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From Bach

THE ELEVENTH SEASON
JULY 18–AUGUST 10, 2013

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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Thomaskirche (St. Thomas Church) in Leipzig, Germany. It is most famous as the place where Johann Sebastian Bach worked as a cantor.

Cover artwork: *Imprint*, from Salad Bar Series, and artwork on p. 80 by Sebastian Spreng. **Carte Blanche Concerts:** p. 43 (Ayano Kataoka) by Oliver Lopena and (Ian Rosenbaum) by Matt Fried; p. 46 (Soovin Kim) by Michael G. W. Stein; p. 50 (Colin Carr), p. 53 (Jorja Fleezanis), and p. 58 (Laurence Lesser) by Tristan Cook. **Music@Menlo photographs:** p. 4 (Edward Sweeney, the Escher String Quartet), p. 8 (festival supporters, left to right, photos 1–3), and pp. 50, 53, 58 (Colin Carr, Jorja Fleezanis, and Laurence Lesser) by Tristan Cook; p. 8 (photo 4) and p. 105 (right, 1–3) by Joel Simon; p. 12 and p. 61 by Lilian Finckel; pp. 4, 62–64, 66–71, 73–77, 79, 103–104, 111 (2012 festival images) by Tristan Cook with Lilian Finckel and Sarah Kaufman; p. 65, p. 72 (Prelude Performances), p. 78, and p. 96 (KYPC) by Ashley Pinnell; p. 72 (Institute faculty) by Marianne LaCrosse; p. 82 and p. 83 (Menlo-Atherton) by Scott Chernis; p. 99 (interns) by Annie Rohan; p. 105 (festival supporters, left) by Kimberly Hsu. **Music@Menlo LIVE:** p. 81 (CDs) by Nick Stone and (Da-Hong Seetoo) by Christian Steiner. **Winter Series:** p. 82 (Menlo-Atherton) by Joel Simon and (Emerson String Quartet) by Lisa-Marie Mazzucco; p. 83 (Menlo-Atherton) by Scott Chernis, (Jean-Efflam Bavouzet) by Paul Mitchell, (Wu Han) by Christian Steiner, and (Alessio Bax) courtesy of the Chamber Music Society of Lincoln Center. **Artist portraits:** Sean Lee (p. 90) by Ai Ajdukovic; Danish String Quartet (p. 86) by Caroline Bittencourt; Benedict Kloeckner (p. 95) by Marco Borggreve; Benjamin Beilman (p. 84) by Maia Cabeza; Soovin Kim (p. 89) by Woo-Ryong Chai; Ayano Kataoka (p. 89) and Michael Parloff (p. 92) by Tristan Cook; Francesca Rose dePasquale (p. 94) by Alexandra DeFurio; Joseph Swensen (p. 93) by Jack Dine, Mark Holloway (p. 88) and James Austin Smith (p. 93) by Matt Dine; Ian Rosenbaum (p. 92) by Matt Fried; Kevin Rivard (p. 92) by Heather George; Orion String Quartet (p. 91) by Lois Greenfield; Jorja Fleezanis (p. 86) courtesy of Indiana State University; Sebastian Spreng (p. 80) courtesy of Kelley Roy Gallery; Dmitri Atapine (p. 84) by Do Hyung Kim; Carter Brey (p. 85) by Chris Lee; Stuart Isacoff (p. 88) by Michael Lionstar; Gloria Chien (p. 86), Jeffrey Kahane (p. 88), Bridget Kibbey (p. 89), and Tara Helen O'Connor (p. 91) by Lisa-Marie Mazzucco; Paul Neubauer (p. 90) by Bernard Mindich; Kristin Lee (p. 90) by Arthur Moeller; Arnaud Sussmann (p. 93) by Nyght Falcon; Ara Guzelimian (p. 87) by Peter Schaaf; Sunmi Chang (p. 86) courtesy of the St. Paul Chamber Orchestra; Charles Chandler (p. 86), David Finckel and Wu Han (pp. 3, 84), and Elizabeth Futral (p. 87) by Christian Steiner; Kobi Malkin (p. 95) by Susan Wilson; Richard O'Neill (p. 91) by W Korea.

2013 Season Dedication

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

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Melanie & Ron Wilensky
Marilyn & Boris Wolper

A Message from the Artistic Directors



Dear Friends,

For us, the writing of Music@Menlo's annual welcome letter is always an exciting task. This message comes at the culmination of our artistic planning, traversing from the season's conception (several years back) to the downbeat of the summer's first notes. Here and now, we have one final opportunity to offer some thoughts on the coming programs and to share our anticipation of the 2013 Music@Menlo experience.

Although it is assumed that, as Artistic Directors, the two of us know exactly what to expect from these concerts, they are, in truth, discoveries for us, as well. For no matter how well we know the music and the performers, Music@Menlo's unique ensembles reveal fresh productions of every work; the acoustics of our venues let us hear the music in new ways; and the synergy created between the audience and the musicians generates the spontaneous electricity felt only during live performances.

We excitedly expect that this season's concert programs, though structured similarly to one another, will yield a broad spectrum of different musical experiences: while it is true that we will begin every performance with the music of Bach, the roads that depart from his hallowed home lead in a wide variety of directions. Music@Menlo's extraordinary musicians will follow those roads to locations all over the musical map, while opening each concert with music as universal and timeless as any ever composed.

We wish you a rewarding and enriching experience, filled with discovery and renewal. Let the Bach begin!

David Finckel and Wu Han
Artistic Directors
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Shayne Olson, Marketing Director
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Daphne Wong, Artistic Operations Manager

Mission Statement

Music@Menlo's mission is to expand the chamber music community and to enhance the enjoyment and understanding of the art form by championing the highest artistic quality in live performance, promoting in-depth audience engagement with the music and artists, and providing intensive training for aspiring professional musicians and industry leaders.

Welcome from the Executive Director



Dear Friends,

It is my great pleasure to welcome you to Music@Menlo's 2013 festival.

This is an exhilarating time for Music@Menlo. Last summer, we celebrated the tenth anniversary of this extraordinary festival. While anniversaries are often occasions to look back, in typical Music@Menlo fashion we made sure that our focus was firmly on the future. As part of our institutional strategic planning

process, we came together to reinforce our core founding values and to articulate what we wanted to accomplish in the coming years.

And, with the deep support of this community through special gifts to the Tenth-Anniversary Campaign, this future is already on its way to becoming a reality. We are extremely grateful for your enthusiasm, your dedication to our shared mission, and your generous support in helping secure the future of chamber music. Thank you!

This summer, as we explore Bach's enduring influence on those who followed, we are ensuring that Music@Menlo has a similar lasting influence. Whether it is through the careful and detailed manner in which a master performer passes on his or her craft to young musicians in our Chamber Music Institute or through our young, entrepreneurial alumni stepping out into the world to create their own musical opportunities, we can see Music@Menlo's many seeds taking root and flourishing. This is, for many of us, the most gratifying part of the festival's work.

So, thank you again for joining us in this exploration and helping to sustain this important enterprise. I look forward to seeing you during the festival!

With warmest regards,

A handwritten signature in cursive script that reads "Edward".

Edward P. Sweeney
Executive Director



FROM BACH



Program Overview

CONCERT PROGRAMS

Concert Program I: PIANO/PIANO (p. 13)

Fri., July 19, 8:00 p.m., Menlo-Atherton

Concert Program II: QUARTET DIMENSIONS (p. 17)

Sun., July 21, 6:00 p.m., Menlo-Atherton

Concert Program III: STRING VARIATIONS (p. 21)

Wed., July 24, 8:00 p.m., Stent Family Hall / Thu., July 25, 8:00 p.m., Menlo-Atherton

Concert Program IV: PRELUDES AND FUGUES (p. 25)

Sat., July 27, 8:00 p.m., Menlo-Atherton

Concert Program V: TRIO TRANSFORMATIONS (p. 30)

Wed., July 31, 8:00 p.m., Stent Family Hall / Thu., Aug. 1, 8:00 p.m., Menlo-Atherton

Concert Program VI: FRENCH CONNECTIONS (p. 33)

Fri., Aug. 2, 8:00 p.m., Stent Family Hall / Sat., Aug. 3, 8:00 p.m., Menlo-Atherton

Concert Program VII: DIE KUNST DER FUGE (p. 37)

Tue., Aug. 6, 8:00 p.m., Stent Family Hall / Wed., Aug. 7, 8:00 p.m., Stent Family Hall

Concert Program VIII: THE SOLO VOICE (p. 39)

Fri., Aug. 9, 8:00 p.m., Stent Family Hall / Sat., Aug. 10, 6:00 p.m., Menlo-Atherton

CARTE BLANCHE CONCERTS

Carte Blanche Concert I: Percussion Complexities: Christopher Froh,

Ayano Kataoka, and Ian Rosenbaum (p. 43)

Sat., July 20, 8:00 p.m., Menlo-Atherton

Carte Blanche Concert II: The Solo Violin: Soovin Kim (p. 46)

Sun., July 21, 10:30 a.m., Stent Family Hall

Carte Blanche Concert III: Cello Evolutions I: Colin Carr (p. 50)

Sun., July 28, 10:30 a.m., Stent Family Hall

Carte Blanche Concert IV: Into the Light: Jorja Fleezanis (p. 53)

Sun., July 28, 6:00 p.m., Menlo-Atherton

Carte Blanche Concert V: Cello Evolutions II: Laurence Lesser (p. 58)

Sun., Aug. 4, 10:30 a.m., Stent Family Hall

ENCOUNTERS

Encounter I: In the Beginning...There Was Bach, led by Ara Guzelimian (p. 10)

Thu., July 18, 7:30 p.m., Martin Family Hall

Encounter II: Keyboard Evolution: How Bach's Instruments Became the Modern Piano, led by Stuart Isacoff (p. 10)

Fri., July 26, 7:30 p.m., Martin Family Hall

Encounter III: The Art of Late Bach: Exploring *Musical Offering* and *The Art of Fugue*, led by Michael Parloff (p. 11)

Sun., Aug. 4, 6:00 p.m., Martin Family Hall

Encounter IV: The Passion According to Sebastian Bach, led by Patrick Castillo (p. 11)

Thu., Aug. 8, 7:30 p.m., Martin Family Hall

Artists

Piano

Gloria Chien
Derek Han
Jeffrey Kahane
Gilbert Kalish
Hyeyeon Park
Gilles Vonsattel*
Wu Han

Violin

Benjamin Beilman
Sunmi Chang*
Jorja Fleezanis
Soovin Kim*
Kristin Lee
Sean Lee
Arnaud Sussmann
Ian Swensen
Joseph Swensen

Viola

Sunmi Chang*
Mark Holloway*
Paul Neubauer
Richard O'Neill
Arnaud Sussmann

Cello

Dmitri Atapine
Carter Brey
Colin Carr
David Finckel
Laurence Lesser

Bass

Charles Chandler
Scott Pingel

Harp

Bridget Kibbey

Danish String Quartet*

Frederik Øland, *violin*
Rune Tonsgaard Sørensen, *violin*
Asbjørn Nørgaard, *viola*
Fredrik Schøyen Sjølin, *cello*

Orion String Quartet

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

Vocalist

Elizabeth Futral, *soprano**

Percussion

Christopher Froh
Ayano Kataoka
Ian Rosenbaum*

Woodwinds

Tara Helen O'Connor, *flute*
Alan Kay, *clarinet**
James Austin Smith, *oboe*
Marc Goldberg, *bassoon*

Brass

Nicole Cash, *horn**
Kevin Rivard, *horn**
David Washburn, *trumpet*

Encounter Leaders

Patrick Castillo
Ara Guzelimian
Stuart Isacoff
Michael Parloff

*Music@Menlo debut

On Bach's Universality

BY ROBERT L. MARSHALL

From *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance*.

A number of years ago I was asked to revise the article on "Bach, Johann Sebastian" for the fifteenth edition of the *Encyclopaedia Britannica*. One of the guidelines was to begin not with the conventional "J. S. Bach was born at Eisenach in Thuringia on March 21, 1685" and so on but with a "Statement of Significance." I decided to put it this way:

Although he was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Johann Sebastian Bach is now generally regarded as one of the greatest composers of all time and is celebrated as the creator of the *Brandenburg Concerti*, *The Well-Tempered Clavier*, the Mass in b minor, and numerous other masterpieces of church and instrumental music. Appearing at a propitious moment in the history of music, Bach was able to survey and bring together the principal styles, forms, and national traditions that had developed during preceding generations and, by virtue of his synthesis, enrich them all.

There is nothing particularly original about this assessment, nor—I'm relieved to say—is it in any way incorrect. But I do believe now that it does not really do full justice to the magnitude of Bach's achievement. It subscribes, first of all, to the traditional view that Bach was "the culmination of an era"—to cite the subtitle of Karl Geiringer's well-known study of the composer—or, in Albert Schweitzer's famous comment: "Bach is a...terminal point. Nothing comes from him; everything merely leads up to him."

Now, about ten years ago, in an essay entitled "Bach the Progressive," I tried to demonstrate that Bach's "synthesis" was, if anything, even more extensive than was commonly appreciated—that his music constituted not only a "culmination" or a "terminal point" but often enough reflected the most advanced stylistic currents of his time. Two of Bach's most monumental and serious works in particular—the Mass in b minor and the so-called *Goldberg Variations*—both written relatively late in the composer's career, could be shown to be indebted almost as much to the new, light "pre-Classical" or *galant* style associated with the generation of Bach's sons—and normally taken to be the very antithesis of Bach's personal style—as they were to the venerable contrapuntal traditions of the preceding century. I was arguing, in effect, that Bach's synthesis did not only extend historically into the *past* and geographically to embrace the great European national traditions of France, Italy, and Germany but that it also sought to encompass the most recent stylistic developments—to look *forward* as much as in any other artistic direction. In other words, Bach's music seemed at times to aspire to, and to achieve, a *universality* of style and idiom that was considerably more far-reaching—and in fact more deliberate—than had hitherto been recognized.

I wish at this time to pursue the notion of Bach's "universality" more fully and to explore its specific implications for our understanding of his art.

**Bolded terms are defined in the glossary, which begins on page 101.*

I should emphasize that I am not primarily concerned here with the question of the universality of Bach's *appeal*. But it might be good to begin by asking whether the appeal of Bach's music is in fact really all that general. With a few notable exceptions, his music is certainly not as *popular* as that of, say, Beethoven or Mozart, not to mention Tchaikovsky—although that situation might have changed by the end of 1985. But if it did, I would expect it to be a temporary, and most easily explainable, phenomenon. For the fact is that Bach's music by and large is considerably less accessible to the typical music lover than is that of the other major composers of history; nor was it ever intended or expected to appeal to a concert audience in the modern sense, that is, to a large and, musically considered, minimally educated assembly of essentially passive listeners. It is important to remember that commercial concert life for the general public was only in its infancy by the end of Bach's life and that Bach accordingly had little occasion—although there was some—to write what we may call "public music."

It is possible, in fact, and rather profitable in many ways to consider Bach's music in terms of its function or, what is to a great extent the same thing, its intended audience. In fact, such a functional classification of music was common at Bach's time—but I hasten to add that contemporary commentators did not recognize such a category as "public" music but rather divided musical activity into three principal realms or institutions: the church, the chamber, and the theater. In the eyes of his own contemporaries, accordingly, Bach could hardly have been regarded as a "universal" composer by any means, since, strictly speaking, he wrote no music at all for the theater, that is, operas or ballets—although the argument certainly could be made that there is more genuine musical drama in many of his church compositions than in any opera of his time.

The sense of actively participating in something transcendental, when we play or intensively listen to Bach's music, I maintain, is central to understanding his position in our culture.

I should like to pursue the notion of "public" music a little further, though, and suggest that Bach's most generally appealing, that is, his most popular, music today falls into one or the other of two categories, both belonging to that sphere: on the one hand, the free toccata or fantasia for the organ or some other keyboard instrument (which his contemporaries would quite properly have considered a species of church music) and on the other hand, the instrumental concerto, regarded at the time as music for the chamber. Common to both forms, however, is an emphasis not only on virtuosity and exuberant technical display—that is, on a readily appreciated sort of artistic prowess—and individualism—but also, often enough, on an intensity and immediacy of expression that strikes a sympathetic listener as "personal" in tone and feeling. I am thinking of course of such works as the famous Toccata and Fugue in d minor for Organ and the *Brandenburg Concerti*.

Needless to say I do not in any way wish to disparage these genuinely grandiose works. They are not only supremely successful but in fact represent the epitome of compositions of their kind. And they are all quintessentially and unmistakably “Bachian” in the vigor and vitality of their rhythms, the boldness and originality of their harmonies, and the richness and complexity of their colors and textures. And nowhere is Bach’s music more searingly intense, more deeply “personal,” if you will, than in the slow movement, say, of the First *Brandenburg* Concerto or just about any other slow movement from a Bach **concerto**, for that matter.

There is surely no need to remind you how the Toccata in d minor goes, and I am confident that you can call to mind the brilliance and excitement, and also the poignant expressivity, of a Bach concerto. Virtually any movement from any Bach concerto, indeed, is music eminently well designed to excite and exhilarate or to move and grip the attentive and responsive listener who would have heard it in Bach’s day, as today, as a member of an audience—no matter whether as an invited and privileged guest in the aristocratic salon or “chamber” of, say, the Margrave of Brandenburg or in the less exclusive surroundings of Herr Zimmermann’s Coffeehouse in Leipzig, where the members of the local Collegium Musicum would have performed such music under the direction of the composer. That is, the music would have been performed then, as now, for an audience and as part of a concert.

But barely two dozen concerti by Bach have survived, and—even if one adds the four orchestral suites (or **overtures**) which are in many ways similar and almost as popular—this would still obviously constitute a very small fraction of the close to eleven hundred compositions from his pen that have come down to us. As for the Toccata in d minor, its immense popularity is not only quite unique among Bach’s organ works but, sorry to say, probably owes more to the extravagant arrangements of Leopold Stokowski and others and to Hollywood’s exploitation of it in such movies as Walt Disney’s *Fantasia* and *20,000 Leagues under the Sea* than it does to its own considerable, inherent interest. And much the same is true for Bach’s other “greatest hits”: the so-called Air for the G-String, the aria *Sheep May Safely Graze*, or the **chorale** *Jesu, Joy of Man’s Desiring*. They are typically lifted from their original contexts and often enough outfitted for an entirely different medium from the one prescribed by the composer.

Of Bach’s close to two hundred church cantatas, on the other hand, which represent the largest single body of compositions in his output, I doubt whether more than a handful have established themselves securely in today’s musical life. But this is, really, quite understandable. For these works, for all their superb technical craftsmanship and profound expressivity, are not at all “public” music as I have just defined that term. Moreover, they were clearly designed to have anything other than a “universal” appeal. Indeed, they are, if you will, Bach’s most “parochial” works, written for a completely circumscribed audience, not only, in the first instance, for an orthodox Lutheran congregation but specifically for one thoroughly familiar with the particular repertory of hymns, local liturgical traditions, and theological outlook prevailing in early eighteenth-century Leipzig. It is inevitable, I should think, that the modern listener has difficulty with this, quite frankly, rather alien repertoire—difficulty not only with the theological content and, especially, the rather drastic imagery of the texts but also with some of the basic *musical* conventions of the genre, which (as it happens) were largely imported from the even more alien world of early eighteenth-century opera: the fairly regular succession and alternation of **recitatives** and **arias**, for example, and the apparently relentless repetition schemes associated with the all-pervasive da capo principle of aria construction, a device which often renders the individual arias—for all their intrinsic beauty and effectiveness if heard separately—simply too long and, to our taste, too static in the context of a complete church cantata. In short, such compositions were not intended primarily for the “delectation” of a concert *public* but rather for the “edification” of a church *congregation*. Indeed, from the composer’s own point of view, they may have been conceived for and



Thomaskirche (St. Thomas Church) in Leipzig, Germany. It is most famous as the place where Johann Sebastian Bach worked as a cantor.

dedicated to the ultimately exclusive audience; for almost every one of Bach’s cantata manuscripts closes with the inscription *SDGI (Soli Deo Gloria)*, “to God alone the glory.” Bach’s cantatas, in fact, were conceived and should be regarded not as concert pieces at all but as musical sermons, and they were incorporated as such in the regular Sunday church services. I am reminded at this point of a remark by the Swiss theologian (and passionate Mozart enthusiast) Karl Barth, which goes as follows: “It may or may not be the case that when the angels make music in praise of God they play Bach; but I am sure that when they are by themselves they play Mozart—and then God, too, is especially eager to listen in.”

In contrast to the regular Sunday cantatas, Bach’s most monumental, and inspired, church compositions (the *St. John Passion* and *St. Matthew Passion*, the *Christmas Oratorio*, the Mass in b minor) are not only recognized and appreciated as towering masterpieces but are performed regularly and frequently. In the case of the passions and the oratorio, I suspect it is not only the power of Bach’s settings but also the inherent—and genuinely universal—drama of the biblical narratives at their core, in addition of course to their association with the major religious holidays, that have eased their way into our musical life. But even here I can’t quite erase the suspicion that their frequent performance during the holidays may in fact be as much an act of musical piety as a sign of popular audience appeal. With the b minor Mass, however, I believe the explanation is not the same; for it is not only immediately accessible but positively thrilling with its brilliant and utterly majestic choruses, the grace and straightforward lyricism of its solos and duets, and its unusually colorful and varied orchestral palette. Above all, the mass is entirely free of those problematic Baroque conventions of text and form that I mentioned before. The Mass in b minor is indeed a *Catholic* work in every sense of the word, and as such it occupies a unique place in Bach’s oeuvre, one that gives it special significance in any consideration of the composer’s universality.

I imagine that it is unnecessary for me to say that I have no doubt at all that even the few works of Bach for which I have just conceded broad popular “audience” appeal—the concerti, passions, the *Christmas Oratorio*, and the b minor Mass—provide ample testimony of his genius and would guarantee a prominent place for him in the pantheon even if no other com-

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CHAMBER MUSIC FESTIVAL AND INSTITUTE



YOUR CONTRIBUTIONS MAKE A DIFFERENCE

GIVE A GIFT TO THE ANNUAL FUND: SUPPORT THIS YEAR'S FESTIVAL SEASON

Donations from individuals like you make each festival season—from the main-stage performances to the daily Institute activities—possible. By becoming a Member with a gift to the Annual Fund, you will also enjoy many benefits that give you additional ways to connect more intimately with the festival's music, artists, students, and community.

GIVE A GIFT TO THE MUSIC@MENLO FUND: BE A PART OF MUSIC@MENLO'S LONG-TERM VISION

Please consider furthering the future of chamber music performance and education by making a special gift to the Music@Menlo Fund, Music@Menlo's board-designated fund to support the long-term vision of the organization.

To learn more, go online to www.musicatmenlo.org/giving or contact Annie Rohan, Development Director, at 650-330-2133 or annie@musicatmenlo.org.

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positions of his had survived. But it seems to me that the actual source of Bach's supreme stature at the pinnacle of Western culture lies elsewhere. It is to be found in those works that, quite obviously, I'm sure, I have deliberately avoided mentioning up to now. They include the awesome collections of instrumental music: the compositions for unaccompanied violin or cello, the various chamber sonatas for flute or violin or viola da gamba and harpsichord, and, of course, the keyboard masterpieces—the *French and English Suites*, the *partitas*, the *Goldberg Variations*, and the miniature gems of *Das Orgel-Büchlein*, as well as the grander chorale preludes and fantasies and above all the sublime preludes and fugues that reach a veritable apotheosis in the two volumes of *The Well-Tempered Clavier*.

I did not mention these works before because, with the possible exception of the *Goldberg Variations*, they are *not* “public” works aimed at a *listening* “audience.” Unlike the fundamentally *dramatic* conception that underlines the concerto (and, to some extent, the *tocatta* and *fantasia*), which is based on a *dualistic* principle emphasizing and exploiting contrasts and juxtapositions of all kinds—first of all, the inherently dramatic opposition of solo and tutti, which brings in its wake sharp contrasts of dynamics, rhythms, melodic ideas, instrumental textures, harmonies, and even keys—most of Bach's instrumental music is governed by an aesthetic principle that was known at the time as the “Unity of Affect,” according to which a composition was to be governed and unified by a single emotion or mood. This premise led, in Bach's case, to a veritably breathtaking logic and consistency in the development of musical ideas that has never been surpassed or perhaps even equaled since. The dualistic principle of composition was to reach its culmination in the Classical era: in the *sonata forms* of Haydn, Mozart, and Beethoven. The *dramatically* conceived masterpieces of these composers—the string quartets of Haydn, the operas of Mozart, the sonatas and symphonies of Beethoven—epitomize, if you will, music as an art of personal *communication*; the *logically* conceived preludes and fugues of Bach, it seems to me, are, by contrast, in the first instance an art

of *revelation*. Accordingly, they belong, primarily, not in a recital hall—or even in an eighteenth-century salon or “chamber”—but on one's own music stand. They are not so much meant to be merely “listened” to but to be played—and studied. In this, Bach's position in our musical life is absolutely unique. His most profound appeal is not to the “general” or even “sophisticated” *public* but to the *initiated*—by which I mean, quite frankly, to fellow musicians. This does not mean that one literally has to earn one's living as a professional musician in order to appreciate, and love, Bach's music. But I would venture the guess that almost all of Bach's most devoted admirers today, as in the past, developed their admiration—indeed their almost physical need—for his music not by hearing it performed (on records or at concerts, no matter) but by playing it, or perhaps singing it, themselves and thereby entering actively into an aesthetic realm of a particularly sublime, transcendental sort. This is a quite different experience from that of allowing oneself to be emotionally moved, be it ever so deeply, by more—shall we call them—worldly or “human” sentiments transmitted, that is “communicated,” by intermediaries: by professional “interpreters.”

The sense of actively participating in something transcendental, when we play or intensively listen to Bach's music, I maintain, is central to understanding his position in our culture. Perhaps it would be fair to say—in any case, that is the main point of this essay—that the notion of the universality of Bach's music acquires its profoundest meaning when it is understood, once again, not in terms of the universality of its appeal, its popularity, since, as I think I have made clear, such a claim could be credibly challenged, but when it is understood with reference to a kind of universal validity. And there is some evidence that Bach in fact conceived of his art, and also his artistic mission, in much this way.

An excerpt from the essay “On Bach's Universality,” from the book The Music of Johann Sebastian Bach: The Sources, the Style, the Significance, by Robert L. Marshall. Schirmer Books, New York, 1989. Reprinted with kind permission from Robert L. Marshall.

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The Michael Steinberg Encounter Series



JULY 18

JULY 26

ENCOUNTERS

ENCOUNTER I

In the Beginning... There Was Bach

led by Ara Guzelimian

Thursday, July 18, 7:30 p.m.
Martin Family Hall, Menlo School

Bach's influence on the entire trajectory of musical history is immense. More than three hundred years after his birth, musicians are still coming to terms with a legacy that remains vibrant, central, and defining. How has our understanding of Bach shifted over the generations? What do performers gain by grappling with the Olympian challenges of playing Bach? What resonance does Bach carry for composers in the twentieth and twenty-first centuries? Join us in this season-opening overview as we examine Bach's enduring legacy and his significance in our time.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to David Finckel and Wu Han with gratitude for their generous support.

Bach memorial erected by Mendelssohn in 1843, Leipzig

ENCOUNTER II

Keyboard Evolution: How Bach's Instruments Became the Modern Piano

led by Stuart Isacoff

Friday, July 26, 7:30 p.m.
Martin Family Hall, Menlo School

The keyboards prominent in J. S. Bach's time—clavichords, harpsichords, and organs—slowly gave way in popularity to the piano, which was virtually unknown until Mozart brought it to the forefront in the 1780s. As composers, yet under the spell of Bach, were drawn to the possibilities afforded by the warmth and nuanced dynamics of this new instrument, they discovered it to be the perfect vehicle for an emerging Classical style. At this summer's second Encounter, pianist and writer Stuart Isacoff will explore both the origins and the evolution of the piano and its literature.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Kathleen G. Henschel with gratitude for her generous support.

Ettore Simonetti (1857–1909).
Concert at the Time of Mozart, 1853.
Scala/Art Resource, NY

Encounters, Music@Menlo's signature lecture series and a cornerstone of the festival's educational mission, are named in memory of Michael Steinberg, celebrated writer, musicologist, educator, and founding Music@Menlo Encounter Leader.



AUGUST 4

ENCOUNTER III

**The Art of Late Bach:
Exploring *Musical Offering*
and *The Art of Fugue***
led by Michael Parloff

Sunday, August 4, 6:00 p.m.
Martin Family Hall, Menlo School

As Bach entered his final years, he found himself increasingly at odds with the emerging musical fashions of the Enlightenment. His unrivaled mastery of fugal technique counted for little at a time when simple, homophonic textures were all the rage. Bach's response was to concentrate even more on his mission to rescue what he considered music's highest level of achievement from future oblivion. In *The Art of Fugue* and *Musical Offering*, he set out to explore and demonstrate every conceivable possibility of fugal and canonic technique. Taken together, they represent the apotheosis of polyphony and the crowning glory of Bach's art. Michael Parloff will explore the history and musical specifics of these two unparalleled masterworks.

SPECIAL THANKS

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

Anonymous, eighteenth century.
Frederick the Great of Prussia.
Bridgeman-Giraudon/Art Resource, NY



AUGUST 8

ENCOUNTER IV

**The Passion According
to Sebastian Bach**
led by Patrick Castillo

Thursday, August 8, 7:30 p.m.
Martin Family Hall, Menlo School

This season's final Encounter explores the role of spirituality in Bach's life and art. Religion represented an all-encompassing dimension of Bach's worldly experience, from the influence of his spirituality on his personal life to that of the church on the course of his career. In his music, too, we encounter the centrality of Bach's faith to his identity. Considering the profound connection between what Bach believed in, who he was, and what he created, Patrick Castillo will discuss a quintessential component of Bach's oeuvre: his sacred music, including the cantatas, passions, and other works. In addition, we will also consider how Bach's worldview, as shaped by his faith, affected his instrumental secular works—and, indeed, his musical identity at large.

SPECIAL THANKS

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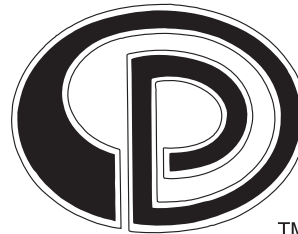
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CONCERT PROGRAM I:

Piano/Piano

JULY 19

Friday, July 19, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Johann Sebastian Bach was lauded in his own lifetime as a virtuoso organist, and his impeccable writing for keyboard distinguishes such masterpieces as his Concerto for Two Harpsichords. The sonic breadth that Bach imagined, afforded by two modern Steinway pianos, is given voice in this explosive piano-centric performance—an anachronistic testament to the timeless resonance of Bach's art. Schubert's Rondo in A Major for Piano, Four Hands, coaxes orchestral immensity from one keyboard, and Schumann's Andante and Variations likewise exploits an alchemical ensemble of two pianos, two cellos, and horn to ravishing effect. The program concludes with the pathbreaking Sonata for Two Pianos and Percussion of Béla Bartók, one of the towering geniuses of early twentieth-century modernism, and who counted Bach among his essential influences.

