Elena Ariza, Kaitlin Cullen-Verhauz, Jonathan Swensen, Ila Shon, *cellos*

Johann Sebastian Bach

Chorale from The Art of Fugue, “Vor deinen Thron tret’ ich” (1748–1749)

Kaitlin Cullen-Verhauz, Jonathan Swensen, Ila Shon, Elena Ariza, *cellos*

Johann Sebastian Bach

Prelude in g minor from The Well-Tempered Clavier, BWV 867 (1722)

Jonathan Swensen, Ila Shon, Elena Ariza, Kaitlin Cullen-Verhauz, *cellos*

Edwin Finckel (1918–2001)

Flamenco Fantasy

Ila Shon, Jonathan Swensen, Kaitlin Cullen-Verhauz, Elena Ariza, *cellos*

Moritz Moszkowski (1854–1925)

Suite for Two Violins and Piano in g minor, op. 71 (1909)

Lily Tsai, Manami Mizumoto, *violins*; Tristan Yang, *piano*

Dmitry Shostakovich (1906–1975)

String Quartet no. 3 in F Major, op. 73 (1946)

Alexi Kenney, Tom Cheng, *violins*; Rosemary Nelis, *viola*; Julia Rosenbaum, *cello*

Johannes Brahms (1833–1897)

Piano Quartet no. 1 in g minor, op. 25 (1863)

Hilda Huang, *piano*; James Hu, *violin*; Nayeon Kim, *viola*; Johannes Gray, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the City of Menlo Park with gratitude for its partnership and support.





AUGUST 14

KYPC V, Saturday, August 14
1:00 p.m., The Center for Performing Arts at Menlo-Atherton

Wolfgang Amadeus Mozart (1756–1791)
Violin Sonata in B-flat Major, K. 378 (1780) (*Selected movements*)
Claire Wells, *violin*; Anna Boonyanit, *piano*

Ludwig van Beethoven (1770–1827)
Piano Trio in B-flat Major, op. 11 (1798) (*Selected movements*)
Yoko Rosenbaum, *piano*; Geraldine Chok, *violin*; Jonathan Swensen, *cello*

Felix Mendelssohn (1809–1847)
Piano Trio no. 2 in c minor, op. 66 (1846)
I. *Allegro energico e con fuoco*
Agata Sorotokin, *piano*; Christy Chen, *violin*; Jean-François Carrière, *cello*
II. *Andante espressivo*
Tristan Yang, *piano*; Emily Shehi, *violin*; Elena Ariza, *cello*
IV. *Finale: Allegro appassionato*
Eun Young Isabel Park, *piano*; Manami Mizumoto, *violin*; Ila Shon, *cello*

Dmitry Shostakovich (1906–1975)
Piano Quintet (1940)
I. *Prelude: Lento*
II. *Fugue: Adagio*
III. *Scherzo: Allegretto*
Hilda Huang, *piano*; Lily Tsai, Erika Gray, *violins*; Nayeon Kim, *viola*;
Kaitlin Cullen-Verhauz, *cello*
IV. *Intermezzo: Lento*
V. *Finale: Allegretto*
Nicholas Biniaz-Harris, *piano*; James Hu, Matthew Chow, *violins*; Tom Cheng, *viola*;
Johannes Gray, *cello*

Johannes Brahms (1833–1897)
String Sextet no. 1 in B-flat Major, op. 18 (1860)
(*Selected movements*)
Mary Keller, Alexi Kenney, *violins*; Rosemary Nelis, Alexandra Simpson, *violas*; Julia Rosenbaum, Sarah Ghandour, *cellos*

SPECIAL THANKS

Music@Menlo dedicates this performance to Wu Han and David Finckel with gratitude for their generous support.



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WEDNESDAY 17 NOV
DINKELSPIEL AUDITORIUM

Celebrated virtuoso Midori and longtime collaborator McDonald perform Bach, Mozart, Bartók, and more.



TAKÁCS QUARTET

FRIDAY 3 DEC
DINKELSPIEL AUDITORIUM

Takács performs towering late works by Schubert (incl. "Death and the Maiden"), Bartók, and Daniel Kellogg.



EMANUEL AX

WEDNESDAY 12 JAN
DINKELSPIEL AUDITORIUM

Schubert recital: Ax brings his trademark elegance and exuberance to Schubert's final sonata and other late works.

PLUS: St. Lawrence String Quartet (10.24, 1.30, 4.22, 5.1), Vertavo String Quartet (1.26), Brentano String Quartet (2.13), Trio Voce (3.4), Carducci String Quartet (4.3) **AND MANY MORE!**

TICKETS: livelyarts.stanford.edu | 650-725-ARTS



Café Conversations

Music@Menlo's unique series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore a wide range of topics relating to music and culture.

Since their inception during Music@Menlo's 2004 season, Café Conversations have explored a multitude of issues from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to gain insight into a fascinating array of music- and arts-related issues. All Café Conversations take place in Martin Family Hall on the campus of Menlo School and are free and open to the public.

Saturday, July 24, 11:45 a.m.

Oscar Shumsky, Genius in the Shadows

With Philip Setzer, *violinist*

Wednesday, July 28, 11:45 a.m.

Rostropovich, Titan of the Cello

With David Finckel, *cellist*

Thursday, July 29, 11:45 a.m.

The Art of Alex S. MacLean

With Alex MacLean, Music@Menlo's 2010 Visual Artist, and Cathy Kimball, Executive Director, San Jose Institute of Contemporary Art. Reception with the artist to follow.

Wednesday, August 4, 11:45 a.m.

Poetry Reading Workshop

With Jorja Fleezanis, *violinist*, and Patrick Castillo, *Artistic Administrator*

Monday, August 9, 11:45 a.m.

Spanish Spirit: Spain's Influence over the Guitar's Concert Repertoire

With Jason Vieaux, *guitarist*

Café Conversation topics and speakers subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Master Classes

Free and open to the public, Music@Menlo's master classes offer a unique opportunity to observe the interaction between mentors and students of the Chamber Music Institute.

Music@Menlo unites the next generation of exceptional chamber musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute during the festival as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the classical music literature for the stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to witness the special exchange between artist and apprentice, an artistic tradition revered for generations.

All master classes are held at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Monday, July 26, 11:45 a.m.

Inon Barnatan, pianist

Tuesday, July 27, 11:45 a.m.

Ani Kavafian, violinist

Friday, July 30, 11:45 a.m.

Jorja Fleezanis, violinist

Monday, August 2, 11:45 a.m.

Gilbert Kalish, pianist

Tuesday, August 3, 11:45 a.m.

Ralph Kirshbaum, cellist

Thursday, August 5, 11:45 a.m.

Miró Quartet

Friday, August 6, 11:45 a.m.

**Bruce Adolphe, composer and
Encounter leader**

Tuesday, August 10, 11:45 a.m.

Joseph Swensen, violinist

Wednesday, August 11, 11:45 a.m.

Jupiter String Quartet

Thursday, August 12, 11:45 a.m.

Laurence Lesser, cellist

Friday, August 13, 11:45 a.m.

Wu Han, pianist

Master class schedule subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Open House

SATURDAY, JULY 24

Music@Menlo invites the community to enjoy a behind-the-scenes look at the festival during a daylong series of special events on the grounds of Menlo School.

Open House Schedule of Events

8:30 a.m.

Q & A Coffee with the Artistic Directors

Martin Family Hall, Menlo School
Interact with David Finckel and Wu Han in an informal setting, followed by a coffee reception.

9:15 a.m. – 11:30 a.m.

Institute Coachings

Menlo School
Music@Menlo's artist-faculty coaches the Institute's young musicians in preparation for their upcoming performances.

11:45 a.m.

Café Conversation: Philip Setzer

Martin Family Hall, Menlo School
Violinist Philip Setzer discusses the great violinist, conductor, and pedagogue Oscar Shumsky.

2:00 p.m. – 5:00 p.m.

Open Rehearsal

Martin Family Hall, Menlo School
Violinist Ani Kavafian, violist Lily Francis, cellist David Finckel, and pianist Wu Han rehearse William Walton's Piano Quartet.

2:00 p.m. – 4:00 p.m.

Open Rehearsal

A155, Menlo School
Pianist Inon Barnatan and the Miró Quartet rehearse Edward Elgar's Piano Quintet in a minor, op. 84.

5:30 p.m.

Prelude Performance

Stent Family Hall, Menlo School
The artists of the Chamber Music Institute's International Program perform music by Mendelssohn and Brahms.

7:30 p.m.

Encounter I: *Das Land ohne Musik* and the Search for English Musical Identity

Martin Family Hall, Menlo School
Led by R. Larry Todd. (See page 9 for details.
Tickets required; order at www.musicatmenlo.org or 650-331-0202.)

Schedule of events subject to change.

For the latest information, please visit www.musicatmenlo.org.

2010 Visual Artist: Alex S. MacLean

Each season, Music@Menlo invites a distinguished visual artist to exhibit a selection of works at Menlo School throughout the festival and showcases the artist's work in the festival's publications. This year Music@Menlo is pleased to feature Alex MacLean.

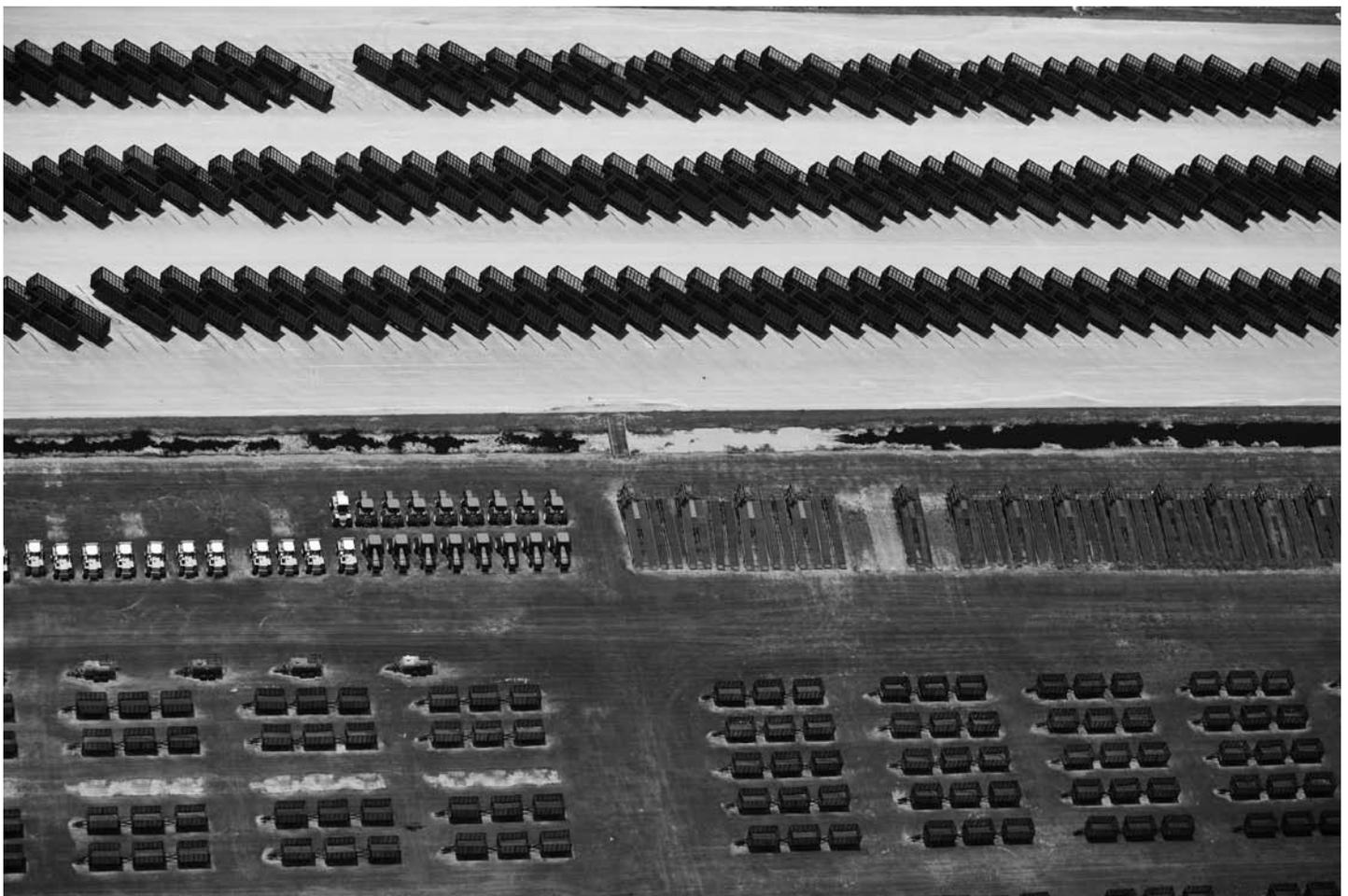


Pilot and photographer Alex MacLean has flown over much of the United States documenting the landscape. Trained as an architect, he has portrayed the history and evolution of the land from vast agricultural patterns to city grids, recording changes brought about by human inter-

vention and natural processes. His powerful and descriptive images provide clues to understanding the relationship between the natural and the constructed environments. MacLean's photographs have been exhibited widely in the United States, Canada, Europe, and Asia and are found in private, public, and university collections. He has won numerous awards, including the 2009 CORINE International Book Award for *OVER: The American Landscape at the*

Tipping Point, the American Academy of Rome's Prix de Rome in Landscape Architecture for 2003–2004, and grants from foundations such as the National Endowment for the Arts and the Graham Foundation. His other books include *Visualizing Density* (2007), *The Playbook* (2006), *Designs on the Land: Exploring America from the Air* (2003), *Above and Beyond: Visualizing Change in Small Towns and Rural Areas* (2002), *Taking Measures across the American Landscape* (1996), and *Look at the Land: Aerial Reflections of America* (1993). MacLean maintains a studio and lives in Lincoln, Massachusetts.

