

5 Resonance

1–7 **Psycho Suite for Strings** (1960)

BERNARD HERRMANN (1911–1975)

<i>Prelude</i>	4:10
<i>The Madhouse</i>	1:36
<i>The Murder</i>	0:45
<i>The Water</i>	1:37
<i>The Swamp</i>	1:47
<i>The Stairs, The Knife, and the Cellar</i>	1:55
<i>Finale</i>	1:38

ADAM BARNETT-HART, SEAN LEE, WU JIE, KRISTIN LEE, *violins*;
PAUL NEUBAUER, GERALDINE WALTHER, *violas*; DANE JOHANSEN,
DMITRI ATAPINE, *cellos*; SCOTT PINGEL, *bass*

8 ***Il tramonto, P. 101*** (1914) 15:36

OTTORINO RESPIGHI (1879–1936)

SUSANNE MENTZER, *mezzo-soprano*; JORJA FLEEZANIS, SEAN LEE,
violins; GERALDINE WALTHER, *viola*; DMITRI ATAPINE, *cello*

9 ***Allegro brillant in A Major for Piano,*** 8:15

Four Hands, op. 92 (1841)

FELIX MENDELSSOHN (1809–1847)

INON BARNATAN, WU HAN, *piano*

10–13 **Suite for Two Violins and Piano, op. 71** (1909)

MORITZ MOSZKOWSKI (1854–1925)

<i>Allegro energico</i>	4:49
<i>Allegro moderato</i>	4:58
<i>Lento assai</i>	3:55
<i>Molto vivace</i>	4:29

SEAN LEE, KRISTIN LEE, *violins*; WU HAN, *piano*

14–17 **Trio for Clarinet, Violin, and Piano** (1990)

PAUL SCHOENFIELD (b. 1947)

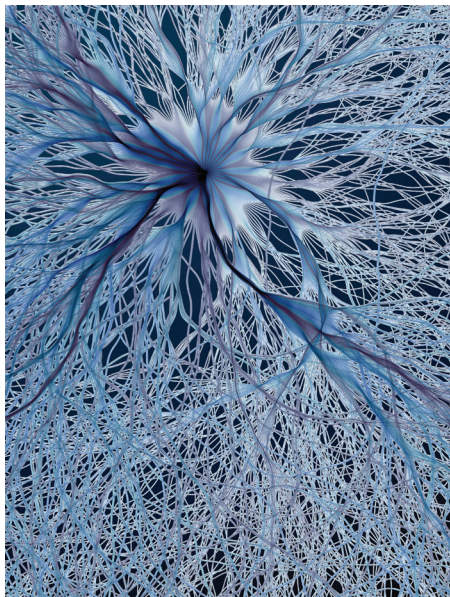
<i>Freyllakh</i>	4:08
<i>March</i>	5:54
<i>Nigun</i>	4:51
<i>Koztze</i>	4:12

JOSE FRANCH-BALLESTER, *clarinet*; ARNAUD SUSSMANN, *violin*;
GLORIA CHIEN, *piano*

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Music@Menlo *LIVE*

5 Resonance



HERRMANN *Psycho Suite* for Strings

RESPIGHI *Il tramonto*

MENDELSSOHN *Allegro brillante* in A Major
for Piano, Four Hands

MOSZKOWSKI *Suite for Two Violins*
and Piano

SCHOENFIELD *Trio for Clarinet,*
Violin, and Piano

Music@Menlo *LIVE*

5 Resonance

Music@Menlo's tenth-anniversary season, *Resonance*, explored the many ways in which music resonates within the listener. Music has an immense capacity to nurture the mind, transport listeners to new places, and, ultimately, delight the ears and stir the hearts of all people. Each disc of the 2012 edition of Music@Menlo *LIVE* captures the essence of *Resonance* and the festival's milestone season.

Disc V explores the extremes of human emotions, extending from horror to joy. *Psycho Suite* for Strings, written to accompany the Hitchcock film *Psycho*, ushers listeners into the world of horror and cinema. Ottorino Respighi's *Il tramonto* tells of a tragic episode of life, love, and death. In contrast, Mendelssohn's *Allegro brillante* for Piano, Four Hands, and Moszkowski's Suite for Two Violins showcase the virtuosity of each instrument and celebrate exuberance and joy. Disc V closes with Paul Schoenfeld's Clarinet Trio, which captures the jubilant festivities of a Hassidic gathering.

BERNARD HERRMANN (1911–1975)

Psycho Suite for Strings (1960)

Publisher Credit: Ensign Music

Bernard Herrmann is considered one of the most important film composers of the twentieth century. In 1955, he met the film director Alfred Hitchcock, and he would go on to write music for every Hitchcock film between 1955 and 1964. He redefined the idea of a film composer's role and never deferred solely to the creative will of the film director. Herrmann once stated: "I have the final say, or I don't do the music."



Moritz Moszkowski's Suite for Two Violins and Piano, op. 71. L-R: Sean Lee, Wu Han, and Kristin Lee.

Bernard Herrmann's score to the iconic 1960 Alfred Hitchcock film, *Psycho*, demonstrates the undeniable power of music to accentuate and enhance onscreen drama. Hitchcock originally intended for the film's pivotal shower scene to remain eerily silent, but Herrmann insisted that Hitchcock try it with the musical cue that he had composed; Hitchcock agreed, and the resulting scene has become one of the most notorious in cinematic history. Herrmann's shrieking strings, mimicking the violent stabbing of Janet Leigh's character, make this one of the most terrifying moments in all of film. Hitchcock himself later acknowledged that "33 percent of the effect of *Psycho* was due to the music."