SPECIAL THANKS

Music@Menlo dedicates this performance to Alan and Corinne Barkin and also to Marilyn and Boris Wolper with gratitude for their generous support.

Ann Sperry (1934–2008).
My Piano 10. Made from parts of
the artist's childhood Sohmer spinet.
Courtesy of Paul Sperry

JOHANN SEBASTIAN BACH (1685–1750)

Concerto for Two Pianos in C Major, BWV 1061 (1732–1735)

Allegro
Adagio
Vivace: Fuga

Derek Han, Gloria Chien, *pianos*; Arnaud Sussmann, Soovin Kim, Sean Lee, Kristin Lee, *violins*; Sunmi Chang, Mark Holloway, *violas*; Laurence Lesser, David Finckel, *cellos*; Scott Pingel, *bass*

FRANZ SCHUBERT (1797–1828)

Rondo in A Major for Piano, Four Hands, op. 107, D. 951 (1828)

Derek Han, Hyecheon Park, *piano*

ROBERT SCHUMANN (1810–1856)

Andante and Variations for Two Pianos, Two Cellos, and Horn, op. 46 (1843)

Derek Han, Gloria Chien, *pianos*; David Finckel, Laurence Lesser, *cellos*; Kevin Rivard, *horn*

INTERMISSION

BÉLA BARTÓK (1881–1945)

Sonata for Two Pianos and Percussion, BB 115 (1937)

Assai lento – Allegro molto
Lento ma non troppo
Allegro ma non troppo

Wu Han, Gilbert Kalish, *pianos*; Christopher Froh, Ian Rosenbaum, *percussion*

Program Notes: Piano/Piano

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Concerto for Two Pianos in C Major, BWV 1061

Composed: 1732–1735

Other works from this period: *Jauchzet Gott in allen Landen*, BWV 51 (1730); Violin Sonata in G Major, BWV 1021 (1732–1735); Sonata for Flute and Violin, BWV 1038 (1732–1735); Concerto for Violin and Oboe in c minor, BWV 1060 (1736); *The Well-Tempered Clavier, Book 2*, BWV 870–893 (ca. 1740)

Approximate duration: 17 minutes

From 1729 to 1737, and again from 1739 to 1741, Johann Sebastian Bach served as Director of the Leipzig University's Collegium Musicum, which was founded by the young Georg Philipp Telemann in 1704. As Director, he had at his disposal Leipzig's finest musicians and scholars, as well as the newest instruments. The purchase of a new harpsichord at the famed Zimmermann's Coffeehouse in 1733 inspired Bach to transcribe several of his early wind and string concerti for harpsichord.

Traditionally, in the time leading up to Bach's compositional career, the harpsichord had been utilized either to provide **continuo** or as an unaccompanied solo instrument. With its penetrating tone, Bach recognized the harpsichord's potential as a solo **concerto** instrument and soon transposed his fourteen completed concerti for other instruments, such as oboe or violin, for harpsichord (though only five original concerti remain today). Of these fourteen, scholars believe the Concerto for Two Harpsichords in C Major is the only one originally intended for harpsichord from its genesis. It is presumed that the concerto was written during Bach's Cöthen period and revised in 1734.

Scholars surmise various possible reasons behind Bach's exploration of writing for two harpsichords—the most unanimously held proposition being that such a work as the C Major Concerto was to be performed by his two sons Wilhelm Friedemann and Carl Philipp Emanuel, both of whom were avid harpsichordists. There is also a record showing that Bach owned multiple harpsichords, which validates his motive for transcribing his Concerto for Four Violins in b minor as a Concerto for Four Harpsichords (BWV 1065). In a musical sense, Bach wrote the Concerto for Two Harpsichords in such a fashion that each harpsichord is uniform in tone and timbre, with the two players constantly changing the roles of tutti and soli. Rather than anticipating conflict between the two players (the root of “concerto” is translated as “contest”), the duo works harmoniously in presenting a brilliant, celebratory declaration. The first movement, a festive three-part **concertante**, exemplifies this intricate yet full-bodied relationship between the two harpsichords. The keyboards are supported by the string accompaniment, which remains separated from the harpsichord dialog throughout the work.

—Andrew Goldstein

FRANZ SCHUBERT

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

Rondo in A Major for Piano, Four Hands, op. 107, D. 951

Composed: June 1828

Published: 1828

Other works from this period: String Quartet in d minor, D. 810, *Death*

**Bolded terms are defined in the glossary, which begins on page 101.*

and the Maiden (1825–1826); Fantasy in C Major for Violin and Piano, D. 934 (1827); Symphony no. 9, D. 944, *The Great* (1828); Piano Trio no. 1 in B-flat Major, D. 898 (1828); Piano Trio no. 2 in E-flat Major, D. 929 (1827)

Approximate duration: 11 minutes

Franz Schubert's musical life was as ephemeral as it was remarkable. He took gravely ill in 1823, contracting what almost certainly was syphilis, and died five years later at the age of thirty-one. But despite the great physical suffering and psychic anguish at the end of his life, Schubert remained incredibly prolific. In his final year, Schubert completed the two piano trios, the Ninth Symphony (appropriately known as *The Great*), the Cello Quintet, and the last three piano sonatas, among numerous other keyboard, vocal, and orchestral works—all told, an imposing set of masterpieces, miraculously concentrated within a deeply trying twelve months, and unequaled by many composers over entire lifetimes.

The Rondo in A Major for Piano, Four Hands, (also known as the “Grand Rondeau”) is one of three outstanding works for piano duet composed during this remarkable period at the end of Schubert's life. The other two—the f minor Fantasie and the Allegro in a minor (*Lebensstürme*)—are dark and tempestuous works. The **rondo**, however, belies the suffering of Schubert's final illness.

The beguiling theme that begins Schubert's Grand Rondeau gives lie right away to the notion of a composer's creative output directly correlating with the events of his life.



This winsome and carefree theme is a perfectly representative offering of the piano duet literature—which evolved, after all, not as concert hall music but as a more private medium, designed to be enjoyed by friends in an intimate setting. (Much of Schubert's music was first heard in such settings among the composer's devoted coterie of friends, who regularly organized *Schubertiades*—musical gatherings around Schubert's work.) But the Grand Rondeau's simplicity is deceptive; its charm masks its ingenious design.

First, where a typical Classical rondo might present a straightforward eight-bar refrain in alternation with equally straightforward eight-bar **episodes**, Schubert's refrain, despite its unassuming character, is expansive and generous: it is thirty-two bars long, with each gesture unfolding naturally from the previous one. The organic feeling of inevitability in Schubert's melodic writing, exhibited by this rondo **subject**, is one of the greatest marvels of his music.

Matching the refrain's breadth is the sprawling first episode that follows. Again defying the common simplicity of the Classical rondo, the

episode contains no fewer than four distinct melodic ideas, as if the form were insufficient to contain Schubert's melodic imagination. The episode begins with an understated opening which blossoms into a brighter, but still delicate, phrase. What sounds like a simple transition to the next theme, Schubert deftly extends into a fully formed musical idea in its own right and then a new, **chorale**-like melody. Finally, a gently swirling melody takes the music back to the refrain—all this within the first episode. A wealth of musical ideas that, for another composer, might have served as the basis for a fully developed **sonata-form** movement, Schubert works into the ostensibly less sophisticated rondo structure. His melodic genius elevates a typically simple form into, indeed, a "Grand Rondeau."

Schubert biographer Christopher Gibbs writes that this rondo, as well as the f minor Fantasie and *Lebensstürme*, demonstrates Schubert's

quest to transcend the confines of the salon...Schubert's music for piano duet is among not only his greatest but also his most original. Such innovations may explain why his attraction to the medium continued even after his energies shifted increasingly to large-scale instrumental works. Indeed, the audacious harmonic and structural adventures in his finest keyboard duets may have pointed the way to orchestral projects that he did not live to realize...[T]he late piano duets exquisitely merge Schubert's lyrical gifts with daring formal structures.

The rondo's organic quality and formal daring are also audible in the interconnectedness of the episodes and refrain. Departing further from the standard ABACAD design, Schubert permeates the recurrences of the refrain with recollections of what we've heard in the episodes along the way. He moreover varies the refrain on each return. Further demonstrating his restless inventiveness, Schubert combines elements of rondo, **sonata**, and theme and variations—three of the Classical period's definitive musical forms—into one inspired hybrid, innocuously published as a rondo.

—Patrick Castillo

ROBERT SCHUMANN

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

Andante and Variations for Two Pianos, Two Cellos, and Horn, op. 46

Composed: 1843

Published: 1844

Other works from this period: Quintet in E-flat Major, op. 44 (1843); *Drei Romanzen*, op. 94 (1849); *Fantasiestücke*, op. 73 (1849); Symphony no. 1 in B-flat Major, op. 38, *Spring* (1841); Piano Concerto in a minor, op. 54 (1845)

Approximate duration: 18 minutes

The Andante and Variations for Two Pianos, Two Cellos, and Horn represents something of a curiosity in Schumann's oeuvre, if for no other reason than the mere fact of its unusual instrumentation. Schumann composed the work in 1843, shortly after completing two of his most important chamber works, the Piano Quartet and Piano Quintet—both composed in 1842 and each likewise prominently featuring the piano.

Though Schumann was initially dissatisfied with the Andante and Variations and withdrew it from his catalog, he later republished it, at Mendelssohn's urging, in a version for two pianos. In 1868, more than a decade after Schumann's death, his protégé Johannes Brahms saved the original version from historical oblivion, giving its public premiere with Clara Schumann (the composer's widow and one of her generation's most

outstanding pianists). In 1893, with Clara's blessing, Brahms published the original version, restoring the Andante and Variations to the literature in the form most commonly performed today.

Much like Schubert's late piano duets, Schumann's Andante and Variations combines intimacy with immensity. Its muted character suits the private setting of the piano duet genre, but the inclusion of two cellos and horn lends the work considerable weight and variety of color. Those instruments' range of timbres magnifies the sound qualities of the pianos: introspective passages are made richer and warmer, and brighter passages are made more brilliant.

The Andante and Variations presents a quintessential study in Romantic expression. Following the slow introduction, the pianos, in dialog with one another, unfurl an enchanting theme.

The twelve **variations** that follow are impressive, not only in Schumann's imaginative transformation of the theme in each one but also in their dramatic flow. The first four variations grow increasingly animated and flow seamlessly, one into the next, giving the impression less of a series of variations on a theme than of one long, steadily evolving musical thought.

Another immediate characteristic of the Andante and Variations is the two pianos' primacy throughout the work. The cellos and horn serve to add color, accent certain lines, and fill out the **harmony**. Bearing in mind that the piano was both Robert and Clara Schumann's instrument, it's easy to hear the work as a loving paean to the piano. Schumann's piano writing pays homage to the instrument's full spectrum of sonic possibilities, from warm lyricism to orchestral grandeur and brilliant virtuosity.

Nevertheless, the cellos and horn do have their moments to shine. The fifth variation has the feeling of a funeral procession and calls on a martial rhythmic figure from the horn above keening lines in the cellos. In the ninth variation, the horn comes forward as soloist, bellowing a majestic hunting call.

One of the work's most striking moments comes in the midst of the variations, immediately following the funeral dirge. Schumann quotes the song "Seit ich ihn gesehen," from his song **cycle** *Frauenliebe und -leben*, op. 42, composed three years previously. The text of the song has to do with a young woman's amorous feelings towards the man she eventually marries.

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone,
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

With the understanding of the Andante and Variations as a portrait of **Romanticism**, Schumann's use of this song—and, in the case of a Romantic like Schumann, it's entirely appropriate to read such meaning into it—contributes mightily to the overall ardor of the work.

—Patrick Castillo

BÉLA BARTÓK

(Born March 25, 1881, Nagyszentmiklós, Hungary; died September 25, 1945, New York)

Sonata for Two Pianos and Percussion, BB 115

Composed: 1937

First performance: January 16, 1938, in Basel by Bartók and his wife, pianist Ditta Pástory, and percussionists Fritz Schiesser and Philipp Rühlig

Other works from this period: Contrasts for Violin, Clarinet, and Piano, BB 116 (1938); Violin Concerto no. 2, BB 117 (1937–1938); String Quartet no. 6, BB 119 (1939)

Duration: 27 minutes

Bartók first met the Swiss conductor Paul Sacher in the summer of 1929, when they were both in Basel for performances by the International Society for Contemporary Music. Bartók returned frequently and gladly to Basel, and he developed important associations in the city: the Basel chapter of the ISCM commissioned the Music for Strings, Percussion, and Celesta from him in 1936 and the Sonata for Two Pianos and Percussion the following year. In 1938, when the rise of the Nazis to power made life unendurable for him in Budapest (during the summer of 1937, he and Kodály, who had done more to unearth the treasury of Hungarian folk song than anyone else in that country's history, were accused by Nazi sympathizers in the press of an "insufficiency of nationalism"), one of his greatest fears was that the manuscripts of some of his recent works would be destroyed in the imminent hostilities. He cataloged several of them, including his original scores for the Music for Strings, Percussion, and Celesta, the Sonata for Two Pianos and Percussion, *Mikrokosmos*, the Second Rhapsody, Forty-Four Duos, *Twenty Hungarian Songs* for Voice and Piano, and children's choruses, and sent them to his friend and hostess in Basel, Mrs. Oscar Müller-Widmann, who guarded them until the end of the World War II. In the summer of 1939, Sacher, realizing the toll that the political upheaval in Hungary was taking on Bartók's creativity, put at his disposal a chalet at Saanen in the massif of Gruyère, near Fribourg in Switzerland, where Bartók completed the *Divergimento* for Strings.

In 1937, for the tenth anniversary of the Swiss chapter of the ISCM, Sacher asked Bartók to write a piece commemorating the event, and Bartók responded with the Sonata for Two Pianos and Percussion. The work was written on a holiday in the Austrian province of Carinthia during the summer of 1937 and premiered in Basel on January 16, 1938, by the composer and his wife, Ditta Pástory, and percussionists Fritz Schiesser and Philipp Rühlig. Bartók provided the following précis of his Sonata for Two Pianos and Percussion:


The first movement opens with a slow introduction which anticipates a motive of the *Allegro*. The *Allegro* movement itself, in C, is in sonata form. The **exposition** presents the principal subject group, consisting of two **themes** (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The **development** section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group, in E, as an **ostinato** motive, above which the imitative working-out of the first theme of the principal group takes on the character of an interlude. After this, the first section—with the ostinato in G-flat and inverted—is repeated in greatly altered form. The **recapitulation** has no real final section; this is replaced by a fairly extensive **coda** which (with a fugato opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement, in F, is in simple ternary form, ABA. The third movement, in C, represents a combination of rondo and sonata forms. Between the exposition and the reprise, there appears a new thematic group fashioned from two motives of the first theme, treated in imitation. The coda, which dies away pianissimo, concludes this movement and the work.

—Dr. Richard E. Rodda



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CONCERT PROGRAM II:

Quartet Dimensions

JULY 21

Sunday, July 21, 6:00 p.m., The Center for Performing Arts
at Menlo-Atherton

PROGRAM OVERVIEW

The string quartet medium, arguably the spinal column of the chamber music literature, did not exist in Bach's lifetime. Yet even here, Bach's legacy is inescapable. The fugues of his seminal *The Well-Tempered Clavier* inspired no less a genius than Mozart, who arranged a set of them for string quartet. The influence of Bach's architectural mastery permeates the ingenious *Quinten* Quartet of Joseph Haydn, the father of the modern string quartet, and even Dmitry Shostakovich's Piano Quintet, composed nearly two hundred years after Bach's death. The centerpiece of Beethoven's Opus 132—the *Heiliger Dankgesang eines Genesenen an die Gottheit* ("A Convalescent's Holy Song of Thanksgiving to the Divinity")—recalls another Bachian signature: the Baroque master's sacred chorales.

SPECIAL THANKS

Music@Menlo dedicates this performance to Iris and Paul Brest with gratitude for their generous support.

Kai Rösler (b. 1957).
St. Thomas Church, Leipzig, 2010,
where Bach was Music Director from 1723 to 1750

JOHANN SEBASTIAN BACH (1685–1750)/

WOLFGANG AMADEUS MOZART (1756–1791)

Fugue in E-flat Major, BWV 876, and Fugue in d minor, BWV 877, from
Das wohltemperierte Klavier; arr. String Quartets nos. 7 and 8, K. 405

JOSEPH HAYDN (1732–1809)

String Quartet in d minor, op. 76, no. 2, *Quinten* (1796)

Allegro

Andante o più tosto allegretto

Minuetto: Allegro ma non troppo

Finale: Vivace assai

Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*;
Fredrik Schøyen Sjölin, *cello*

DMITRY SHOSTAKOVICH (1906–1975)

Piano Quintet in g minor, op. 57 (1940)

Prelude

Fugue

Scherzo

Intermezzo

Finale

Gilbert Kalish, *piano*; Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*;
Asbjørn Nørgaard, *viola*; Fredrik Schøyen Sjölin, *cello*

INTERMISSION

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet no. 15 in a minor, op. 132 (1824–1825)

Assai sostenuto – Allegro

Allegro ma non tanto

Molto adagio (Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Ton)

Alla marcia, assai vivace

Allegro appassionato

Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, *violins*; Asbjørn Nørgaard, *viola*;
Fredrik Schøyen Sjölin, *cello*

Program Notes: Quartet Dimensions

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

Fugue in E-flat Major, BWV 876, and Fugue in d minor, BWV 877, from *Das wohltemperierte Klavier*; arr. String Quartets nos. 7 and 8, K. 405

Composed: ca. 1740

Arranged: 1782

Other works from this period: Symphony no. 34 in C Major, K. 338 (1780); Symphony no. 35 in D Major, K. 385 (1782); Symphony no. 36 in C Major, K. 425 (1783); String Quartet in G Major, K. 387 (1782); String Quartet in d minor, K. 421 (1783); Fantasy in d minor, K. 397 (1782); Piano Quartet in g minor, K. 478 (1785)

Approximate duration: 5 minutes

In the early 1780s, Mozart was a frequent visitor to the home of the Baron Gottfried van Swieten, an imperial official at the Viennese court as well as a great music lover and amateur composer. Van Swieten hosted Sunday salons, at which Mozart would play and study the **fugues** of Bach and Handel. By exploring these works, Mozart steadily developed his own facility at composing fugues, a musical form prevalent during the Baroque period in which multiple voices enter in turn, playing the same musical idea (called a **subject**), creating a polyphonic conversation. Mozart wrote in a letter to his father:

The Baron van Swieten, to whom I go every Sunday, gave me all the works of Handel and Sebastian Bach to take home with me after I had played them to him. When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues and, particularly, the works of Handel and Bach. Well, as she often has heard me play fugues out of my head, she asked me if I had ever written any down, and when I said I had not, she scolded me roundly for not recording some of my compositions in this most artistic and beautiful of musical forms and never ceased to entreat me until I wrote down a fugue for her.

Mozart's arrangements of five fugues from Bach's *The Well-Tempered Clavier*, K. 405, are one of several experiments with this form. Other examples include another set of Bach fugue arrangements, K. 404a, and the Fugue in c minor for Two Pianos, K. 426, later rearranged for string quartet as the Adagio and Fugue, K. 546. (This is not to mention the untold number of improvised fugues played for the entertainment of audiences ranging from his wife to Emperor Joseph II. Some of these have been lost, but more were lamentably never written down.) In any event, Mozart's fascination with fugal writing—and with the fugues of Bach in particular—formed an integral part of the development of his craft. Biographer Julian Rushton writes, "Perhaps no composer since the young Purcell had so fructified his own style by earnest wrestling with the practices of a bygone era."

—Patrick Castillo

JOSEPH HAYDN

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

String Quartet in d minor, op. 76, no. 2, *Quinten*

Composed: 1796

Published: June 1797

Other works from this period: String Quartet no. 66 in G Major and String Quartet no. 67 in F Major, op. 77, *Lobkowitz* (1799); String Quartet in C Major, op. 76, no. 3, *Emperor* (1797); Mass no. 12 in B-flat Major, *Theresienmesse* (1799); *The Seasons*, Hob. XXI: 3 (1799–1801); Symphony no. 104 in D Major (1795)

Approximate duration: 23 minutes

Franz Joseph Haydn spent much of his career serving as **Kapellmeister** to the immensely wealthy Esterhazy family in Vienna. Hired by Prince Paul Anton (1711–1762) as Vice-Kapellmeister in 1761, Haydn was elevated to the prestigious position of Kapellmeister by Anton's successor, Nicolaus, in 1766. Nicolaus, a baryton player, was Haydn's most significant benefactor and a generous financial supporter; the fruits of this relationship included much of Haydn's grand oeuvre of symphonic and chamber works. Prince Nicolaus died in 1790, leaving the estate to his son, Anton, who, caring decidedly less for music than did his father, immediately dismissed all of the musical staff of the Esterháza Palace in an effort to diminish expenses. With little work left to be done in Esterháza, Haydn accepted a lucrative opportunity in London from the prominent impresario Johann Peter Salomon, leading to two consequential visits, in the 1791–1792 and 1794–1795 concert seasons.

After the isolation of Esterháza, located nearly twenty-five miles south-east of Eisenstadt, the bustling and vibrant culture of London left Haydn both bewildered and artistically rejuvenated. The celebrity treatment he received, combined with the amount of public, demonstrative music making in London, opened the doors to what unquestionably became some of his greatest mature works, including the final twelve of his 104 symphonies (collectively known as the *London* symphonies), the *Rider* String Quartet, and other works. Of his arrival in London, Haydn wrote, "My arrival caused a great sensation...Everyone wants to know me...If I wanted, I could dine out every day." By the time Haydn returned to Vienna in 1795, his fame brought him international recognition as the world's foremost composer; Beethoven was still very early in his career, and Mozart had recently died. It was at this time that Haydn wrote some of his most ingenious string works, including the Opus 76 set of six quartets in 1796, commissioned by Count Joseph Erdödy.

The second work of this collection, the Quartet in d minor, op. 76, no. 2, has become known as *Die Quinten*, or *Fifths*. The nickname derives from the **motif** of two descending fifths that opens the work and permeates much of the first movement *Allegro*. (Scholars often note that this motive, used episodically throughout the movement, evokes London's Big Ben tower, which chimes the same four notes at the third quarter of every hour.) After launching the first **theme**, this motif serves as the basis of the entire **exposition**, spinning a series of melodic ideas, all closely related to the *Quinten* motif. Rather than introducing a second theme, Haydn deceptively broaches the *Quinten* motif again, modulating from d minor to the **relative** F major.

In contrast to the intensity of the *Allegro*, the slow movement offers a charming interlude before the minuetto, whose mildly demonic character has earned it the subtitle *Hexen-Menuett*, or "Witches' Minuet." The movement is structured in ternary form, beginning with a **canon**. The **unison**

**Bolded terms are defined in the glossary, which begins on page 101.*

two-voice melody in the violins is perfectly echoed by the viola and cello (set an **octave** lower), creating a sort of musical doppelgänger. The light and energetic trio section that follows gives lead to a captivating reprise of the canon. The rhythmically vibrant *Vivace assai* begins with a constrained theme in d minor. The movement steadily gains momentum, **modulating** to the bright key of D major for a joyous finale.

—Andrew Goldstein

DMITRY SHOSTAKOVICH

(Born September 12/25, 1906, St. Petersburg; died August 9, 1975, Moscow)

Piano Quintet in g minor, op. 57

Composed: 1940

First performance: November 23, 1940, Moscow

Other works from this period: String Quartet no. 1 in C Major, op. 49 (1938); Symphony no. 7 in C Major, op. 60, *Leningrad* (1941); Piano Sonata no. 2 in b minor, op. 61 (1943); Piano Trio no. 2 in e minor, op. 67 (1944)

Approximate duration: 34 minutes

The Russian pianist and composer Dmitry Shostakovich produced some of the twentieth century's most fiercely expressive music. His body of work is even more compelling when considered in the context of the difficult circumstances surrounding his life and career: Shostakovich's name has become virtually synonymous with the intensity of his musical reaction to Stalinism. His work serves as a musical chronicle of the harsh social conditions that followed 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.

Shostakovich composed his Opus 57 Piano Quintet in 1940, at the request of the Beethoven Quartet, one of Russia's preeminent chamber ensembles. The Beethoven Quartet had recently performed Shostakovich's String Quartet no. 1, op. 49, and was eager for more music from the thirty-four-year-old composer. They were particularly interested in having a piano quintet, which would allow them to perform with Shostakovich. This marked the beginning of a long and significant artistic relationship: the Beethoven Quartet would premiere the next thirteen of Shostakovich's string quartets, and Shostakovich dedicated his Third and Fifth Quartets to the Beethoven Quartet and his Eleventh through Fourteenth to its individual members.

Though not a work that directly addresses the sociopolitical climate (except insofar as Shostakovich's language in general might be heard as influenced by his circumstances), the Piano Quintet shares the range of expressive power that characterizes such works as his Eighth String Quartet, famously dedicated to "victims of fascism and war." In fact, when the quintet was premiered, one Russian newspaper praised it as "a portrait of our age... the rich-toned, perfect voice of the present." The following year, the quintet received the inaugural Stalin Prize, a newly established state prize recognizing excellence in the arts and sciences. The prize included a considerable cash award of 100,000 rubles, which Shostakovich contributed to charity benefitting Moscow's poor.

The Piano Quintet begins with a nod to a Baroque convention especially associated with Johann Sebastian Bach: its first two movements are a prelude and fugue. (Nor is this the only time Shostakovich would echo this Bachian format: his Twenty-Four Preludes and Fugues for Solo Piano, op. 87, which cover each major and minor key in the **chromatic** scale, are inspired by and make direct references to the forty-eight **preludes** and fugues of Bach's *The Well-Tempered Clavier*.) The prelude begins and ends

solemnly around a quicker, but more introspective, middle section. The slow g minor fugue that follows represents the quintet's emotional center of gravity. Its deeply affecting subject, introduced by the first violin, captures the feeling of a melancholy Russian folk tune, whose tension Shostakovich draws out exquisitely.



Following the emotionally devastating fugue, Shostakovich offers the listener some measure of relief with the rambunctious scherzo. Against an exuberant string accompaniment, the piano issues a cheerful tune. The music's seeming naïveté gives way in short order to knowingly mischievous dissonances. A central dance-like melody is sardonic, perhaps, but remains light on its feet, never probing the gravity of the fugue.

The quintet's fourth movement, a slow, plaintive intermezzo, proceeds without pause to the gently optimistic finale: a brighter statement, in G major, bringing a palpable sense of relief. So decisive is the finale's change in character that one of its themes actually quotes Russian circus music.

Before long, however, the circus music becomes grotesque, yielding later to music redolent of the second movement fugue. But the finale quickly returns to the affable gait of its opening measures, ending the quintet on a contented note.

—Patrick Castillo

LUDWIG VAN BEETHOVEN

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

String Quartet no. 15 in a minor, op. 132

Composed: 1824–1825

Published: 1827, Paris and Berlin

First performance: November 6, 1825

Dedication: Prince Golitsin

Other works from this period: String Quartet in E-flat Major, op. 127 (1825); String Quartet in B-flat Major, op. 130 (1825–1826); Symphony no. 9 in d minor, op. 125 (1824); *Grosse Fuge* in B-flat Major for String Quartet, op. 133 (1826)

Approximate duration: 45 minutes

Near the end of his life, after completing his last symphony and his last piano **sonata**, Ludwig van Beethoven turned once again, after a twelve-year hiatus, to the string quartet as the medium for his most deeply felt musical thoughts. The quartets to which Beethoven devoted his final years represent the pinnacle of the composer's mighty creative powers and infinite imagination. In the five late quartets (opp. 127, 130, 131, 132, and 135), Beethoven surpassed all precedent for the expressive capabilities of music, as if transcending this world and composing for listeners of future generations.

The impetus for the late quartets was a commission from the Russian prince Nikolay Golitsin, himself an amateur cellist. Golitsin asked Beethoven for “one, two, or three quartets, for which labor I will be glad to pay you what you think proper.” Karl Holz, the second violinist of the Schuppanzigh Quartet, who later worked as Beethoven’s secretary, relates the following:

During the time when he was composing the three quartets commissioned by Prince Galitzin, opus 127, opus 130, [and] opus 132, such a wealth of new quartet ideas streamed forth from Beethoven’s inexhaustible imagination that he felt almost involuntarily compelled to write the c-sharp minor and F Major Quartets [opp. 131 and 135]. “My dear friend, I have just had another new idea,” he used to say, in a joking manner and with shining eyes, when we would go out for a walk; and he wrote down some notes in a little pocket sketchbook. “But that belongs to the quartet after the next one, since the next one already has too many movements.”...When he had finished the B-flat Major Quartet [op. 130], I said that I thought it the best of the three. To which he replied, “Each in its own way! Art demands of us that we don’t stand still...You will find here a new kind of voice leading, and, as to imagination, it will, God willing, be less lacking than ever before!”

Beethoven began the String Quartet in a minor, op. 132, in the winter of 1824 and completed it the following July. The Schuppanzigh Quartet gave Opus 132 its unofficial premiere on September 9, 1825, at a Viennese tavern for an audience of fourteen; the public premiere took place two months later, on November 6.

The first movement has a free-spirited quality. Though it essentially follows **sonata form**, the emergence of each new musical idea carries the feeling of the next logical thought, rather than something formulaically conceived for the sake of thematic contrast. Following the mercurial opening measures, a brief melodic phrase, marked by three repeated notes, comes to the surface and passes through all four instruments.

This blossoms effortlessly into a flowing theme in the second violin.

Beethoven proceeds in this fashion throughout the movement, expanding on the basic material presented at the outset of the work and exploiting it to craft a very rich movement indeed, whose psychological and emotional complexity cannot be simply or decisively articulated.

A lighter, lyrical second movement follows, as a preface to the quartet’s emotional centerpiece.

The quartet is in five movements, though studies of Beethoven’s sketchbooks suggest that he originally planned a more traditional four-

movement structure. But his work on the quartet was interrupted for one month by a severe intestinal illness; upon recovery, Beethoven added the quartet’s substantial third movement, which would come to be regarded as the heart of the work.

Beethoven inscribed above the movement “*Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Ton*”—“Holy Song of Thanksgiving to the Divinity by a Convalescent, in the Lydian Mode.” (The Lydian mode, an ancient church **mode** marked by the raised fourth, adds to the *Heiliger Dankgesang’s* prayerful aura.) The movement begins with a solemn **chorale** melody.

The *Heiliger Dankgesang* alternates between varied restatements of this Bach-like chorale and more animated passages, marked “*Neue Kraft fühlend*”—“feeling of new strength.”

The movement ends with a final utterance of the *Heiliger Dankgesang*, which Beethoven marks to be played “with the most intimate emotions.”