Alex MacLean's work will be displayed on campus throughout the festival. Additionally, on Thursday, July 29, at 11:45 a.m., there will be a Café Conversation featuring a discussion with the artist, followed by an artist's reception, both of which are free and open to the public.



Sugarcane Equipment between Harvests, Belle Glade, Florida, 2007

Music@Menlo *LIVE*

"Hours of world-class chamber music performed by top-ranked players and captured for posterity by a first-rate sound engineer."

—Strings

Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, these unique boxed sets feature select concert recordings from Music@Menlo's first seven seasons and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

NEW—NOW AVAILABLE IN DIGITAL FORMAT!

Music@Menlo *LIVE* released its 2009 edition in digital format. Digital downloading and streaming of the collection are currently available on ClassicalArchives.com. This summer, Music@Menlo *LIVE*'s entire critically acclaimed catalog, which features extraordinary recordings of some of classical music's most beloved works as well as numerous rarely recorded masterpieces, will be available online in digital format from a variety of online digital music retailers, including iTunes and Amazon.com.

Coming This Fall: 2010's Maps and Legends

Watch for the 2010 festival recordings to be released in late fall. Other recordings from past seasons include the five-disc collection *The Unfolding of Music II* from the sixth season, the fifth season's six-disc set, *Bridging the Ages*, the fourth season's seven-disc set, *Returning to Mozart*, the third season's four-disc collection, *Beethoven: Center of Gravity*, the second season's six-disc set, *Origin/Essence: A Musical Odyssey*, and the five-disc collection *Innovation/Evolution: The Unfolding of Music* from the festival's inaugural season. Complete boxed sets and individual CDs from all seasons can be purchased on our Web site at www.musicatmenlo.org.

Latest Release: 2009's Being Mendelssohn

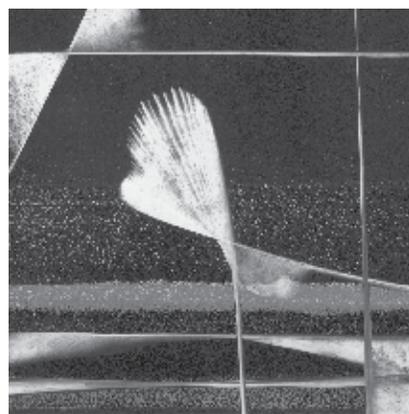
The 2009 edition of Music@Menlo *LIVE* captures the festival's celebration of the Felix Mendelssohn bicentennial. The set of six CDs, produced by Grammy Award-winning recording engineer Da-Hong Seetoo, features performances by a roster of the world's finest chamber musicians—including members of the St. Lawrence and Pacifica string quartets, Menahem Pressler, festival Artistic Directors David Finckel and Wu Han, and others—and includes Mendelssohn's greatest chamber works alongside works by his predecessors, contemporaries, and artistic heirs. Boxed sets and individual discs are now available for purchase on our Web site at www.musicatmenlo.org.

Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for an eighth consecutive season to record the festival concerts. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent clients include the Borromeo, Escher, Emerson, Miró, and

Music@Menlo *LIVE*

Being Mendelssohn 1–6



Tokyo string quartets; the Beaux Arts Trio; pianists Daniel Barenboim, Yefim Bronfman, Derek Han, and Christopher O'Riley; violinist Gil Shaham; cellist Truls Mørk; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony Orchestra (Taipei, Taiwan); the New York Philharmonic under Music Director Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.



Broadcast Partner: American Public Media

This summer, the festival is proud to welcome back American Public Media as Music@Menlo's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today™*, the country's largest daily classical music program, which airs on 245 stations and reaches more than 1.2 million people each week, and via Classical 24®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media also participate in the festival as event moderators and educators. Visit www.americanpublicmedia.org for archived performances, photos, and interviews.

Music@Menlo 2010–2011 Winter Series



This fall, Music@Menlo is launching its first-ever Winter Series, offering unique opportunities to experience the festival's signature chamber music programming throughout the year. Complementing the world-class programming that distinguishes Music@Menlo's internationally acclaimed summer festival, the inaugural Winter Series offers three exciting opportunities to further explore the vast richness of the chamber music literature, interpreted by some of classical music's most commanding performers. The series of three Sunday afternoon performances takes place at the Center for Performing Arts at Menlo-Atherton, the Peninsula's new state-of-the-art concert hall.

Emerson String Quartet

Sunday, October 3, 2010, 4:00 p.m.

Tickets: \$50/\$45 adult; \$25/\$20 student

The nine-time Grammy Award-winning Emerson String Quartet, hailed by *Time* magazine as "America's greatest quartet," inaugurates Music@Menlo's Winter Series with a program celebrating the inexhaustibly rich quartet literature. Felix Mendelssohn's last works for string quartet, the ephemeral Opus 81 Andante and Scherzo; Anton Webern's hyper-Romantic *Langsamer Satz*; and the Debussy String Quartet, an early Impressionist masterpiece, exemplify the expressive versatility of the quartet medium. The program culminates in Antonín Dvořák's idyllic String Quartet in C Major, op. 61.

PROGRAM

Felix Mendelssohn (1809–1847): Andante and Scherzo, op. 81, nos. 1 and 2 (1847)

Anton Webern (1883–1945): *Langsamer Satz* (1905)

Claude Debussy (1862–1918): String Quartet in g minor, op. 10 (1893)

Antonín Dvořák (1841–1904): String Quartet no. 11 in C Major, op. 61 (1881)

Pianos/Pianists: Alessio Bax, Anne-Marie McDermott, and Wu Han

Sunday, January 16, 2011, 4:00 p.m.

Tickets: \$50/\$45 adult; \$25/\$20 student

With its unique combination of intimacy and symphonic grandeur, the two-piano medium has beguiled composers throughout the ages. For the second concert in the Winter Series, three renowned pianists—festival Artistic Director Wu Han; Alessio Bax, one of the most compelling

young virtuosos in classical music today; and the universally acclaimed Anne-Marie McDermott, making her eagerly awaited Music@Menlo debut—join forces for a sonically ravishing afternoon of two-piano music, juxtaposing the enchanting strains of Debussy and Ravel with Sergei Rachmaninov's impassioned Suite no. 1 and no. 2.

PROGRAM

Claude Debussy (1862–1918): Nocturnes (1899) (arr. Ravel)

Sergei Rachmaninov (1873–1943): Suite no. 2, op. 17 (1901)
Fantaisie-tableaux (Suite no. 1), op. 5 (1893)

Maurice Ravel (1875–1937): *La Valse* (1920)

Great Piano Quartets: Jeffrey Kahane, Arnaud Sussmann, Paul Neubauer, and Christopher Costanza

Sunday, May 8, 2011, 4:00 p.m.

Tickets: \$50/\$45 adult; \$25/\$20 student

A stellar ensemble comprising four of Music@Menlo's beloved chamber musicians—renowned pianist and conductor Jeffrey Kahane and acclaimed virtuosos violinist Arnaud Sussmann, violist Paul Neubauer, and cellist Christopher Costanza of the St. Lawrence String Quartet—offers two quintessential works of the piano quartet literature: Mozart's Piano Quartet in g minor, K. 478, one of the genre's early and definitive essays, and Robert Schumann's immortal Opus 47 Piano Quartet. Beethoven's rarely heard D Major String Trio offers a link between Mozartian Classicism and the fiery Romanticism of Schumann.

PROGRAM

Wolfgang Amadeus Mozart (1756–1791): Piano Quartet in g minor, K. 478 (1785)

Ludwig van Beethoven (1770–1827): String Trio in D Major, op. 9, no. 2 (1798)

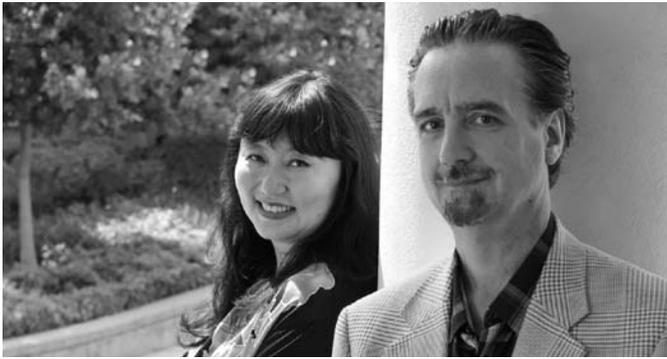
Robert Schumann (1810–1856): Piano Quartet in E-flat Major, op. 47 (1842)

Winter Series tickets on sale now!

Experience the festival's signature chamber music programming year-round. [Tickets can be reserved](http://www.musicatmenlo.org) online at www.musicatmenlo.org or by phone at 650-331-0202. Order early to ensure best availability and get great seats. Save \$10 when you order the complete three-concert series.



2010 Artist and Faculty Biographies



Artistic Directors The Martin Family Artistic Directorship

Cellist **DAVID FINCKEL** and pianist **WU HAN**, the founding Artistic Directors of Music@Menlo, rank among the most esteemed and influential classical musicians in the world today. The talent, energy, imagination, and dedication they bring to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs go unmatched. Their duo performances have garnered superlatives from the press, public, and presenters alike.

In high demand year after year among chamber music audiences worldwide, the duo has appeared each season at the most prestigious venues and concert series across the United States, Mexico, Canada, the Far East, and Europe to unanimous critical acclaim. London's *Musical Opinion* said of their Wigmore Hall debut: "They enthralled both myself and the audience with performances whose idiomatic command, technical mastery, and unsullied integrity of vision made me think right back to the days of Schnabel and Fournier, Solomon and Piatigorsky." Beyond the duo's recital activities, David Finckel also serves as cellist of the Grammy Award-winning Emerson String Quartet.

In addition to their distinction as world-class performers, David Finckel and Wu Han have established a reputation for their dynamic and innovative approach to recording. In 1997, they launched ArtistLed, classical music's first musician-directed and Internet-based recording company, which has served as a model for numerous independent labels. All eleven ArtistLed recordings have met with critical acclaim and are available via the company's Web site at www.artistled.com. The duo's repertoire spans virtually the entire literature for cello and piano, with an equal emphasis on the classics and the contemporaries. Its commitment to new music has brought commissioned works by many of today's leading composers to audiences around the world. This season, ArtistLed releases its twelfth album, featuring contemporary works for cello and piano composed for the duo by Bruce Adolphe, Lera Auerbach, Pierre Jalbert, and George Tsontakis. David Finckel and Wu Han have also overseen the establishment and design of the Chamber Music Society of Lincoln Center's CMS Studio Recordings label and the society's recording partnership with Deutsche Grammophon, in addition to Music@Menlo LIVE, which has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*).

David Finckel and Wu Han have also served as Artistic Directors of the Chamber Music Society of Lincoln Center since 2004. In all of these capacities, as well as through a multitude of other education initiatives, they have achieved universal renown for their passionate commitment to nurturing the careers of countless young artists. For many years, the duo taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. This season, under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han have established chamber music training workshops for young artists in Korea and Taiwan, intensive residency programs designed to bring student musicians into contact with an elite artist-faculty. They reside in New York with their sixteen-year-old daughter, Lilian. For more information, visit www.davidfinckeladwuhan.com.



BRUCE ADOLPHE's music has been performed worldwide by artists including Itzhak Perlman, Yo-Yo Ma, the Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, the Chicago Chamber Musicians, the Brentano String Quartet, and over sixty symphony orchestras. A recording of his music on Naxos received a Grammy Award in 2005. Founder and Director of the Meet

the Music family concerts at the Chamber Music Society of Lincoln Center, Adolphe has also been its Resident Lecturer since 1992 as well as a commentator on *Live from Lincoln Center* and a lecturer at the Metropolitan Museum of Art. The author of three books on music, he has taught at Yale, Juilliard, and New York University. Since 2003, he has performed his Piano Puzzlers weekly on public radio's *Performance Today*. With Julian Fifer, he is Cofounder and Director of the Learning Maestros education company. In 2009, Bruce Adolphe's opera *Let Freedom Sing: The Story of Marian Anderson*, with a libretto by Carolivia Herron, was premiered by Washington National Opera and the Washington Performing Arts Society, and Yo-Yo Ma performed the premiere of his *Self Comes to Mind*, a collaboration with neuroscientist Antonio Damasio, at the American Museum of Natural History in New York. His most recent commission is from the Palazzo Strozzi in Florence, for which he composed *Of Art and Onions: Homage to Bronzino*, which received its world premiere at the Metropolitan Museum of Art this past season and will receive its European premiere in Florence. Bruce Adolphe was recently appointed Composer-in-Residence at the Brain and Creativity Institute in Los Angeles.



Cellist **DMITRI ATAPINE**, the First Prize winner at the 2004 Carlos Prieto International Cello Competition (Mexico), is recognized as an exciting performer and an accomplished chamber musician. As both a soloist and recitalist, he has appeared on some of the world's most coveted stages, including Zankel and Weill halls at Carnegie Hall, the National Auditorium of Spain, and Prince Philip Auditorium in Asturias. He has performed as a soloist

with the Asturias Symphony Orchestra, León Symphony Orchestra, Gijón Chamber Orchestra, Yale Philharmonia Orchestra, and the Michigan State University Symphony and Philharmonic orchestras. Atapine has also appeared at numerous festivals, including Music@Menlo, Cactus Pear, Banff, Great Mountains International Chamber Music Festival in South Korea, Miguel Bernal Jiménez Festival in Mexico, the French Academy in Rome, and the Pacific Music Festival in Japan, with performances broadcast on radio and television in Spain, the United States, Canada, Mexico, and South Korea.