OTTORINO RESPIGHI (1879–1936)

Il tramonto, P. 101 (1914)

Though Ottorino Respighi is primarily remembered as a symphonic composer of such epic works as the *Pines of Rome* and the *Fountains of Rome*, he was also a prolific composer of vocal music. *Il tramonto* is based on Percy Bysshe Shelley's poem "The Sunset," written shortly before Shelley's death in 1822. The poem embodies many of the Romantic sensibilities and subjects that permeated much of Shelley's work: love, grief, longing, and death.

Respighi's setting of the poem offers a revealing look into the breadth of his compositional style. In contrast to the grandeur of his colorful symphonic works, *Il tramonto* is subtle and intimate. The piece begins with a dramatic string quartet opening, leading into the calm and lyrical entrance of the soprano. The ebb and flow of the poetry are painted through Respighi's music, from the opening stanza, describing the passion of two lovers, to the concluding stanza, vividly portraying the plea of an aging woman. Respighi's richly textured and contrapuntal string writing provides added drama to the poetry, with the soprano weaving in and out of the textures, often doubling the string voices. The work ends in quiet reflection, meditating on the peace found through death.

FELIX MENDELSSOHN (1809–1847)

Allegro brillante in A Major, op. 92 (1841)

In March of 1841, as Music Director of Leipzig's famed Gewandhaus, Felix Mendelssohn engaged Robert and Clara Schumann to appear at a special fundraiser for the pension fund of the Gewandhaus Orchestra. In addition to a performance of Robert Schumann's First Symphony, the concert included Mendelssohn's newly composed *Allegro brillante in A Major*, which Mendelssohn debuted with Clara Schumann.

The *Allegro brillante* begins with a rush of scales before launching into a light and virtuosic scherzo, evoking the spirit of Mendelssohn's *A Midsummer Night's Dream*.

The second theme features a lyrical, song-like melody. It is followed by a return of the exuberant opening material. After a moment of quiet reflection, the work concludes with a fleeting coda, full of excitement and celebration.

—Isaac Thompson

MORITZ MOSZKOWSKI (1854–1925)

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

In his early thirties, German pianist Moritz Moszkowski suffered from a nervous disorder that prematurely ended his days as a touring musician, after which point he focused more intently on composition. His reputation as a composer was built almost entirely on the strength and virtuosity of his solo piano and chamber music. The Opus 71 Suite for Two Violins and Piano is a case in point. In its glorification of the two instruments with which Moszkowski was most intimately familiar, the violin and piano, the suite reveals him to be a composer of great imagination.

The suite comprises four movements. The opening *Allegro energico* begins with a hot-blooded descending theme in the violins. One impressive trait of the suite is made evident right away: despite the absence of a viola or cello, the music never feels texturally thin. The second movement is built on deeply affecting melodies, betraying Moszkowski's penchant for the music of Schumann and Mendelssohn. The nostalgic air of the slow movement likewise bespeaks the deep Romantic influence on Moszkowski's language.

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

—Patrick Castillo

PAUL SCHOENFIELD (b. 1947)

Trio for Clarinet, Violin, and Piano (1990)

Early in his career, American pianist Paul Schoenfield enjoyed considerable success as a concert pianist, but he eventually turned his full attention to composition. A man of diverse influences, he draws upon his life experiences for his work, from living on a kibbutz in Israel to moonlighting as a lounge pianist at a steakhouse in Minneapolis. When he received the Cleveland Arts Prize in 1994, Paul Schoenfield's music was aptly described by the author Dennis Dooley as follows: "Echoes of Mozart, Brahms, Bartók, and Shostakovich and a host of other ingredients impart an infectious zest, and distinctive flavor, to Paul Schoenfield's music."

In 1986, clarinetist David Shifrin approached Schoenfield about writing a trio for clarinet, violin, and piano, and he began sketching out the trio in 1990. Fascinated for much of his career with the music of Hassidic gatherings and festivals, he tackled the challenge of melding both artistic and entertainment aesthetics. The first movement, *Freytlakh*, evokes a traditional Eastern European dance that is often heard at Hassidic courts during festive holidays. The movement's frenetic energy features virtuosic writing for each of the instruments. Schoenfield described the *March* as "bizarre and somewhat diabolical." The movement begins with a short piano introduction before launching into the main tune, a duet with the clarinet in a high register with the violin supporting in the instrument's lowest register. The third movement, *Nigun*, is an introspective meditation, evoking the deeply mystical and spiritual aspects of the Hassidic tradition. The exuberance of the first movement returns in the *Koetzke*, a Russian Jewish wedding dance, seamlessly incorporating elements of jazz and traditional folk music.

—Isaac Thompson



Artistic Directors David Finckel and Wu Han.

About Music@Menlo

Music@Menlo is an internationally acclaimed three-week summer festival and institute that combines world-class chamber music performances, extensive audience engagement with artists, intensive training for preprofessional musicians, and efforts to enhance and broaden the chamber music community of the San Francisco Bay Area. An immersive and engaging experience centered around a distinctive array of programming, Music@Menlo enriches its core concert programs with numerous opportunities for in-depth learning to intensify audiences' enjoyment and understanding of the music and provide meaningful ways for aficionados and newcomers of all ages to explore classical chamber music.