Following the great spiritual magnitude of the *Heiliger Dankgesang*, Beethoven gives the listener a welcome respite with a good-humored march movement—understandable, perhaps, as an extension of the previous movement’s celebration of newfound vigor. But lest the listener hear this brief march simply as a palate cleanser after the *Heiliger Dankgesang*, Beethoven rounds it off in striking fashion: above dramatic tremolando in the lower strings, the first violin issues a declamatory **recitative**. The recitative proceeds **attaca** to the spirited sonata-**rondo** finale, marked *Allegro appassionato*.

—Patrick Castillo

CONCERT PROGRAM III:

String Variations

JULY 24 AND 25

Wednesday, July 24, 8:00 p.m., Stent Family Hall, Menlo School

Thursday, July 25, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Concert Program III illuminates the limitless splendor of the string ensemble genre, as first realized by Bach in his effervescent Third *Brandenburg* Concerto, scored for trios of violins, violas, and cellos. Representing one of the Baroque master's warmest sonic creations, the work invites listeners to revel in the luminescence of string instruments. The lush String Sextet from Richard Strauss's *Capriccio* weaves an exquisite tapestry from one sinewy Romantic line to the next; Shostakovich's Third String Quartet offers a more piquant perspective on the string literature. The program concludes with Mozart's Divertimento of 1788, a masterpiece for string trio as beguiling in character as it is epic in breadth.

Mingle with the Musicians

Wednesday, July 24, 10:30 p.m., Stanford Park Hotel's Menlo Grill (Dutch treat)

Visit with the Concert Program III musicians for dinner or a drink or just to say hello. Please RSVP to 650-330-2141 or elizabeth@musicatmenlo.org.

SPECIAL THANKS

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

July 24: Chandler B. and Oliver A. Evans

July 25: Anne and Mark Flegel

Droplet Blues by Nicholas Monu

JOHANN SEBASTIAN BACH (1685–1750)

Brandenburg Concerto no. 3 in G Major, BWV 1048 (1721)

Allegro moderato

Adagio

Allegro assai

Soovin Kim, Frederik Øland, Kristin Lee, *violins*; Paul Neubauer, Mark Holloway, Asbjørn Nørgaard, *violias*; Colin Carr, Laurence Lesser, Dmitri Atapine, *cellos*

RICHARD STRAUSS (1864–1949)

String Sextet from *Capriccio*, op. 85 (1940–1941)

Sean Lee, Soovin Kim, *violins*; Paul Neubauer, Mark Holloway, *violias*; Laurence Lesser, Fredrik Schøyen Sjölin, *cellos*

DMITRY SHOSTAKOVICH (1906–1975)

String Quartet no. 3 in F Major, op. 73 (1946)

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato

Jorja Fleezanis, Arnaud Sussmann, *violins*; Mark Holloway, *viola*; Laurence Lesser, *cello*

INTERMISSION

WOLFGANG AMADEUS MOZART (1756–1791)

Divertimento in E-flat Major, K. 563 (1788)

Allegro

Adagio

Minuetto I

Andante

Minuetto II: Allegretto

Allegro

Arnaud Sussmann, *violin*; Paul Neubauer, *viola*; Colin Carr, *cello*

Program Notes: String Variations

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Brandenburg Concerto no. 3 in G Major, BWV 1048

Composed: 1721

Other works from this period: Fantasia in C Major, BWV 573 (1722); French Suites, BWV 825–830 (1722–1725); *The Well-Tempered Clavier, Book 1*, BWV 846–869 (1722)

Approximate duration: 11 minutes

In late 1717, Johann Sebastian Bach departed Weimar, where he had held the post of Court Organist and *Konzertmeister* for nearly ten years. His ambition to rise to the prestigious post of **Kapellmeister**—whether at Weimar or elsewhere—set off a bizarre saga between Bach and his employer, Duke Wilhelm, a feud that culminated in Bach's brief incarceration and unceremonious dismissal. Notwithstanding this embarrassing episode, these events also marked a transition into one of the happiest times in Bach's career, as he took the position of Kapellmeister at the court in Cöthen. Indeed, Bach's obituary, written by his son Carl Philipp Emanuel, takes care to note that when he later left Cöthen for a position in Leipzig, he did so with a heavy heart—not least of all on account of taking leave of his employer, Prince Leopold, with whom he would develop a close kinship during his time in Cöthen. Leopold was an amiable ruler and an avid music lover, and he had been responsible for a musical renaissance of sorts in Cöthen. After assuming power, he increased the number of court musicians from three to seventeen, thereby having, upon Bach's arrival, an able chamber orchestra ready to serve as muse for the accomplished composer—and, specifically, for an important catalog of instrumental works. The wealth of instrumental talent available to Bach at Cöthen afforded him the opportunity to produce such pieces as the Suites for Solo Cello, the Sonatas and Partitas for Solo Violin, and the magnificent *Brandenburg Concerti*, whose autograph is dated 1721 and which testify to the vitality of his writing for large instrumental ensembles during this period.

Between 1718 and 1719, Bach had played for the elector of Brandenburg in Berlin while negotiating the terms for a new harpsichord for the court at Cöthen. About two years later, he would compose these six **concerti**, scored for varied assortments of instruments, and dedicate them to the elector. The dedication reads, in the abject parlance of the eighteenth century:

To His Royal Highness Christian Ludwig, Margrave of Brandenburg, etc. Sire: Since I had the happiness, a few years ago, to play by command before Your Royal Highness, and observed at that time that you derived some pleasure from the small musical talent that Heaven has given me; and since, when I was taking leave of Your Royal Highness, you did me the honor to request that I send you some of my compositions: I have therefore, in compliance with your most gracious demand, taken the liberty of tendering my most humble respects to Your Royal Highness with the present concerti, arranged for several instruments, begging you most humbly not to judge their imperfection by the strict measure of the refined and delicate taste in musical pieces that everyone knows you possess, but rather to consider kindly the deep respect and the most humble obedience which I am thereby attempting to show to you. For the rest, Sire, I beseech

Your Royal Highness most humbly to have the kindness to preserve your goodwill toward me and to be convinced that I have nothing so much at heart as to be able to be employed on occasions more worthy of you and your service, since I am with matchless zeal, Sire, Your Royal Highness's most humble and obedient servant, Johann Sebastian Bach. Cöthen, March 24, 1721

In spite of this flowery dedication, the Margrave of Brandenburg—lacking the musical resources to stage a performance of the concerti—never thanked or paid Bach; but the works came to life nevertheless at Cöthen, as Bach had deliberately suited them for the greater number of technically proficient musicians he had at his own disposal.

Apart from the circumstances of their genesis, the *Brandenburg Concerti* mark one of the finest musical achievements of the Baroque era. With each scored for a different instrumental ensemble, they represent the fullest development of the Baroque concerto grosso and demonstrate thorough mastery of composition for different instruments. The Third *Brandenburg Concerto* is scored for three violins, three violas, and three cellos. Its particular instrumentation infuses the work with a rich sonority throughout its three movements. Indeed, one of the most remarkable characteristics of the Third *Brandenburg Concerto*—a work composed in 1721, well before the viola and cello were regarded as soloistic instruments—is Bach's egalitarian treatment of the full ensemble. Throughout the first movement, melodic lines bounce around from player to player, at times giving the impression of a game of musical hot potato.

The second movement comprises just one measure: a simple two-chord Phrygian **cadence**, marked *Adagio*—often realized in performance as an improvisatory **cadenza**. The concluding *Allegro assai* revisits the joyful effervescence of the first movement.

—Patrick Castillo

RICHARD STRAUSS

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

String Sextet from *Capriccio*, op. 85

Composed: 1940–1941

First performance: October 28, 1942

Other works from this period: *Die Liebe der Danae*, op. 83 (1938); Diver-timento for Chamber Orchestra, op. 86 (1940–1941); Horn Concerto no. 2 in E-flat Major, TrV 283 (1842)

Approximate duration: 13 minutes

Capriccio, the last of Richard Strauss's fifteen operas, represents one of the composer's most interesting contributions to the literature. An opera about opera, the work is often described as a musical "conversation piece," as its plot addresses questions about the nature of composition that preoccupied Strauss towards the end of his career. Specifically, it asks the question of which element of opera—music or poetry—is the greater art; the plot of *Capriccio* examines this question through the metaphor of a countess choosing between two suitors: a poet, Olivier, and a composer, Flamand.

The opera begins with a scene in the countess's chateau, where a newly composed string sextet by Flamand is being rehearsed. In fact, that sextet is a beautiful chamber work in its own right: it serves as a de facto **overture** to *Capriccio* but is just as often performed independently as concert music.

**Bolded terms are defined in the glossary, which begins on page 101.*

The warm sonority created by the ensemble of two violins, two violas, and two cellos is immediately remarkable from the sextet's opening measures. The addition of a viola and cello to the standard string quartet makes for a rich, sensuous sound that appealed especially to composers in the **Romantic period**. Among the medium's finest examples are Brahms's two sextets, opp. 18 and 36; Dvořák's Opus 48 Sextet; Tchaikovsky's *Souvenir de Florence*; and Schoenberg's *Verklärte Nacht*—all of which Strauss was surely familiar with. The *Capriccio* Sextet, with its long-breathed, intertwining melodic lines and its luxurious harmonies, blissfully continues the tradition of that literature.

With the sextet serving as the curtain raiser for Strauss's last opera, it naturally also demonstrates the composer's keen dramatic instinct. Shortly following the work's peaceful opening, nervous tremolando featuring impassioned, **recitative**-like melodic lines set off a suddenly agitated section. The work also offers dolorous arioso passages, which likewise suit the sextet's operatic setting.

But ultimately, even as it navigates a broad expressive terrain, the *Capriccio* Sextet is simply an enchanting work. In contrast to the operas *Salome* and *Elektra*, among others of Strauss's hyper-**expressionist** scores that pushed conventional tonality to its limits, the tenor of the sextet is idyllic and serene—and perhaps, being one of Strauss's final creations, even wistful.

—Patrick Castillo

DMITRY SHOSTAKOVICH

(Born September 12/25, 1906, St. Petersburg; died August 9, 1975, Moscow)

String Quartet no. 3 in F Major, op. 73

Composed: 1946

First performance: December 16, 1946, Moscow, by the Beethoven String Quartet

Other works from this period: Piano Sonata no. 1 in D Major, op. 12 (1926); String Quartet no. 2 in A Major, op. 68 (1944); Symphony no. 9 in E-flat Major, op. 70 (1945); Violin Concerto no. 1 in a minor, op. 99 (1947–1948)

Approximate duration: 28 minutes

Shostakovich composed his String Quartet no. 3 in F Major, op. 73, in 1946, in the wake of the Second World War. It was a sensitive time for Soviet artists of all disciplines. Following the 1917 October Revolution, Vladimir Lenin's populist ethos that "art belongs to the people" had been bastardized by the autocratic Stalin regime to justify co-opting the arts into Soviet propaganda. Stalin banned any avant-garde activity across the arts: the **twelve-tone** music of the **Second Viennese School**, the modernist works of Bartók, and even most of Stravinsky's music were all seen as products of capitalist decadence and consequently forbidden.

Shostakovich and his contemporaries were forced to respond in their music to the state's rigorous cultural demands. In 1948, the Communist Party published a Resolution on the State of Russian Music, which officially charged Shostakovich and other leading composers with "anti-democratic tendencies that are alien to the Soviet people and its artistic tastes [and composing works] strongly reminiscent of the spirit of contemporary modernistic bourgeois music of Europe and America." The resolution demanded that composers guilty of Western formalism reform their wayward artistry; each had no choice but to publicly prostrate themselves before the government. Shostakovich wrote in response, "I am deeply grateful for...all the criticism contained in the resolution...I shall with still more determination work on the musical depiction of the images of the heroic Soviet people."

Though the Third Quartet was composed two years prior to the resolution, Stalin's attack on the artistic community had already begun, affecting

writers, theater directors, and filmmakers in the years prior. Like much of Shostakovich's music, the Third Quartet has a strong narrative quality, suggesting an extramusical program—and, indeed, Shostakovich is said to have originally given subtitles to each of its five movements. The subtitles implicate the work as a reflection on the experience of Soviet life during and following World War II. But given the social climate, and the scrutiny his work would have been under by the authorities, Shostakovich was probably wise to withdraw even any suggestion of a political subtext.

The Third Quartet ranks among Shostakovich's finest chamber works. It shows the composer at the height of his creative powers, featuring a range of thematic ideas and sonic textures to match its broad emotional compass. With the individual movements' subtitles withdrawn, the quartet comes to us as a work of absolute music and should not be understood as program music. Nevertheless, the supposed subtitles do concisely, if inadequately, suggest the character of each movement. The first movement *Allegretto* was originally subtitled "Calm unawareness of the future cataclysm."

The **exposition** of the sonata-form first movement is rife with melody and elegantly wrought, with its various musical ideas closely linked. Shostakovich presents the playful first theme and then nimbly extends it to reveal its mischievous streak, and likewise the sober second theme, which Shostakovich extends to reveal a manic unpredictability. Throughout the exposition, Shostakovich's fiendish invention notwithstanding, the first movement seems innocently cast in Classical **sonata form**; but as the **development** section begins, the first theme dives unexpectedly into a thorny double fugue.

The second movement was originally subtitled "Rumblings of unrest and anticipation." The music turns to the steely key of e minor—close in proximity to the key of the first movement, F major, but harmonically very remote. The viola begins with a forbidding **ostinato**, or a steadily repeating pattern, while the first violin plays what sounds like a kind of grotesque folk dance. The melody's asymmetrical gait, set above the insistent viola ostinato, makes for unsettling music. This ominous atmosphere—these "rumblings of unrest"—continues with an erratic viola solo, now over an ostinato in the cello. When the music shrinks to a whisper, with all four instruments playing **staccato** chords, pianissimo and in rhythmic **unison**, the effect is even more unnerving. As these menacing whispers continue, the grotesque melodies from earlier in the movement furtively return. The music slows, and the cello plays a transfiguration of the main theme—now slow and dolorous, rather than aggressive, and made more plaintive by the keening timbre of the cello's tenor **register**. The movement ends quietly defeated.

The second movement, essentially a scherzo, is answered by an even more diabolical scherzo in the third movement, originally subtitled "The forces of war are unleashed." The time signature at the start of the movement alternates between 2/4 and 3/4 in almost every measure, keeping the listener on edge.

A desperately sad *Adagio* follows. Following "the forces of war," this movement was originally identified as the quartet's "Homage to the dead." The lower three strings begin the movement in stark **octaves**, a striking sonic contrast to the dense ensemble writing of the preceding movement. The first violin enters with a mournful melody, accompanied only by the second violin. The sudden loss of the lower two voices creates a feeling of hopelessness and desolation. The entire movement is based on the spare melodic materials introduced at the outset—but by voicing those ideas in different registers and couching them in different sonorities, Shostakovich endows the movement with great emotional weight. The movement ends with the quartet's loneliest music: the viola and cello, in their lowest registers, seem devastated, emotionally numb.

The music proceeds without pause to the final movement, which resembles Classical **sonata-rondo** form. Shostakovich assigned the finale the heady subtitle "The eternal question: why and to what purpose?" Befitting

the audacity of such a far-reaching question, Shostakovich develops the main theme extensively throughout the movement, while offering a kaleidoscope of timbres and expressive characters in the richly varied episodes.

The movement begins pensively, with the cello spinning a ruminative melody, accented by pizzicati in the viola. In the first contrasting episode, the first violin introduces a melancholy new melody above a hocketing staccato accompaniment in the lower strings. The music shifts in both tempo and character, from the lilting 6/8 **meter** to a buoyant 2/4, as the cello presents a lighthearted tune, reminiscent of the “calm unawareness” of the first movement. The main theme returns and builds in intensity towards loud, anguished cries in the violins; the viola and cello extend the refrain, full-throated in their upper registers, leading to a powerful return of the morbid theme from the *Adagio*, now presented in a shrieking fortissimo. Following this, in another dramatic turn, Shostakovich writes a short cello monody, to be played **forte** but with muted strings. The sonic effect is of a stifled voice struggling to cry out. The second violin, perhaps playing the role of the oppressor, shouts back with furious **trills** at the bottom of its range. The work soon concludes in a soft, ambiguous glow—whether in peaceful repose or defeat is up to the performers’ and listeners’ personal response. “The eternal question: why and to what purpose?” remains unanswered.

Many listeners consider the Third Quartet to be the finest of Shostakovich’s cycle of fifteen. Shostakovich himself felt very deeply about it. Violist Fyodor Druzhinin of the Beethoven String Quartet told this story of a rehearsal with Shostakovich some two decades later:

Only once did we see Shostakovich visibly moved by his own music. We were rehearsing his Third Quartet. He’d promised to stop us when he had any remarks to make. Dmitri Dmitriyevich sat in an armchair with the score opened out. But after each movement ended, he just waved us on, saying, “Keep playing!” So we performed the whole quartet. When we finished playing he sat quite still in silence like a wounded bird, tears streaming down his face. This was the only time that I saw Shostakovich so open and defenseless.

—Patrick Castillo

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

Divertimento in E-flat Major, K. 563

Composed: 1788

First performance: September 27, 1788, Vienna

Other works from this period: *Don Giovanni*, K. 527 (1787); Symphony no. 40 in g minor, K. 550 (1788); Piano Concerto no. 26 in D Major, K. 537 (1788); Adagio and Fugue in c minor for String Quartet, K. 546 (1788); Symphony no. 41 in C Major, K. 551 (1788); *Così fan tutte*, K. 588 (1790); Requiem in d minor, K. 626 (1791)

Approximate duration: 42 minutes

The Divertimento in E-flat, written in 1788, is the only complete surviving string trio from Mozart’s pen. There are incomplete fragments of other works for this ensemble, including the String Trio in G Major (KV Ahn. 66), which Mozart abandoned in favor of writing the Divertimento in E-flat. However, the musicologist Alfred Einstein considered the G Major trio a stepping stone to the Divertimento, one of Mozart’s most “noble” works. The Divertimento was dedicated to Johann Michael Puchberg, a Masonic brother to whom Mozart owed large sums of money, and debuted to critical acclaim during a German tour in April 1789.

Following the divertimento tradition, Mozart divided the work into six movements, which constitute what Einstein has called “the finest, most perfect trio ever heard.” The opening *Allegro*, in sonata form, immediately establishes the key with a unison E-flat major **arpeggio**, which naturally flows into the buoyant violin theme and complex lower accompaniment. The second theme illustrates Mozart’s skill in writing for the string trio ensemble, with the viola pacing a steady bass below the violin and cello melody. The development, though comparatively brief—Mozart had developed many of these themes before the development officially begins—casts the sunny themes from the exposition in a more sinister nature. The **recapitulation** closes the movement with an even more euphoric sensibility than when the movement began. The *Adagio* second movement, in sonata-allegro form, provides a dramatic and lyrical balance to the work. Painting a pensive portrait, the movement’s three sections expound on the tranquil arpeggio melody presented by the cello in the exposition. Then naturally follows the first of two minuettos, a delightfully syncopated dance.

The fourth movement *Andante* begins simply with a unison melody in the violin and viola, above a dance-like **pizzicato** accompaniment in the cello. The movement evolves into a series of four **variations**, each growing contrapuntally more intricate. Then follows the second minuetto, which begins with the violin and viola mimicking a horn-like hunting call. The movement contains two trios, rather than the typical single trio, each resembling a rustic *länder*, an Austrian folk dance. The movement concludes with a **coda** in the same lighthearted fashion with which it began.

The finale is in sonata-rondo form, each episode further revealing the complex thematic development that Mozart deploys as the trio gallops towards the final joyous E-flat major chord. Of the concluding *Allegro*, Einstein writes, “each instrument is *primus inter pares*; every note is significant—every note is a contribution to spiritual and sensuous fulfillment in sound.”

—Andrew Goldstein



CONCERT PROGRAM IV:

Preludes and Fugues

JULY 27

Saturday, July 27, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Bach elevated the simple construct of prelude and fugue to profound heights. More than an academic two-part structure, the prelude and fugue, in Bach's hands, spoke to something deeply human. The prelude is an invitation into Bach's fantastical imagination, and the fugue is an extension of the prelude's expression into the formal complexity of Bach's contrapuntal mindscape. That Bach's preludes and fugues captivated Haydn and Mozart is evident in their writing; two centuries later, Britten and Shostakovich, too, would call on the same Bachian tradition to give voice to a wholly distinct worldview.

SPECIAL THANKS

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

Anonymous, nineteenth century.
Naerøysfjord, Norway, ca. 1890. Photograph.
Adoc-photos/Art Resource, NY

JOHANN SEBASTIAN BACH (1685–1750)

Selections from *The Well-Tempered Clavier* (1722)

Prelude and Fugue in E Major, Book I

Prelude and Fugue in e minor, Book I

Prelude and Fugue in G Major, Book I

WOLFGANG AMADEUS MOZART (1756–1791)

Adagio and Fugue in c minor, K. 546 (1788)

Gilles Vonsattel, piano

JOSEPH HAYDN (1732–1809)

String Quartet in f minor, op. 20, no. 5 (1772)

Allegro moderato

Minuetto and trio

Adagio

Fuga a due soggetti

FELIX MENDELSSOHN (1809–1847)

Capriccio in e minor, op. 81, no. 3 (1843)

Danish String Quartet: Frederik Øland, Rune Tonsgaard Sørensen, violins; Asbjørn Nørsgaard, viola; Fredrik Schøyen Sjölin, cello

INTERMISSION

DMITRY SHOSTAKOVICH (1906–1975)

Prelude and Fugue no. 4 in e minor, op. 87 (1951)

CLAUDE DEBUSSY (1862–1918)

Selections from *Préludes*, Book 1 (1909–1910)

La fille aux cheveux de lin

Minstrels

La cathédrale engloutie

Gilles Vonsattel, piano

GEORGE GERSHWIN (1898–1937)

Three Preludes for Violin and Piano (1923–1926) (transcribed by Heifetz)

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Allegro ben ritmato e deciso

Ian Swensen, violin; Gilles Vonsattel, piano

BENJAMIN BRITTEN (1913–1976)

Prelude and Fugue for Eighteen Strings, op. 29 (1943)

Arnaud Sussmann, Jorja Fleezanis, Sean Lee, Frederik Øland, Rune Tonsgaard Sørensen, Nicole Jeong, Kristin Lee, Ian Swensen, Sunmi Chang, Regi Papa, violins; Paul Neubauer, Mark Holloway, Asbjørn Nørsgaard, violas; Colin Carr, Fredrik Schøyen Sjölin, Laurence Lesser, cellos; Scott Pingel, Charles Chandler, basses

Program Notes: Preludes and Fugues

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Selections from *The Well-Tempered Clavier*

Composed: 1722

Other works from this period: *Brandenburg Concerti*, BWV 1046–1051 (1721); *Fantasia in C Major*, BWV 573 (1722); *French Suites*, BWV 825–830 (1722–1725)

Approximate duration: 9 minutes

Bach composed the first volume of *The Well-Tempered Clavier* in 1722. The set of twenty-four preludes and **fugues**, spanning all twenty-four major and minor keys, was designed, according to Bach, “for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study.” By utilizing all of the major and minor keys, *The Well-Tempered Clavier* also set out to demonstrate how modern systems of tuning (or temperament) allowed keyboard music to be played in any key (whereas previous systems might sound pleasing in one key but out of tune in another).

Some two decades later, Bach would compose another set of Twenty-Four Preludes and Fugues, commonly referred to as *The Well-Tempered Clavier, Book 2*. The two volumes together represent one of the most enduring and influential works not only of the keyboard literature but indeed of Western music at large. In the nearly three centuries since its composition, *The Well-Tempered Clavier* has been a paragon of contrapuntal composition, and it continues to serve as an essential resource in keyboard pedagogy.

The Well-Tempered Clavier established the pairing of prelude and fugue as a signature Bachian format. The preludes are fanciful and formally free; the fugues then draw the expressive character of their corresponding preludes into their labyrinthine sophistication. The particular splendor of Bach’s preludes and fugues lies largely in, first, the creation of a captivating musical world in the **prelude**—and then the further blossoming of that world within the rigorous contrapuntal design of the fugue that follows.

—Patrick Castillo

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

Adagio and Fugue in c minor, K. 546

Composed: 1788

First performance: June 26, 1788

Other works from this period: *Don Giovanni*, K. 527 (1787); *Divertimento in E-flat Major*, K. 563 (1788); *Symphony no. 40 in g minor*, K. 550 (1788); *Piano Concerto no. 26 in D Major*, K. 537 (1788); *Symphony no. 41 in C Major*, K. 551 (1788); *Così fan tutte*, K. 588 (1790); *Requiem in d minor*, K. 626 (1791)

Approximate duration: 7 minutes

Mozart’s Adagio and Fugue began life as the Fugue in c minor, K. 426, for two keyboards. Composed in 1783, that work (to which Mozart would add the Adagio introduction when preparing the string quartet arrangement) appeared as part of a flurry of new pieces the composer produced upon his

arrival in Vienna in 1781. Indeed, Mozart’s productivity during these years seems to have known no limits. Between 1781 and 1785, his output included numerous piano concerti and symphonies; important chamber works including violin **sonatas**, the Quintet for Piano and Winds, K. 452, and the six *Haydn* Quartets; the Mass in c minor; and the operas *Die Entführung aus dem Serail* and *Le nozze di Figaro*.

Ironically, the string quartet version of the Adagio and Fugue came about under quite different circumstances. By the late 1780s, Mozart’s popularity (and, consequently, his income) had taken a downward turn. Although *Le nozze di Figaro* had been wildly acclaimed in Prague, the opera’s Vienna premiere in 1786 was not received well and its production did not prove lucrative for Mozart. The following year, *Don Giovanni* likewise failed to please: it was criticized as being overly learned, not from the heart, and too sophisticated for the general listener. In order to generate much-needed income in the summer of 1788, Mozart composed at a furious pace, completing a symphony, a violin sonata, a piano trio, a piano sonata, and this arrangement of the piano duo Adagio and Fugue in the span of only a few weeks.

The character of the Adagio and Fugue is severe and serious throughout. The opening dialog between the cello and the rest of the ensemble establishes a majestic rhythmic feel. Using an uncompromising pattern that continues for the rest of the introduction, Mozart intersperses music that serves to contrast with the aggressive, conquering opening measures. This contrasting material—as mysterious as the opening is obvious—infuses the Adagio with a disturbing and ominous atmosphere. It is Mozart the opera composer at work, introducing a shady character who puts everyone *en garde*. As the loud, stentorian sections remain the same length (in effect repeating themselves), the shadowy phrases get longer and longer, eventually leaving the Adagio in a mood of great tension and anticipation.

The cello once again has the first say as the angry, angular fugue **subject** breaks in. As in the fugues he arranged from Bach’s *The Well-Tempered Clavier*, Mozart—still under the Baroque master’s spell—demonstrates here a complete mastery of fugal technique. The Fugue serves simultaneously as an homage to Bach and as an announcement to the Viennese musical community of the arrival of a compelling and individual compositional voice.

—Patrick Castillo

JOSEPH HAYDN

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

String Quartet in f minor, op. 20, no. 5

Composed: 1772

Published: 1774

Other works from this period: *Symphony no. 43 in E-flat Major*, *Mercury* (1772); *Cello Concerto no. 6 in D Major*, Hob. VIIb: 4 (1772); *String Quartet no. 19 in C Major*, op. 9 (1771–1772); *String Quartet no. 25 in E Major*, op. 17 (1771); *String Quartet in E-flat Major*, op. 32, no. 2, *The Joke* (1781); *The Seven Last Words of Christ* (1786)

Approximate duration: 20 minutes

The set of six string quartets published as Joseph Haydn’s Opus 20 represents an important milestone in the creative evolution of the composer recognized as the father of the string quartet: in their thematic ideas, ensemble writing, and overall strength of character, they demonstrate a level of sophistication that laid the groundwork not only for Haydn’s later

**Bolded terms are defined in the glossary, which begins on page 101.*

quartets but likewise for those of Mozart, Beethoven, and the generations of composers who followed.

The Opus 20 quartets, published in 1774, reflect the influence of the *Sturm und Drang* movement emergent at that time and which would become a defining aesthetic of **Romanticism**. This movement, led by such figures as the great poet Johann Wolfgang von Goethe, favored deep and subjective expressive power over the well-mannered *Rococo style galant* that characterized music of the early Classical period. With his Opus 20 quartets, Haydn showed a greater interest in composing in what became known as “the learned style”—serious and intellectually stimulating music, characterized by sophisticated technique and part writing that asserted the individuality of all four voices—rather than the *galant* style, which was less serious entertainment music, generally featuring a light, attractive melody above simple harmonies and homophonic textures.

The Fifth Quartet of the Opus 20 set, in f minor, departs immediately from the *galant* style in its opening measures. The first theme, intoned by the violin, is stern and introspective.

As the work begins, the second violin, viola, and cello play the role of supporting cast while the first violin offers the first theme. But just a moment later, as the music warms from f minor to A-flat major and the first violin shows a sunnier side of the theme, the accompaniment in the lower strings becomes more involved—as if we can hear each instrument breaking free of the old style and establishing its identity within the ensemble.

Firmly in the major key, Haydn integrates all four instruments to introduce the second theme.

The close of the **exposition** further reinforces the independence of each voice, and the textural interest of the music grows richer as the movement progresses into the **development** section. Even at the arrival of the **recapitulation** (which, typically, would begin with a near-verbatim account of the exposition), Haydn enhances the main theme with new dialog between the first and second violin.

Further evidencing the emergence of the *Sturm und Drang* aesthetic, the second movement minuet bears little of the aristocratic grace typically associated with that dance form. Instead, the severity of the first movement’s main theme is carried over and prevails over the minuet’s elegant triple **meter**. The contrasting trio section offers the listener some respite from the gravity of the minuet, spinning a new tune in F major.

The second movement ends with a return to the f minor minuet, but the slow movement that follows revisits the key of F major with a gently rocking lullaby.

The final movement offers the quartet’s strongest example of “the learned style” and of Haydn’s advanced writing for quartet: ironically, *how* it demonstrates the forward progress of Haydn’s compositional language is by looking back to a musical form most closely associated with Bach. The finale is a fugue on two distinct subjects: the first, presented initially by the

second violin, is a disjunct melody of half notes and whole notes; against it, the second subject is a more lithe melody, played first by the viola.

All four instruments quickly get involved. The fugue represents the quartet’s shortest movement, but it is pithy and tautly constructed—and, in its mastery of a hallowed Bachian technique, it points the way forward for an immensely rich quartet literature to come over subsequent generations.