Dmitri Atapine's multiple awards include top prizes at the Florian de Ocampo Cello Competition in Spain, New England

International Chamber Competition, Plowman Chamber Music Competition, Llanes International String Competition, Woolsey Hall Competition at Yale University, and Sahagún International Music Competition at age thirteen. His debut recording in collaboration with pianist Hyecheon Park has been recently released on the Urtext label with global distribution by Naxos.

Dmitri Atapine received his bachelor's and master's degrees with high honors from Michigan State University under the tutelage of Suren Bagratuni. He continued his studies with Aldo Parisot at the Yale School of Music, where he completed a master of musical arts degree, obtained an Artist Diploma, and in 2010 received the doctor of musical arts degree. Currently Dmitri Atapine is Assistant Professor of Cello at the University of Nevada, Reno, where he is a member of the acclaimed Argenta Trio. He also serves as the Artistic Director of the Ribadesella Chamber Music Festival in northern Spain.



Pianist **INON BARNATAN**'s flourishing career takes him to music centers and festivals around the world. Rapidly gaining recognition for his communicative music making, he was awarded an Avery Fisher Career Grant in April 2009. Last summer's concert highlights included a return engagement with the San

Francisco Symphony, his debut with the Cleveland Orchestra, and performances at the Aspen, Vail, Santa Fe, Bridgehampton, Rockport, and Saint-Denis festivals. Earlier this summer he appeared at Spoleto Festival USA and made his Philadelphia Orchestra debut in Vail. Barnatan's debut CD of music by Schubert received great critical praise, and he has curated a festival of Schubert's late solo piano and chamber music works, presented by the Chamber Music Society of Lincoln Center this past season; the project has been acclaimed at Amsterdam's Concertgebouw, the Festival de México, and the Library of Congress. Also in 2009–2010, the former member of Chamber Music Society Two performed at the 92nd Street Y, with the Washington Performing Arts Society, and at London's Wigmore Hall. Recent recital highlights include the Metropolitan Museum, the Louvre, the Rising Stars series at the Ravinia Festival, and Michigan's Gilmore Festival. Barnatan, who made his American concerto debut in 2007 with the Houston Symphony, has performed at Carnegie Hall, Music@Menlo, and the Delft, Lanaudière, and Verbier festivals as well as the Concertgebouw, Sala Verdi in Milan, the Royal Festival and Queen Elizabeth halls in London, the Musikverein in Vienna, the Art Theatre in Shanghai, and Salle Gaveau in Paris.



Winner of a 2009 Avery Fisher Career Grant, **ALESSIO BAX** also took First Prize at the Leeds and Hamamatsu competitions. His extensive concerto repertoire has led to appearances with over eighty orchestras, including the London Philharmonic, Dallas Symphony, and Tokyo Symphony. Festival appearances include London's International Piano Series, Switzerland's Verbier Festival, England's Aldeburgh and Bath festivals, and the Ruhr Klavier-Festival. He

has given recitals in Rome, Milan, Madrid, Paris, London, Tel Aviv, Tokyo, Seoul, Hong Kong, New York, Washington, D.C., and Mexico City. His 2004 recording for Warner Classics, *Baroque Reflections*, was selected as Editor's Choice by *Gramophone* magazine. Other recordings, on various labels, include the complete works for two pianos and piano, four hands, of György Ligeti (with Lucille Chung)

and Saint-Saëns's *The Carnival of the Animals*. Bax's latest recording, *Bach Transcribed*, was released by Signum Records in the fall of 2009 to critical acclaim. *Gramophone* praised his "stylistic perception and palette of tone-colors...together with a level of technical control that gives new meaning to the word 'awesome.'" At age fourteen, he graduated with top honors from the conservatory of his hometown, Bari, Italy. He studied in France with François-Joël Thiollier, attended the Chigiana Academy in Siena under Joaquín Achúcarro, and moved to Dallas in 1994 to continue his studies with Achúcarro at SMU's Meadows School of the Arts, where he is now on the teaching faculty. He is married to pianist Lucille Chung. Alessio Bax is a member of Lincoln Center's Chamber Music Society Two.



Pianist **GLORIA CHIEN** has been named by the *Boston Globe* as one of the Superior Pianists of the year, "... who appears to excel in everything." Richard Dyer praises her for "a wondrously rich palette of colors, which she mixes with dashing bravado and an uncanny precision of calibration...Chien's performance had it all, and it was fabulous."

She made her orchestral debut at sixteen with the Boston Symphony Orchestra. Since then, she has appeared as a soloist under Sergiu Comissiona, Keith Lockhart, Thomas Dausgaard, and Irwin Hoffman. She has presented recitals at Jordan Hall, the Gardner Museum, the Sanibel and Caramoor festivals, the Salle Cortot, and the Taiwan National Concert Hall and has participated in such festivals as the Verbier Music Festival and Music@Menlo.

An avid chamber musician, Gloria Chien has been Resident Pianist with the Chameleon Arts Ensemble of Boston. Her recent performances include collaborations with the Daedalus and Jupiter string quartets, David Shifrin, Marc Johnson, Wu Han, Paul Neubauer, Andrés Díaz, Ani Kavafian, Ida Kavafian, James Buswell, Nai-Yuan Hu, Bion Tsang, Soovin Kim, Anthony McGill, Edward Arron, and Carolin Widmann. She has recorded for Chandos Records.

Chien was named Assistant Professor of Music at Lee University in Cleveland, Tennessee, in 2004. She graduated from New England Conservatory in Boston, where she studied with Russell Sherman and Wha Kyung Byun. In the fall of 2009, Gloria Chien launched String Theory, a chamber music series at the Hunter Museum in downtown Chattanooga, as its Founder and Artistic Director. She is a Steinway Artist.



Radiant American mezzo-soprano **SASHA COOKE** caused a sensation as Kitty Oppenheimer in the Metropolitan Opera premiere of John Adams's *Doctor Atomic*. She was praised in the *New Yorker* for her "fresh, vital portrayal, bringing a luminous tone, a generously supported musical line, a keen sense of verbal nuance, and a flair for seduction."

Sasha Cooke opened the 2009–2010 season of the Milwaukee Symphony with Bernstein's *Jeremiah* Symphony in the inaugural concerts of Music Director Edo de Waart. She also performs two engagements with Michael Tilson Thomas and the San Francisco Symphony this season—Stravinsky's *Pulcinella* and Berlioz's *Les nuits d'été*—joins Bernard Haitink and the Chicago Symphony Orchestra for Mendelssohn's *A Midsummer Night's Dream*, and makes her debut with the Hong Kong Philharmonic in Mahler's *Das Lied von der Erde* under the baton of Maestro de Waart. She sings

Ravel's *Shéhérazade* and *Cinq mélodies populaires grecques* with the Chamber Music Society of Lincoln Center, Handel's *Messiah* with the Seattle Symphony, Mozart's *Requiem* with the San Diego Symphony, and Haydn's *Lord Nelson* Mass with the Kansas City Symphony. On the opera stage, she makes her Seattle Opera debut as Meg Page in *Falstaff*, conducted by Riccardo Frizza, and sings the tragic Medea in Cavalli's seldom-performed *Giasone* at Chicago Opera Theater. A dedicated recitalist, Sasha Cooke appears with the New York Festival of Song at Merkin Concert Hall, at Lincoln Center's Walter Reade Theatre, at the Wolf Trap Foundation, and in a duo recital with her husband, baritone Kelly Markgraf, at Carnegie's Weill Recital Hall under the auspices of the Marilyn Horne Foundation.



JONATHAN FISCHER currently serves as Associate Principal Oboe of the San Francisco Symphony. A native of South Carolina, Fischer graduated from the Curtis Institute of Music in Philadelphia in 1992, where he studied with Richard Woodhams. Prior to joining the San Francisco Symphony, he held the position of Assistant Principal Oboe with the Cleveland Orchestra. Other posts include Principal Oboe with the Lyric Opera of Chicago, the Grant Park Symphony, and the Canadian Opera Company. He has also held positions with the New World Symphony in Miami Beach, Florida, as well as the Santa Fe Opera Company in New Mexico.

Jonathan Fischer has appeared as Guest Principal with the Chicago Symphony Orchestra, the Boston Symphony, the Baltimore Symphony Orchestra, the Los Angeles Philharmonic, the Atlanta Symphony, the St. Louis Symphony, and the St. Paul Chamber Orchestra. He has performed recitals throughout the United States and Canada as well as in Australia and Costa Rica and at the Binational Center of Nicaragua in 1993. He has taught at Wilfrid Laurier University in Canada and at Oberlin College. Fischer currently resides in Berkeley, California.



In September 2009, **JORJA FLEEZANIS** embarked on a new career path as Professor of Orchestral Studies and Violin at the Indiana University Jacobs School of Music, after holding the post of Concertmaster of the Minnesota Orchestra for twenty years. The Minnesota Orchestra commissioned two major solo works for Jorja Fleezanis, the John Adams Violin Concerto and *Ikon*

of *Eros* by John Tavener, the latter recorded on Reference Records. The complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé were released in 2003 on the Cyprès label. Other recordings include Aaron Jay Kernis's *Brilliant Sky, Infinite Sky* on CRI, commissioned for her by the Schubert Club of St. Paul, Minnesota, and Stefan Wolpe's Violin Sonata, with Garrick Ohlsson as her partner for Koch International. Her performance of the premiere of Nicholas Maw's Sonata for Solo Violin, commissioned for her by Minnesota Public Radio, was broadcast on Public Radio International's *Saint Paul Sunday* in 1998, and in 1999, she gave the British premiere at the Chester Summer Festival. In 1998, she was the violin soloist in the United States premiere of Britten's recently discovered Double Concerto for Violin and Viola.

LILY FRANCIS is quickly establishing herself as one of the leading violinist/violists today. Recently a top-prize winner at the 2009 ARD Music Competition in Munich, she has performed with several of the leading orchestras in Germany, including the Bavarian Radio Symphony Orchestra, the Munich Chamber Orchestra, and the Munich Radio Orchestra. She made her Weill Recital Hall debut



in 2008 and plays regularly in the United States and throughout Europe.

Francis was a member of the Chamber Music Society of Lincoln Center's CMS Two program from 2006 to 2009; this season sees her performing again at the Chamber Music Society of Lincoln Center, as a Concertmaster of the Vienna Chamber Orchestra, and at the Seattle Chamber Music Society's Winter Festival. Recent

festival appearances have included Marlboro, Santa Fe Chamber Music Festival, Bravo! Vail, Seattle Chamber Music Society, and International Musicians Seminar at Prussia Cove.

Lily Francis has collaborated with some of the leading musicians of our time, including Mitsuko Uchida, Arnold Steinhardt, Kim Kashkashian, Paul Neubauer, Ani Kavafian, Ida Kavafian, and Peter Wiley. As the violist of the Vertigo String Quartet, she recorded the score to Michael Hollinger's award-winning play *Opus*, which is currently touring the United States. Francis's violin-playing hands were featured in Doug Aitken's art film *Sleepwalkers*, which was projected onto an outer wall of MoMA in New York City.

A graduate of the Curtis Institute (B.M., 2006) and New England Conservatory (M.M., 2008), Lily Francis studied with Joseph Silverstein and Miriam Fried. Other teachers have included Philip Setzer, Brian Lewis, Teri Einfeldt, Steven Tenenbom, and Gerhard Schulz.



Principally committed to influencing and expanding the repertoire for solo percussion through commissions and premieres, **CHRISTOPHER FROH** is a member of the San Francisco Contemporary Music Players, Empyrean Ensemble, and San Francisco Chamber Orchestra. He is known for energized performances hailed by the *San Francisco Chronicle* as "tremendous" and *San Francisco Clas-*

sical Voice as "mesmerizing," and his solo appearances stretch from Rome to Tokyo to San Francisco. His critically acclaimed solo recordings can be heard on the Albany, Bridge, Equilibrium, and Innova labels.

A frequent collaborator with leading composers from across the globe, Froh has premiered works by dozens of composers including John Adams, Chaya Czernowin, Liza Lim, David Lang, Keiko Abe, and François Paris. He frequently tours Japan with marimbist Mayumi Hama and with his former teacher marimba pioneer Keiko Abe. Solo festival appearances include the Festival Nuovi Spazi Musicali, Festival of New American Music, Pacific Rim, and Other Minds. Active in music for theater and dance, Froh has recorded scores for American Conservatory Theater, performed as a soloist with Berkeley Repertory Theatre, and composed original music for the Oakland-based Dance Elixir. He also created the original score for the Harvard Museum of Natural History's exhibition of *Thoreau's Walden: A Journey in Photography*, currently touring the United States.

Equally committed to pedagogy, Christopher Froh mentors percussionists through UC Berkeley's Young Musicians Program. He is a faculty member at the University of California at Davis, where he directs the UCD Samba School and Percussion Group Davis.

DENNIS GODBURN leads a distinguished career as a performer of Baroque, Classical, and modern bassoons, concertizing throughout the United States, Europe, Japan, and South America. He has served as Principal Bassoonist for the Orchestra of St. Luke's since 1976 and is also a member of the Orpheus Chamber Orchestra.



Dennis Godburn has performed with the Metropolitan Opera, New England Bach Festival, Boston Early Music Festival Orchestra, Handel and Haydn Society, Waverly Consort, Philharmonia Baroque Orchestra, and the Classical Band, among many others. He has also appeared as soloist in the Great Performers series at Lincoln Center and at the Mostly Mozart Festival, the Chamber Music Society of Lincoln Center, the Ravinia Festival, and the Kennedy Center.