—Patrick Castillo

FELIX MENDELSSOHN

(Born February 3, 1809, Hamburg; died November 4, 1847, Leipzig)

Capriccio in e minor, op. 81, no. 3

Composed: 1843

Other works from this period: *Allegro brillante* in A Major, op. 92 (1841); *A Midsummer Night’s Dream*, op. 61 (1843); *Symphony no. 23* in a minor, op. 56, *Scottish* (1843); *Cello Sonata no. 2* in D Major, op. 58 (1843); *Piano Trio no. 2* in c minor, op. 66 (1845)

Approximate duration: 6 minutes

Felix Mendelssohn’s Opus 81 comprises four short works for string quartet, composed at different times of his life but assembled and published posthumously; they were assigned the opus number 81 to follow Mendelssohn’s last string quartet, the f minor, op. 80. The third work of the Opus 81 set, the *Capriccio* in e minor, betrays the deep influence of Bach on Mendelssohn’s compositional style throughout his life. (From a historical perspective, the connection between Bach and Mendelssohn is, moreover, significant—see *Concert Program VIII*, p. 39)

The *capriccio*, composed in 1843, follows the model of Bach’s preludes and fugues. It comprises two distinct sections, beginning with a doleful *Andante con moto*. This music—consisting of just twenty-eight bars—serves as a short prelude to the main body of the *capriccio*. It arrives at a brief, **cadenza**-like passage in the first violin. With this phrase hanging in the air like an open question, the impassioned *Allegro fugato* begins.

—Patrick Castillo

DMITRY SHOSTAKOVICH

(Born September 12/25, 1906, St. Petersburg; died August 9, 1975, Moscow)

Prelude and Fugue no. 4 in e minor, op. 87

Composed: 1951

First performance: December 23, 1952

Other works from this period: *String Quartet no. 5* in B-flat Major, op. 92 (1952); *Katerina Izmaylova*, op. 114 (1954–1963); *Symphony no. 10* in e minor, op. 93 (1953); *Festive Overture* in A Major, op. 96 (1954)

Approximate duration: 8 minutes

In 1950, Shostakovich visited Leipzig, the city where Bach lived and worked for the last three decades of his life. Attending a Bach competition, Shostakovich heard the Russian pianist Tatiana Nikolaeva perform Bach's *The Well-Tempered Clavier*. Inspired by what he heard, he set out soon thereafter to compose his own series of Twenty-Four Preludes and Fugues for Piano in each of the major and minor keys. He completed the set, published as his Opus 87, between October 1950 and February 1951.

The Opus 87 Preludes and Fugues invite obvious comparison to Bach. But despite the homage to the Baroque master, Shostakovich's preludes and fugues strongly demonstrate his own, modern voice. Like Bach's *The Well-Tempered Clavier*, they exemplify impeccable **counterpoint** and fugal technique and demonstrate a deep understanding of writing for the piano. But in their expressive character, the Opus 87 Preludes and Fugues are unmistakably Shostakovich.

—Patrick Castillo

CLAUDE DEBUSSY

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

Selections from *Préludes*, Book 1

Composed: 1909–1910

Other works from this period: *La Mer* (1903–1905); *Danse sacrée et Danse profane* (1904); *Images* (1909–1912); *Première rhapsodie* for Clarinet and Piano (1909–1910); *Six épigraphes antiques* (1914); *Sonata* for Flute, Viola, and Harp (1915)

Approximate duration: 12 minutes

Debussy published his first book of Preludes for Solo Piano in 1910. The volume comprises twelve short but compelling works, demonstrating in miniature the rich nuance of Debussy's musical imagination and, specifically, his command of harmonic color in writing for the piano.

Concert Program IV offers a set of three of Debussy's preludes, beginning with *The Girl with the Flaxen Hair*, one of the composer's most enchanting creations.

The final prelude of book I, *Minstrels*, is a playful send-up of much of the popular music of the early twentieth century; its angular rhythms and piquant harmonies might also be heard as a nod in the direction of Stravinsky, Poulenc, and others of Debussy's contemporaries.

The set concludes with one of Debussy's most breathtaking creations, *The Sunken Cathedral*. The title alludes to an ancient Breton myth about a cathedral submerged underwater off the coast of the Island of Ys which emerges on clear mornings, transmitting the sound of bells, organs, and chant across the sea. Debussy uses modal and parallel harmonies to evoke antiquity, while the music's slow-moving rhythm creates a feeling of hushed awe.

—Patrick Castillo

GEORGE GERSHWIN

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

Three Preludes for Violin and Piano (transcribed by Heifetz)

Composed: 1923–1926

Other works from this period: *Lady, Be Good!* (1924); *Rhapsody in Blue* (1924); *Piano Concerto in F Major* (1925); *An American in Paris* (1928); *Porgy and Bess* (1935)

Approximate duration: 6 minutes

By the time George Gershwin had published his Three Preludes for Piano in 1926, he had already risen from a young piano-roll maker to a mature international composer—two years prior, he had debuted his wildly successful *Rhapsody in Blue*. His authentic “American” style of combining aspects of blues, folk, jazz, and classical music in his writing elevated him to one of the greatest cross-genre composers in American history. These three short preludes are nothing short of pure Gershwin writing. Though he originally planned the set to contain twenty-four preludes, Gershwin revised his manuscript to only seven pieces. Two of the works were recycled into *Short Story* for Solo Violin, and two others were denied publication by Gershwin's publisher. These three preludes are what remain of that set. The short compositions for piano captivated the great violinist Jascha Heifetz, who transcribed them for violin and piano.

The first prelude, *Allegro ben ritmato e deciso*, carries a strong *baião* rhythm (a signature syncopated rhythm from Bahia, Brazil) in the piano, while the violin soars playfully with a light, jazzy melody. Incorporating an assortment of “blue notes,” Gershwin makes hefty use of the blues **chromatic** scales. Beginning and ending with a pensive melancholy, the *Andante con moto e poco rubato* creates a lullaby-like reprieve before the brilliant *Allegro ben ritmato e deciso* brings in a call-and-response duet between the two instruments.

—Andrew Goldstein

BENJAMIN BRITTEN

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

Prelude and Fugue for Eighteen Strings, op. 29

Composed: 1943

Published: 1951

First performance: June 23, 1943, London

Other works from this period: *Sinfonia da Requiem*, op. 29 (1939–1940); *Diversions for Left-Hand Piano and Orchestra*, op. 21 (1940); *Four Sea Interludes* from *Peter Grimes*, op. 33 (1945)

Approximate duration: 10 minutes

The 2013 season marks Benjamin Britten's centenary. He lived from 1913 to 1976 and was during his lifetime, and remains today, a cherished English cultural icon. Britten cultivated a uniquely personal and deeply expressive compositional language, while still adhering to certain musical principles of the past. In a time when composers experimented with **twelve-tone** structures and the dissolution of traditional **harmony**, Britten combined directly communicative tonalities with sophisticated formal structures. Like other prominent English composers—a group including Edward Elgar, William Walton, Ralph Vaughan Williams, and Britten's contemporary Michael Tippett—Britten was conscious of creating a distinctly English style. One thing that distinguished him somewhat from his contemporaries, however, was his fervent admiration—and to some extent his emulation—of the music of the past, notably the music of the Baroque composer Henry Purcell. Britten sought to capture what he identified in Purcell's music as a synthesis of “clarity, brilliance, tenderness, and strangeness.”

The Prelude and Fugue for Eighteen Strings—like any work classified as a prelude and fugue—inevitably calls to mind the precedent established by Bach. But like the Opus 87 Preludes and Fugues of Britten's contemporary and confidant Dmitry Shostakovich, Britten's Prelude and Fugue superimposes onto that Baroque tradition his own uniquely modern perspective.

The ensemble comprises eighteen distinct string parts: ten violins, three violas, three cellos, and two double basses. The prelude begins with

an impassioned exchange of loud **pizzicato** and declamatory chords, anchored by **octaves** in the double basses. Two distinct melodies emerge: one, presented in quiet solidarity by seventeen of the players, serves as a backdrop to a plaintive violin solo. At the close of the prelude, the music works its way back to the declamatory chords of the opening, now voiced in an expectant pianissimo.


The launch of the fugue, marked *Allegro energico*, brings an abrupt change in character. The sprightly fugue subject is presented in succession by each of the eighteen instruments, beginning with the second bass, then the first, followed by the cellos and violas, one after the other, up to the first violin, steadily building a massive orchestral sonority.

The fugue traverses various episodes of different characters. In one such episode, the inner strings—second violins and violas—sing a long, sustained melody, while the first violins dance around fragments of the fugal subject. That music's sweeping lyricism soon yields to a more puckish section, marked by loud pizzicato and fragments of the subject jumpily tossed back and forth throughout the ensemble.

Britten's management of eighteen individual voices is particularly impressive with the stretto near the end of the fugue: he staggers overlapping entrances of the subject, again in each voice from the second bass up to the first violin, as he builds towards the music's intoxicating climax.

A **coda** to the fugue turns dour; the plaintive violin solo from the prelude returns, leading to a reprise of the prelude's opening chords. But the ebullience of the fugue has the last word.

—Patrick Castillo



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CONCERT PROGRAMS



CONCERT PROGRAM V:

Trio Transformations

CONCERT PROGRAMS

JULY 31 AND AUGUST 1

Wednesday, July 31, 8:00 p.m., Stent Family Hall, Menlo School

Thursday, August 1, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Like the string quartet, the piano trio is a musical tradition that came into its own only after Bach's death. Nevertheless, the piano trio repertoire remains indebted to Bach's art. His sonatas for violin and keyboard—typically performed with cello augmenting the continuo, and which C. P. E. Bach referred to as “harpsichord trios”—set a model for keyboard-and-strings writing that Mozart and Brahms would affirm in subsequent generations. A hallowed tradition beautifully disintegrates in *Café Music*, Paul Schoenfield's crack at “a kind of high-class dinner music,” which draws on Bach, Brahms, and Broadway.

SPECIAL THANKS

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

July 31: Lindy Barocchi and also to Kris Klint

August 1: Michèle and Larry Corash

Paul Klee (1879–1940).
Abstract Trio, 1923. Watercolor and transferred
printing ink on paper, bordered with gouache and ink.
© ARS, NY

JOHANN SEBASTIAN BACH (1685–1750)

Trio Sonata no. 4 in c minor, BWV 1017 (ca. 1720)

Siciliano: Largo

Allegro

Adagio

Allegro

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Trio in G Major, K. 496 (1786)

Allegro

Andante

Tema con variazioni: Allegretto – Adagio – Tempo primo

INTERMISSION

JOHANNES BRAHMS (1833–1897)

Piano Trio no. 3 in c minor, op. 101 (1886)

Allegro energico

Presto non assai

Andante grazioso

Allegro moderato

PAUL SCHOENFIELD (b. 1947)

Café Music (1987)

Jeffrey Kahane, *piano*; Joseph Swensen, *violin*; Carter Brey, *cello*

Program Notes: Trio Transformations

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Trio Sonata no. 4 in c minor, BWV 1017

Composed: ca. 1720

Other works from this period: Fifteen Inventions for Keyboard, BWV 772–786 (ca. 1720); *Six English Suites*, BWV 806–811 (1720); *Brandenburg Concerti*, BWV 1046–1051 (1721); *Six French Suites*, BWV 812–817 (ca. 1722)

Approximate duration: 18 minutes

From 1717 to 1723, Bach was Director of Music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, twenty-four years old at the time he engaged Bach. (Bach was thirty-two.) Leopold was fond of travel and books and paintings, but his real passion was music. He was an accomplished musician who not only played violin, **viola da gamba**, and harpsichord well enough to join with the professionals in his household orchestra but also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment, it had grown to nearly twenty performers equipped with a fine set of instruments. It was for this group that Bach wrote many of his outstanding instrumental works, including the *Brandenburg Concerti*, orchestral suites, violin concerti, and much of his chamber music. Leopold appreciated Bach's genius (his annual salary as Court Conductor was four hundred *thalers*, equal to that of the Court Marshal, Leopold's second-highest official), and Bach returned the compliment when he said of his prince, "He loved music, he was well acquainted with it, he understood it." Bach was himself a skilled string player during those years. His son Carl Philipp Emanuel recalled, "He played the violin cleanly and penetratingly. He understood to perfection the possibilities of the stringed instruments." He composed most of his chamber works for violin, including the three **sonatas** and three partitas for unaccompanied violin and the six sonatas for violin and keyboard (often augmented by a melody bass instrument, such as the cello at this performance), before he left Cöthen in 1723.

As with every genre that he took up, Bach brought the development of the Baroque duo sonata to its zenith with his six violin sonatas, BWV 1014–1019. The twin forms of the sonata—for solo instrument with accompaniment and for two treble instruments with the same supporting players—had gestated in Italy early in the preceding century and been nurtured into mature musical media by Arcangelo Corelli in the first five sets of his published works. The solo and trio sonatas were further categorized according to use and style as the **sonata da chiesa** ("church sonata," serious in expression and imitative in texture) and the **sonata da camera** ("chamber sonata," lighter in mood and dance-like in idiom). Bach's most important technical contribution to the duo sonata was in fully notating the keyboard part rather than just indicating the customary chord symbols below the bass notes, which the players realized at their discretion. This specificity allowed Bach to raise the keyboard from its role as accompanist to that of equal partner by using the right hand to play an independent melodic line, so that his examples of the form exhibit a richness of texture that approaches that of the trio sonata.

The six violin sonatas largely follow the structure and style of the *sonata da chiesa*—four movements (slow–fast–slow–fast), imitative in texture, serious in expression—though one (no. 4 in c minor, BWV 1017) admits a lilting siciliano as its opening movement and another (no. 6 in G Major, BWV 1019)

begins with a quick-tempo *Allegro* as the first of its five movements. Though the limpid rhythms and pastoral nature of the siciliano that begins the Sonata no. 4 in c minor derive from an old dance of Sicily, the music's mood and even the contours of its melody recall the profoundly moving mezzo-soprano aria *Erbarme dich* from Bach's *St. Matthew Passion*: "Have mercy on me, Lord/ Regard my bitter weeping." The following *Allegro* is a spacious movement of serious demeanor and richly varied counterpoint. The third movement drapes a poignant violin melody upon a cushion of gently insistent **triplets** in the keyboard. The sonata closes with a brilliant fugal *Allegro*.

—Dr. Richard E. Rodda

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

Piano Trio in G Major, K. 496

Composed: 1786

Other works from this period: Detailed in the notes below

Approximate duration: 27 minutes

Among Mozart's most loyal friends during his last years in Vienna were the members of the Jacquin family. The paterfamilias, Nikolaus Joseph von Jacquin, whom Mozart met through their mutual affiliation with the Masonic lodge, was a distinguished botanist and professor of chemistry at Vienna University who instilled the love of music in his children, Joseph Franz (twenty-one in 1787), Gottfried (nineteen), and Franzisca (eighteen). Mozart was very fond of the Jacquins and visited them frequently to share their dinner, play his music for them, and keep Franzisca up with her lessons when she proved to be one of his most talented piano students. For the entertainment of the household, Mozart composed (for Franzisca) the remarkable Piano Sonata for Four Hands (K. 497) and the Piano Trio in B-flat Major (K. 502) during the summer and autumn of 1786, another trio later that year (K. 498, for clarinet, viola, and piano, known as the *Kegelstatt*), and the K. 521 Sonata in 1787, as well as a bass aria (*Mentre ti lascio, o figlia*, K. 513) for brother Gottfried and several smaller pieces. Rounding out these delightful souvenirs of Mozart's friendship with the Jacquins was the Trio for Piano, Violin, and Cello in G Major (K. 496), which he finished on July 8, 1786.

Mozart composed just six works for the convivial combination of piano, violin, and cello, one of the most popular home entertainment genres among the dilettantes of Vienna during the decades around the turn of the nineteenth century. (Haydn wrote more than forty such trios and Beethoven, eleven.) Except for the Trio in B-flat, K. 254 (which he designated as a "divertimento" in the manuscript), composed in Salzburg in 1776, Mozart's pieces cluster tightly in the years 1786 (K. 496 and 502) and 1788 (K. 542, 548, and 564). These works were devised with some care to appeal to the lucrative amateur market, and the Viennese firm of Artaria made three of them (K. 502, 542, and 548) available to the city's music lovers in November 1788. (These pieces were intended to be played in "friendly, musical, social circles," according to the composer.) As was typical of the genre at that time, Mozart's trios entrusted the piano with the lion's share of the musical task at hand; it doesn't just provide the harmonic background for the ensemble but takes the lead in presenting the **themes**, proposing how they should best be worked out and appropriating such flights of virtuosity as are allotted by the composer. As the genre developed in the later works of Haydn and those of Beethoven, the strings were allowed a greater

**Bolded terms are defined in the glossary, which begins on page 101.*

equality with the keyboard, so that such a work as Beethoven's *Archduke* Trio of 1811 exhibits a true democracy among the participants.

Mozart's Trio in G Major (K. 496) represents an intermediate point in the development of the form between the earliest examples, in which the piano was "accompanied" by the virtually dispensable violin and cello, and Beethoven's fully realized specimens of the genre. In the G Major Trio, the cello is still closely tied to the left-hand notes of the piano in many passages (the opening pages of the first movement provide a typical example), but it is also used in full dialog with the other participants or as a companion to the violin when the two strings are set in **concertante** opposition to the keyboard. (Mozart's care in distributing the motivic material among the instruments is attested by the red and black ink that he used in several places in the score to clarify the weaving together of the various lines.) Such procedures—pitting the two strings against the piano and allowing the cello a certain independence—were remarkably progressive for the time and show how Mozart's stylistic language of the 1780s far outstripped the popular taste of the day, one of the chief causes of the financial woes of his later years. "Kozeluch's works find acceptance everywhere," reported the *Magazin der Musik* in 1788. "Those of Mozart, on the other hand, are generally not quite so pleasing." It was Mozart's willingness to follow his own vision rather than to cater slavishly to the conventions of his time that makes his music so treasurable two centuries after his death.

The opening movement of the G Major Trio presents a virtual capsule history of the stylistic development of the piano trio form. The work opens in the traditional manner, with the piano alone presenting the upward-sweeping scalar main theme. The strings enter for the repetition of the melody, with the violin presenting the theme while the cello simply doubles the left hand of the keyboard. A brief pause marks the arrival of the pert second theme, presented in duet by the piano and violin while the cello is allotted nothing more important than long notes outlining the basic harmonies. A certain independence among the lines becomes apparent as the **exposition** unfolds, but the **development** section is remarkable both for the stormy intensity of its expression and for its fully realized trio texture, qualities which presage the turbulent **Romanticisms** of Beethoven's most powerful chamber music. The **recapitulation** provides structural balance by returning to the earlier themes. The *Andante* is a gracious song in full **sonata form** in which the strings both accompany and engage in dialog with the piano. Mozart originally provided a tender *Tempo di minuetto* as the finale of the trio, but he apparently thought that that music was rather too amorous for this particular setting, so he replaced it with the set of **variations** on a gavotte-like melody. Of the G Major Piano Trio, with its careful balance of *galanterie* and emotion, its mastery of instrumental idiom, and its *bonhomie*, John N. Burk wrote, "[This music leaves] the listener with the feeling that this style, intimate, subject to the fleck of fancy, is the ideal way for chamber music."

—Dr. Richard E. Rodda

JOHANNES BRAHMS

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

Piano Trio no. 3 in c minor, op. 101

Composed: 1886; revised in 1891

Premiered: February 26, 1887, Vienna, by members of the Heckmann Quartet and the composer as pianist

Other works from this period: Detailed in the notes below

Approximate duration: 22 minutes

For many years, Brahms followed the sensible practice of the Viennese gentry of abandoning the city when the weather got hot. He spent many happy summers in the hills and lakes of the Salzkammergut, east of Salzburg, but in 1886,

his friend Joseph Widmann, a poet and librettist of considerable distinction, convinced Brahms to join him in the ancient Swiss town of Thun, twenty-five kilometers south of Bern in the foothills of the Bernese Alps. Brahms rented a flower-laden villa on the shore of Lake Thun in the nearby hamlet of Hofstetten and settled in for a long, comfortable summer. The periods away from Vienna were not merely times of relaxation for Brahms, however, but were really working holidays. Some of his greatest scores (the Violin Concerto; the Second, Third and Fourth Symphonies; the Piano Concerto no. 2; the *Haydn* Variations; the *Tragic* Overture; and several others) had been largely realized at his various summer retreats in earlier years. The three summers that he spent at Thun (1886–1888) were equally productive: the Violin Sonata no. 2 and no. 3, the c minor Piano Trio, the Second Cello Sonata, *Gypsy Songs*, Choral Songs (op. 104), the *lieder* of opp. 105–107, and the Double Concerto were all written there. Brahms composed the c minor Piano Trio (op. 101) in Hofstetten during the summer of 1886.

A stormy outburst in urgent triplets serves as the first movement's main theme. The music's intensity is heightened by dramatic dotted rhythms but then becomes more subdued for the entry of the formal second **subject**, a lyrical strain for the strings which is derived from the rising three-note motive of the opening. The development section is so thoroughly absorbed with the main theme and the dotted-rhythm motive that they are skipped at the beginning of the recapitulation, the music proceeding directly to a transitional idea and the second subject. The two main-theme motives return in the **coda** to balance the form and provide a turbulent ending. Malcolm MacDonald, in his study of the composer, wrote that the second movement "is one of the most delicate that Brahms ever wrote and yet is a profoundly uneasy movement of gray half-lights, rapid stealthy motion, and suppressed sadness." The movement's three-part form (A–B–A) wraps itself around a sinuous theme that the piano unwinds in the outer sections (with spectral echoes from the strings) and a central episode layering mysterious **pizzicato arpeggios** in the strings upon unsettled chords suspended in the keyboard. The gentle *Andante*, with its lilting quality reminiscent of Austrian country dances, provides an expressive foil to the surrounding movements. The finale, in compact sonata form, resumes the impassioned manner of the opening movement, though the music turns to the bright tonality of C major in its coda to provide an affirmative close.

—Dr. Richard E. Rodda

PAUL SCHOENFIELD

(Born January 24, 1947, Detroit)

Café Music

Composed: 1987

Other works from this period: Trio for Clarinet, Violin, and Piano (1990); *Tales from Chelm* (1991); *The Merchant and the Pauper* (1999)

Approximate duration: 15 minutes

The idea to compose *Café Music* first came to me in 1985 after I sat in one night for the pianist at Murray's Restaurant in Minneapolis, Minnesota. Murray's employs a house trio, which plays entertaining dinner music in a wide variety of styles. My intention was to write a kind of high-class dinner music—music which could be played at a restaurant but might also (just barely) find its way into a concert hall. The work draws on many of the types of music played by the trio at Murray's. For example, early twentieth-century American, Viennese, light classical, Gypsy, and Broadway styles are all represented. A paraphrase of a beautiful Chassidic melody is incorporated in the second movement. *Café Music* was commissioned by the Saint Paul Chamber Orchestra (SPCO) and received its premiere during an SPCO chamber concert in January 1987.

—Paul Schoenfield



CONCERT PROGRAM VI:

French Connections

AUGUST 2 AND 3

Friday, August 2, 8:00 p.m., Stent Family Hall, Menlo School

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

PROGRAM OVERVIEW

Bach is often considered the patriarch of a Germanic tradition, a lineage fulfilled by Haydn, Mozart, Beethoven, Schubert, and Brahms. Echoes of his music's structural rigor are encountered in the thematic complexity and formal perfection of these later Classical and Romantic era composers. But equally vibrant in Bach's language are the elegance, color, and romance that characterize the music of France more than a century later. The bewitching spirit of Bach's *French Suites* surfaces in Saint-Saëns's seductive *Fantaisie* and Debussy's ethereal *Sonata for Flute, Viola, and Harp*. César Franck's powerful *Piano Quintet* presents a climactic synthesis of French color and German Romanticism.

Mingle with the Musicians

Saturday, August 3, 10:30 p.m., Stanford Park Hotel's Menlo Grill (Dutch treat)

Visit with the Concert Program VI musicians for dinner or a drink or just to say hello. Please RSVP to 650-330-2141 or elizabeth@musicatmenlo.org.

SPECIAL THANKS

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

August 2: The David B. and Edward C. Goodstein Foundation

August 3: Vivian Sweeney

Jean Béraud (1849–1935).

Dinner at les Ambassadeurs, Hôtel de Crillon, Paris, 1880. Alfredo Dagli Orti/The Art Archive at Art Resource, NY

JOHANN SEBASTIAN BACH (1685–1750)

French Suite no. 5 for Solo Piano, BWV 816 (1722)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Wu Han, *piano*

CAMILLE SAINT-SAËNS (1835–1921)

Fantaisie in A Major for Violin and Harp, op. 124 (1907)

Kristin Lee, *violin*; Bridget Kibbey, *harp*

CLAUDE DEBUSSY (1862–1918)

Sonata for Flute, Viola, and Harp (1915)

Pastorale: Lento, dolce rubato
Interlude: Tempo di minuetto
Finale: Allegro moderato ma risoluto

Tara Helen O'Connor, *flute*; Paul Neubauer, *viola*; Bridget Kibbey, *harp*

MARCEL TOURNIER (1879–1951)

Suite for Flute, Violin, Viola, Cello, and Harp, op. 34 (1928)

Soir
Danse
Lied
Fête

Tara Helen O'Connor, *flute*; Kristin Lee, *violin*; Paul Neubauer, *viola*; Dmitri Atapine, *cello*; Bridget Kibbey, *harp*

INTERMISSION

CÉSAR FRANCK (1822–1890)

Piano Quintet (1879)

Molto moderato quasi lento
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

Gilles Vonsattel, *piano*; Arnaud Sussmann, Ian Swensen, *violins*; Richard O'Neill, *viola*; David Finckel, *cello*

Program Notes: French Connections

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

French Suite no. 5 for Solo Piano, BWV 816

Composed: 1722

Other works from this period: *Brandenburg Concerti*, BWV 1046–1051 (1721); *Fantasia in C Major*, BWV 573 (1722); *The Well-Tempered Clavier*, BWV 846–869 (1722); *Violin Concerto in E Major*, BWV 1042 (ca. 1723)

Approximate duration: 16 minutes

From 1717 to 1723, Bach was Director of Music at the court of Anhalt-Cöthen, north of Leipzig. He liked his job. His employer, Prince Leopold, was a well-educated man, twenty-four years old at the time he engaged Bach. (Bach was thirty-two.) Leopold was fond of travel and books and paintings, but his real passion was music. (Reports had it that Leopold spent a whopping 20 percent of the court's annual budget on his musical establishment.) The prince was an accomplished musician: he not only played violin, **viola da gamba**, and harpsichord well enough to join with the professionals in his household orchestra but he also had an exceptional bass voice. He started the court musical establishment in 1707 with three players (his puritanical father had no use for music), and by the time of Bach's appointment, the ensemble had grown to nearly twenty performers equipped with a fine set of instruments. It was for these musicians that Bach wrote many of his outstanding instrumental works, including the *Brandenburg Concerti*, the orchestral suites, the violin concerti, and much of his chamber and keyboard music. Leopold appreciated Bach's genius, and Bach returned the compliment when he said of his prince, "He loved music, he was well acquainted with it, he understood it."

The first four of the so-called *French Suites* must have been composed at Cöthen, since they appear in a manuscript collection of six such works dating from 1723, the year Bach left Cöthen for Leipzig. The last two suites in the 1723 set—now known independently as BWV 818 and BWV 819—had been replaced with the *French Suites* nos. 5 and 6 by 1725, when the collection, much revised, reached its definitive state. The six *French Suites* (BWV 812–817) form a pendant to the earlier *English Suites*, though they are smaller in scale (they eschew the elaborate opening preludes of the *English Suites*), more melodic in character, and lighter in texture. The source of the term "French" in the title is unknown. The heading of the 1725 manuscript was written in French, but so was that for the *English Suites*, and neither one mentioned "French" or "English" in its title. The composer's first biographer, Johann Nikolaus Forkel, suggested that the works were "written in the French taste," but the nineteenth-century Bach scholar Philipp Spitta countered that "there is no idea of imitating or carrying out any specially French characteristics." What is certain about the title of the *French Suites* is that it was not authentic with Bach and that it provides a convenient means of identifying the pieces.

The *French Suites* follow the standard succession of stylized dances that compose the Baroque form, established in German practice with the works of Johann Jakob Froberger around 1650: allemande, courante, sarabande, gigue. In the *French Suites*, two to four additional dances of differing character (*bouffée*, *gavotte*, *menuet*, *air*, *loure*, *polonaise*, *anglaise*) are inserted before the gigue. The Fifth Suite includes a *gavotte*, *bouffée*, and *loure*. The moderately paced *allemande*, if its French name is to be trusted, originated in Germany in the sixteenth century. French composers found it useful for displaying their most elaborate keyboard ornamentations and

passed it back to German musicians in that highly decorated form. The courante was an old court dance accompanied by jumping motions that was frequently paired with the smoothly flowing allemande. When the sarabande immigrated to Spain from its birthplace in Mexico in the sixteenth century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. The *gavotte* is a dance of moderate liveliness whose ancestry traces back to French peasant music. The *bouffée* was a French folk dance that was adopted by the court as early as the sixteenth century. It is joyful and diverting in character and, when danced, is begun with a brisk leap, which is mirrored in Bach's quick, upbeat pattern. The *loure* was derived from a seventeenth-century country dance originally accompanied by rustic instruments. ("Loure" is an obsolete French name for the bagpipe.) The lively *gigue* arose from an English folk dance and became popular as the model for instrumental compositions by French, German, and Italian musicians when it migrated to the Continent.

—Dr. Richard E. Rodda

CAMILLE SAINT-SAËNS

(Born October 9, 1835, Paris; died December 16, 1921, Algiers)

Fantasia in A Major for Violin and Harp, op. 124

Composed: 1907

Published: 1907

Other works from this period: *Cello Sonata no. 2 in F Major*, op. 123 (1905); *Ouverture de fête*, op. 133 (1910); *Triptyque in D Major for Violin and Piano*, op. 136 (1912); *Six Études for the Left Hand*, op. 135 (1912)

Approximate duration: 13 minutes

James Harding titled the final part of his 1965 study of *Saint-Saëns and His Circle* "The Legend" and opened it with the following priceless anecdote:

One day in the 1890s, a devout Breton peasant woman bought a packet of chocolate. It contained the picture of a saint, one in a series of cards depicting famous people given free with every packet. As the woman's son was very ill and prayers for his recovery had so far gone unanswered, she decided to invoke this saint of whom she had never heard before, vowing that should he cure her son she would always display the holy effigy on her own person. Almost immediately her plea was met: the boy returned to health, and ever afterwards she carried reverently attached to her bosom the yellowing likeness of Camille Saint-Saëns.

Though Saint-Saëns was never canonized by the Church, he was certainly lionized by the musical world. The fiftieth anniversary, in 1896, of his debut as a virtuoso pianist at age eleven provided the catalyst for a stream of honors, awards, citations, memberships, honorary degrees, and demands for personal appearances that continued unabated until the day he died. Though his health deteriorated gradually during his later years, his tenacity and remarkable energy never flagged. He visited the United States for the first time in 1906, giving concerts of his music in Philadelphia, Chicago, and Washington, D.C., despite being seriously ill with diphtheria. He attended the unveiling of a statue in his honor in Dieppe in 1907 and left enough

**Bolded terms are defined in the glossary, which begins on page 101.*

memoros of his life to the town to establish a Musée de Saint-Saëns there. He represented France at the Panama-Pacific Exposition in San Francisco in 1915, conducting his choral work *Hail California*, written especially for the occasion. In 1916, he made his first tour of South America; in May 1920, he took part as conductor and pianist in a festival of his music in Athens; he gave a solo recital at Dieppe in August 1921 in observance of his eighty-sixth birthday; he put in two hours of practice at the keyboard on the morning he died, December 16, 1921, in Algiers. Saint-Saëns allowed that he composed music as easily, naturally, and inevitably as an apple tree produces fruit, and he remained active and creative to the very end of his long life.

Three times during his later years, Saint-Saëns applied his art of beauty, precision, and formal perfection to music for the harp: the *Fantaisie for Solo Harp* (op. 95) of 1893, the *Fantaisie for Violin and Harp* (op. 124) of 1907, and the *Morceau de Concert* for Harp and Orchestra (op. 154) of 1918. The *Fantaisie for Violin and Harp* was composed early in 1907 at Bordighera, on the Italian Riviera, where Saint-Saëns had gone to rest up after overseeing the first production in thirty years of his opera *Le timbre d'argent* (*The Silver Bell*) in nearby Monte Carlo. He dedicated the score to the harpist Clara Eissler and her sister Marianne, who enjoyed a modest career as a violinist. (She recorded the Bach-Gounod *Ave Maria* in 1905 with the celebrated diva Adelina Patti, then completing her international round of farewell appearances.) Saint-Saëns eschewed the classical forms that he usually favored for his instrumental works in the *fantaisie* in favor of a sectional construction: an introductory passage of an improvisatory nature, an *Allegro* of a more robust character that reaches an impassioned climax, a scherzo-like episode with a contrasting pastoral interlude, an *Andante* built above a repeating **ostinato** figure in the harp, and reminiscences of the first two sections as a **coda**.

—Dr. Richard E. Rodda

CLAUDE DEBUSSY

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

Sonata for Flute, Viola, and Harp

Composed: 1915

Published: 1916

Dedication: Emma-Claude Debussy (the composer's daughter)

First performance: Detailed in the notes below

Other works from this period: *La mer* (1903–1905); *Danse sacrée et Danse profane* (1904); *Images* (1909–1912); *Première rhapsodie* for Clarinet and Piano (1909–1910); *Six épigraphes antiques* (1914); *Préludes* Book 1 and Book 2 (1910, 1911–1913)

Approximate duration: 17 minutes

The French composer 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, *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." In 1971, the eighty-eight-year-old Igor Stravinsky surmised, "Debussy is in all senses the century's first musician."

Debussy's unique approach to **harmony**, rhythm, and orchestration was driven as much by a conscious resistance to the prevailing German musical language of composer Richard Wagner as it was by the instinctive desire to express himself in an original way. This approach yielded a distinctly French musical voice, as distinguishable by its color and inflection from the German idiom as the actual spoken languages are different.

The musical language cultivated by Debussy 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, the term describes a rich palette of harmonic colors and instrumental timbres, often treated in ways contrary to the dictates of Classical tradition. The composer once said, "Generally speaking, I feel more and more that music, by its very essence, is not something that can flow inside a rigorous, traditional form. It consists of colors and of rhythmicized time." Musicologist Jann Pasler has described Debussy's Impressionist language as an "attempt to *explore* the fleeting moment and the mystery of life" (emphasis mine). Even during his days as a student at the Paris Conservatory, once when presenting sketches in a class taught by the composer César Franck, Debussy was challenged by Franck to modulate to a new key. Debussy replied, "Why should I **modulate** when I am perfectly happy in the tonality I am in?"

Debussy's *Sonata for Flute, Viola, and Harp* represents one of the composer's last completed works. It was one of a projected set of six sonatas for various instruments, only three of which Debussy saw to fruition before succumbing to the cancer that had afflicted him for several years. In addition to this work, Debussy also completed the *Cello Sonata* in 1915 and the *Violin Sonata* in 1917.

The sonata's instrumentation is without precedent in the literature, and Debussy's management of the ensemble's range of colors and textures is alchemical. Debussy features each instrument's distinct timbre, as in the opening measures of the first movement *pastorale*: a harp **arpeggio** ushers in a flute melody, *mélancoliquement*, and then a high, sustained viola line, *doux et pénétrant*. Elsewhere in the episodic first movement, Debussy synthesizes the three instruments with equal aplomb. Shortly following the movement's enigmatic introduction, the tempo quickens and the sonority, though still ethereal and shaded in pastel hues, expands. The viola and harp provide a nuanced accompanimental texture as a backdrop to the flute melody.

The character of this music is elusive: though it appears to be joyful, the ensemble's gossamer timbre lends it a wistful air. Such passages bear witness to Debussy's assessment of the sonata's character as "terribly melancholy—should one laugh or cry? Perhaps both at the same time."

In his drive to assert the identity of French music against the growing wave of German influence (especially while Europe was in the throes of the First World War), Debussy looked to the music of two of France's great Baroque composers, François Couperin and Jean-Philippe Rameau, as models of elegance and textural clarity. "Where is French music?" he asked. "Where are the old harpsichordists who had so much true music? They had the secret of gracefulness and emotion without epilepsy, which we have negated like ungrateful children." The **sonata's** second movement, cast in the form of a minuet, strongly evokes the "secret of gracefulness and emotion" that Debussy sought in the music of the past. Debussy marks the melody to be played *piano, dolce, semplice*—soft, sweet, and simple. A faster middle section, in 4/4 time and marked *Poco più animato*—slightly more animated—suggests the Far Eastern influence on French art and culture in the early twentieth century. The sonata concludes with an assertive finale.

The *Sonata for Flute, Viola, and Harp* received its premiere on April 21, 1917, by flutist Albert Manouvrier, violist Sigismond Jarecki, and harpist Pierre Jamet. Debussy's sonata—one of the earliest major works in the harp repertoire and still to this day one of that instrument's most famous pieces—so enthralled Jamet that he right away established a new chamber ensemble, the Quintette Instrumental de Paris, comprising a flutist, violinist, violist, cellist, and himself. The express purpose of this new quintet was to expand the chamber music repertoire for harp through further commissions. Among Jamet's numerous commissions was the *Opus 34 Suite for Flute, Harp, and Strings* by the composer and harpist Marcel Tournier.

—Patrick Castillo

MARCEL TOURNIER*(Born January 5, 1879, Paris; died May 8, 1951, Paris)***Suite for Flute, Violin, Viola, Cello, and Harp, op. 34****Composed:** 1928**Premiered:** May 21, 1928, in Paris by the Quintette Instrumental de Paris**Other works from this period:** Detailed in the notes below**Approximate duration:** 14 minutes

Acclaimed French harpist and composer Marcel Tournier, born in Paris on January 5, 1879, studied with Alphonse Hasselmans at the Paris Conservatoire, where he received the coveted First Prize in Harp in 1899. He subsequently studied composition with Charles Lenepveu and Georges Caussade and won the Prix de Rome in 1909 for his cantata *La Roussalka*. That same year he received the Rossini Prize from the Institut de France for his “lyric scene in four episodes” for violin and orchestra after the old tale of *Laure et Pétrarque*. In 1912, Tournier succeeded his teacher Hasselmans as Professor of Harp at the Conservatoire, a post he occupied until 1948 while performing widely as a soloist and with the orchestras of the Concerts Lamoureux, Société des Concerts, and Paris Opéra. He died in Paris on May 8, 1951. In addition to writing a treatise on his instrument (published posthumously, in 1959), Tournier composed two ballets, songs, piano pieces, and many chamber and solo works for harp.

Pierre Jamet (1893–1991) was a prizewinning graduate and later harp professor at the Paris Conservatoire, Principal Harpist of the Paris Opéra and Concerts Colonne, founder of the Association Internationale des Harpistes et des Amis de la Harpe, Officier de la Légion d’Honneur, and Chevalier de l’Ordre des Arts et des Lettres. He had already established his reputation as a soloist and chamber musician by the time he participated in the premiere of Debussy’s Sonata for Flute, Viola, and Harp in April 1917, after which he ardently sought to expand the repertory for his instrument. In 1922, Jamet founded the Quintette Instrumental de Paris with flutist René Le Roy, violinist René Bas, violist Pierre Grout, and cellist Roger Boulmé, and the ensemble quickly gained prominence not only for its exemplary performances of music by Beethoven, Mozart, Rameau, and other classical masters but also for inspiring new works from such prominent contemporary composers as Roussel, Françaix, Koechlin, Schmitt, Tailleferre, and Jolivet. Tournier composed his Suite for Flute, Harp, and Strings, op. 34, in 1928 for the Quintette, which premiered the work in Paris on May 21, 1928.

The suite opens with an evocation of *Soir* (“Evening”) that begins in an appropriately crepuscular mood but turns more animated for its central passage. Had the satyr in Debussy’s *Prelude to “The Afternoon of a Faun”* been successful in his pursuit of the nymphs who gamboled across his hillock, the musical offspring might well have resembled the second movement *Danse* in its bantering character, luscious sonorities, and prominence accorded to the flute. *Lied* (“Song”) provides a languid interlude. The closing *Fête* (“Festival”) is playful and thoughtful by turns.

—Dr. Richard E. Rodda

CÉSAR FRANCK*(Born December 10, 1822, Liège; died November 8, 1890, Paris)***Piano Quintet****Composed:** 1879**First performance:** January 17, 1880, Société Nationale**Other works from this period:** *Prélude, choral et fugue* op. 21 (1884); Violin Sonata in A Major, op. 8 (1887); Quartet in D Major, op. 9 (1890)**Approximate duration:** 35 minutes

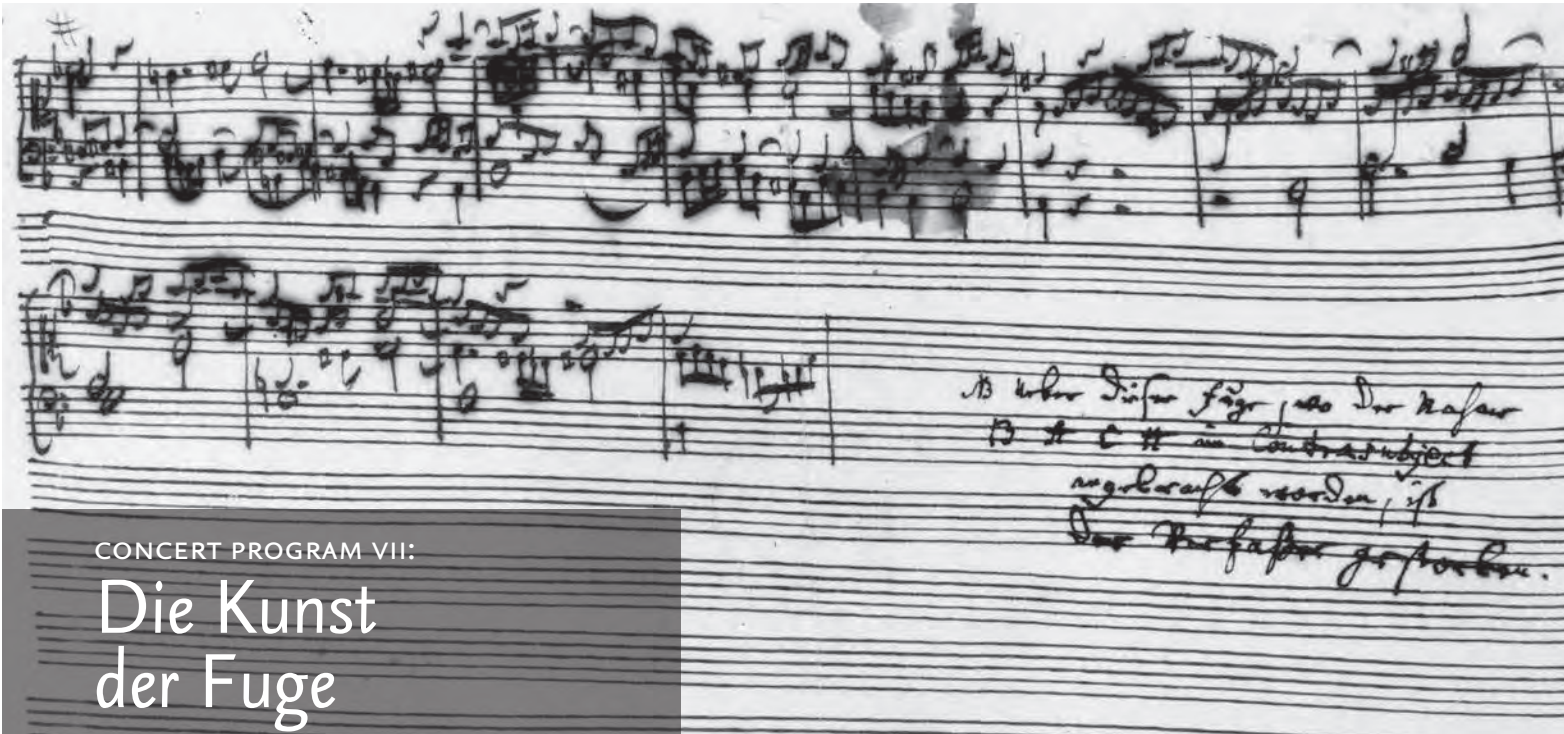
César Franck demonstrated great skill from a young age as a pianist. His father, who dictated the direction of his studies (and eventually his career), enrolled the seven-year-old Franck in the Liège Conservatoire in October of 1830 and later moved the family to Paris, where Franck soon began study at the Paris Conservatoire. In 1842, with the intention of exploiting Franck’s talent as a pianist for financial gain, Franck’s father withdrew him from the Conservatoire to attempt a grand tour of Belgium. Much to the elder Franck’s disappointment, the younger Franck’s debut as a concert pianist was poorly received, and his first large-scale composition, the biblical oratorio *Ruth*, was comparably fruitless. Franck eagerly broke free of his father’s overbearing grasp and moved in with the family of Félicité Desmousseaux, his fiancée, whose parents outwardly despised the engagement. Franck supported himself by teaching and supplemented his petty income by playing organ. In 1858, he was appointed organist of the newly constructed Basilica of Saint Clotilde in Paris, where he gradually matured in his distinction as a composer. In the 1870s, successful performances of his early chamber trios, written during his time at the Paris Conservatoire, compelled him to write chamber music again after a thirty-year hiatus, the result being a tremendously creative compositional period that lasted the nearly twenty years until his death.

The Piano Quintet in f minor, written in 1879, was Franck’s first chamber work of this period. Though it received an overwhelmingly strong reception at its Société Nationale premiere on January 17, 1880, the work was a source of much controversy, both in Franck’s personal and in his compositional life. In 1876, Franck had begun to teach the vivacious young composer Augusta Holmès, who notably won the hearts and passion of such composers as Wagner, d’Indy, and even Camille Saint-Saëns (who was thought to be homosexual). It has been suggested that the brooding passion that Franck roots into his Piano Quintet was prompted by amorous feelings for Holmès; if true, this concealed admiration did not go unnoticed. Félicité, now his wife of twenty-seven years, refused to attend the debut of the quintet or any performance thereafter.

Composed at a time when such post-Romantics as Franck’s trusted colleague Franz Liszt were briskly reshaping the direction of Western music, the quintet was deemed abominable, even by Liszt himself, who thought the work exceeded “the legitimate bounds for chamber music.” The Marsick Quartet and pianist-composer Camille Saint-Saëns, to whom Franck had intended to dedicate the piece, premiered the work. Immediately following the performance, Saint-Saëns stormed offstage, leaving the baffled Franck behind holding the manuscript with his name affixed as the dedicatee. It is unclear whether Saint-Saëns was appalled by the quintet’s frequent modulations and aesthetic complexity or he was actually motivated by jealousy towards Holmès. Nevertheless, despite Saint-Saëns’s misgivings, the work was an instant success and quickly became a staple in the French repertoire—so much so that the Société staged a second performance of the work, which was unheard of at the time.

The first movement, in **sonata form**, begins immediately with a stormy statement by the string quartet, followed by a thoughtful soliloquy in the piano. After some conversation between the two individual voices, the plot thickens and they join together to utter the first *Allegro* **theme**. A contrasting mysterious second theme, marked *tema ma con passione*, is introduced, based on the introductory piano response. The work is cast in cyclic form, a signature method of composition in which a theme is cast throughout later movements, which serves to unify the piece as an organic whole. The *tema ma con passione* is featured throughout as a haunting reprise of the epic breadth in the first movement. The slow movement, *Lento, con molto sentimento*, contemplatively continues Franck’s modal shifts, with the turbulent scales adding a hesitant aura to the work. The finale’s second theme presents a rhythmic derivation of the *Lento* and flirts with the *tema ma con passione* theme until the very end, when the entire work culminates in one grand statement of this ecstatic and sensuous decree.

—Andrew Goldstein



CONCERT PROGRAM VII:

Die Kunst der Fuge

AUGUST 6 AND 7

Tuesday, August 6, 8:00 p.m., Stent Family Hall, Menlo School

Wednesday, August 7, 8:00 p.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

The music of Johann Sebastian Bach has provided generations of listeners with an inexhaustible source of nourishment. It has captivated us with its sheer sonic beauty; its technical perfection ceaselessly provokes our intellectual curiosity; and in its magical expression of the inexpressible, Bach's music, above all else, uplifts the soul. There is no clearer or more distilled illustration of these qualities than *The Art of Fugue*. Bach's final work, left unfinished at the time of the composer's death, occupies a hallowed place in the classical music literature. This monumental cycle of fugues and canons, arranged for string quartet and wind quintet, represents the summation of Bach's artistry.

SPECIAL THANKS

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

August 6: Libby and Craig Heimark

August 7: Mr. Laurance R. Hoagland Jr. and Mrs. Grace M. Hoagland and also to Eileen and Joel Birnbaum

JOHANN SEBASTIAN BACH (1685–1750)

Die Kunst der Fuge (*The Art of Fugue*), BWV 1080 (before 1742; rev. ca. 1745 and 1748–1749) (arr. Samuel Baron)

- Contrapunctus I* (simple fugue)
- Contrapunctus II* (simple fugue with "French" rhythm)
- Contrapunctus III* (simple inversion fugue)
- Contrapunctus IV* (simple inversion fugue with countersubject)
- Contrapunctus V* (stretto fugue)
- Contrapunctus VI* ("in stilo francese")
- Contrapunctus VII* ("per augmentationem et diminutionem")
- Contrapunctus VIII* (triple fugue)
- Contrapunctus IX* ("alla doudecima"; double fugue)
- Contrapunctus X* ("alla decima"; double fugue)
- Contrapunctus XI* (triple fugue)
- Contrapunctus XIIa* ("mirror" fugue 1: rectus)
- Contrapunctus XIIb* ("mirror" fugue 1: inversus)
- Contrapunctus XIIIa* ("mirror" fugue 2: rectus)
- Contrapunctus XIIIb* ("mirror" fugue 2: inversus)
- Contrapunctus XIV* ("Fuga a 3 soggetti"; unfinished)
- Canon I: Canon alla ottava*
- Canon II: Canon alla decima*
- Canon III: Canon alla doudecima*
- Canon IV: Canon per augmentationem in contrario motu*
- Appendix: *Wenn wir in höchsten Nöten sein* (chorale fugue), BWV 668a (based on *Vor deinen Thron tret' ich hiermit*, BWV 668)

Tara Helen O'Connor, flute; Alan Kay, clarinet; James Austin Smith, oboe; Marc Goldberg, bassoon; Nicole Cash, horn; Orion String Quartet: Daniel Phillips, Todd Phillips, violins; Steven Tenenbom, viola; Timothy Eddy, cello

Closing bars of the unfinished quadruple fugue from *The Art of Fugue*, with the final note by Philipp Emanuel Bach. Bildarchiv Preussischer Kulturbesitz, Berlin/Art Resource, NY

Program Notes: Die Kunst der Fuge

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Die Kunst der Fuge (The Art of Fugue), BWV 1080 (arr. Samuel Baron)

Composed: before 1742; rev. ca. 1745 and 1748–1749

Published: Posthumously, 1751

Other works from this period: *The Well-Tempered Clavier, Book 2*, BWV 870–893 (ca. 1740); *Goldberg Variations*, BWV 988 (1741); Mass in b minor, BWV 232 (1747–1749); *Musical Offering*, BWV 1079 (1747)

Approximate duration: 1 hour, 20 minutes

The **fugue** is music's most challenging genre, requiring a balance of invention and discipline in the highest degree. Many great composers would write fugues, and the weight of their work was measured by their skill in this difficult genre. *The Art of Fugue* is a project that J. S. Bach worked on over a period of many years and was left uncompleted at the time of his death in 1750. In the words of Samuel Baron: "The plan that Bach had in mind seems to be nothing more or less than an enormous cycle of compositions (most of them fugues), all in the same key and all deriving from a single **motive**. This cycle of works was to demonstrate the entire craft, technique, and art of **contrapuntal** writing as brought to its highest point of development by J. S. Bach, the acknowledged master of fugue."

The Art of Fugue was published in so-called open score, with each voice in a different clef and on a different staff. Composers of the day often wrote their keyboard works in open score so that the player could marvel at the counterpoint. The ambiguity of the open score and the complexity and sheer variety of the musical styles piqued Samuel Baron's imagination to arrange the work for a string quartet and a wind quintet. The first performances of his transcription were given by the New York Woodwind Quintet (of which Baron was a longtime member) and the Fine Arts String Quartet.

Baron describes *The Art of Fugue* as follows:

The transcription has as its primary goal the rendering of the counterpoint in maximum clarity. Chamber music is suited by its very nature to intimate discussions and exchanges. It is the medium for development and unfolding of ideas through close examination from different points of view, represented by individual voices, and in this cycle, by different individual compositions. At the same time an attempt is made through the team of string and wind instruments to give scope to the great range of expression, of dramatic power and contrast, which is found in these works.

I believe that a complete performance of *The Art of Fugue* reveals a larger plan. The plan is a traversal of possibilities from the simple to the complex, from the straightforward to the arcane. The master introduces us to the more and more rarefied levels of abstract musical thought and technique. Each technique of contrapuntal writing is introduced and then elaborated. For example, the devices of augmentation and diminution; these are exploited brilliantly in *Contrapunctus VI*, which has the additional distinction of being a French **overture**. But *Contrapunctus VII* tops this accomplishment by demonstrating that the motives can be simultaneously played at three different levels of metrical pulse. This is practically an entire solar system of rhythms, with planets (in this case, musical motives) orbiting at their own rates of speed.

Bach's pattern of demonstrating the techniques and devices of contrapuntal writing in the order of their complexity and subtlety is espe-

cially noticeable in the second half of *The Art of Fugue*, when after the colossal struggles of *Contrapunctus XI*, we enter the realm of two-voice **canons**. Bach is working here with smaller and smaller resources yet creating greater and greater subtlety. The collection of mirror fugues is unearthly in its magical construction. And then, the grand final (yet incomplete) fugue was to have crowned the entire structure and was signed by the author.

The manuscript of the final fugue in *The Art of Fugue* breaks off unfinished. It is, however, no mere fragment; it is longer than any of the other fugues by far. It appears to be a triple fugue, the third subject of which is a **chromatic** motive made up of the letters of Bach's name. After the **exposition** of this **subject**, it is combined with the previously heard subjects of the same fugue. This combination is quite startling. At this point, where we would expect there to be some further development of the three subjects in combination, the manuscript breaks off.

What was the design of this fugue intended to be? It seems fairly certain that the composition would have been a quadruple fugue, with a subject, as yet unstated, which could combine with the other three subjects. It was discovered late in the nineteenth century that the very first subject of *Contrapunctus I* could combine, like clockwork, with the three subjects of the last, incomplete fugue—which could hardly be an accident. The significance of this discovery is that it enables us to see the final design of the entire work. *The Art of Fugue* was to be a **cycle**, returning at the very end to its beginning. Then all the developments, all the offshoots and variants of the original subject become the branches and leaves of a mighty tree, establishing both the unity and the variety of contrapuntal composition. This undoubtedly was Bach's didactic purpose.

The inclusion of the B–A–C–H motive (the notes which we know as B-flat, A-natural, C-natural, and B-natural) has puzzled many students of the cycle over the years. In my opinion, it is an internal signature, akin to some Renaissance masters of painting who painted their own likenesses into a corner of their canvases. It had a special significance to Bach, because of the melancholy of his situation as a master of contrapuntal writing at the very moment when the entire discipline was beginning to lose its central significance in the education of musicians and indeed in the taste of the musical publics of Europe. This irony was not lost on the old man. He knew that even his own sons, who were pursuing very active and brilliant careers in music in various parts of Europe, were not writing the kind of music that he had written his entire life. He was the acknowledged master of contrapuntal skills but was living in isolation, and his life work was drawing to a close.

Bach never finished *The Art of Fugue* and when the work was published, it included the chorale prelude "Vor deinen Thron tret' ich hiermit." This prelude was not a new composition; it was a chorale prelude which he had composed some years previously with the text "Wenn wir in höchsten Nöten sein" ("When We in Deepest Need Are"). Here, he gave it the new title ("Before Thy Throne I Stand with This"), chosen from one of the interior verses of the chorale. But how fitting was this title! Bach, at the end of his life, places himself before the throne of God with this very work, the summation of his entire life as a musical artist. It is a composition of unsurpassed serenity.

Should the chorale **prelude** be thought of as a part of *The Art of Fugue*? Strictly speaking, it is not a part of it, but its connections to it are real. For one thing, it is transcribed in open score exactly like the pages of *The Art of Fugue*. And both the chorale prelude and *The Art of Fugue* share the sense of final dedication and the end of a life. The final chorale prelude is a brief, serene, and moving composition of final resignation.

—Samuel Baron

(edited by Tara Helen O'Connor and Daniel Phillips)

**Bolded terms are defined in the glossary, which begins on page 101.*



CONCERT PROGRAM VIII:

The Solo Voice

AUGUST 9 AND 10

Friday, August 9, 8:00 p.m., Stent Family Hall, Menlo School

Saturday, August 10, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

The season comes to a riveting close as we celebrate the exuberance of Bach's music for solo instruments and the virtuosity of the soloist. With its origins as an orchestral concerto, Bach's Concerto for Violin and Oboe revels in the novelty of a double concerto, a masterly example of a virtuosic pairing of strings and wind instruments. Schubert's Rondo in A Major equally captures the essence of the virtuosic violin with its rambunctious finale. Mozart wrote his Twelfth Piano Concerto shortly after the death of Bach's son Carl Philipp Emanuel, a close friend and mentor. The program concludes with the Double Concerto for Violin, Piano, and Strings by Felix Mendelssohn, one of the most devoted heirs of Bach's legacy, responsible for launching the modern Bach revival.

FÊTE THE FESTIVAL:

8:30 p.m., following the concert on August 10,

Palo Alto Art Center

Tickets are \$65. Please see the patron services team for availability.

SPECIAL THANKS

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

August 9: The Jeffrey Dean and Heidi Hopper Family

August 10: The Martin Family Foundation

Samuel H. Gottscho (1875–1971). *Fireworks at the World's Fair, 1939*. Gelatin silver print. The Museum of the City of New York/Art Resource, NY

JOHANN SEBASTIAN BACH (1685–1750)

Concerto for Violin and Oboe in c minor, BWV 1060 (ca. 1736)

Allegro

Adagio

Allegro

Kristin Lee, *solo violin*; James Austin Smith, *oboe*; Hyeyeon Park, *harpsichord*; Arnaud Sussmann, Benjamin Beilman, *violins*; Richard O'Neill, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*

FRANZ SCHUBERT (1797–1828)

Rondo in A Major for Violin and String Quartet, D. 438 (1816)

Sean Lee, *solo violin*; Jorja Fleezanis, Benjamin Beilman, *violins*; Richard O'Neill, *viola*; David Finckel, *cello*

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Concerto no. 12 in A Major, K. 414 (1782)

Allegro

Andante (after J. C. Bach)

Rondeau: Allegretto

Gilbert Kalish, *piano*; Arnaud Sussmann, Jorja Fleezanis, *violins*; Richard O'Neill, *viola*; David Finckel, *cello*; Scott Pingel, *bass*

INTERMISSION

FELIX MENDELSSOHN (1809–1847)

Double Concerto in d minor for Violin, Piano, and Strings (1823)

Allegro

Adagio

Allegro molto

Wu Han, *piano*; Benjamin Beilman, *solo violin*; Kristin Lee, Sunmi Chang, *violins*; Richard O'Neill, *viola*; Dmitri Atapine, *cello*; Scott Pingel, *bass*

Program Notes: The Solo Voice

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Concerto for Violin and Oboe in c minor, BWV 1060

Composed: ca. 1736

Other works from this period: *Jauchzet Gott in allen Landen*, BWV 51 (1730); Violin Sonata in G Major, BWV 1021 (1732–1735); Sonata for Flute and Violin, BWV 1038 (1732–1735); Concerto for Two Keyboards in C Major, BWV 1061 (1732–1735); *The Well-Tempered Clavier, Book 2*, BWV 870–893 (ca. 1740)

Approximate duration: 14 minutes

Johann Sebastian Bach was elected in 1723, at the age of thirty-eight, to the position of Music Director and Cantor in Leipzig, where he taught at the St. Thomas School and directed all musical activities at the city's two churches, the Thomaskirche and Nikolaikirche. Bach would remain in Leipzig until his death, in 1750, and produced many of his mature masterpieces during his time there. In fulfillment of his church duties during this period, Bach created his greatest sacred works, including the cantatas, the *St. Matthew Passion* and *St. John Passion*, and the Mass in b minor.

But Bach's second decade in Leipzig saw the creation of much of his great instrumental music, as well. In 1729, Bach assumed the directorship of the Collegium Musicum, a concert series presented by local musicians and students which had been founded in 1702 by Georg Philipp Telemann. The Collegium presented weekly concerts for the Leipzig culturati, primarily at the consequently iconic Zimmermann's Coffeehouse near the city center; Bach programmed music by Telemann, Corelli, Vivaldi, and other leading composers of the day and also composed much new music himself for the series. With the Collegium as a newly available outlet for Bach's creativity in addition to the church, the 1730s saw a revitalized output of keyboard, chamber, and orchestral music to match the inspired catalog of sacred vocal music composed over the previous decade.

Harpichord **concerti** were a significant part of Bach's compositional output for the Collegium Musicum in the 1730s. He wrote eight harpichord concerti (ca. 1738), all transcriptions of earlier concerti for wind or string instruments. In addition to these, Bach also composed, several years prior, a number of concerti for multiple harpichords, which are likewise transcriptions of earlier works. (One of these—the C Major Concerto for Two Harpichords—opens Concert Program I [see p. 13].) Another concerto from this period is a two-harpichord concerto in c minor, based on a concerto for oboe and violin. While the original performance materials for this concerto are lost, it exists in a scholarly reconstruction that is widely performed today.