Dennis Godburn can be heard on recordings spanning medieval to contemporary repertoire on RCA Records, Sony Classics, L'Oiseau-Lyre, Telarc, Columbia Masterworks, Harmonia Mundi, EMI, and Deutsche Grammophon.



Violist **BETH GUTERMAN** has participated in many summer festivals including the Marlboro Music Festival, Steans Institute at Ravinia, Norfolk Festival, Festival Montréal, SummerMusic, and the Aspen Music Festival and School. She received the top prize in the Juilliard Viola Competition and in the first-ever Aspen Nakamichi Lower Strings Competition and was also the recipient of the 1999 Eugene Lehner Chamber Music Award for Excellence from New England Conservatory.

One of two violists ever accepted for the program, Beth Guterman recently finished her Artist Diploma at New England Conservatory in May, working with Kim Kashkashian. Studying with Masao Kawasaki, she received her bachelor of music and her master of music degrees from the Juilliard School. She has also worked with Misha Amory, Catharine Carroll, Heidi Castleman, and Michael Zaretsky. Guterman is currently Principal Violist in the IRIS Chamber Orchestra.

In the 2009–2010 season, she performs Mozart's Sinfonia Concertante with the Wellesley Symphony Orchestra and tours Asia with Gil Shaham performing Mendelssohn's Octet, in addition to touring with Musicians from Marlboro. She also continues performing with the Chamber Music Society of Lincoln Center and as Principal of the IRIS Chamber Orchestra and with the East Coast Chamber Orchestra and the new-music group Signal.

Beth Guterman's bow, lent to her by the Four Oaks Foundation, is a Sartory originally made for Eugène Ysaÿe at the queen of Belgium's request and owned by the late Isaac Stern.



ARA GUZELIMIAN is Provost and Dean of the Juilliard School, where he oversees the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions: dance, drama, and music. He previously served as Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006. In the past he has served as Artistic Administrator of the Los Angeles Philharmonic and the Aspen Music

Festival and School and as Artistic Director of the Ojai Festival. He is also an active lecturer, writer, and music critic. This season, he has given lectures at the invitation of Lincoln Center, Carnegie Hall, the National Cultural Center of Taiwan, and the Chicago Symphony. He is the editor of *Parallels and Paradoxes: Explorations in Music and Society*, a collection of dialogues between Daniel Barenboim and Edward Said. In 2003, Ara Guzelimian was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French culture.



The **JUPITER STRING QUARTET**, formed in 2001, is a particularly intimate group, consisting of violinists Nelson Lee and Megan Freivogel, violist Liz Freivogel (older sister of Meg), and cellist Daniel McDonough (husband of Meg). Lee, Meg Freivogel, and McDonough met at the Cleveland Institute of Music; later Liz Freivogel joined the group, and all four finished their schooling together at New England Conservatory of Music. The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation, and the astrological symbol for Jupiter resembles the number four.

The Jupiters spent many of their formative years under the instruction of musicians from the original Cleveland Quartet and the current Takács Quartet and still adhere to many of their central principles. While enjoying the opportunity to work with living composers, they still feel a strong and fundamental connection to the core string quartet literature.

The Jupiters have been fortunate to receive several recent chamber music honors, including the Avery Fisher Career Grant (2008) and the Cleveland Quartet Award from Chamber Music America (2007). Since 2007 the ensemble has been Quartet-in-Residence at Lincoln Center's Chamber Music Society Two. Its critically acclaimed debut recording of quartets by Shostakovich and Britten on the Marquis label was followed by a 2009 recording featuring works of Mendelssohn and Beethoven.



Equally at home at the keyboard or on the podium, **JEFFREY KAHANE** has established an international reputation as a truly versatile artist, recognized by audiences around the world for his mastery of a diverse repertoire ranging from Bach, Mozart, and Beethoven to Gershwin, Gollub, and John Adams.

Since making his Carnegie Hall debut in 1983, Kahane has given recitals in many of the nation's major music centers including New York, Chicago, Boston, and San Francisco. He regularly appears as soloist with leading orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, and Philadelphia Orchestra and is also a popular figure at summer festivals including Ravinia, Blossom, Caramoor, and Mostly Mozart.

Currently in his thirteenth season as Music Director of the Los Angeles Chamber Orchestra and his fifth and final season as Music Director of the Colorado Symphony, Kahane was also Music Director of the Santa Rosa Symphony for ten seasons. He has received much recognition for his innovative programming and commitment to education and community involvement with all three orchestras and received 2007 ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver.

In addition to his programs and projects with LACO and the Colorado Symphony, highlights of Jeffrey Kahane's 2009–2010 season include appearances at the Aspen, Mostly Mozart, and Oregon Bach festivals; a concerto performance with the Houston Symphony; conducting Haydn's *Creation* with the Utah Symphony; and a return to the New York Philharmonic to play/conduct three Mozart concertos.



GILBERT KALISH leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist has established him as a major figure in American music making. He was the pianist of the Boston Symphony Chamber Players for thirty years and was a founding member of the Contemporary

Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 1970s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles and is an Artist of the Chamber Music Society of Lincoln Center. His thirty-year partnership with the great mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains long-standing duos with cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw. As an educator, Gilbert Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member at the Tanglewood Music Center, serving as Chair of the Faculty from 1985 to 1997.

In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time. In January 2002, he was the recipient of Chamber Music America's Service Award for his exceptional contributions in the field of chamber music, and, most recently, he was awarded the George Peabody Medal for outstanding contributions to music in the United States.



Percussionist and marimbist **AYANO KATAOKA** is known for her brilliant and dynamic technique as well as the unique elegance and artistry she brings to her performances. A versatile performer, she regularly presents music of diverse genres and mediums. Last season, together with cellist Yo-Yo Ma at the American Museum

of Natural History, Kataoka gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for cello and two percussionists. Recent highlights include a theatrical performance of Stravinsky's *Soldier's Tale* at the 92nd Street Y with violinist Jaime Laredo and actors Alan Alda and Noah Wyle and a performance of Bartók's Sonata for Two Pianos and Percussion at the Chamber Music Society of Lincoln Center with pianists Emanuel Ax and Yoko Nozaki. Last summer she presented a solo recital as part of the prestigious B to C (Bach to Contemporary) recital series at the Tokyo Opera City Recital Hall, which was broadcast nationally in Japan on NHK television. Her performances can be also heard on the Deutsche Grammophon, Naxos, New World, Albany, and New Focus labels.

A native of Japan, Ayano Kataoka began her marimba studies at age five and percussion at fifteen. She started her performing career as a marimbist with a tour of China at the age of nine. She was the first percussionist to be chosen for the Chamber Music Society of Lincoln Center's Chamber Music Society Two program. She joined the faculty of the University of Massachusetts Amherst in 2008.



Violinist **ANI KAVAFIAN** enjoys a career as soloist, chamber musician, and teacher. In December of 2009, she conducted workshops in Taiwan for talented young students alongside David Finckel, Wu Han, Leon Fleisher, and Arnold Steinhardt. She appears frequently with her sister, violinist Ida Kavafian; they recently celebrated the twenty-fifth anniversary of their Carnegie

Hall debut as a duo with a concert dedicated to them and their students, presented by the Chamber Music Society of Lincoln Center. She has teamed with clarinetist David Shifrin and pianist André-Michel Schub to form the Kavafian-Schub-Shifrin Trio, with whom she will be touring the United States and Canada this coming year. With cellist Carter Brey, she is Artistic Director of Mostly Music, a chamber music series in New Jersey that is celebrating

its thirtieth anniversary this year. She is Concertmaster of the New Haven Symphony Orchestra, where she is currently recording the complete Mozart concertos. For the past two years, Kavafian was also Guest Concertmaster and soloist with the Seattle Symphony. She has appeared as soloist with the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, and Los Angeles Chamber Orchestra. Her recordings include the recently released piano trio of Justin Dello Joio with Jeremy Denk and Carter Brey. An Avery Fisher Career Grant recipient and the winner of the Young Concert Artists International Auditions, she is a Full Professor at Yale University. Ani Kavafian, who plays a 1736 Stradivarius, has been an Artist of the Chamber Music Society of Lincoln Center since 1979.



Winner of a 2006 Avery Fisher Career Grant, violinist/violist **ERIN KEEFE** has also been the Grand Prize winner in the Valsesia Musica, Toruń, Schadt, and Corpus Christi international violin competitions and was the silver medalist in the Carl Nielsen, Sendai, and Gyeongnam competitions. Keefe has appeared in recent seasons with orchestras such as the New Mexico Symphony,

the New York City Ballet Orchestra, the Korean Symphony Orchestra, the Amadeus Chamber Orchestra, the Sendai Philharmonic, and the Göttingen Symphony and has given recitals throughout the United States, Austria, Italy, Germany, Korea, Poland, Japan, and Denmark. She has collaborated with artists such as the Emerson String Quartet, Roberto and Andrés Díaz, Edgar Meyer, Gary Hoffman, Richard Goode, Menahem Pressler, and Leon Fleisher, and she has recorded for Naxos, the CMS Studio Recordings label, and Deutsche Grammophon. She has made festival appearances with Music@Menlo, the Marlboro Music Festival, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, and Bridgehampton chamber music festivals. Keefe has performed with the Brooklyn Chamber Music Society and appears regularly as a guest artist with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center.

Erin Keefe earned a master of music degree from the Juilliard School and a bachelor of music degree from the Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer. She plays on a Nicolo Gagliano violin from 1732 and lives in New York City.



Cellist **RALPH KIRSHBAUM** has performed with the world's finest orchestras including the symphonies of Boston, Chicago, Cleveland, Los Angeles, and San Francisco; the London Symphony Orchestra, Israel Philharmonic, London Philharmonia, Hallé Orchestra, Royal Danish Orchestra, Berlin Radio Symphony, Orchestre de Paris, and Rotterdam

Philharmonic; and the Royal Stockholm, Munich, and Helsinki philharmonics, among others.

In 1988, Ralph Kirshbaum founded the RNCM Manchester International Cello Festival, and he served as its Artistic Director until its final season in 2007. During this time, Kirshbaum brought together distinguished cellists to celebrate the instrument and its music and musicians and produced numerous commissions for cello from leading composers. The ninth and final season focused on music for cello from the British Isles.

Kirshbaum's recordings include credits on the EMI/Virgin Classics, BMG Classics/RCA, and Altara labels. He has performed at the Aspen, Santa Fe, Norfolk, Ravinia, Wolf Trap, Hollywood Bowl,

Chautauqua, Caramoor, and Mostly Mozart festivals as well as festivals in Australia, Switzerland, Scotland, and England.

A native Texan, he attended Yale University, where he studied with Aldo Parisot and graduated magna cum laude and Phi Beta Kappa with highest departmental honors in music. He was a top-prize winner of the First International Cassado Competition in Florence, Italy, in 1969 and was the only Western cellist to win a prize at the Fourth International Tchaikovsky Competition in 1970. In 2008, Ralph Kirshbaum accepted the Gregor Piatigorsky Endowed Chair in Violoncello at the University of Southern California's Thornton School of Music. He also holds the International Chair of Cello at the Royal Northern College of Music, Manchester.



Born in Seoul, Korea, **KRISTIN LEE** began studying violin at the age of five and within just one year won First Prize at the prestigious Korea Times Violin Competition. She made her orchestral debut with Orchestra Atlanta at the age of ten and went on to appear as soloist with many major orchestras, including the Saint Louis Symphony, New Jersey Symphony, New Mexico Symphony, Ural Philharmonic of Russia, Pusan Philharmonic, Korea Broadcast Symphony of Korea, and many others. Following a performance of Mendelssohn's Violin Concerto with Juilliard's Pre-College Symphony Orchestra in the year 2000, she was chosen by Itzhak Perlman to become one of his students. The recent winner of Juilliard's Concerto Competition, Kristin Lee is also a winner of Astral Artists' 2010 National Auditions, and in 2009 she was chosen to join the roster of Lincoln Center's Chamber Music Society Two program. Highlights of the coming season include a performance with LaGrange Symphony, the premiere of Vivian Fung's Violin Concerto with Metropolis Ensemble, and concerts in Astral Artists' series, including a performance in the Philadelphia Brahms Festival. Kristin Lee earned a master's degree studying under Itzhak Perlman and Donald Weilerstein in May 2010 from the Juilliard School, where she served as a Teaching Assistant for Itzhak Perlman's studio. She joins the faculty of Queens College in the fall of 2010.



With performances described as "breathtakingly beautiful" (*New York Times*), violinist **SEAN LEE** has performed internationally as a soloist and a chamber and orchestral musician. Lee has won numerous honors, including Second Prize at the 2008 Young Concert Artists International Auditions, Third Prize at the fifty-second Premio Paganini International Violin Competition in 2008, and the 2009 Juilliard Concerto Competition. He gave his New York City concerto debut at Lincoln Center's Alice Tully Hall in 2009 and has also appeared as a soloist with the Orchestra del Teatro Carlo Felice, Westchester Symphony, Peninsula Symphony, Torrance Symphony, and Redlands Symphony. As a recitalist, Lee has performed at Carnegie Hall's Weill Hall in New York City, the South Orange Performing Arts Center in New Jersey, and on the Sundays Live series at the Los Angeles County Museum of Art. An active chamber musician, Sean Lee was a founding member of the LK String Quartet and performs regularly with the Avenue 9 Trio. He has recently collaborated in performances with violinist Miriam Fried at the Ravinia Festival, cellist Ronald Leonard and pianist/composer Lukas Foss at the Music Festival of the Hamptons, and other distinguished artists including Vivian Weilerstein, Paul Katz, and Itzhak Perlman. Lee holds a bachelor of music degree from the Juilliard School, where he is working towards a master of music degree. He currently studies

with the internationally acclaimed Itzhak Perlman and has studied in the past with Robert Lipsett and Ruggiero Ricci. Lee also serves as a Teaching Assistant to Itzhak Perlman at the Juilliard School and the Perlman Music Program (where he has been a student since 2003). He performs on a 1728 Antonius Stradivarius, on loan from the Juilliard School.