The concerto is cast in three movements, following the Baroque convention of a fast first movement, a slow second movement, and a fast finale. The **ritornello** that begins the *Allegro* first movement is compact and exuberant, and, despite the characteristically moody key of c minor, it emanates an irresistible *joie de vivre*. The oboe and violin soloists present a secondary theme, which leads quickly into a spirited exchange with the full ensemble, issuing fragments of the ritornello. The subsequent solo-**tutti** conversation that ensues throughout the movement is lively and emotionally intense.

The *Adagio* second movement highlights the soloists further, setting florid and piercingly expressive melodic writing for the oboe and violin above a simple, naïve accompaniment in the strings.

The concerto finishes with a vigorous *Allegro* finale—like the first

movement, set in ritornello form. Compared to the first movement's compact theme, the finale's ritornello is verbose, underscoring the movement's extroverted energy. Also like the first movement, the finale features an animated dialog between solo and tutti passages. One of the movement's most striking solo episodes features dazzling **triple** triplet figurations in the violin. It is known that when Bach first discovered the violin concerti of Vivaldi's *L'estro armonico*, he was enthralled by their demonstrative, high-flying virtuosic quality; such theatrical passages in Bach's music reflect the influence of Vivaldi's Italianate virtuosic style.

—Patrick Castillo

FRANZ SCHUBERT

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

Rondo in A Major for Violin and String Quartet, D. 438

Composed: June 1816

Published: 1897

Other works from this period: *Wanderers Nachtlied*, D. 224 (1815); Symphony no. 4 in c minor, D. 438, *Tragic* (1816); String Trio in B-flat Major, D. 581 (1817); Piano Quintet in A Major, D. 667, *Trout* (1819); Fantasy in C Major, D. 760, *Wanderer* (1821)

Approximate duration: 14 minutes

Curiously, Franz Schubert—the Viennese musical icon credited by the American composer John Harbison with writing “the best piece in every genre he really tackled”—never tackled the quintessentially **Romantic** medium of concerto for solo instrument and orchestra. Mozart and Beethoven each composed landmark violin concerti, piano concerti, etc., but no such works come to us from Schubert. Only two pieces in his enormous body of work resemble the concerto medium: the *Konzertstück* in D Major for Violin and Orchestra and the Rondo in A Major for Violin and Strings (which can be performed with either string orchestra or string quartet). Both works are relatively short, with each cast in a single movement—but for their brevity, neither wants for a wealth of musical ideas.

In the absence of a true violin concerto, the A Major Rondo serves as Schubert's masterpiece in the genre. Composed in 1816, when Schubert was only nineteen years old, the work radiates youthful élan from beginning to end.

Schubert identifies the work as a **rondo**, the straightforward Classical form in which a central refrain recurs in alternation with contrasting sections of music, called **episodes**. But in fact—as with another of Schubert's rondos, the *Grand Rondeau* for Piano, Four Hands (see Concert Program I [p. 13])—in the present rondo, Schubert elevates the standard rondo form, through his ingenious design, to a work of unexpected sophistication.

It's easy to lose sight of the A Major Rondo's formal sophistication. Schubert's melodic ideas are so exquisitely unassuming, their naïveté seems to contradict the expert craftsmanship behind the work. Also, the rondo so avidly celebrates instrumental virtuosity—in the true spirit of the Romantic concerto—its brilliant showmanship, too, might mask its elaborate formal design.

Before presenting the refrain, the rondo begins with an *Adagio* prelude. The character of the music—its open, expectant **octaves**, its ascending melodic sweep—has a curtain-raising feeling about it, as if preparing the listener for the majestic breadth of the rondo to follow. From the mass of the full-ensemble sonority, the violin soloist emerges with a flourish.

**Bolded terms are defined in the glossary, which begins on page 101.*

At the arrival of the rondo proper, the solo violin presents the subject—an effervescent tune brimming with early nineteenth-century Viennese gaiety.



But Schubert is not content with the standard refrain-episode-refrain rondo format. Introducing an element of Classical **sonata form**, he presents a second theme, in the dominant key of E major, equally cheerful to the first, with a more rustic character.



A dramatic sequence in c-sharp minor follows, driven by virtuosic pas-sagework in the solo violin. But as quickly as it emerged, this ephemeral moment of **Sturm und Drang** slides back into the rustic second theme. The soloist leads this extended refrain—which more closely resembles the **exposition** of a sonata-form movement—to a closing tutti passage in E major.

From here, Schubert traverses a series of different keys and characters, in recurring elements of the refrain as well as in contrasting episodes highlighting the soloist. The writing is wonderfully rich throughout, both in the elegance of the rondo's design and in Schubert's glorification of the solo instrument. These elements mark this early creation by one of Western music's foremost geniuses as one of the most purely pleasing contributions to the Romantic violin repertoire.

—Patrick Castillo

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

Piano Concerto no. 12 in A Major, K. 414

Composed: 1782

Published: 1785

Other works from this period: Symphony no. 35 in D Major, K. 385, *Haffner* (1782); String Quartet in B-flat Major, K. 458, *The Hunt* (1784); Piano Concerto no. 21 in C Major, K. 467 (1785); Symphony no. 38 in D Major, K. 504, *Prague* (1786); *Così fan tutte*, K. 588 (1790)

Approximate duration: 25 minutes

For Wolfgang Amadeus Mozart, one of the Classical period's most gifted piano virtuosos as well as its finest composer, the piano concerto served as an essential creative outlet. He produced twenty-seven piano concerti over his lifetime, completing his first four at age eleven and his final one within a year of his death. The piano concerto medium would remain indispensable for Mozart throughout his career, and he would in turn prove vital to the development of its literature. In the mid-1780s—particularly between 1784 and 1786—Mozart played the dual roles of artist and impresario in Vienna to great success. He frequently presented concerts unveiling his latest compositions: typically a symphony, a chamber work, perhaps a keyboard improvisation, and a piano concerto. Mozart composed twelve of his twenty-seven piano concerti for these concerts. Expressly designed to showcase himself as both a composer and a virtuoso, these works crystallized the piano concerto medium. Writing for *The New Grove Dictionary of Music and Musicians*, Cliff Eisen and Stanley Sadie identify the twelve concerti written during this period as “unquestionably the most important works of their kind.”

Mozart composed his Piano Concerto no. 12 in A Major, K. 414, in 1782. It is the second of a trio of piano concerti that Mozart composed shortly after his move to Vienna. In a letter to his father, Mozart wrote of

these three: “These concerti are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.” Mozart goes on to offer the following biting cultural assessment, which his music perhaps aimed to address: “The golden mean of truth in all things is no longer either known or appreciated. In order to win applause one must write stuff which is so inane that a coachman could sing it, or so unintelligible that it pleases precisely because no sensible man can understand it.”

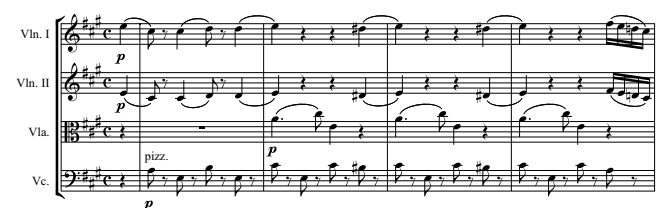
Though the A Major Concerto predates Mozart's most celebrated piano concerto period, compositionally, it nevertheless belongs in the same realm as the twelve concerti of 1784–1786. The work demonstrates all of the hallmarks of Mozart's mature compositional language in the genre: the piano writing is in equal measures logically expressive and brilliantly virtuosic; the dynamic between soloist and orchestra is pitch-perfect—and, moreover, has an intimacy suggestive of chamber music. Indeed, the concerto exists in an arrangement for piano and string quartet which Mozart prepared in the hopes of promoting the concerto for private home performances.

The first movement *Allegro* presents a wealth of thematic ideas, testifying to the depth of Mozart's melodic imagination. The movement contains no fewer than six distinct melodic ideas, the first theme marked by ascending **arpeggios**, followed by a descending dotted-rhythm figure, like a slinky coming down a flight of stairs.



Mozart then immediately extends the ascending-descending contour of this opening tune.

Next comes a gently crooning melody, above light **pizzicati** in the cello.



Again, Mozart extends the figure just introduced into a new idea, this one closing the orchestral exposition and ushering in the soloist's entrance.

With the pianist having entered the picture, the concerto proceeds essentially from the blueprint of melodic ideas laid out by the strings, but with the pianist elaborating on those ideas, adding soloistic flourishes, as if coloring in a rough pencil sketch.

In standard Classical sonata form, the opening exposition, where the movement's main themes are introduced, is followed by the **development** section, where said themes are worked over in different keys and transformed in different ways. In this movement, at the arrival of the development section, Mozart instead continues inventing new melodies, beginning with an elegant tune introduced by the piano and subsequently transformed into a more troubled idea in the darker key of f-sharp minor. The development focuses only on these new ideas presented by the piano and never actually touches on the themes of the exposition. Writing about this in his seminal book, *The Classical Style*, the pianist and scholar Charles Rosen comments,

“This is not lavishness: Mozart uses melodies at once so complex and so complete that they do not bear the weight of development.”

The *Andante* second movement is based on an **overture** by Johann Christian Bach, Johann Sebastian’s youngest son and an important childhood friend and mentor to Mozart. Johann Christian Bach had died on New Year’s Day of 1782, the year of this concerto. Mozart wrote that his passing marked “a sad day for the world of music.” His fondness for Johann Christian, and his grief over his death, can be felt in the *Andante*’s tender opening. Mozart casts the melody in the strings, to be played *sotto voce*.

The finale is a lighthearted rondo, a welcome reprieve following the heartrending slow movement. The alternating episodes complement the refrain’s cheerful demeanor, and Mozart moreover picks ups elements of the refrain throughout, lending the proceedings an organically flowing quality.

—Patrick Castillo

FELIX MENDELSSOHN

(Born February 3, 1809, Hamburg; died November 4, 1847, Leipzig)

Double Concerto in d minor for Violin, Piano, and Strings

Composed: 1823

First performance: July 3, 1823

Other works from this period: Piano Quartet no. 2 in f minor, op. 2 (1823); Symphony no. 1 in c minor, op. 11 (1824); Sextet in D Major, op. 110 (1824); Octet in E-flat Major, op. 20 (1825); *Die Hochzeit des Camacho*, op. 10 (1825)

Approximate duration: 36 minutes

In the decades following his death in 1750, Bach’s music fell, if not quite into obscurity, into some measure of neglect. But in 1824, the fifteen-year-old Felix Mendelssohn received from his grandmother what would be a gift of great historic consequence: a copy of the score to Bach’s *St. Matthew Passion*. Five years later, Mendelssohn’s obsession with Bach and his particular affinity with this work culminated in a celebrated performance of the passion at the Berlin Singakademie. The performance—led by the brilliant twenty-year-old conductor Felix Mendelssohn—revitalized interest in Bach’s music throughout Western Europe, thus crediting Mendelssohn as the author of the modern Bach revival.

Mendelssohn composed his Concerto in d minor for Violin, Piano, and Strings in 1823, as a fourteen-year-old prodigy. The well-to-do Mendelssohn family regularly staged Sunday morning musicales at their home throughout Felix’s youth as a vehicle for his (and his sister Fanny’s) blossoming gifts; the Double Concerto was composed for and premiered at one of these events. Though composed during Mendelssohn’s adolescence, the concerto exhibits the craftsmanship of a tremendously precocious composer. Not surprisingly, the prodigious young Mendelssohn caught the attention of Western Europe’s musical community through these musicales and came to be regarded by many as the second Mozart. Astonished at his rapid development, Mendelssohn’s teacher Carl Friedrich Zelter noted, “He is growing beneath my eyes.”

At the time of the Double Concerto’s composition—one year prior to his discovery of the *St. Matthew Passion*—Mendelssohn was very much under the spell of Bach, as much as he was absorbing the musical innovations of his own time, particularly the late works of Beethoven. The Double Concerto reflects this dichotomy between the Baroque influence on Mendelssohn’s music and the emerging Romantic energy that would come to define the nineteenth century. Moreover, in addition to the synthesis of Baroque and Romantic elements, another striking element of the work is Mendelssohn’s treatment of the two soloists: the violin, a brilliant, melodic

instrument, is generally entrusted with music of soaring lyricism, while the piano, Mendelssohn exploits for its massive sonority, combining powerful chordal textures with dazzling runs up and down the keyboard.

Also noteworthy about the concerto is its sheer youthful exuberance. One can hear in this work how much music the young, insatiably curious Mendelssohn had swirling around in his head—and it all comes out, unapologetically, in this no-holds-barred concerto.

The work begins with the strings issuing a contrapuntal theme, reminiscent of a Bach fugue but infused with the spirit of Romantic *Sturm und Drang*. As the theme unfolds, the contrapuntal texture grows increasingly intricate.

Mendelssohn introduces a long-breathed second theme, in F major—a markedly Romantic contrast to the compact first theme. The orchestral exposition ends with a return to the Bachian **counterpoint** of the opening measures, but the piano’s furious entrance rips the music from its Baroque reverie back into the era of Beethoven.

The soloists unite the Baroque and Romantic idioms, with the piano presenting the Bachian first theme in its left hand as a foundation for the overt Romantic gestures in the right hand and the violin. The rest of the ensemble follows suit.

The soloists soon take over the lyrical second theme; the strings answer with a fragment of the Bachian theme, which, in short order and seemingly out of nowhere, plunges the music into showy salon fare. One of this movement’s greatest delights lies in discovering how the young and, at times, cheeky Mendelssohn inventively wed together all of these elements: Baroque counterpoint with Romantic *Sturm und Drang*, profundity with showmanship, heroism with salon music.

Later in the movement, Mendelssohn introduces another dramatic turn: a declamatory **recitative** in the violin, theatrically set above piano tremolando. It’s easy to imagine this music, in another era, as the soundtrack to a love scene in a silent film. This dreamy music segues abruptly back to the frenetic energy that came before, from which Mendelssohn steers the first movement to its final measures.

Mendelssohn follows the fireworks of the concerto’s expansive first movement with a heartfelt *Adagio*. After the initial tutti statement of the theme, most of the movement is given over to an intimate dialog between the two soloists. The full ensemble comes together again only for the movement’s magical conclusion. The warm texture of the strings, playing *sotto voce*, surrounds the soloists with an ethereal glow.

The final movement begins with an impassioned statement uttered first by the piano, which is then joined by the solo violin. The full ensemble responds with emphatic terseness. The fiery energy of this music is countered by the brighter, elegant second theme. Throughout the proceedings, whether tempestuous or calm, Mendelssohn spotlights the soloists with passages of pyrotechnic virtuosity.

—Patrick Castillo



CARTE BLANCHE CONCERT I:
Percussion Complexities:
 Christopher Froh, Ayano Kataoka,
 and Ian Rosenbaum

JULY 20

Saturday, July 20, 8:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

The Carte Blanche series begins with an unprecedented complement to the season's offerings of wind, string, and keyboard repertoire. Portrayed through an array of percussion instruments, the vitality of the Baroque master's legacy in the twentieth century is brilliantly apparent through works such as Tōru Takemitsu's evocative *Rain Tree* and Steve Reich's seminal masterpiece, *Drumming*, evoking primitive sensations and visceral excitement in rhythmic energy.

This program is underwritten by Michael Jacobson and Trine Sorensen through their gift to the Tenth-Anniversary Campaign.

SPECIAL THANKS

Music@Menlo dedicates this performance to Michael Jacobson and Trine Sorensen with gratitude for their generous support.

JOHANN SEBASTIAN BACH (1685–1750)

Selections from Violin Partita no. 3, BWV 1006 (ca. 1720) (trans. Ayano Kataoka)

ALEJANDRO VIÑAO (b. 1951)

Selections from *Book of Grooves* (2011)
Colours of a Groove
Dance Groove Drifting

MAURICIO KAGEL (1931–2008)

Railroad Drama from *Rrrrrr* (1982)

CONLON NANCARROW (1912–1997)

Piece for Tape (arr. Dominic Murcott) (1955)

THIERRY DE MEY (b. 1956)

Table Music (1998)

INTERMISSION

TŌRU TAKEMITSU (1930–1996)

Rain Tree (1982)

MAURICIO KAGEL

Rim Shot from *Rrrrrr* (1982)

NEBOJSA ZIVKOVIC (b. 1962)

Trio per uno for Percussion Trio (1995)

JOHN CAGE (1912–1992)

In a Landscape (1948)

STEVE REICH (b. 1936)

Selection from *Drumming* (1970–1971)

Christopher Froh, Ayano Kataoka, Ian Rosenbaum, *percussion*

Program Notes: Percussion Complexities

A Conversation with Christopher Froh, Ayano Kataoka, and Ian Rosenbaum

CHRISTOPHER FROH, IAN ROSENBAUM: This is a concert that will likely introduce many in the audience to percussion as a concert instrument. Putting together a “prix fixe” with a broad selection of repertoire across the aesthetic spectrum bound together by a sensibility strongly anchored in **counterpoint** was a primary goal. The idea of this program is to present a lot of different percussion works from different styles and time periods to give audiences an idea of what percussion is capable of doing in one concert.

IR: Percussion instruments are millennia old—however, classical music for percussion is fairly new, especially repertoire for solo percussion and chamber ensemble, and there is really very limited repertoire. If we want to play a piece by some of the great composers—Bach, Beethoven, Mozart—unless we transcribe it for another instrument, the only chance we get to play is maybe in an orchestral timpani part. Bach’s music, in particular, transcends the instrument you’re playing it on. It can work on countless instruments, and particularly for us, a transcription of Bach is the best music there is. Any chance we get to live with that music, even for a moment, is really worth it.

CF: It really is just about impossible to overstate Bach’s influence on Western art music. He codified conventional harmonic motion and **contrapuntal** techniques that all composers learn as the basis for their craft. But beyond the theoretical side of things, realizing Bach’s music requires a vulnerability on the part of the performer unparalleled by any other composer. If you make too much of a phrase, you can easily suffocate it. I think that playing Bach is a lesson in learning to inform a composition with your musical ideas without getting in its way.

JOHANN SEBASTIAN BACH

Violin Partita no. 3, BWV 1006

AYANO KATAOKA: I am starting the program with a selection from Partita no. 3, arranged for marimba. The range and resonance of the cello and the marimba are quite similar, so the suites appropriately fit on a marimba. In transcribing Bach’s music for marimba, I try to imagine what it would be like if Bach knew the marimba during his time: how would he write music for it, especially aware of the instrument’s rich, resonant sound in the low registers?

ALEJANDRO VIÑAO

Selections from *Book of Grooves*

IR: *Book of Grooves*, scored for two marimbas, is by the Argentinean Alejandro Viñao, who has contributed a lot to the percussion repertoire. In this recently composed work, he poses the question of what a “groove” actually is. To him, it is any kind of repeated rhythmic phrase that makes you want to move your body or tap your feet. He starts each movement by introducing a groove, and throughout the course of the movement, he transforms it slightly by adding or removing a few notes, slowly manipulating this groove into something entirely new. Following the Bach, this makes a lot of sense, as we take Bach’s idea of counterpoint—of manipulating a **theme**—and take it to this extreme twenty-first-century conclusion, where Viñao is minutely adding an eighth note, removing a sixteenth note, and doing it with a com-

pletely twenty-first-century language. By the time we get to the end, the music we finish with is completely different from what we started with. If he’s done his job well, and we do our job well, the audience members won’t stop tapping their feet and will be able to *groove* the whole way through.

MAURICIO KAGEL

Selections from *Rrrrr*

AK, IR: Mauricio Kagel, a staple composer for the percussion repertoire, wrote a lot of “theatrical music.” Kagel writes dramatic actions in the score, such as “Walk onstage like *this*” or “Pick *this* thing up” or “Do *this* thing with your face.” Not only is this very complicated to play, but there are all of these actions that you have to do. His idea was to create a composite experience for the audience between what they see and what they hear, and together that makes a different kind of chamber music experience. This piece, entitled *Rrrrr*, contains six very funny and interesting episodes, of which we will play two. Each movement name starts with the letter “r,” which is where the title comes from.

CONLON NANCARROW

Piece for Tape

CF: This piece was originally a piece for recorded tape that Conlon Nancarrow worked on in the early 1950s. Nancarrow’s music is often described as impossible—he punched player-piano rolls for the bulk of his compositions because he wasn’t able to find performers who were willing or able to realize his incredibly virtuosic music. In the past twenty years or so, a lot of transcriptions and arrangements of his pieces have emerged and he is very rightfully claiming his place in the modern **canon**. This piece was never completed and was Nancarrow’s only detour into tape music. The fantastic Nancarrow scholar and British composer Dominic Murcott transcribed the original, re-barréd it into a more manageable **meter**, and used Nancarrow’s notes to compose an ending. Like much of Nancarrow’s music, this piece is constructed of many lines of varying lengths superimposed on one another. If you find yourself drawn to one of these regular rhythms, chances are that your ear will soon be pulled to another one. It’s a brilliant transcription/arrangement of a fantastic piece that really pushes the performer to the edge of what is technically possible. And the dense counterpoint is right up Bach’s alley.

THIERRY DE MEY

Table Music

IR: Thierry de Mey refers to his *Table Music* as a ballet for three sets of hands. It’s another theatrical piece, where three of us are sitting at a table doing all sorts of different visual motions with our hands on the table. It is a visual experience as much as it is an aural experience. The tough thing about learning this piece is that he had to come up with a notation system to show us with visual symbols what he wants us to do. At the beginning of the score there are twelve pages of symbols, each referencing a visual motion we make. A circle in the score might mean we are to play with our fists, a diamond, to play with the backs of our hands, a triangle, to clap our hands, etc. Before you even begin to learn the piece, you have to learn this

**Bolded terms are defined in the glossary, which begins on page 101.*

language; it's like reading in a new clef. It was originally written in 1987 with Wim Vandekeybus's *Ultima Vez* dance group in mind.

AK: Traditional training does not always prepare us for pieces such as *Table Music*, but we find our own way of figuring it out. It's a wonderful process for us, as percussionists, and I learn a lot. It makes me think about how the audience sees us and how we should interpret so that *they* understand. The visual aspect really adds a lot to the audience's interpretation.

CF: As percussionists, we really have to get used to the idea that every piece we play will teach us something new about the instrument, notation, or even the role of theatrical or dramatic action. There's a lot of discovery in what we get to do, so diving into elements outside of our training is in a sense a primary component of our identity as percussionists.

TÔRU TAKEMITSU

Rain Tree

AK, IR: Takemitsu's *Rain Tree* is a gorgeous piece for vibraphone and two marimbas, inspired by this tree in Japan. When it rains, the thousands of branches and leaves of the tree catch the water, and over the course of the next day or so, they let the water fall to the ground drop by drop. Based on the writing of novelist Ôe Kenzaburô, a prestigious Nobel Prize winner, the piece evokes these raindrops by beginning with antique cymbals, followed by a vibraphone solo, which is where the atmospheric and imaginal aura comes from. These little sorts of droplet sounds build into music.

NEBOJSA ZIVKOVIC

Trio per uno

IR: Serbian composer Nebojsa Zivkovic is a percussionist and a pretty well-known percussion composer. The first movement of this piece, *Trio per uno*, begins with all three percussionists standing around a big bass drum, playing on the rim. We each have a pair of bongos and a gong on the side, and all three people play the same music but at slightly different times. The composite rhythm of all three players creates this amazing and fun drum solo. Each part individually would probably not be very interesting, but the combination of all three creates this exciting, loud ruckus. The result is a combined sound of only one percussionist, hence the title, translated "Trio for One."

JOHN CAGE

In a Landscape

IR: The year 2012 was the centennial year of the birth of John Cage, who broke down the barriers of what it means to play music. He said that any sound or action could be music, and anyone can play music. You don't have to be trained in a conservatory; you can play music with your chair, your table, or your instrument. A lot of people forget that aside from his often culture-shocking compositions, Cage wrote beautiful music: plain classical music that is absolutely gorgeous. We are playing one of those pieces of his called *In a Landscape*, a transcription for marimba, originally written for piano. Intended for a dancer, the piece is a lullaby based on choreography that was written before the music. He alternates between two different melodic **modes**. On the piano, Cage writes to hold down the sustain and soft pedal at the same time, which gives you an idea of the atmosphere we then have to create on the marimba.

CF: More than anything, I think that Cage articulated that, as percussionists, what we do is fundamentally different from other musicians. In

Cage's early works, he literally pulled his instruments out of the trash—tin cans, brake drums, homemade rattles, and the like. Ayano, Ian, and I were trained at the conservatory, but there is a very different sensibility that you bring to your playing when your instrument was made by Pontiac and Chef Boyardee rather than Guarneri and Stradivarius. Cage really encouraged this approach and expected that percussionists would be the most open to trying new things and the least encumbered by the constraints and expectations of tradition. After all, it's hard to be driven by tradition too much when the bulk of your solo repertoire was written in the last sixty years! Cage's music is enhanced by refined playing, but it also requires the visceral, organic, human quality of sound of a beginner who is thrilled to unlock any sound at all, curious and open to what emerges.

STEVE REICH

Selection from Drumming

CF: Like Cage, Steve Reich is another amazingly important American composer for percussionists. Reich's early music in particular has a starkness and simplicity that I find absolutely mesmerizing. *Drumming* is a process piece in the most complete sense; there's so much room for each listener to have a unique impression of what is being played. I actually find the same to be true with Bach, especially in the simple, elegant realizations of his music that I tend to favor. The music unfolds on its own, larger harmonic rhythms take their time, and the listener is left to put the pieces together.

IR: *Drumming*, in its entire form, is over an hour long, and we will be performing the first movement, originally for four percussionists. It is played on four sets of bongos (each bongo with two drums on it), and each drum is tuned to a certain pitch. He uses a few iconic "Steve Reich" techniques in this piece, the first of which is called phasing. Phasing, in short, means that you have two people (or, in some of his pieces, one person and a tape recording) playing exactly the same rhythm on exactly the same instrument, and very slowly—almost imperceptibly—one person speeds up ever so slightly. The audience hears the rhythm gradually stretching apart from itself until the player is exactly one eighth note ahead. Depending on the piece, the player will either stay there, regress back, or continue to phase ahead another eighth note. Reich conceived this idea with two tape players, each playing at slightly different speeds.

Another "Reich" technique he uses is substituting rests for beats. At the very beginning of the piece, you will see one of us walk up to the bongos and play only a single note. After we play that single note a few times, it will become two notes and then three notes, and over the course of a few minutes it splits out into the rhythms the piece is based on. He had that rhythm in mind from the beginning of the piece, but from the beginning he gradually takes away rests and adds in a note. Halfway through the piece, he does the exact opposite; we have the full rhythm, and he begins to substitute rests for notes, until the very end when there is a single note again—a surprisingly Bachian thing. Again, it's all about counterpoint, and I think Reich would be the first to say that Bach is where he got these ideas. Some of the most successful composers in the twentieth and twenty-first centuries have taken ideas that have worked before and just reimagined them at another level. This sort of thinking wasn't yet possible in Bach's time—it wasn't where music was at—but now that we have had Bach's music for a few hundred years, now we are taking those genius ideas and pushing them to their extremes.



CARTE BLANCHE CONCERT II:

The Solo Violin:
Soovin Kim, violin

CARTE BLANCHE CONCERTS

JULY 21

Sunday, July 21, 10:30 a.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Violinist Soovin Kim makes his Music@Menlo debut with a formidable recital program traversing the evolution of the solo violin repertoire. Biber's *Mystery Sonatas* are known to have inspired Bach in writing his own *Sonatas for Solo Violin*, whose equal parts of artistry and athleticism paved the way for the pyrotechnic virtuosity of Paganini and Ysaÿe, a tradition extended into the twenty-first century.

Carte Blanche Concert II features a lunch-break intermission. A gourmet boxed lunch may be purchased for \$18.

SPECIAL THANKS

Music@Menlo dedicates this performance to Joan and Allan Fisch with gratitude for their generous support.

HEINRICH IGNAZ FRANZ VON BIBER (1644–1704)
Passacaglia (Sonata XVI from *Mystery Sonatas*) (ca. 1674)

GEORG PHILIPP TELEMANN (1681–1767)
Fantasia no. 9 in b minor (1735)
Siciliana
Vivace
Allegro

JOHANN SEBASTIAN BACH (1685–1750)
Violin Sonata no. 3 in C Major, BWV 1005 (1720)
Adagio *Largo*
Fuga: Alla breve *Allegro assai*

BRIEF INTERMISSION

NICCOLÒ PAGANINI (1782–1840)
Selections from *Caprices for Solo Violin, op. 1* (ca. 1817)
no. 1 in E Major: Andante *no. 11 in C Major: Andante*
no. 3 in e minor: Sostenuto *no. 14 in E-flat Major: Moderato*
no. 6 in g minor: Lento *no. 24 in a minor: Finale: Tema con variazioni*
no. 7 in a minor: Posato

HEINRICH WILHELM ERNST (1812–1865)
Variations on "The Last Rose of Summer" (1864)

LUNCH INTERMISSION

EUGÈNE YSAÏE (1858–1931)
Violin Sonata no. 6 in E Major (1923)

BÉLA BARTÓK (1881–1945)
Sonata for Solo Violin, Sz. 117, BB 124 (1944)
Tempo di ciaccona *Melodia*
Fuga *Presto*

BRIEF INTERMISSION

JOHN HARBISON (b. 1938)
Four Songs of Solitude, nos. 1 and 2 (1985)

ESA-PEKKA SALONEN (b. 1958)
Lachen verlernt (2002)

JÖRG WIDMANN (b. 1973)
Étude III (2002)
Soovin Kim, violin

Program Notes: The Solo Violin

Violinist Soovin Kim discusses his Carte Blanche program with Artistic Administrator Patrick Castillo.

Patrick Castillo: It's an ambitious recital program that you're giving us. Tell me what the idea was in putting this together.

Soovin Kim: Yes—I don't entirely take credit for it. It was done in conjunction with some conversations with David Finckel and Wu Han. I think these programs are the result of some overambitious personalities who love music, who want to include a whole spectrum of repertoire and give an interesting perspective.

The solo violin repertoire is a special genre. It's very unnatural in a way, because the violin is a single-voice instrument, essentially, most often playing a single melody. This is very different from a keyboard instrument, for example, which can play multiple voices or **harmonies** at the same time, which is why the violin is most often heard in ensembles, duos with a piano, or most famously in symphony orchestras—you have armies of violins in those. It sort of makes the solo violin repertoire even more miraculous; it seems like it's defying the odds. And it takes a great amount of skill—when you talk to composers who are alive today, they really take it as a challenge to write music that is understandable and interesting and, even beyond that, moving, hopefully, for this single-voice instrument.

PC: So, talk about that from a performer's perspective a little bit. You point out what distinguishes the solo violin repertoire—how do you approach it differently in that case, without an accompanist or an orchestra behind you? What does that do to you approaching the concert experience?

SK: Well, first of all, just in simply learning the pieces, they are generally the most difficult pieces that we have to learn—partly because you're just playing more notes. We're often playing two, three, or four notes at the same time. Large chords. Composers have to become very inventive with their technical writing. And also, we're playing a lot of extended **arpeggiated** passages, for example, to suggest various harmonies. In the case of composers like Bach, he was actually able to write multiple-voice **fugues**: an unbelievable technical feat as a composer but then equally difficult for us to play, as well!

That is the most obvious difference for students when they are starting to learn these works. As performers, violinists are not as accustomed to being onstage by themselves as much as pianists are, for example. It's actually rare unless you are getting into this solo violin repertoire. It does take an adjustment at first, which is another reason why, for young violinists, it's some of the most difficult music to perform because you simply don't have as much experience doing it. Because we are not accustomed to that, we are trained to make music with others, which is wonderful. However, later on, it can be incredibly liberating to be able to dictate all of the terms of the music in terms of timing and color and to be creative and even more improvisatory on your own without negotiating the difficulties of playing with others.

PC: Let's talk about the program a little bit. It is organized into four parts...

SK: It's actually two recital programs, and each program will have two halves, which I will need, as this is quite a challenge for my stamina! It's arranged practically in chronological order, which offers a great opportunity

for both the audience and me to watch the repertoire develop. Not only is it a chronological development in terms of the years but really in terms of how the writing developed for the violin, almost as if each composer studied each work that came preceding it. In some cases that was certainly the case. In others, who knows.

HEINRICH IGNAZ FRANZ VON BIBER

(Baptized August 12, 1644, Wartenberg, Bohemia; died May 3, 1704, Salzburg)

Passacaglia (Sonata XVI in g minor from *Mystery Sonatas*, C. 90–105)

Composed: ca. 1674

Other works from this period: *Missa Christi resurgentis* (ca. 1674); *Sonatae tam aris quam aulis servientes* (ca. 1676); *Lux perpetua* (1673)

Approximate duration: 9 minutes

SK: We start with a composer in the seventeenth century, Biber, who wrote a set of fifteen **sonatas** for violin and **continuo** called the *Mystery Sonatas* (or *Rosary Sonatas*), with an additional passacaglia for solo violin. It was certainly one of the earlier if not earliest solo violin works, and it's the best known of the solo violin works. The beginning is built on a very simple descending four-note bass line, which rather than just being suggested throughout, as in the more famous Bach Chaconne from the Partita in d minor, where the bass line is altered and suggested as the movement goes on, continuously repeats. Biber then writes these brilliant figurations that develop over the course of the piece. This is similar to some of the other works, later, where it sort of starts off slowly and builds to a climax. In this case, it ends quietly rather than building all the way to the end. This becomes a theme that will later close the second recital program, as well.

GEORG PHILIPP TELEMANN

(Born March 14, 1681, Magdeburg; died June 25, 1767, Hamburg)

Fantasia no. 9 in b minor

Composed: 1735

Other works from this period: *Six sonates corellisantes* (1735); *St. John Passion* (1737); Concerto for Oboe and Strings, TWV 51: G3 (ca. 1725–1735); Trio in B-flat Major for Recorder, Harpsichord Concertato, and Basso Continuo, TWV 42 (1739–1740)

Approximate duration: 5 minutes

SK: From Biber, we jump to the Telemann Fantasia no. 9, the one work that is slightly out of order, written in 1735, just a little later than the Bach sonata that follows on this program. In terms of the development in the writing, it is a good place for it in the program, because the Bach becomes much more elaborate. The **fantasia** is one of a set of twelve for solo violin, and it is so wonderfully inventive and fresh that it was often said that no one could write single-voice polyphonic music like Telemann could. Single-voice polyphony is something used often in solo violin works. We play just one note at a time, but it suggests both the melody and the bass and all of the harmonies in between. It is a very difficult writing technique for a composer, but Telemann demonstrates it the best of all of these composers along with Bach. It is a very short, three-movement work, with a sort of dance quality to each of the movements.

**Bolded terms are defined in the glossary, which begins on page 101.*

JOHANN SEBASTIAN BACH*(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)***Violin Sonata no. 3 in C Major, BWV 1005****Composed:** 1720**Other works from this period:** Six Suites for Solo Cello, BWV 1007–1012 (ca. 1720); Partita for Flute in a minor, BWV 1013 (1723); *Brandenburg Concerti*, BWV 1046–1051 (1721); Violin Concerto in E Major, BWV 1042 (ca. 1723)**Approximate duration:** 21 minutes

SK: We then move to Bach's Sonata in C Major, the longest of his works for solo violin. The three sonatas that make up this set are all famous for their fugues, which they have as their second movements. This particular fugue is the grandest of them all. It's not built on just an opening motive, like in the counterpart g minor and a minor fugues, but is actually a complete **chorale** theme. It's quite melodic and beautiful, therefore. It's a really sprawling work. One of the many incredible characteristics of Bach's solo works is the number of compositional techniques that he used. It seems as if each movement suggests that not just the solo violin is playing but different combinations of instruments—different orchestrations—and this work is no different. Each movement suggests a varied number of voices. The first movement, I hear as something very chordal. Even without other instruments, it is a slowly developing, not even melodic but repetitive, dotted-rhythm line that builds and builds. The second movement is a chorale **theme**, but it is certainly very orchestral and grand. The third movement becomes an intimate song, perhaps just a single-voice and single-bass instrument. The final movement returns to the single-voice polyphonic writing and in this case very much seems like a virtuosic solo violin.

NICCOLÒ PAGANINI*(October 27, 1782, Genoa, Italy; died May 27, 1840, Nice, France)***Caprices for Solo Violin, op. 1, nos. 1, 3, 6, 7, 11, 14, and 24****Composed:** ca. 1817**Published:** 1820**Other works from this period:** *Sonata Napoleone* in E-flat Major (1807); *Polacca con variazioni* in A Major (1810); Six Sonatas for Violin and Guitar, op. 2 (1805)**Approximate duration:** 23 minutes

SK: The second half of the first program goes into real nineteenth-century virtuoso-style writing, music written by composers who were great virtuosos themselves and that also demonstrates incredible compositional skill. The most famous of these virtuosos, certainly in the violin world and arguably in all of Western music, as far as instrumentalists are concerned, was the Italian "rock star" violinist Niccolò Paganini. He was the first performer known to go on tours throughout Europe and sell out concerts night after night, all on his own. He was an enterprising man and put on the concerts all by himself. There are countless tales of him selling the tickets in front of the theater before a concert, ushering everyone inside, making sure they were sitting down, locking the doors of the theater so that nobody could sneak in for free, and then going and playing the concert! That's not even the end of it—he would come out at intermission to sell more tickets in case any latecomers wanted to come in. He is one of the figures of Western music history whom I would love to meet and see perform. As a violinist, Paganini entirely redefined what was possible both for performers to play and for composers to write for the violin. Bach and Paganini's works are very often

the first thing that today's composition teachers will give to their students as an assignment, to simply study these works or copy them out. They really do define what is possible on the instrument.

Paganini is often unfairly labeled as primarily a technician. When you read accounts of his concerts, there is great mention of his incredible technical feats, yet you also read how people were moved to tears by his performances. He was incredibly expressive and very inventive and was humorously known to be able to make any sound on the violin. Apparently, one of his showstoppers was his "Variations on Sounds of Barnyard Animals." He could imitate any of these animals and would improvise **variations** on these sounds on the spot. You hear this sort of inventiveness and imagination in his Twenty-Four Caprices. The selection on this program is a set of seven, each being as different from each other as possible to demonstrate some of this great imagination.

HEINRICH WILHELM ERNST*(Born June 8, 1812, Brno, Moravia; died October 8, 1865, London)***Variations on "The Last Rose of Summer"****Composed:** 1864**Other works from this period:** Nocturne in A-flat Major (1863–1864); String Quartet in B-flat Major, op. 26 (1863); *Six Polyphonic Studies* (1865)**Approximate duration:** 9 minutes

SK: The first program closes with a work by Heinrich Wilhelm Ernst, a Moravian violinist who, as a few years younger than Paganini, idolized him, as a lot of violinists of the time did. He followed Paganini on tour, wishing to play for him, and ended up performing a lot of his compositions. Again, there are legends of duels between the two violinists to see who could play certain works better. Ernst was considered a sort of heir to Paganini in Europe, and I will be playing his variations on the popular Irish song of the time, "The Last Rose of Summer." Ernst actually does create some compositional techniques that Paganini never quite mastered, at least in that sort of elaborate way. Most famously there is one variation where the violinist plays the theme of the song with left-hand **pizzicato**, which Paganini did in some of his works, but he never did it with giant arpeggios being played at the same time! For the performer, these works are fiendishly difficult, and everything that follows seems comparatively easy. The variations exhaustively stretch the limits of what is possible on the violin.

EUGÈNE YSAÏE*(Born July 16, 1858, Liège, Belgium; died May 12, 1931, Brussels, Belgium)***Violin Sonata no. 6 in E Major****Composed:** 1923**Other works from this period:** *Méditation* for Cello and Orchestra, op. 16 (ca. 1910); Sonata in a minor for Two Violins (1915)**Approximate duration:** 7 minutes

SK: The second recital, after a nice break, skips the remainder of the nineteenth century and goes right into twentieth-century repertoire. The first work on the program is the Sixth Sonata by Eugène Ysaÿe, the Belgian who is considered one of the greatest violinists in the world at the turn of the twentieth century. He wrote this set of six sonatas for solo violin after hearing a performance of violinist Joseph Szigeti, a Bavarian violinist, playing one of the Bach solo violin sonatas. In this set, each sonata is dedicated to a very famous violinist of the day, each of whom was his personal friend or

simply someone he admired. The Sixth Sonata is dedicated to the Spanish violinist Manuel Quiroga, who apparently never actually performed it but who must have been a great virtuoso. Ysaÿe definitely wrote each of these sonatas in homage to these violinists, incorporating their own personal styles into it. The sixth is the most obviously brilliant of the set and a very optimistic work. It is a rather short work, not in complete movements but rather in brief sections, and the final section begins with what was hinted at earlier in the piece and finally breaks out into a full-fledged habanera dance—a very spicy work. Ysaÿe was a unique composer whose harmonic language didn't seem to descend from anywhere and similarly didn't seem to lead to anywhere. I consider him close to someone like Janáček—someone with a unique harmonic language and imagination for color, yet whose music is very eerie sounding at times. After the works of Bach and Paganini, this set is the most important solo violin work in the repertoire.

BÉLA BARTÓK

(Born March 25, 1881, Nagyszentmiklós, Hungary; died September 26, 1945, New York)

Sonata for Solo Violin, Sz. 117, BB 124

Composed: 1944

Other works from this period: *Contrasts* for Violin, Clarinet, and Piano, BB 116 (1938); Sonata for Two Pianos and Percussion, BB 115 (1938); Concerto for Orchestra, BB 123 (1943); Piano Concerto no. 3, BB 127 (1945)

Approximate duration: 27 minutes

SK: Then comes arguably the most important solo violin work in the early twentieth century, Bartók's Sonata for Solo Violin, a work written for violinist Yehudi Menuhin toward the end of Bartók's life. Bartók actually wrote this as an homage to works of the past, particularly Bach's work. He entitled the first movement *Tempo di ciaccona*; although it is not really a chaconne, it opens with some grand chords similar to Bach's Chaconne in d minor. As it is a dance in triple meter, he writes a sort of a fugue, though not a formal fugue, with multiple voices conversing with each other as a second movement. Bartók's work doesn't cover as wide a range of compositional styles, though there are many chordal passages. Except for the fugue, it is written as a single-voice work, suggesting great harmonic color throughout, both through the violin playing large chords underneath melodies and this style of single-voice polyphony. It's a very moving work, in addition to it being brilliant, and it is the largest solo violin work in terms of its scale on the second program.

JOHN HARBISON

(Born December 20, 1938, Orange, New Jersey)

Four Songs of Solitude, nos. 1 and 2

Composed: 1985

Other works from this period: String Quartet no. 1 (1945); *Twilight Music* (1945); *Magnum mysterium* for Brass Quintet (1987); Fantasy Duo for Violin and Piano (1988)

Approximate duration: 8 minutes

SK: The second half of the second program fast-forwards another forty years to works from all living composers. Coincidentally, these are all composers whom I've had the pleasure of working with a little bit, which adds a more personal element for me. This program features the first two of *Four Songs of Solitude*, by American composer John Harbison. Harbison considers these songs his finest work, still, and they were very personal for him as they were

a present for his wife, who premiered the pieces. The songs are very moving; the first is very soulful, almost sorrowful, and very rhapsodic. The second is a bit lighter hearted and has a more swinging and dance-like feeling.

ESA-PEKKA SALONEN

(Born June 30, 1958, Helsinki, Finland)

Lachen verlernt

Composed: 2002

Other works from this period: *Dichotomie* for Piano (2000); *Songs to Poems of Ann Jäderlund* (2000); *Foreign Bodies* (2001)

Approximate duration: 9 minutes

SK: The next work is by Finnish composer Esa-Pekka Salonen. This work is entitled *Lachen verlernt*, or *Laughing Unlearned*, which is a quote from Arnold Schoenberg's *Pierrot lunaire*. His titles are often notoriously humorous. However, they don't necessarily have a specific deep meaning about the pieces. This one is very loosely associated; he describes the piece as "a moving metaphor of a performer, a serious clown trying to help the audience to connect with emotions they've lost or believe they have lost." I find the title does not pertain to this particular work so much as to an artistic idea. This work I would describe as similar in form to some of Salonen's other works. It starts very slowly with a haunting opening melody. He terms it a chaconne, since the harmonic progression continues throughout, although you don't hear the bass line or recurring melody. It's difficult to hear that harmonic progression continuing, but it isn't entirely crucial for the listener to hold on to that, since the work's form is so tight and it develops so beautifully. Salonen is known to write very virtuosically, with a dazzling array of colors alongside very exotic harmonies. The work spirals to a climax, all the way to the end, and just before the closing, it seems to give out in exhaustion and dies away.

JÖRG WIDMANN

(Born June 19, 1973, Munich, Germany)

Étude III

Composed: 2002

Other works from this period: *Implosion* for Orchestra (2001); *Jagdquartett* (String Quartet no. 3) (2003); *Passacaglia* for Piano Trio (2000)

Approximate duration: 5 minutes

SK: The final work is by the talented young composer Jörg Widmann, a very fine clarinetist whose output as a composer is quite substantial already. His sister is a violinist, Carolin Widmann, and he clearly has a great understanding of the limitations and possibilities of the instrument. He has written six études, so far, and this particular one was written in 2002. Similar to the Salonen piece spinning out of control, this work is really "pedal to the metal." It is incredibly brilliant and opens in a very similar way to the last movement of the Bartók Solo Sonata, but it just doesn't stop for five minutes or so. It begins with a very eerie, otherworldly sound, very low on the violin, and little by little expands into larger arpeggios, scales, and figure steps that climb all the way to the top of the violin, later expanding to more techniques, harmonics, and left-hand pizzicato. Similar to *Lachen verlernt*, it dies away just near the end of it.

Étude III demonstrates how writing for the violin, though it started off so brilliantly, even going as far back as the first work on the program by Biber, certainly by the time of Paganini seemed like it had reached its limits. But in its own way, it keeps constantly developing. Who knows what lies ahead for us.



CARTE BLANCHE CONCERT III:

Cello Evolutions I: Colin Carr, cello

CARTE BLANCHE CONCERTS

JULY 28

Sunday, July 28, 10:30 a.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Cellist Colin Carr, who inaugurated Music@Menlo's Carte Blanche Concert series in 2004 with an unforgettable marathon performance of the complete Bach Cello Suites, revisits two of them here—the victorious Third Suite and the austere Fifth—as part of the 2013 season's Bachian journey. The Bach Suites, bedrock works in the cello's solo repertoire, set a precedent that would guide composers for generations, as evidenced by the Sonata for Solo Cello of the Hungarian composer and ethnomusicologist Zoltán Kodály, composed in 1915.

JOHANN SEBASTIAN BACH (1685–1750)

Suite no. 3 in C Major for Solo Cello, BWV 1009 (ca. 1720)

Prélude
Allemande
Courante
Sarabande
Bourrée 1 and 2
Gigue

Suite no. 5 in c minor for Solo Cello, BWV 1011 (ca. 1720)

Prélude
Allemande
Courante
Sarabande
Gavotte 1 and 2
Gigue

INTERMISSION

ZOLTÁN KODÁLY (1882–1967)

Sonata for Solo Cello, op. 8 (1915)

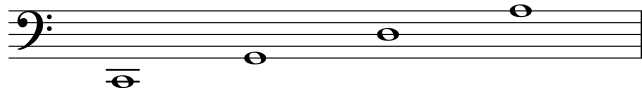
Allegro maestoso ma appassionato
Adagio (con gran espressione)
Allegro molto vivace

Colin Carr, cello

Program Notes: Cello Evolutions I

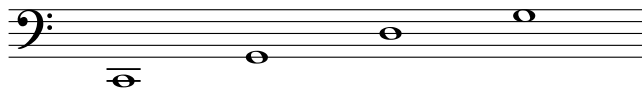
On the surface, this recital program, comprising three works for solo cello, might not appear so extraordinary. It contains two of J. S. Bach's Cello Suites and is capped by the Sonata for Solo Cello by Zoltán Kodály. The twist is that each piece requires the cello to be tuned differently: this technique (in musical parlance, *scordatura*), more than simply a means to a different range of notes, has a dramatic effect on the essential nature of the instrument and the character of each work.

The program begins with Bach's Third Cello Suite, in C major, which employs the cello's standard tuning (C G D A).



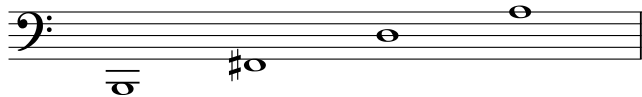
The piece is bright and open in character. Its cascades of plunging scales and **arpeggios** lend it an irresistible energy and motion. It is music of joyful abandon and freedom of spirit.

With the cello's standard tuning as its point of departure, the program proceeds to Bach's Fifth Suite, in c minor, which requires the lowering of the top string a whole tone from A to G.



The ability to play the notes G and A-flat on the top string allows for chords that would otherwise be impossible. Bach makes potent use of such chords, resulting in a work of startling richness and complexity—perhaps deeper and more intense than any of the other five suites. The release of string tension that comes with tuning the A string downward increases the instrument's resonance; the addition of a second open G moreover creates a sonorous natural overtone to the low C string. Even the untrained ear will be transported back to the deep sound of the cello from Bach's time, when the timbral beauty of the instrument was to be found in its roundness and warmth, rather than in the laser-focused penetration that has become the hallmark of twenty-first-century string sound.

The Kodály **sonata** that ends the program is an astonishing juxtaposition of Classical sonata, folk improvisation, and unbridled slash-and-burn virtuosity. In terms of its tuning, rather than lowering the A string, as Bach does in the c minor Suite, Kodály's *scordatura* tuning extends the cello's low register, tuning the bottom two strings down by a **semitone**, to B and F-sharp, respectively.



The lowering of these two strings again releases tension, increasing the overall resonance of the instrument and adding an even greater depth to the bass that, from the sonata's opening two b minor chords, is immediately palpable. The three lower strings hence form a b minor triad (the key of the piece), and the three upper strings, a D major triad. This *scordatura* once again allows for chords that the regularly tuned cello can only dream about.

This is the third time that a Music@Menlo Carte Blanche Concert has given me the opportunity to experiment with something new, different, and dangerous. I appreciate the festival's sense of adventure that allows me to be a fool rushing in where angels fear to tread. The cello (especially mine) is a hypersensitive instrument that does not like to be tampered with.

All this retuning with little time to settle is almost certain to bring forth a reaction like that of a petulant child. I could possibly avoid this problem by performing the concert with three different cellos, all pretuned, but that might create another problem when I try to board the plane out of here!

What does it mean for the cellist to take on a challenge such as this? I feel like an actor, playing three different characters, speaking three different languages, all on the same evening. Or maybe I am a Formula 1 driver! My car and I must be so perfectly attuned to one another, and I must hear and interpret every subtle sound and react instantly. Nobody watching could possibly be aware of such nuances, but the spectacle is still exciting. Yes, I am that driver, the cello is my car, and Menlo, my Grand Prix circuit. And you, my audience, most of you are here to enjoy the drama but a few are keenly aware of the possibility of an imminent crash, given the dangerous nature of the game! Perhaps in the end I prefer that you hear this concert without being even slightly aware of the tuning machinations and simply enjoy these three pieces for what they are: great music.

—Colin Carr

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Suite no. 3 in C Major for Solo Cello, BWV 1009

Suite no. 5 in c minor for Solo Cello, BWV 1011

Composed: ca. 1720

Other works from this period: Sonata no. 3 in C Major for Solo Violin, BWV 1005 (ca. 1720); Partita for Flute in a minor, BWV 1013 (1723); *Brandenburg* Concerti, BWV 1046–1051 (1721); Violin Concerto in E Major, BWV 1042 (ca. 1723)

Approximate duration: 26 minutes; 30 minutes

In 1713, the frugal Friedrich Wilhelm I of Prussia dismissed his household musical establishment in Berlin. The young, cultured Prince Leopold of Anhalt-Cöthen took the opportunity to engage some of the finest of Friedrich's musicians and provided them with excellent instruments and established a library for their regular court performances. In December 1717, Leopold hired Johann Sebastian Bach, then organist and **Kapellmeister** at Weimar, as his Director of Music. Inspired by the high quality of the musicians in his charge and by the prince's praise of his creative work, Bach produced much of his greatest instrumental music during the six years of his tenure at Cöthen, including the *Brandenburg Concerti*, the orchestral suites, the violin concerti, *The Well-Tempered Clavier*, many chamber and keyboard compositions, and the works for unaccompanied violin and cello. The six Suites for Solo Cello were apparently written for either Christian Ferdinand Abel (whose son Carl Friedrich became the partner of Sebastian Bach's son Johann Christian in an important London concert venture in the 1760s) or Christian Bernhard Linigke, both master cellists in the Cöthen court orchestra.

The cello in Bach's time was still an instrument of relatively recent origin. It was the Cremonese craftsman Andrea Amati who first brought the violin, viola, and cello to their modern configurations around 1560 as the successors to the old softer-voiced family of viols. (The modern double bass, with its tuning in fourths and its sloping shape—compare its profile with the square shoulders of the other orchestral strings—is the only survivor of that noble breed of earlier instruments.) For the first century of its existence, the cello was strictly confined to playing the bass line in concerted works;

**Bolded terms are defined in the glossary, which begins on page 101.*

any solo passages in its **register** were entrusted to the **viola da gamba**. The earliest solo works known to have been written specifically for the instrument, from the 1680s, are by Domenico Gabrieli, a cellist in the orchestra of San Petronio in Bologna (unrelated to the Venetian Gabrielis); notable among them are his *Ricercare* for Unaccompanied Cello of 1689. The first concerto for cello seems to be that composed by Giuseppe Jacchini in 1701. The instrument gained steadily in popularity as it displaced the older gamba, a circumstance evidenced by the many works for it by Antonio Vivaldi and other early eighteenth-century Italian composers. When Bach proposed to write music for unaccompanied cello sometime around 1720, however, there were few precedents for such pieces. The examples with which he was most familiar were by a tiny enclave of composers (Westhof, Biber, Walther, Pisendel) centered around Dresden who had dabbled in compositions for solo violin, and it was probably upon their models that Bach built his six Sonatas and Partitas for Violin and the half-dozen Suites for Cello. In comparing these two series of Bach's works, Philipp Spitta wrote, "The passionate and penetrating energy, the inner fire and warmth which often grew to be painful in its intensity [in the violin works], is here softened down to a quieter beauty and a generally serene grandeur, as was to be expected from the deeper pitch and fuller tone of the cello."

Bach's Solo Cello Suites, like his contemporaneous *English Suites* for Harpsichord (BWV 806–811), follow the traditional form of the German instrumental suite—an elaborate prelude followed by a fixed series of dances: allemande, courante, sarabande, and gigue. Between the last two movements of the cello works are inserted additional pairs of **minuets** (Suites nos. 1 and 2), *bourrées* (nos. 3 and 4), or *gavottes* (nos. 5 and 6).

Suite no. 3 in C Major for Solo Cello, BWV 1009

The Third Suite (C major) opens with a prelude that exploits the rich scales and arpeggios of the instrument's middle and low registers. The allemande's elaborate, quick figurations make its tempo seem faster than a metronome would allow. The courante is light and animated. The stately sarabande is balanced by the twin *bourrées* (the second of which slips into c minor) and the spirited gigue, whose few measures of implied bagpipe drone create some of the most novel tonal effects in Bach's instrumental catalog.

Suite no. 5 in c minor for Solo Cello, BWV 1011

The Suite no. 5 (c minor), often characterized as the most profound and austere of the set, begins with a prelude reminiscent of a French **overture**: a slow, deeply melancholic opening section with dotted rhythms is followed by quickly moving music whose subtle shifts of register imply the intertwining of fugal voices. The ensuing movements use the forms and styles of the traditional dances, though their expressive state is not one of diversion but of sadness in the slow movements (allemande, sarabande) and firm determination in the fast ones (courante, gavottes, gigue).

—Dr. Richard E. Rodda

ZOLTÁN KODÁLY

(Born December 16, 1882, Kecskemét, Hungary; died March 6, 1967, Budapest, Hungary)

Sonata for Solo Cello, op. 8

Composed: 1915


Other works from this period: Capriccio for Cello (1915); String Quartet no. 2, op. 10 (1916); *Old Hungarian Soldiers' Songs* for Chamber Orchestra (1917); Serenade for Two Violins and Viola, op. 12 (1919–1920)

Approximate duration: 31 minutes

The Hungarian composer Zoltán Kodály entered the University of Budapest in 1900 to study linguistics and soon thereafter enrolled in the Franz Liszt Academy as a composition student under Hans Koessler. In 1905, he began what would be his lifelong dedication to the collection and study of folk music and visited remote villages with the newly invented phonograph, creating cylinder recordings of Hungarian folk songs. He crossed paths with the young Béla Bartók, who would become a close colleague—the two subsequently came to be regarded as among the twentieth century's first significant ethnomusicologists. It was during this period, in 1915, that Kodály wrote his Sonata for Solo Cello, op. 8, long before his public debut as a composer. It showed the heavy influence of his newly found passion for Eastern European folk music.

Seeking to explore the vast potential of the cello's range, Kodály calls for *scordatura*, tuning the two lower strings (C and G) down by a half step (B and F-sharp)—a sonic nuance to which Bartók partly credited the sonata's original style and "surprising vocal effects." The sonata begins with two exclamatory chords in the key of b minor. The treble line soon takes over, but the **theme** seems to stumble every few bars of melody, reverting back to the opening chords and establishing a grounded tonal base. This passionate rhapsody retreats to the reserved duet of the *Adagio* movement. The pensive bass and folk-like melody alternately share the spotlight, creating stark contrast with the impending finale, marked *Allegro molto vivace*. Containing lively scale-based melodies and interrupted by thunderous chords, much like the opening *Allegro maestoso ma appassionato*, the final movement develops towards a chordal **pizzicato** section and concludes with an energetic buildup to one final breathtaking B, returning the listener to the work's very beginning.

—Andrew Goldstein



CARTE BLANCHE CONCERT IV:

Into the Light:
Jorja Fleezanis, violin

JULY 28

Sunday, July 28, 6:00 p.m., The Center for Performing Arts at Menlo-Atherton

PROGRAM OVERVIEW

Violinist Jorja Fleezanis curates and leads this summer's fourth Carte Blanche Concert, examining music's mysterious power to give voice to the human condition, from our darkest and most introspective moments to our most radiant. Devoutly religious and spending much of his creative life in service of the church, Bach viewed even human tribulation as a vessel for spiritual fulfillment. The exuberance of even a secular work such as the Violin Concerto in E Major can only be heard as an expression of praise and profound joy. Likewise, the deeply spiritual Messiaen's Theme and Variations offers a plaintive melody ecstatically transfigured. Mozart's moody g minor String Quintet casts these joyful expressions in stark relief, and the program culminates in Handel's *Eternal Source of Light Divine* and Bach's transcendent *Jauchzet Gott in allen Landen*. A cohort of festival artists joins Jorja Fleezanis in this multifaceted look at the depth of Bach's art and the greater power of music to lift the spirit.

SPECIAL THANKS

Music@Menlo dedicates this performance to the memory of Michael Steinberg.

JOHANN SEBASTIAN BACH (1685–1750)

Violin Concerto in E Major, BWV 1042 (ca. 1723)

Allegro
Adagio
Allegro assai

Jorja Fleezanis, *solo violin*

Arnaud Sussmann, Sean Lee, *violins*; Paul Neubauer, *viola*; Dmitri Atapine, *cello*; Gloria Chien, *harp*

WOLFGANG AMADEUS MOZART (1756–1791)

String Quintet no. 4 in g minor, K. 516 (1787)

Allegro
Minuetto: Allegretto
Adagio ma non troppo
Adagio – Allegro

Jorja Fleezanis, Sean Lee, *violins*; Paul Neubauer, Sunmi Chang, *violins*; Laurence Lesser, *cello*

INTERMISSION

OLIVIER MESSIAEN (1908–1992)

Theme and Variations for Violin and Piano (1932)

Thème modéré
Variation 1: Modéré
Variation 2: Un peu moins modéré
Variation 3: Modéré, avec éclat
Variation 4: Vif et passionné
Variation 5: Très modéré

Jorja Fleezanis, *violin*; Gloria Chien, *piano*

GEORGE FRIDERIC HANDEL (1685–1759)

Eternal Source of Light Divine, HWV 74 (1713)

Elizabeth Futral, *soprano*; David Washburn, *trumpet*; Jorja Fleezanis, Kristin Lee, *violins*; Sunmi Chang, *viola*; Dmitri Atapine, *cello*; Hyeyeon Park, *harp*

JOHANN SEBASTIAN BACH

Jauchzet Gott in allen Landen, BWV 51 (ca. 1730)

Aria: Jauchzet Gott in allen Landen!
Recitative: Wir beten zu dem Tempel an
Aria: Höchster, mache deine Güte
Chorale: Sei Lob und Preis mit Ehren
Aria: Alleluia!

Elizabeth Futral, *soprano*; David Washburn, *trumpet*; Jorja Fleezanis, Kristin Lee, *violins*; Arnaud Sussmann, *viola*; Laurence Lesser, *cello*; Hyeyeon Park, *harp*

Program Notes: Into the Light

I have always been fascinated with how music affects the mood of the mind, soul, and spirit, how it transports us from where we were before hearing a masterpiece to a place very different after it is over. As a result of a life of listening to and living in music, I am primed to anticipate what is likely to happen to me when I hear a particular work. Let's take, for instance, Schubert's great song cycle *Winterreise*. If the artists in front of me are doing their job to transmit the human journey through the dark and light of each song, and I am actively present, there is no way I can escape the confrontation with the words, their sensitive musical depictions, and their ability to elevate me to where their meaning lies. This is the point of art, presenting us with a language that engages our many emotional temperatures, whether we call it hot or cold, light or dark, uplifting or painful, frivolous or profound, sublime or a surface to admire. The festival's centering around Bach offers us a chance to witness how this master infuses these diametrically opposed expressions into both his secular and his sacred works.