LAURENCE LESSER, cellist, has enjoyed a multifaceted career as concert artist, teacher, and arts administrator. A native of Los Angeles, he was a top-prize winner in the 1966 Tchaikovsky Competition in Moscow and a participant in the historic Heifetz-Piatigorsky concerts and recordings. Laurence Lesser has been soloist with the Boston Symphony Orchestra, the London Philharmonic, the New Japan Philharmonic, and other orchestras worldwide. He has performed under the batons of Ozawa, Rostropovich, and Tilson Thomas, among others. As a chamber musician he has participated at the Casals, Marlboro, Spoleto, and Santa Fe festivals. This is his second year at Music@Menlo.

Lesser has served as a jury member for most international cello competitions and in 1994 was Chair of the Tchaikovsky Competition (cello) in Moscow. He was President of New England Conservatory (NEC) from 1983 to 1996. His former students are active in many countries as soloists, chamber musicians, orchestra members, and teachers. This past spring, his recordings of the complete works for cello and piano of Beethoven with HaeSun Paik were released globally by Bridge Records. Laurence Lesser plays a 1622 cello made in Cremona by the brothers Amati.



The **MIRÓ QUARTET**, one of America's highest profile chamber groups, enjoys its place at the top of the international chamber music scene, garnering praise from audiences and critics alike. Founded in 1995 at the Oberlin Conservatory, the Miró Quartet (Daniel Ching, violin; Sandy Yamamoto, violin; John Largess, viola; and Joshua Gindele, cello) met with immediate success, winning First Prize at the Coleman, Fischhoff, and Banff competitions as well as the prestigious Naumburg Chamber Music Award. The quartet was also a recipient of the Cleveland Quartet Award and was the first ensemble ever to be awarded the Avery Fisher Career Grant. Regularly invited to perform at the world's most celebrated concert halls, the Miró Quartet has performed at Carnegie Hall, the Berlin Philharmonic's Kammermusiksaal, and Amsterdam's Concertgebouw, among many others. A favorite at summer music festivals, the quartet has frequently appeared at the Santa Fe Chamber Music Festival, Chamber Music Northwest, and the Orcas Island Chamber Music Festival. Deeply committed to music education, the Miró Quartet is currently the Faculty String Quartet-in-Residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin. For more information, please visit www.miroquartet.com.



KEN NODA is Musical Assistant to James Levine on the artistic administration team of the Metropolitan Opera. He began working there in 1991 after he retired from a full-time performing career as a concert pianist. Born to Japanese parents in October 1962, he studied with Daniel Barenboim and performed as soloist with such orchestras as

the Berlin, Vienna, New York, Israel, and Los Angeles philharmonics; the London, Boston, Chicago, San Francisco, Montreal, and National symphonies; the Cleveland Orchestra; the Orchestre de Paris; and the Philharmonia Orchestra of London, under such conductors as Abbado, Barenboim, Chailly, Kubelík, Levine, Mehta, Ozawa, and Previn. He has also collaborated as a chamber musician with Maestro Levine (at two pianos), Itzhak Perlman, Pinchas Zukerman, Nigel Kennedy, and the Emerson String Quartet and as accompanist to Kathleen Battle, Hildegard Behrens, Maria Ewing, Aprile Millo, Kurt Moll, Jessye Norman, Dawn Upshaw, and Deborah Voigt. He has been a regular participant at the Marlboro Music Festival and taught for four summers at the Renata Scotto Opera Academy at the invitation of Renata Scotto. At the Met, he devotes much of his time to training young singers in the Lindemann Young Artist Development Program and also gives master classes at Juilliard and Yale.



Flutist **TARA HELEN O'CONNOR** is a founding member of the Naumburg Award-winning New Millennium Ensemble in addition to being a member of the virtuoso woodwind quintet Windscape and the chamber ensemble Andalucian Dogs. An Artist of the Chamber Music Society of Lincoln Center for the past two seasons, she also performs regularly at the Santa Fe Chamber Music Festival, Chamber Music Northwest, Spoleto Festival USA, and Music from Angel Fire. She has appeared on *Live from Lincoln Center* and on A&E's *Breakfast with the Arts*. Among her recent recording projects are Marc Neikrug's *Through Roses* with Pinchas Zukerman and actor John Rubenstein, a CD of Bach flute sonatas, and a recording of contemporary pieces for flute and piano written for her. She received two Grammy nominations in 2003 for her recording of Osvaldo Golijov's *Yiddishbuk*. Winner of an Avery Fisher Career Grant, O'Connor teaches master classes at the Banff Centre in Canada, is Professor of Flute and Head of the Wind Department at Purchase College Conservatory of Music, and is on the faculties of Manhattan School of Music and Bard College Conservatory of Music. An avid photographer, she has photo credits in *Time Out*, the *Strad*, and *Chamber Music America* magazines.



Clarinetist **TODD PALMER** has appeared as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. He has appeared with many symphony and chamber orchestras including those of Houston, Atlanta, St. Paul, Cincinnati, Montreal, and BBC Scotland and has collaborated with many of the world's finest string ensembles such as the Brentano, Borromeo, Pacifica, and St. Lawrence quartets. Palmer has also shared the stage with sopranos Kathleen Battle, Renée Fleming, Heidi Grant Murphy, and Dawn Upshaw and appeared in the world premiere of composer Ricky Gordon's theater work *Orpheus and Euridice*, with coloratura Elizabeth Futral, on *Great Performers* at Lincoln Center in 2005. Since winning the Young Concert Artists International Auditions, Palmer has appeared as recitalist and lecturer at major performing arts centers and universities around the country. His appearances abroad have included concerto, recital, and chamber music performances in Germany, France, the Netherlands, Italy, England, Canada, Mexico, Columbia, Brazil, the Caribbean, and Japan. In addition, Palmer has been closely associated with composers Osvaldo Golijov and David

Bruce; he is regarded as the champion of Golijov's klezmer clarinet quintet *The Dreams and Prayers of Isaac the Blind* and premiered Bruce's quintet *Gumboots* with the St. Lawrence String Quartet at Carnegie Hall. He has been a participant for fifteen years at Spoleto Festival USA, in addition to his performances at the Ravinia, La Jolla SummerFest, Bravo!, Caramoor, Cartagena, Bridgehampton, Portland, Rockport, Banff, and Vancouver chamber music festivals. He also participated for five summers at the Marlboro Music Festival and the Tanglewood Music Festival, where he received the Leonard Bernstein Fellowship. Todd Palmer has held principal clarinet positions for the Minnesota Orchestra, the Orpheus Chamber Orchestra, the Gotham Opera, and the Grand Teton Festival.



Pianist **HYEJEON PARK**, acclaimed for her sensitive, nuanced playing and flawless technique, has performed extensively as a recitalist, chamber musician, and soloist with major orchestras including the Seoul Philharmonic and the KNUA Symphony Orchestra, appearing at top venues such as Zankel Hall at Carnegie Hall, the Chicago Cultural Center, the Kennedy Center, the Phillips Collection, Palacio de Festivales de Santander, and Melbourne's Hamer Hall as well as the Seoul Arts Center. Her solo and chamber performances have been broadcast on KBS and EBS television in Korea, WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, D.C.) radio and channel LOOP in the United States, and on national television in Spain and Mexico. Since making her debut at the age of ten performing Beethoven's First Piano Concerto with the Seoul Symphony Orchestra, Hyejeon Park has received major honors both at home and abroad, winning prizes at numerous competitions including Oberlin, Corpus Christi, and Hugo Kauder (United States), Ettlingen and Prix Amadèo (Germany), and Maria Canals (Spain). As an active chamber musician, Park has collaborated with such luminaries as Alan Kay, Boris Berman, Nicholas Mann, Donald Weilerstein, Maria Piccinini, Paul Katz, and Amit Peled. She has appeared at Yellow Barn Music Festival and Music@Menlo (United States), Salzburg Mozarteum Summer Academy (Austria), and Santander Music Festival (Spain). Hyejeon Park is a graduate of the Korean National University of Arts, where she studied with renowned pianist Daejin Kim. In the United States, she has been mentored by Peter Frankl at the Yale School of Music, where she earned her M.M. and A.D. degrees, and Yong Hi Moon at the Peabody Conservatory of Music, where she is currently a doctor of musical arts candidate.



SCOTT PINGEL began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. In 2004, at age twenty-nine, he became Principal Bassist of the San Francisco Symphony. Previously, he served as Principal Bassist of the Charleston Symphony Orchestra, performed with the Metropolitan Opera, the Boston Symphony Orchestra at Tanglewood, and the Metamorphosen Chamber Orchestra, and served as a Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he has performed with great artists such as Yo-Yo Ma, Joseph Silverstein, Yefim Bronfman, the St. Lawrence String Quartet, Julia Fischer, and many others. He makes frequent appearances in festivals such as Music@Menlo and Music in the Vineyards and has been featured on television and radio programs including NPR's *Performance Today*. An active educator, Pingel is a member of the faculty of the San Francisco Conservatory of Music and has taught master classes at

prestigious institutions such as Curtis, Juilliard, Colburn, Manhattan School of Music, the Shanghai Conservatory, and the New World Symphony. In addition to classical music, Scott Pingel was previously an active jazz musician, working with jazz luminaries such as Geoff Keezer, Michael Brecker, and James Williams and performing in wide-ranging venues from Birdland in New York City to the Fasching Jazz Club in Stockholm, Sweden. His primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a B.M. degree from the University of Wisconsin-Eau Claire and an M.M. degree from Manhattan School of Music and spent two years as a fellow at the New World Symphony.



This season, tenor **MATTHEW PLENK** returned to the Metropolitan Opera as the Song Seller in *Il Tabarro* and Marcellus in the new production of *Hamlet*, which was broadcast in HD around the world. Next season, he returns to the Metropolitan Opera as Arturo in *Lucia di Lammermoor* and makes his debut at the Atlanta Opera as Ferrando in *Così fan tutte*.

A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Plenk made his Metropolitan Opera debut in the 2007–2008 season as the Sailor's Voice in *Tristan und Isolde* under the baton of James Levine and sang the role again last season under the baton of Daniel Barenboim. Other past opera engagements have included his Boston Lyric Opera debut as Don Ottavio in *Don Giovanni* and Rodolfo in *La Bohème*, Ferrando in *Così fan tutte*, Flute in Britten's *A Midsummer Night's Dream*, Nanki-Poo in *The Mikado*, and Kudrjáš in Janáček's *Kát'a Kabanová* with the Yale Opera.

Matthew Plenk made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble, singing both the Brahms *Liebeslieder Walzer* and duets by Schumann. Other concert engagements have included his Boston Symphony Orchestra debut at Tanglewood as Iopas in Berlioz's *Les Troyens* with James Levine conducting and appearances with the Orchestra Sinfonica di Milano Giuseppe Verdi, Hartford Symphony, Hudson Valley Philharmonic, the Los Angeles-based Musica Angelica Baroque Orchestra, the Connecticut Chamber Orchestra, and the Yale Philharmonia, conducted by Sir Neville Marriner.



Hailed for his warm, expressive sound, consummate musicianship, and winning way with the audience, baritone **RANDALL SCARLATA** enjoys an unusually diverse career. He is equally comfortable with Bach and Handel oratorios, Mozart and Rossini operas, the great song cycles, works from Tin Pan Alley, and the newest of new music. He has appeared as soloist with many great orchestras in the United States and Europe

and at international music festivals on five continents.

Recent and upcoming highlights include the Schubert song cycles with pianist Seymour Lipkin, the CD releases of his acclaimed performance of the Celebrant in Bernstein's *Mass* as well as songs of Lori Laitman and chamber music of Paul Moravec, the world premiere of George Crumb's *American Songbook*, Bach's *Christmas Oratorio* in Vienna and Los Angeles, Brahms's *Requiem* with the Chamber Orchestra of Philadelphia, and performances at the Kingston, Kneisel Hall, Portland, and Bridgehampton chamber music festivals. He performs Schubert *lieder* with Inon Barnatan and Jonathan Biss for the Chamber Music Society of Lincoln Center, *Die schöne Müllerin* with pianist Jeremy Denk at the Gardner Museum in Boston, Mahler's *Lieder eines fahrenden Gesellen* and Dvořák's

Gypsy Songs with the North Carolina Symphony, the world premiere of Mohammed Fairouz's *Furia* with the Borromeo String Quartet and Imani Winds, and orchestral songs of Samuel Barber with the New World Symphony, in addition to giving recitals throughout the United States. The summer of 2010 includes master classes at the Geneva Art Song Festival, performances at the Kingston Chamber Music Festival, the National Gallery, and Music@Menlo, and a European tour of Leonard Bernstein's *Mass*.



Violinist **PHILIP SETZER**, founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian and, later at the Juilliard School, with Oscar Shumsky. In 1967, Setzer won Second Prize at the Marjorie Merriweather Post Competition in Washington, D.C., and in 1976 he received a bronze medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico symphonies (Guillermo Figueroa), Omaha and Anchorage symphonies (David Loebel), and on several occasions with the Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival.

Philip Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in the *New York Times* on the occasion of Isaac Stern's eightieth birthday celebration. He also teaches as Professor of Violin and Chamber Music at SUNY Stony Brook and has given master classes at schools around the world, including the Curtis Institute, London's Royal Academy of Music, the San Francisco Conservatory, UCLA, the Cleveland Institute of Music, and the Mannes School. Violin: Samuel Zygmuntowicz (Brooklyn, 1999)



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** is quickly establishing a reputation as a multifaceted and compelling artist, earning the highest praise from critics and audiences alike. He has performed as a soloist throughout the United States, Central America, Europe, and Asia at many renowned venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Smithsonian Museum, and the Louvre

Museum. Sussmann has recently appeared with the New York Philharmonic, the American Symphony Orchestra, the Nice Orchestra, and the Tanglewood Music Center Orchestra and presented recitals in New York, Memphis, Chicago, San Salvador, London, Paris, and St. Petersburg, among other cities.

Sussmann is a member of the Chamber Music Society of Lincoln Center's CMS Two program, appearing in performances at Lincoln Center in New York as well as on tour throughout the United States. He has performed with many of today's leading artists such as Itzhak Perlman, Menahem Pressler, Joseph Kalichstein, Miriam Fried, Paul Neubauer, Fred Sherry, and Gary Hoffman.

Arnaud Sussmann is a winner of several international competitions, including the Hudson Valley Philharmonic String Competition, the Andrea Postacchini Competition, and the Vatelot/Rampal Competition. He holds bachelor's and master's degrees from the Juilliard School, where he studied with Itzhak Perlman, who chose him to be a Starling Fellow.



Violinist **IAN SWENSEN** has established himself as one of the most dynamic, diverse, and sought-after performers and teachers on the music scene today. He has been fortunate to have been able to perform, teach, and study music with the greatest artists of our time—through his work in San Francisco at the San Francisco Conservatory of Music and in Sacramento at its state university. A perennial favorite in Canada, Swensen

regularly coaches and performs at the Banff Centre, Toronto Summer Music, and Morningside Music Bridge as well as in Calgary, Vancouver, and Quebec. In addition to his visits to Canada, his active schedule has taken him in recent years from San Francisco (Music@Menlo, with Wu Han and David Finckel, and the Chamber Music Masters Series at the San Francisco Conservatory of Music) to New York (the Chamber Music Society of Lincoln Center) and Washington, D.C. (the Smithsonian Institution), as well as to Switzerland, Australia, Ireland, and Korea. Swensen has performed with members of the Juilliard, Cleveland, Emerson, Takács, Concord, and Tokyo string quartets as well as with Menahem Pressler, Gilbert Kalish, Mark O'Connor, Yo-Yo Ma, and Martha Strongin Katz, to name a few. He is one of the few musicians to have been awarded the Walter W. Naumburg International Competition's top prize for both chamber music and violin. In addition to his performances as a recitalist, Ian Swensen has been a featured soloist with the Boston Philharmonic, Boston Pops Orchestra, Toulouse Symphony, Santa Fe Pro Musica, the Irish Chamber Orchestra, and several California orchestras.



R. LARRY TODD is the author of the newly released *Fanny Hensel, the Other Mendelssohn* and *Mendelssohn: A Life in Music* (Oxford University Press), named Best Biography of 2003 by the Association of American Publishers and described in the *New York Review of Books* as "likely to be the standard biography for a long time to come." (A German translation has recently appeared from Reclam/Carus-Verlag as *Felix*

Mendelssohn Bartholdy: Sein Leben, seine Musik.) An Arts and Sciences Professor of Music and former Chair of the Music Department at Duke University, where he has taught for three decades, Todd has published widely on nineteenth-century music with a focus on Mendelssohn and his sister Fanny Hensel, in addition to essays on Haydn, Robert and Clara Schumann, Liszt, Brahms, Richard Strauss, and Webern. A volume of his collected Mendelssohn essays has recently appeared from Routledge. He is a former fellow of the John Hope Franklin Humanities Institute and the recipient of fellowships from the Guggenheim Foundation and the National Humanities Center. He serves as General Editor of the Routledge Studies in Musical Genres and of the Master Musician Series for Oxford University Press. A graduate of Yale University, he studied piano at the Yale School of Music and with the late Lilian Kallir.

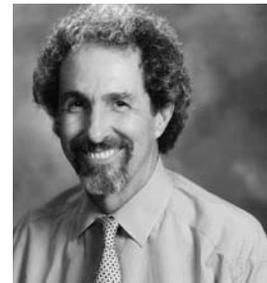


One of the "leading guitarists of his generation" (*Absolute Sound*, 2009), **JASON VIEAUX** is a musician regularly noted for his engaging live performances, his virtuosity, and his uncommon communicative gifts. Recent concert highlights include recitals for Lincoln Center and the 92nd Street Y in New York and Dumbarton Oaks in Washington, D.C., a debut with

the Charlotte Symphony, and recitals for Spivey Hall and Indiana University. Vieaux's upcoming concerto performances include works of Rodrigo and Piazzolla for the Chautauqua Music Festival and the symphonies of Fort Worth, Grand Rapids, Illinois, Williamsburg, Reading, and Dubuque.

His current chamber music collaborations with the Escher String Quartet and bandoneón/accordion virtuoso Julien Labro continue to display Vieaux's amazing range of musical interests. Numerous upcoming return invitations include Boston, Toronto, Cleveland, Kalamazoo, Greenville (North Carolina), and the Music@Menlo festival.

Among Vieaux's discography are seven highly acclaimed solo records. *Bach: Works for Lute, Vol. 1* (Azica Records, 2009) hit number thirteen on *Billboard's* classical chart and received rave reviews in *Gramophone* and the *Absolute Sound*. *Sevilla: The Music of Isaac Albéniz* (Azica Records, 2003) was rated one of the Top Ten Classical CDs of 2003 by the *Philadelphia Inquirer* and *Cleveland's Plain Dealer*. *Images of Metheny* (Azica, 2005) contains music by renowned American jazz guitarist/composer Pat Metheny, who, after listening to this landmark recording, declared: "I am flattered to be included in Jason's musical world." Jason Vieaux is Head of the Guitar Department at the Cleveland Institute of Music.



Scholar/pianist/media author **ROBERT WINTER** spent his first two years at Brown University as a physics major before an epiphanic encounter propelled him into music. In the first fifteen years of his career, Winter authored or edited four major books on Beethoven, published numerous articles, and received a Guggenheim Fellowship for work on the Romantic

piano. From 1979 on, Winter became widely known for hosting and frequently performing on his nationally broadcast live-music series on American Public Radio. Writing in the *Wall Street Journal*, Mark Swed described Winter as "probably the best public explicator of music since Leonard Bernstein."

In 1989 Winter's career took a dramatic turn when he authored a software program on Beethoven's Ninth Symphony, which is widely regarded as the first commercial interactive publication. Further programs on Stravinsky's *The Rite of Spring* (called "masterly" by the *New York Times*), Mozart's *Dissonant Quartet*, and Dvořák's *New World Symphony* (a thirty-year project) as well as *Crazy for Ragtime* have been hailed in the *New York Times*, *Wall Street Journal*, *Newsweek*, *Wired* magazine, and *People* magazine as milestones in multimedia publishing.

Winter has been repeatedly honored by the University of California at Los Angeles. In 1996 he was named the Presidential Chair in Music and Interactive Arts—the first such chair to be awarded in the arts at UCLA. In the spring of 2008, Winter was presented with UCLA's Distinguished Teaching Award. Most recently he was selected to present the 108th Faculty Research Lecture, an honor conferred on only two faculty members each year.

Chamber Music Institute International Program Artists



Violinist **TIMOTHY BRAUN** made his solo debut at age nine and has since performed with leading orchestras in California including the Westchester, Brentwood, and Redlands symphonies. Through the auspices of the Young Musicians Foundation, he has performed in such American venues as the Ravinia Festival, Lincoln Center's Avery Fisher Hall, Walt Disney Concert Hall, and the Hollywood Bowl. He has performed at the Niagara International Music Festival, Canada; the Pan Pacific Music Festival, Australia; the Casalmaggiore International Festival, Italy; and the International Holland Music Sessions Summer Academy and Festival, the Netherlands. Highlights of recent seasons include recitals in Romania, Prague (Suk Hall, Rudolfinum), and Moscow (Tchaikovsky Conservatory, Rachmaninov Hall). He also gave recitals in the opening season of the Colburn School's new Joseph Thayer Hall in Los Angeles. Last May, he graduated from the Colburn School Conservatory of Music, where he studied under Jascha Heifetz Distinguished Chair Robert Lipsett. He is currently pursuing an Artist Diploma at the Colburn School under the continued guidance of Lipsett and recently has begun coaching with the renowned Michaela Martin at the Hochschule für Musik in Cologne, Germany.



Pianist and composer **MICHAEL BROWN** recently performed Beethoven's First Piano Concerto with New York Philharmonic Music Director Alan Gilbert and the Juilliard Orchestra in Alice Tully Hall. He also performed at the memorial concert for American composer George Perle at Merkin Hall and has been invited to tour with Musicians from Ravinia and to attend the Marlboro Music Festival in 2011. Brown is a two-time winner of the Juilliard School's Gina Bachauer Competition and has received the Raeburn Award for Artist of Special Promise from the 2009 Honens International Piano Competition in Calgary. His original compositions have been heard internationally and he has served as Composer-in-Residence for Pianofest in the Hamptons. A native of Long Island, Michael Brown is a graduate student at the Juilliard School, where he is a double major in piano and composition. He currently studies piano with Jerome Lowenthal and Robert McDonald and composition with Samuel Adler.



Cellist **GABRIEL CABEZAS** has soloed with the Chicago Symphony, Cleveland Orchestra, Rochester Philharmonic, New World Symphony, Florida Orchestra, Nashville Symphony, Chicago Civic Orchestra, Lake Forest Orchestra, and Costa Rica's National Symphony, among others. Cabezas has collaborated with Yo-Yo Ma on *The Tavis Smiley Show* and *Good Morning America* and Béla Fleck on *FTT Live at Carnegie Hall* in addition to making appearances at Bargemusic, Music in the Loft, and the ProMusica Series. He has been awarded numerous prizes, including the gold and bronze medals in the Fischhoff Chamber Music Competition Junior Division. A recipient of an Education/Career Grant from the Rachel Elizabeth Barton Foundation, Gabriel Cabezas also participates in outreach programs including Midori's PIP Young Artist Program, the Sphinx Organization, and Costa Rica's Programa SINEM. He studies with Carter Brey at the Curtis Institute of Music and is a former student of Hans Jensen's.



Violist **MOLLY CARR**, praised for her "ravishing sound" (the *Strad*) and "passionate talent and beautiful poise...all in one package" (*AVS*), was a top-prize winner in the 2008 Primrose International Viola Competition. As winner of the Juilliard Viola Concerto Competition, Carr made her New York solo debut with the Juilliard Orchestra in Lincoln Center's Alice

Tully Hall in April 2010. She has won several other major honors, including First Prize in the National Solo Competition of the American String Teachers Association, an instrument scholarship from the Virtu Foundation, a scholarship endowment from the Davidson Institute for Talent Development, top honors in the National Foundation for Advancement in the Arts' prestigious Arts Recognition and Talent Search Program, and full scholarships for study at Manhattan School of Music and the Juilliard School. A native of Reno, Nevada, Molly Carr is a recent graduate of the Juilliard School. She is continuing her studies with Heidi Castleman and Steven Tenenbom in the master of music program at Juilliard and is a teaching assistant to Castleman. Her former teachers include Pinchas Zukerman, Patinka Kopec, and Virginia Blakeman Lenz.



Praised as having "undoubted talent" by the *Los Angeles Times* and described as "impossibly virtuosic" by the *Edinburgh Guide*, Australian pianist **DAVID FUNG** has performed with the Israel Camerata, the Israel Philharmonic, the Los Angeles Chamber Orchestra, the Melbourne Symphony, the San Diego Symphony, and the Sydney Symphony. He has also been invited to perform solo recitals at festivals including the Aspen Music Festival and the 2006 Edinburgh International Festival Queen's Hall Series, where Fung was acclaimed as being "prodigiously talented...and probably [doing] ten more impossible things daily before breakfast" by Jonas Green in the *Edinburgh Guide*. In 2008, David Fung was a laureate of the twelfth Arthur Rubinstein International Piano Master Competition in Tel Aviv and was awarded the prize for Best Classical Concerto and Best Performance of Chamber Music. He also won Second Prize and the Audience Prize in the third Vlassenko Piano Competition. He has recorded albums for Naxos, ABC Classics, Symphony Australia, and Yarlung Records.



Born in Japan, **MARIO GOTOH** has appeared as soloist with orchestras since the age of twelve, performing the violin concertos and compositions of Bach, Barber, Dvořák, Glazunov, Mendelssohn, Sarasate, Sibelius, and Vivaldi, in addition to other solo appearances. She has been concertmaster of numerous orchestras and a recipient of fellowships and awards from the Banff Centre, Aspen Music Festival, and Music Academy of the West, among others. She has won first place in numerous solo and chamber music competitions. Mario Gotoh performs equally well on the viola and is currently a double-degree candidate in the doctor of music arts programs of violin and viola performance under the guidance of Philippe Graffin, Philip Setzer, Pamela Frank, Lawrence Dutton, and Daniel Panner. She holds a bachelor of music and performance certificate from the Eastman School of Music and a master of music degree from the State University of New York at Stony Brook. She has studied chamber music with the Takács, Brentano, St. Lawrence, Petersen, and Ying string quartets.



The artistry of violinist **HYE-JIN KIM** has been described by the *Strad* as "...supremely musical playing, well thought out, yet of the moment... heart-stopping and unrivaled beauty..." Kim was the winner of the 2009 Concert Artists Guild International Competition as well as the 2004 Yehudi Menuhin International Competition, at age nineteen. Concerto engagements include the Philadelphia Orchestra with Christoph Eschenbach and BBC Concert Orchestra, among others. As a chamber musician, she has collaborated with renowned musicians Mitsuko Uchida, Jaime Laredo, Ida Kavafian, Miriam Fried, and Gilbert Kalish as well as Paul Biss and members of the Guarneri, Juilliard, Miami, and Orion string quartets at Marlboro, Ravinia, Music from Angel Fire, and Prussia Cove. Hye-Jin Kim earned her master's degree

at New England Conservatory, studying with Miriam Fried as the recipient of the Emma V. Lambrose Presidential Scholarship. She entered the Curtis Institute at fourteen and received her bachelor's degree there working with Jaime Laredo and Ida Kavafian. Korean-born, Kim plays a 1687 Gioffredo Cappa violin.



Twenty-three-year-old Israeli pianist **ROMAN RABINOVICH** has been praised for his "vivacity and virtuosity" and "impeccable clarity of execution" and has performed throughout the United States and Europe in such prestigious venues as Leipzig's Gewandhaus, London's Wigmore Hall, and Carnegie's Weill Hall as well as the Great Hall of the Moscow Conservatory, Salle Cortot, and the Millennium Stage at the Kennedy Center. Rabinovich was the top-prize winner of the twelfth Arthur Rubinstein International Piano Master Competition and also won the 2009 Salon de Virtuosi award, the Aviv Competition in Israel, and the Animato and the Arjil piano competitions in Paris. He made his Israel Philharmonic debut under the baton of Zubin Mehta at age ten and performed as soloist with several Israeli orchestras, the Buffalo Philharmonic, Ann Arbor Symphony, Delaware Symphony, and many other orchestras. Roman Rabinovich is an artist, as well, and often combines his concerts with exhibitions of his paintings. For more information, visit www.romanrabinovich.net.



Violinist **MICHELLE ROSS** studies with Itzhak Perlman and recently graduated from Columbia University, with a B.A. in English and comparative literature. Ross has performed at Carnegie Hall, Avery Fisher Hall, the Metropolitan Museum of Art, the Kennedy Center for the Performing Arts, Virginia Arts Center, and the Shanghai Grand Theatre. She has given recitals at the Neue Galerie, Grand Central Academy of Art, and WMP Concert Hall in New York City. Michelle Ross was the winner of the Stravinsky Violin Concerto Competition at the Juilliard Pre-College and has also appeared as soloist with the Westchester Philharmonic, the Island Chamber Symphony, the Yonkers Philharmonic, and the St. Thomas Orchestra. She is also a composer, and her works have been performed in New York and Berlin and choreographed for contemporary dance. Ross was named Emerging Composer by the New York Art Ensemble and honored in the Choreographic Honors Awards at Juilliard.



Cellist **ALICE YOO** began her cello studies in her hometown of Bozeman, Montana. Since then, she has received degrees from New England Conservatory of Music and the Royal Northern College of Music. Former teachers include Richard Aaron and Paul Katz. A dedicated chamber musician, Yoo has participated in the Steans Institute at the Ravinia Festival, Yellow Barn Music Festival, IMS Prussia Cove, the Perlman Music Program, and others. She has collaborated with artists such as Miriam Fried, Donald Weilerstein, Anthony Marwood, and Midori Goto. She is a founding member of the Vox Piano Trio, which was selected to participate in a workshop on Brahms's chamber music at Carnegie Hall with Leon Fleisher, Yo-Yo Ma, and Pamela Frank that culminated in a performance at Weill Hall. As a soloist, she has made appearances with the Cleveland Philharmonic, USC Chamber Orchestra, Bozeman Symphony, and Billings Symphony. An active competitor, Alice Yoo has won top prizes in the Klein International String Competition, Holland-America Music Society Competition, Cleveland Cello Society Scholarship Competition, and Schadt International String Competition. She is currently a student of Ralph Kirshbaum's at the University of Southern California, where she recently received her master's degree.



After playing chamber music together in different configurations and different venues over the years, the musicians of the **AMPHION STRING QUARTET**, Katie Hyun, David Southorn, Wei-Yang Andy Lin, and Mihai Marica, joined together as a quartet for a performance at Morse Recital Hall at the Yale School of Music in February 2009. Encouraged by their reception at this venue, the four continued to develop their dynamic as a performing quartet. Despite the musicians' short time playing together, the Amphion String Quartet was awarded First Prize in the piano and strings category as well as the Audience Choice Award at the 2010 Plowman Competition and First Prize in the Hugo Kauder International Music Competition. The quartet continues to develop its presence in 2010 with upcoming engagements in New York and Connecticut.

Violinist **Katie Hyun** has made solo appearances with the Houston Symphony, the Dallas Chamber Orchestra, Concerto Soloists Orchestra in Philadelphia, the Philadelphia Orchestra, and the Yale Philharmonia. She has appeared on the television program *Good Morning Texas* and on Garrison Keillor's *Prairie Home Companion* on NPR, with bassist Nathan Farrington. In 2006, she was invited by bassist Edgar Meyer to collaborate with him at the Laguna Beach Chamber Music Festival. She received her Artist Diploma at the Yale School of Music, studying with Ani Kavafian, and her master's degree at the State University of New York in Stony Brook, where she studied with Pamela Frank, Ani Kavafian, and Philip Setzer. Hyun studied with Aaron Rosand and Pamela Frank at the Curtis Institute of Music, where she received her bachelor's degree.

Violinist **David Southorn** is an active soloist, chamber musician, and concertmaster. As soloist he has appeared most recently with the Fremont and Nova Vista symphonies. He has performed in such venues as the Kennedy Center and Lincoln Center, where he was invited to perform with Ani and Ida Kavafian. An enthusiastic orchestral musician, Southorn has had the opportunity to work with world-renowned conductors such as James Levine, Michael Tilson Thomas, Bernard Haitink, André Previn, Peter Oundjian, Andrew Davis, and David Zinman, among others. He has attended several festivals including the Banff Music Centre, New York String Seminar, Spoleto, Tanglewood, and Kneisel Hall. David Southorn holds a bachelor's degree from the San Francisco Conservatory of Music, where he studied with Camilla Wicks, Ian Swensen, and Wei He. He received his master's degree in 2009 and will receive his Artist Diploma in 2010 from the Yale School of Music under the tutelage of Ani Kavafian.

Recognized as one of today's most promising young violists, **Wei-Yang Andy Lin** is currently a doctoral candidate at SUNY Stony Brook, studying with Daniel Panner. Born in Taiwan, he holds bachelor's and master's degrees from the Juilliard School. Lin has won numerous competitions including the Taiwan National Viola Competition and the Idyllwild Arts Concerto Competition, and he won the top prize in the 2008 Juilliard Viola Concerto Competition, subsequently making his Lincoln Center Avery Fisher Hall solo debut with the Juilliard Orchestra. He was also the winner of the 2009 Stony Brook Concerto Competition. Wei-Yang Andy Lin is a member of the International Sejong Soloists and the Carnegie Ensemble and is a founding member of the Amphion String Quartet. He has been invited to play and perform chamber music with Itzhak Perlman at Jazz at Lincoln Center and the Metropolitan Museum.

Romanian-born cellist **Mihai Marica** won First Prize in the 2005 Irving M. Klein International String Competition and First Prize and the Audience Choice Award at the 2006 Dr. Luis Sigall International Competition in Viña del Mar, Chile. He also received the 2006 Charlotte White's Salon de Virtuosi Fellowship Grant. Marica has performed with orchestras such as the Symphony Orchestra of Chile, the Hermitage State Orchestra of St. Petersburg (Russia), and the Louisville Orchestra. He made debut appearances in both Weill and Zankel halls at Carnegie Hall in 2008. Mihai Marica studied with Aldo Parisot at the Yale School of Music, where he earned a master of music degree and an Artist Diploma.



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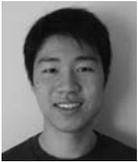
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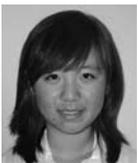
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 Instructor: John McCarthy
 Age: 11

Musical Glossary

Adagio – Italian: leisurely. “Adagio” designates a slow tempo.

Allegro – Italian: merry, lively. “Allegro” designates a fast tempo. (“Allegretto,” a diminutive of “allegro,” is used to indicate a tempo slightly slower than “allegro.”)

Andante – Italian: at a walking pace. “Andante” designates a moderate tempo.

Aria – Italian: air. A lyrical work for voice (though the term has been used in instrumental works, as well), typically part of a larger work such as an opera or cantata.

Arpeggio – The sounding of individual notes of a chord in succession rather than all at once.

Assai – Italian: very (as in “Allegro assai,” “Assai vivace”).

Bagatelle – A short and light piece of music; literally, a “trifle.”

Barcarolle – A work evocative of songs sung by Venetian gondoliers.

Berceuse – French: lullaby.

BWV – Bach-Werke-Verzeichnis (German): Bach works catalog. The BWV index is used to catalog the works of Johann Sebastian Bach.

Cadence – The conclusion or resolution of a musical phrase.

Canon – A musical passage in which several instruments or voices state the same melody in succession.

Cantabile – Italian: song-like, singable.

Capriccio – Italian: whim, fancy. A designation applied to a piece of music of capricious character.

Chorale – A passage comprising a sequence of chords; the chorale originated in four-part Lutheran hymns, as composed by Johann Sebastian Bach.

Coda – Italian: tail. New musical material added to the end of a standard musical structure.

Con brio – Italian: with vivacity.

Con moto – Italian: with motion.

Concertante – A term used to describe a concerto-like composition in which one voice is featured in a soloistic manner.

Concerto – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble.

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

Crescendo – An increase in volume.

D. – Abbreviation for Deutsch. Deutsch numbers are used to catalog Schubert’s works; after Otto Erich Deutsch (1883–1967).

Decrescendo – A decrease in volume.

Development – See *Sonata form*.

Divertimento – Italian: Diversion, enjoyment. A term used to describe works designed to entertain and delight listeners and performers.

Double-stop – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

Episode – In rondo form, any of the musical passages that alternate with the refrain.

Espressivo – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “Andante espressivo.”

Étude – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.

Exposition – See *Sonata form*.

Falseta – An improvised or pseudo-improvisatory flourish characteristic of flamenco music.

Fantasia (Fantasy, Fantasie) – A term used to describe a work whose form derives “solely from the fantasy and skill of an author who created it” (Luis de Milán, 1536).

Forte – Italian: loud. (Fortissimo: very loud.)

Fugue – A movement or passage of music based on the contrapuntal development of a short musical idea called the subject, which is stated in succession by each instrument at the start of the fugue.

Grazioso – Italian: graceful.

Harmonics – On a stringed instrument, high ringing notes produced by lightly placing the finger at nodal points along the string.

Harmony – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

Hob. – Abbreviation for Hoboken, used to catalog Haydn’s works; after Anthony van Hoboken (1887–1983), who spent thirty years compiling the extensive catalog. A Roman numeral indicates the genre (for example, XV for piano trio), followed by an Arabic number, which places the work chronologically within that genre, as in the Piano Trio in G Major, Hob. XV: 25.

Impressionism – An aesthetic term borrowed from French painting in the late nineteenth and early twentieth centuries. The term comes from Claude Monet’s 1873 painting *Impressionism, Sunrise*. In music, Impressionism primarily refers to the vivid works of Claude Debussy and Maurice Ravel.

Incidental music – Music composed to accompany a dramatic production.

Intermezzo – Originally, a musical interlude, such as an entr’acte in a dramatic work. Since the nineteenth century, “intermezzo” has been used as a designation for independent works or individual movements within multimovement works.

K. – Abbreviation for Köchel. K. numbers are used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

Largo – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo slightly quicker than “largo.”)

Legato – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation.

Leggiero – Italian: light.

Lento – Italian: slow.

Lied – German: song (plural “lieder”).

Maestoso – Italian: majestic.

Mazurka – A Polish folk dance in triple meter.

Meter – The rhythmic organization of a piece of music (for example, 4/4 meter: ONE-two-three-four, ONE-two-three-four).

Minuet – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

Moderato – Italian: moderately.

Modulation – The harmonic shift in tonal music from one key to another.

Molto – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

Motive – A short musical gesture.

Movement – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more significantly combine with and relate to each other in ways that produce a cohesive whole.

Neoclassicism – An aesthetic prevalent among certain twentieth-century composers (most notably Stravinsky) characterized by an interest in the musical principles of the Classical period.

Nocturne – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left.

Non troppo, non tanto – Italian: not too much (as in, e.g., “Allegro ma non tanto,” “Adagio ma non troppo”).

Opus – Latin: work. The most common method of cataloging a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviated op.)

Oratorio – A large-scale musical setting of sacred texts, e.g., Bach’s *St. Matthew Passion* and Mendelssohn’s *St. Paul and Elijah*.

Ostinato – A motif that repeats continuously, generally as an accompaniment to other motifs (such as melodies or harmonies) that are changing.

Passacaglia – A musical form comprising a continuous set of ostinato variations.

Phrase – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

Piano – Italian: soft. (Pianissimo: very soft.)

Pizzicato – Playing by plucking the strings of an instrument that is normally played with a bow, such as a violin or viola.

Presto – Italian: ready, prompt. “Presto” designates a fast tempo.

Rasgueado – The technique of rapid finger strumming characteristic of flamenco guitar music.

Recapitulation – See *Sonata form*.

Recitative – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

Relative key – A key sharing the same key signature as another. Each major key has a relative minor and vice versa. E.g., the relative key of C major is a minor: neither key has any sharps or flats; the relative key of d minor is F major: both keys have one flat.

Rondo – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.

Rubato – i.e., Tempo rubato. Italian: robbed, or stolen, time. “Rubato” designates a flexible or unmarked tempo.

Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

Serialism – A compositional method in which the musical structure is governed by a fixed permutation of a series of pitches, usually (as in the music of Schoenberg) a twelve-note series comprising each pitch of the chromatic scale.

Sforzando – Italian: compelling. “Sforzando” indicates a strongly accented note and/or suddenly loud dynamic.

Sonata – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

Sonata form – The most standard musical structure throughout the Classical and Romantic eras for first, and often final, movements of multimovement pieces composed for solo, chamber, or orchestral forces. In sonata form, musical ideas are organized into three sections: the exposition, in which the main themes are introduced; the development, in which the themes are transformed; and the recapitulation, in which the music restates each theme in the home key. (Also sonata-allegro form.)

Sostenuto – Italian: sustained.

Staccato – Italian: detached. A musical expression indicating that notes should be played with separation.

Sturm und Drang – German: storm and stress. An artistic movement that valued impulse and emotion over more Classical virtues such as balance and form. The *Sturm und Drang* movement had a profound influence on the entire Romantic generation.

Subject – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

Sul ponticello – The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.

Syncopation – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

Theme – A central musical idea which serves as substantive material in a piece of music.

Theme and variations – A standard musical form in which a main theme is followed by a succession of variations on that theme.

Time signature – The printed indication of the meter of a piece of music (such as 4/4).

Tremolo – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

Trio – The contrasting middle section of a minuet or scherzo.

Twelve-tone – See *Serialism*.

Variations – A compositional technique in which a theme is altered or modified.

Vivace – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”



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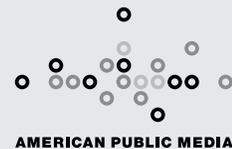
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June 25 – August 3
Vail, CO
www.vailmusicfestival.org
Tickets: 877-812-5700

Cabrillo Festival of Contemporary Music
August 1 – 15
Santa Cruz, CA
www.cabrillomusic.org
Tickets: 831-420-5260

Chamber Music Northwest
June 21 – July 25
Portland, OR
www.cmnw.org
Tickets: 503-294-6400

Colorado Music Festival
June 26 – August 6
Boulder, CO
www.coloradomusicfest.org
Tickets: 303-440-7666

Festival Mozaic
July 15 – 25
San Luis Obispo, CA
www.festivalmozaic.com
Tickets: 877-881-8899

Grand Teton Music Festival
June 30 – August 14
Jackson Hole, WY
www.gtml.org
Tickets: 307-733-1128

La Jolla Music Society SummerFest
August 6-27
La Jolla, CA
www.lajollamusicociety.org
Tickets: 858-459-3728

Mainly Mozart Festival
June 8 – 19, 2010
June 7 – 19, 2011
San Diego and Baja, CA
www.mainlymozart.org
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Music@Menlo
July 23 – August 14
Atherton/Menlo Park/Palo Alto, CA
www.musicatmenlo.org
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July 10 – August 1
Durango & Pagosa Springs, CO
www.musicinthemountains.com
Tickets: 970-385-6820

Ojai Music Festival
June 10 – 13, 2010
June 9 – 12, 2011
Ojai, CA
www.ojaifestival.org
Tickets: 805-646-2094

Oregon Bach Festival
June 25 – July 11
Eugene, OR
www.oregonbachfestival.com
Tickets: 541-682-5000

Santa Fe Chamber Music Festival
July 18 – August 23
Santa Fe, NM
www.santafechambermusic.org
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Seattle Chamber Music Society
Summer Festival
Seattle, WA, July 5-30
Redmond, WA, Augusts 4-13
www.seattlechambermusic.org
Tickets: 206-283-8808

Strings Music Festival
June 26 – August 21
Steamboat Springs, CO
www.stringschambermusic.com
Tickets: 970-879-5056

Sun Valley Summer Symphony
Chamber music: July 26, 28, 30
Orchestra: August 2 – 17
Sun Valley, ID
www.svsunvalleysymphony.org
Information: 208-622-5607

Ticket and Performance Information



Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event.

All programs and artists are subject to change without notice. All tickets are nonrefundable, except in cases of canceled events. Ticket exchanges are free for members at the Bach Circle (\$1,000) level and above; a \$3.00-per-ticket handling charge applies to all other exchanges. For ticket-related questions or to exchange tickets, please contact Music@Menlo's ticket services office at 650-331-0202 or tickets@musicatmenlo.org.

Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for ticketed concerts at the Center for Performing Arts at Menlo-Atherton and St. Mark's Episcopal Church is reserved. Seating in Stent Family Hall and Martin Family Hall and for all free events is by general admission.
- **Student-ticket holders** who are ages eighteen and over must be prepared to present a valid full-time-student ID at the door.
- **Latecomers** will be seated at the discretion of the house manager at an appropriate interval in the performance.
- All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. One companion seat is reserved next to each wheelchair location.

Concert and Event Policies

- As a courtesy to the artists and to your fellow audience members, **please turn off** cell phones, pagers, watch alarms, personal organizers, and **all sound-emitting devices** prior to the start of all events.

- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Please unwrap any lozenges or other products before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.
- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend ticketed concerts and Encounters. Please see pages 56–65 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food or beverages** are not allowed inside the performance venues. Concessions are generally available for purchase outside of the concert halls.
- Many people are highly allergic to perfume, cologne, or **scented products**, so we kindly ask that patrons avoid using them.

Entry and Re-Entry Policy for Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. A **free seat pass** is now required for these concerts. One seat pass per person can be requested at the will-call table beginning one hour prior to the start of the performance. Seat passes cannot be reserved in advance, and seating is by general admission.

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts may be reclaimed at the will-call table outside the venue. Music@Menlo is not responsible for lost or stolen articles.

Locations and Parking

Menlo School, Martin Family Hall, and Stent Family Hall are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **St. Mark's Episcopal Church** is located at 600 Colorado Avenue in midtown Palo Alto, between Middlefield Road and Cowper Street. **The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. **Parking is free** in all of the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

Restrooms and Exits

Restrooms at Menlo School are located through the side exit at the back of Spieker Ballroom and in the building behind Martin Family Hall. Restrooms at St. Mark's Episcopal Church are available in the adjoining walkways, next to the church office. Restrooms at the Center for Performing Arts at Menlo-Atherton are located toward the back of the venue's lobby. Fire exits are marked at each venue.

Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

Music@Menlo Calendar

JULY 23–AUGUST 14, 2010

Date	Free Events	Ticketed Events
Friday, July 23		8:00 p.m. Concert Program I: The Seasons The Center for Performing Arts at Menlo-Atherton PAGE 11
Saturday, July 24 Open House (all day)	8:30 a.m. Q & A Coffee Martin Family Hall PAGE 68 11:45 a.m. Café Conversation: Oscar Shumsky, Genius in the Shadows, with Violinist Philip Setzer Martin Family Hall PAGE 66, 68 5:30 p.m. Prelude Performance Stent Family Hall PAGE 56, 68	7:30 p.m. Encounter I: <i>Das Land ohne Musik</i> and the Search for English Musical Identity, with R. Larry Todd Martin Family Hall PAGE 9, 68
Sunday, July 25	12:00 p.m. Preconcert poetry event Martin Family Hall PAGE 42	2:00 p.m. Carte Blanche Concert I: Schubert's <i>Winterreise</i> Randall Scarlata, <i>baritone</i> ; Gilbert Kalish, <i>piano</i> Stent Family Hall PAGE 42 6:00 p.m. Concert Program II: The English Voice Stent Family Hall PAGE 15
Monday, July 26	11:45 a.m. Master class: Inon Barnatan, <i>pianist</i> Martin Family Hall PAGE 67 6:00 p.m. Prelude Performance Martin Family Hall PAGE 56	8:00 p.m. Concert Program II: The English Voice Stent Family Hall PAGE 15
Tuesday, July 27	11:45 a.m. Master class: Ani Kavafian, <i>violinist</i> Martin Family Hall PAGE 67 5:30 p.m. Prelude Performance St. Mark's Episcopal Church PAGE 57	8:00 p.m. Concert Program II: The English Voice St. Mark's Episcopal Church PAGE 15
Wednesday, July 28	11:45 a.m. Café Conversation: Rostropovich, Titan of the Cello, with Artistic Director and Cellist David Finckel Martin Family Hall PAGE 66	
Thursday, July 29	11:45 a.m. Café Conversation: The Art of Alex S. MacLean Martin Family Hall PAGE 66 6:00 p.m. Koret Young Performers Concert St. Mark's Episcopal Church PAGE 63	8:00 p.m. Carte Blanche Concert II: Schumann and Chopin Jeffrey Kahane, <i>piano</i> St. Mark's Episcopal Church PAGE 44
Friday, July 30	11:45 a.m. Master class: Jorja Fleezanis, <i>violinist</i> Martin Family Hall PAGE 67 5:30 p.m. Prelude Performance Stent Family Hall PAGE 57	7:30 p.m. Encounter II: Vienna at the Center: The Rise and Fall of a Musical Culture, 1762–1938, with Ara Guzelimian Martin Family Hall PAGE 9
Saturday, July 31	2:00 p.m. Koret Young Performers Concert St. Mark's Episcopal Church PAGE 63 6:00 p.m. Prelude Performance St. Mark's Episcopal Church PAGE 58	8:00 p.m. Concert Program III: Vienna St. Mark's Episcopal Church PAGE 19
Sunday, August 1		6:00 p.m. Concert Program III: Vienna Stent Family Hall PAGE 19
Monday, August 2	11:45 a.m. Master class: Gilbert Kalish, <i>pianist</i> Martin Family Hall PAGE 67 6:00 p.m. Prelude Performance Martin Family Hall PAGE 58	8:00 p.m. Concert Program III: Vienna Stent Family Hall PAGE 19

Date	Free Events	Ticketed Events
Tuesday, August 3	<p>11:45 a.m. Master class: Ralph Kirshbaum, <i>cellist</i> Martin Family Hall PAGE 67</p>	<p>8:00 p.m. Carte Blanche Concert III: The Beethoven Sonatas for Piano and Cello David Finckel, <i>cello</i>; Wu Han, <i>piano</i> The Center for Performing Arts at Menlo-Atherton PAGE 48</p>
Wednesday, August 4	<p>11:45 a.m. Café Conversation: Poetry Reading Workshop with Violinist Jorja Fleezanis and Artistic Administrator Patrick Castillo Martin Family Hall PAGE 66</p> <p>6:00 p.m. Prelude Performance Martin Family Hall PAGE 59</p>	<p>8:00 p.m. Concert Program IV: Aftermath: 1945 Stent Family Hall PAGE 23</p>
Thursday, August 5	<p>11:45 a.m. Master class: Miró Quartet Martin Family Hall PAGE 67</p> <p>6:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 64</p>	<p>8:00 p.m. Concert Program IV: Aftermath: 1945 The Center for Performing Arts at Menlo-Atherton PAGE 23</p>
Friday, August 6	<p>11:45 a.m. Master class: Bruce Adolphe, <i>composer and Encounter leader</i> Martin Family Hall PAGE 67</p> <p>5:30 p.m. Prelude Performance Stent Family Hall PAGE 59</p>	<p>7:30 p.m. Encounter III: Under the Influence: Cultural Collage in Paris during the Early Twentieth Century, with Bruce Adolphe Martin Family Hall PAGE 10</p>
Saturday, August 7	<p>2:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 64</p> <p>6:00 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 60</p>	<p>8:00 p.m. Concert Program V: La Ville-Lumière: Paris, 1920–1928 The Center for Performing Arts at Menlo-Atherton PAGE 27</p>
Sunday, August 8		<p>10:00 a.m. Carte Blanche Concert IV: Found in Translation Alessio Bax, <i>piano</i> Stent Family Hall PAGE 51</p>
Monday, August 9	<p>11:45 a.m. Café Conversation: Spanish Spirit with Guitarist Jason Vieaux Martin Family Hall PAGE 66</p> <p>6:00 p.m. Prelude Performance Martin Family Hall PAGE 60</p>	<p>8:00 p.m. Concert Program VI: Spanish Inspirations Stent Family Hall PAGE 32</p>
Tuesday, August 10	<p>11:45 a.m. Master class: Joseph Swensen, <i>violinist</i> Martin Family Hall PAGE 67</p> <p>6:00 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 61</p>	<p>8:00 p.m. Concert Program VI: Spanish Inspirations The Center for Performing Arts at Menlo-Atherton PAGE 32</p>
Wednesday, August 11	<p>11:45 a.m. Master class: Jupiter String Quartet Martin Family Hall PAGE 67</p>	
Thursday, August 12	<p>11:45 a.m. Master class: Laurence Lesser, <i>cellist</i> Martin Family Hall PAGE 67</p>	<p>7:30 p.m. Encounter IV: Dvořák and the New World, with Robert Winter Martin Family Hall PAGE 10</p>
Friday, August 13	<p>11:45 a.m. Master class: Wu Han, <i>pianist</i> Martin Family Hall PAGE 67</p> <p>6:00 p.m. Prelude Performance Martin Family Hall PAGE 61</p>	<p>8:00 p.m. Concert Program VII: Dvořák's America Stent Family Hall PAGE 37</p>
Saturday, August 14	<p>1:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 65</p> <p>6:00 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 62</p>	<p>8:00 p.m. Concert Program VII: Dvořák's America The Center for Performing Arts at Menlo-Atherton PAGE 37</p>

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