My Carte Blanche Concert will start with the secular Bach, his E Major Violin Concerto. The outer movements dance and engage in a physical energy that rocks rhythmically, cleverly bouncing the music back and forth from soloist to orchestra. The music in both of these movements is bright and upbeat, with only a few passing dark clouds. Sandwiched in the middle is a movement that could easily be lifted out of a cantata where the text is filled with loss and suffering. It takes us to E major's dark side of c-sharp minor and suddenly we seem light years (no pun intended) from the romping joy of the first *Allegro*.

We then move to one of the most adept users of light and dark, Wolfgang A. Mozart, in one of his most touching chamber works, the g minor Viola Quintet. If you were to watch the emotional weathervane in this work, you would see it turning from the dark pangs of restlessness, perhaps brought on by love lost or betrayal, to the sunny emergence of optimistic reconciliation. For me he is the master of the emotional light and dark show.

My decision to add Messiaen's voice into this program came about simply because his music is inspired by celestial content, whether specified as such or not. Messiaen's all-encompassing devotion to Roman Catholicism is fused into his music much as Lutheranism is in Bach's music. This shared spiritual connection was crucial to me in adding this piece, together with the remarkable way Messiaen's plaintive and yearning opening **theme** is then carried through four **variations** to a final one that restates the theme in extreme exaltation.

The Handel excerpt *Eternal Source of Light Divine*, from his secular cantata celebrating the birthday of Queen Anne of England, introduces the power of words and voice to invoke the holiness of the divine. The high soprano and trumpet duet is a brief but miraculous bit of transcendence.

The program ends with triumphant jubilation in Bach's Cantata no. 51. What could be more sacred, and equally secular, than a virtuoso high trumpet part helping the soprano to announce the words "Shout for joy to God in every land"? Bach is so clever in employing the right instrument and voice type to generate the meaning of his texts as he does here, blending the high soprano and nimble high trumpet to create sonic brilliance that gives praise of the highest order. When he wants to be more introspective in the inner movements, he retires the trumpet's heralding and lowers the lights, only using strings, and in the aria he dims things even more to the darker tones of the cello and bass **continuo**—light to dark and back to light, simple and yet essential ingredients that power the music of this program.

—Jorja Fleezanis

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Violin Concerto in E Major, BWV 1042

Composed: ca. 1723

Other works from this period: Six Suites for Solo Cello, BWV 1007–1012 (ca. 1720); Sonata no. 3 in C Major for Solo Violin, BWV 1005 (ca. 1720); Partita for Flute in a minor, BWV 1013 (1723); *Brandenburg* Concerti, BWV 1046–1051 (1721)

Approximate duration: 17 minutes

From early on in his musical life, Johann Sebastian Bach demonstrated a broad and insatiable musical curiosity—which, combined with his great intellectual capacity, allowed him to master the musical dialects of numerous foreign cultures, without ever leaving Germany. One of the foreign styles with which Bach became intimately acquainted is that of the Italian concerto. Prior to his tenure in Cöthen from 1718 to 1723, Bach diligently studied the works of such composers as Arcangelo Corelli, the acclaimed seventeenth-century violinist and composer who played a key role in the development of the Baroque concerto grosso style, and Antonio Vivaldi, whose bright and flamboyant style is evident in Bach's concerto writing. Upon his appointment by Prince Leopold of Cöthen, who commissioned Bach to write secular music for the court, Bach produced a wealth of concerti and sonatas, including the *Brandenburg* Concerti. Like the *Brandenburgs*, the Violin Concerto in E Major, likely written in 1723 and later arranged for keyboard in 1729 as BWV 1054, exemplifies the deep influence of the Italian concerto on Bach during this period.

The concerto's opening *Allegro* is written in the Italian **ritornello** form, where the opening theme frequently returns in full or in part, at times in different keys. The theme begins with three striding E major chords and then seamlessly moves into a buoyant melody. After a full statement of the melody, the solo violin emerges and remains tame and at bay with the accompanying orchestra until the first tutti in a minor key. The solo violin gradually unveils itself as a virtuosic character, tendering an exposed unaccompanied passage after the second minor-key episode. A somber pause ushers in the return of the tutti in the tonic key of E major.

The *Adagio* opens with a lugubrious melody by the cello and continuo. This pensive and sorrowful melody finds its way to each instrument yet never reaches the solo violin part, though Bach writes brief **motifs** in the solo part that flirt with this theme. While the orchestra provides a seemingly melancholy, almost lifeless, theme, the violin divulges a heartfelt and passion-filled countermelody, creating an emotional dialog between the two voices.

The *Allegro assai* finale is in a Baroque **rondo** form, a precursor to the Classical-era rondo form. Similar to a Classical rondo, the theme is presented in E major after each solo violin episode, but the Baroque rondo always presents the theme with the full ensemble in the tonic key. Though delightfully simplistic in form, the solo violin lacks nothing in virtuosity and charm, making for an enchanting conclusion.

—Andrew Goldstein

**Bolded terms are defined in the glossary, which begins on page 101.*

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg; died December 5, 1791, Vienna)

String Quintet no. 4 in g minor, K. 516

Composed: 1787

Other works from this period: Symphony no. 36 in C Major, K. 425 (1783); String Quartet in G Major, K. 387 (1782); String Quartet in d minor, K. 421 (1783); Piano Quartet in g minor, K. 478 (1785); *Don Giovanni*, K. 527 (1787); Symphony no. 41 in C Major, K. 551, *Jupiter* (1788)

Approximate duration: 33 minutes

Moving to Vienna in 1783, Mozart was soon to begin the most successful years of his career. He was in the highest demand of his career as a performer and composer, notably performing thirteen times in the Esterhazy court in 1784 alone. Joseph Haydn wrote to Leopold Mozart around this time, “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition” (February 1785). Mozart’s budding popularity was then elevated by the debuts of some of his now most cherished works: *The Marriage of Figaro*, the *Prague* Symphony, and the Piano Trio in G Major, K. 496, among many others. As 1787 unfolded, Mozart began preparing to write his next operatic masterpiece, *Don Giovanni*, when Leopold became fatally ill. Wolfgang wrote in a letter to his father:

As death, when we come to consider it closely, is the true goal of our existence, I have formed, during the last few years, such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me but is indeed very soothing and consoling.

With Leopold’s death two weeks later, the String Quintet in g minor, dated May 16, 1787, was one of Mozart’s most personal works. It was composed during a time of deep inner turmoil and unfathomable sorrow as Mozart, still in Vienna while his father passed in Salzburg, witnessed from afar the decline of his only remaining parent.

The quintet is in g minor, a key which for Mozart carries the distinction of anguish. Other works in g minor, such as his earlier Piano Quartet no. 1 (1785) and his later Symphony no. 40 (1788), carry a similarly severe tendency. Straightaway, one notices a sense of urgency in the opening *Allegro*, characterized by falling **chromatic** phrases and sustained by pulsing eighth notes from start to finish. The violin begins the beguiling yet dour theme, which is then echoed by the viola. A partial statement of the theme in the cello flows immediately to the second theme, also in g minor. The second theme finds relief in the key of B-flat major but remains doleful, flirting with a return to g minor. The **development** section is followed by a substantial **recapitulation** and **coda** containing rolling lines underneath each theme.

The minuetto embarks in the same austere manner in which the *Allegro* concluded. Yet even here, Mozart refuses to impart any source of relief. The fluid melody is violently interrupted with a stark diminished chord, accented on the third beat of the measure, making this very unlike a typical dance **minuet**. The trio that follows, in G major, thematically derives from the minuetto, borrowing melodic portions and **cadences** from the earlier themes. The *Adagio ma non troppo* is unlike a typical *adagio*, providing some sense of relief, as if Mozart has found a source of peace amidst his wretchedness. The final movement begins with another *Adagio* section, returning the work to the somber key of g minor. As in the opening *Allegro*, the accompaniment provides a steady pulsing motion, adding a sense of drama to the melancholic and soaring violin melody. After a halting transition, the *Allegro* finale provides a completely contrary sentiment to the three movements that preceded it. A

buoyant rondo in G major brings a long-awaited resolution to an otherwise dark piece, perhaps indicating Mozart’s resolve to end his inner plight.

—Andrew Goldstein

OLIVIER MESSIAEN

(Born December 10, 1908, Avignon; died April 28, 1992, Paris)

Theme and Variations for Violin and Piano

Composed: 1932

Other works from this period: *Fantaisie burlesque* (1932); *Pièce pour le tombeau de Paul Dukas* (1935); *Quatuor pour la fin du temps* (1940–1941)

Approximate duration: 10 minutes

At the dawn of the twentieth century, Paris was a hotbed of musical ingenuity. It became the epicenter of an artistic battleground in which countless composers feuded over the direction of modern composition. The modernist composers collectively known as *Les Six*, including Darius Milhaud and Francis Poulenc, were among the day’s leading musical innovators. Their contemporaries included the likes of the **Impressionists**, including the composers Maurice Ravel and Claude Debussy (though Debussy notably despised the term “Impressionist”); the heavy German post-**Romantics** such as Richard Wagner; the New German School, personified by Franz Liszt; and the **Expressionists** of the **Second Viennese School**.

It was into this impassioned feud that the young Olivier Messiaen exited the Paris Conservatoire in 1930, having already mastered the innovations of such composers as Debussy, Berlioz, and Wagner. Rather than conforming to the style of Debussy, whom he admired, Messiaen developed a distinct and highly individual harmonic language of his own, based on the “modes of limited transposition”—a series of seven **modal** scales—beginning with some of his earliest works, including the Theme and Variations for Violin and Piano, written in 1932.

Messiaen began his Theme and Variations shortly following his marriage to violinist and composer Claire Delbos in June 1932; he intended to perform the work alongside his wife as a wedding gift on November 22, 1932, at a concert sponsored by the Cercle Musical de Paris. He finished the work on November 17, five days before it was scheduled to premiere. Messiaen wrote to a friend, “...my wife and I will give the first performance of my *Thème et variations* for Violin and Piano. It would be very nice of you to come along and make lots of noise so that this work—one of my best yet—gets an encore. Unless you would prefer to whistle, which would make just as much noise.”

The work opens with an unaltered statement of the theme, succeeded by five variations on that theme. Harmonically, Messiaen calls on two of his seven modes of limited transposition, which he later published in his book *La technique de mon langage musical* (*The Technique of my Musical Language*) in 1944: Mode 3 and Mode 7.

Example 1: Mode 3: characterized by three whole steps, separated from each other by two half steps.



Example 2: Mode 7: characterized by two whole steps, separated from each other by three half steps.



The commonality between the two modes is eight notes (C, D, E-flat, E, F-sharp, A-flat (G-sharp), B-flat, B), making any changes between modes

subtle to the listener. The *Thème modéré* begins in Mode 3 and is divided into three subsections: two seven-measure phrases and one fourteen-measure phrase. Variation 1 keeps the same mode and phrase structure as the theme but adds some harmonic and rhythmic tension as it gets louder.

Variations 2 and 3 modulate to Mode 7. The second variation consists of two alterations of the theme's fourteen-measure phrase and one of the opening phrase. Variation 3 then further disintegrates the theme, serving as the centerpiece and climax of the entire work.

As the violin plays a beckoning melody shallowly resembling the theme, Variation 4 brings a return to the familiarity of Mode 3. The piano, first in duple **meter**, adds a rhythmic edge by catapulting to triple meter. The final measures of the fourth variation metamorphose into the fifth and final variation, a grand statement of the theme in half time. The piano's pulsing, monotonous accompaniment, alongside the soaring violin theme, brings closure to the work.

—Andrew Goldstein

GEORGE FRIDERIC HANDEL

(Born February 23, 1685, Halle, Germany; died April 14, 1759, London)

Eternal Source of Light Divine, HWV 74

Composed: 1713

Other works from this period: *Il pastor fido* (1712); *Water Music*, HWV 348–350 (1717)

Approximate duration: 3 minutes

Reveling in the success of his first trip to London (1710–1711) and the recent success of his operas there, the German-born George Frideric Handel decided to make his residence in London in 1713, leaving his post as **Kapellmeister** to the German prince George (who in 1714 would become King George I). Besides being infatuated with the culture of Great Britain, the young composer set his sights on London after a pivotal event on January 6, 1713, the birthday of Queen Anne. Up until this point, although enjoying substantial public success, Handel was very much an outsider to the composition scene of London. Upon invitation by Queen Anne, Handel joined the royal court in celebration of her birthday, a traditionally festive occasion for the premiere of new compositions. It was for this occasion that Handel composed his *Ode to the Birthday of Queen Anne* (*Eternal Source of Light Divine*).

Though the ode debuted to mixed reviews, Queen Anne was sufficiently satisfied that she commissioned Handel to write a setting of the State Service of Morning Prayer, a traditional English text used to mark a victorious battle. Handel wrote three settings of the text, which debuted several months before the close of the War of the Spanish Succession in September 1714. The queen was unable to attend the performance due to a sudden onset of gout; nevertheless the settings were met with greater public acclaim than the ode. Handel, now well known in both the private and public composition scenes, was almost immediately offered a permanent post in the queen's house with an annual pay of two hundred pounds.

Eternal Source of Light Divine is a through-composed **aria** for high tenor and was premiered by Richard Elford from the choirs of Westminster Abbey and St. Paul's Cathedral. Since Handel's time, it has been adapted for alto and transcribed for soprano, as we hear in this evening's program. The full work is in nine movements, each movement after the first ending with the line "The day that gave great Anna birth who fix'd a lasting peace on earth." With its heavenly soaring melodies and pure, uplifting vowels, the voice seamlessly floats above the placid accompaniment. The singer achieves this pureness of tone technically by deploying open vowels, a method of placing the tongue low in the mouth, allowing the sound to swell uninhibited. The opening text, "Eternal source of light divine," aside from

adding stature to the phrase "to add a lustre to this day" (i.e., the birth of Queen Anne), also quite literally refers to Handel's devout faith in God, the divine. The work is just as much a testament to Handel's indisputable faith in God as it is a reflection of his affection toward Great Britain.

Eternal source of light divine,
With double warmth Thy beams display,
And with distinguished glory shine,
To add a lustre to this day.

—Andrew Goldstein

JOHANN SEBASTIAN BACH

Jauchzet Gott in allen Landen, BWV 51

Composed: ca. 1730

Other works from this period: Violin Sonata in G Major, BWV 1021 (1732–1735); Sonata for Flute and Violin, BWV 1038 (1732–1735); Concerto for Two Pianos in C Major, BWV 1061 (1723–1735); Concerto for Violin and Oboe in c minor, BWV 1060 (1736); *The Well-Tempered Clavier, Book 2*, BWV 870–893 (ca. 1740)

Approximate duration: 20 minutes

One of Bach's most famous sacred cantatas, *Jauchzet Gott in allen Landen* (*Praise to God of all the Earth*) was first performed on September 17, 1730, on the Feast of St. Michael the Archangel. Scored for soprano, trumpet, strings, and continuo, the work is somewhat of a rarity in the sacred cantata repertoire. At the time, most sacred works were originally written for male voices, and if higher voices were necessary, young boys would sing the alto or soprano parts. Bach, however, called explicitly for a woman soprano, and *Jauchzet Gott* is one of only four sacred works intended for soprano.

After losing ten children and a wife by 1720, Bach was well accustomed to the presence of death. Furthermore, given Bach's faith, death was not a catastrophic event but rather a joyous reunion with God. This sentiment is evident in the surprisingly joyous and peaceful sentimentality that Bach incorporates into this work. The opening aria, in A-B-A form, begins with an exuberant duet between the soprano and trumpet in the joyous key of C major. The soprano begins with a declamatory "Jauchzet!"—"joyfully praise!" The movement shifts to the key of a minor, maintaining the same ornamental style in the voice and string accompaniment.

In contrast, the slow **recitative**, *Wir beten zu dem Tempel an*, is a pensive reflection on God's blessings. The melancholy accompaniment does little to support the sanguine text, which is offering praise to God. The slow movement serves as a beautiful prayer in preparation for the flowing *Höchster, mache deine Güte* aria. It is here that Bach's apprehension towards death is more audible, yet the lyrics—which are likely of his pen—are a solemn commitment to God:

Most High God, make your goodness new every morning from now on.
Then to your fatherly love a thankful spirit in us in turn
through a devout life will show that we are called your children.

The fourth movement, *Sei Lob und Preis mit Ehren* ("May There Be Praise, and Glory, and Honor"), is a return to the fervent radiance of the opening aria and seamlessly flows into the final *Alleluia*, a short **fugue** beginning with the soprano and then the trumpet. The fugue concludes with a grand C major chord, offering the highest exclamatory praise to God.

—Andrew Goldstein

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat
getan.
Muss gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
dennoch wohlgefallen.

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dank bares Gemüte
Durch ein frommes Leben weisen,
Dass wir deine Kinder heissen.

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in unsver mehrten,
Was er uns aus Gnaden verheisst,
Dass wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Dass uns'r Herz, Mut und Sinn
Ihm festiglich an hangen;
Drauf singen wir zur Stund:
Amen, wir werdn serlangen,
Glaub'n wir aus Herzensgrund.

Alleluia!

Praise to God of all the Earth!
Whatever of heaven and earth;
All creatures He keeps
Must raise up this praise,
and now we shall likewise
bring an offering to our God,
since He has stood with us
at all times during affliction and
distress.

We pray at your temple,
where God's honor dwells,
where this truth,
daily renewed,
is rewarded with loud blessing.
We praise what He has done for us.
Even though our weak mouth must
gape in awe of His wonders,
our meager praise is pleasing to
Him.

Highest, renew Your goodness
henceforth every morning.
Thus, before this fatherly love,
I present a grateful conscious
by my pious life,
that we can be called Your children.

Glory, and praise with honor
to God the Father, Son, and Holy
Ghost!
He will increase in us
what He has promised us by grace,
so that we may trust in Him,
and rely completely on Him,
and build our hearts on it
so that our hearts, will, and mind
may cling steadfastly to Him.
Therefore we sing at this hour:
Amen, we shall obtain,
if we believe from deep in our
hearts.

Alleluia!

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CARTE BLANCHE CONCERT V:
Cello Evolutions II:
 Laurence Lesser, cello

AUGUST 4

Sunday, August 4, 10:30 a.m., Stent Family Hall, Menlo School

PROGRAM OVERVIEW

Distinguished cellist Laurence Lesser, renowned for his probing explorations of the Bach Suites in concert and on recordings, completes this summer's cycle of Bach's Cello Suites in a provocative program. The concert pairs the iconic First Suite with German composer Paul Hindemith's Sonata for Solo Cello, an essay in bold modernism and instrumental fluency. Bach's glorious Fourth Suite serves as the program's centerpiece. The final set bookends Italian master Luigi Dallapiccola's Ciaccona, Intermezzo, and Adagio with the severe Second Suite and the thrilling Sixth Suite.

Carte Blanche Concert V features a lunch-break intermission. A gourmet boxed lunch may be purchased for \$18.

SPECIAL THANKS

Music@Menlo dedicates this performance to William F. Meehan III with gratitude for his generous support.

JOHANN SEBASTIAN BACH (1685–1750)

Suite no. 1 in G Major for Solo Cello, BWV 1007 (ca. 1720)

<i>Prélude</i>	<i>Sarabande</i>
<i>Allemande</i>	<i>Menuet 1 and 2</i>
<i>Courante</i>	<i>Gigue</i>

PAUL HINDEMITH (1895–1963)

Sonata for Solo Cello, op. 25, no. 3 (1923)

<i>Lebhaft, sehr markiert</i>	<i>Lebhafte Viertel</i>
<i>Mässig schnell, gemächlich</i>	<i>Mässig schnell</i>
<i>Langsam</i>	

GEORGE CRUMB (b. 1929)

Sonata for Solo Cello (1955)

Fantasia: Andante espressivo e con molto rubato
Tema pastorale con variazioni
Toccata: Largo e drammatico – Allegro vivace

BRIEF INTERMISSION

JOHANN SEBASTIAN BACH

Suite no. 4 in E-flat Major for Solo Cello, BWV 1010 (ca. 1720)

<i>Prélude</i>	<i>Sarabande</i>
<i>Allemande</i>	<i>Bourrée 1 and 2</i>
<i>Courante</i>	<i>Gigue</i>

LUNCH INTERMISSION

JOHANN SEBASTIAN BACH

Suite no. 2 in d minor for Solo Cello, BWV 1008 (ca. 1720)

<i>Prélude</i>	<i>Sarabande</i>
<i>Allemande</i>	<i>Menuet 1 and 2</i>
<i>Courante</i>	<i>Gigue</i>

LUIGI DALLAPICCOLA (1904–1975)

Ciaccona, Intermezzo, and Adagio (1945)

Ciaccona, intermezza e adagio
Intermezzo – Allegro, con espressione drastica
Adagio

JOHANN SEBASTIAN BACH

Suite no. 6 in D Major for Solo Cello, BWV 1012 (ca. 1720)

<i>Prélude</i>	<i>Sarabande</i>
<i>Allemande</i>	<i>Gavotte 1 and 2</i>
<i>Courante</i>	<i>Gigue</i>

Laurence Lesser, cello

Program Notes: Cello Evolutions II

The Cello Suite in G Major of Bach is generally regarded as the alpha of all music for solo cello, even though some earlier pieces exist from other composers. That Bach created a medium with full works of just single lines, mostly devoid of chords, is already remarkable—but to realize that his inventive insight and profound message in the group of six would remain, after three centuries, the standard by which to measure all future attempts is nothing short of astounding.

Four of these masterworks, Bach's Cello Suites, are the solid framework in which I embed other solo works I have admired over many years of performing. Bach's fellow German Paul Hindemith wisely avoided creating a dance suite and rather opted for five character pieces, each different from the other. He goes through moods that are strong, tipsy, profoundly sad, ephemeral, and muscular—all short and all complete statements.

Young American George Crumb, under the influence of Bartók in the post-World War II era, gives us an early glimpse of the magical sounds which became his signature, but he also adds a bit of "swing" to the finale.

Luigi Dallapiccola, a very devoted follower of Alban Berg, wrote for solo cello using **twelve-tone** technique, but he was at the same time, like Berg, a servant of the dramatic and lyrical, characteristically so with the voice of his native Italy. An obvious reference to Bach is the title of the first **movement**, *ciaccona*. But another indirect link is the third movement's opening series of fifths, related to the Berg Violin Concerto. Berg's tone row itself, built on a rising series of fifths, ends with four whole steps, the start of the Bach chorale "Es ist genug." And at the end of the piece Dallapiccola writes, "Deo gratias," just as J. S. often did.

Words like those above can be helpful as a guide into music. But, as Mendelssohn famously wrote in response to a query about the meanings of his "Songs without Words," "The thoughts that are expressed to me by music that I love are not too indefinite to be put into words but, on the contrary, too definite. And so I find in every effort to express such thoughts in words that something is right but, at the same time, that something is lacking in all of them."

So be it—I hope today's performances will speak to you in that direct manner.

—Laurence Lesser

JOHANN SEBASTIAN BACH

(Born March 21, 1685, Eisenach; died July 28, 1750, Leipzig)

Suite no. 1 in G Major for Solo Cello, BWV 1007

Suite no. 4 in E-flat Major for Solo Cello, BWV 1010

Suite no. 2 in d minor for Solo Cello, BWV 1008

Suite no. 6 in D Major for Solo Cello, BWV 1012

Composed: ca. 1720

Other works from this period: Sonata no. 3 in C Major for Solo Violin, BWV 1005 (ca. 1720); Partita for Flute in a minor, BWV 1013 (1723); *Brandenburg Concerti*, BWV 1046–1051 (1721); Violin Concerto in E Major, BWV 1042 (ca. 1723)

Approximate duration: 16 minutes; 18 minutes; 22 minutes; 28 minutes

In 1713, the frugal Friedrich Wilhelm I of Prussia dismissed his household musical establishment in Berlin. The young, cultured Prince Leopold of Anhalt-Cöthen took the opportunity to engage some of the finest of Friedrich's musicians and provided them with excellent instruments and established a library for their regular court performances. In December 1717,

Leopold hired Johann Sebastian Bach, then organist and **Kapellmeister** at Weimar, as his Director of Music. Inspired by the high quality of the musicians in his charge and by the prince's praise of his creative work, Bach produced much of his greatest instrumental music during the six years of his tenure at Cöthen, including the *Brandenburg Concerti*, the orchestral suites, the violin concerti, *The Well-Tempered Clavier*, many chamber and keyboard compositions, and the works for unaccompanied violin and cello. The six Suites for Solo Cello were apparently written for either Christian Ferdinand Abel (whose son Carl Friedrich became the partner of Sebastian Bach's son Johann Christian in an important London concert venture in the 1760s) or Christian Bernhard Linigke, both master cellists in the Cöthen court orchestra.

The cello in Bach's time was still an instrument of relatively recent origin. It was the Cremonese craftsman Andrea Amati who first brought the violin, viola, and cello to their modern configurations around 1560 as the successors to the old softer-voiced family of viols. (The modern double bass, with its tuning in fourths and its sloping shape—compare its profile with the square shoulders of the other orchestral strings—is the only survivor of that noble breed of earlier instruments.) For the first century of its existence, the cello was strictly confined to playing the bass line in concerted works; any solo passages in its **register** were entrusted to the **viola da gamba**. The earliest solo works known to have been written specifically for the instrument, from the 1680s, are by Domenico Gabrieli, a cellist in the orchestra of San Petronio in Bologna (unrelated to the Venetian Gabrielis); notable among them are his *Ricercare* for Unaccompanied Cello of 1689. The first concerto for cello seems to be that composed by Giuseppe Jacchini in 1701. The instrument gained steadily in popularity as it displaced the older gamba, a circumstance evidenced by the many works for it by Antonio Vivaldi and other early eighteenth-century Italian composers. When Bach proposed to write music for unaccompanied cello sometime around 1720, however, there were few precedents for such pieces. The examples with which he was most familiar were by a tiny enclave of composers (Westhof, Biber, Walther, Pisendel) centered around Dresden who had dabbled in compositions for solo violin, and it was probably upon their models that Bach built his six Sonatas and Partitas for Violin and the half-dozen Suites for Cello. In comparing these two series of Bach's works, Philipp Spitta wrote, "The passionate and penetrating energy, the inner fire and warmth which often grew to be painful in its intensity [in the violin works], is here softened down to a quieter beauty and a generally serene grandeur, as was to be expected from the deeper pitch and fuller tone of the cello."

Bach's Solo Cello Suites, like his contemporaneous *English Suites* for Harpsichord (BWV 806–811), follow the traditional form of the German instrumental suite—an elaborate prelude followed by a fixed series of dances: allemande, courante, sarabande, and gigue. Between the last two movements of the cello works are inserted additional pairs of **minuets** (Suites nos. 1 and 2), *bourrées* (nos. 3 and 4), or *gavottes* (nos. 5 and 6).

Suite no. 1 in G Major for Solo Cello, BWV 1007

The First Suite (G major) opens with a fantasia-like prelude whose steady rhythmic motion and breadth of harmonic inflection generate a sweeping grandeur that culminates magnificently in the heroic gestures of the closing measures. The ensuing movements follow the old custom of pairing a slow dance with a fast one: an allemande (here marked by wide-ranging figurations and swiftly flowing rhythms) is complemented by a courante, a dance type originally accompanied by jumping motions; a stately sarabande is balanced by a pair of minuets (the second of which, in g minor, exhibits a delicious, haunted languor) and a spirited gigue of vibrant character.

**Bolded terms are defined in the glossary, which begins on page 101.*

Suite no. 4 in E-flat Major for Solo Cello, BWV 1010

The Fourth Suite (E-flat major) begins with a prelude that is broad in character and rich in harmonic implication. The allemande is marked by wide-ranging figurations and swiftly flowing rhythms. A nimble playfulness is captured by the courante, while the sarabande is notable for its wealth of **double-stops**. The two bourrées are the most lighthearted and dance-like music in the suites. The closing gigue is a rousing *perpetuum mobile*.

Suite no. 2 in d minor for Solo Cello, BWV 1008

The prelude of the Second Suite (d minor) is of a solemn, brooding cast. The allemande, rich in double-stops and implied counterpoint, continues the mood of the opening movement. The courante is serious in nature but determined and forceful in rhythm. The sarabande provides one of the most thoughtful episodes in the Cello Suites. The first minuet, intense and densely textured, is nicely countered by the graceful second minuet that occupies the movement's center. A powerful gigue closes the suite.

Suite no. 6 in D Major for Solo Cello, BWV 1012

The Suite no. 6 (D major) was originally composed for a now-obsolete instrument with an added fifth, high E string. The extended upper register that this configuration prompted from Bach makes the D major the most overtly virtuosic of the six suites, a quality reinforced by the music's many string crossings, elaborate figurations, and frequent double-stops. The prelude is given a glistening, sonorous sheen by its many cross-string bowings. The allemande, the largest movement in the suites, is spacious and smoothly lyrical. The courante is imbued with the leaping energy of its model dance. The sarabande moves through long arches of carefully embellished melody. The first gavotte is joyous and energetic; the second imitates the drone of the musette, a small French bagpipe. The gigue provides a brilliant close to one of Bach's most remarkable achievements.

—Dr. Richard E. Rodda

PAUL HINDEMITH

(Born November 16, 1895, Hanau, near Frankfurt; died December 28, 1963, Frankfurt)

Sonata for Solo Cello, op. 25, no. 3

Composed: 1923

Other works from this period: *Kleine Kammermusik* for Wind Quintet, op. 24, no. 2; *Der Dämon*, op. 28 (dance-pantomime); Piano Concerto for the Left Hand, op. 29; Clarinet Quintet, op. 30; *Kanonische Sonatine* for Two Flutes, op. 31, no. 3; Sonata for Solo Viola, op. 31, no. 4; String Quartet no. 5, op. 32

Approximate duration: 11 minutes

Until the early twentieth century, repertoire for solo cello was relatively scant, extending back to Bach's iconic Suites for Solo Cello—this no doubt owing to numerous reasons, not least of which that the cello was traditionally regarded as an ensemble instrument more than a solo voice. However, the turn of the twentieth century brought a wealth of solo repertoire for the cello, beginning with Zoltán Kodály's Sonata for Solo Cello (1915) and soon followed by Paul Hindemith's Sonata for Solo Cello, op. 25, no. 3 (1923).

The sonata is remarkable for its boundless use of the cello's unique range and dynamics. The work begins and ends with two dark and brawny movements, labeled *Lebhaft, sehr markiert* and *Mässig schnell*, marked by their rhythmic intensity, with each highlighting the deep resonance of the instrument. The second and fourth movements (*Mässig schnell, gemächlich* and *Lebhaftes Viertel*, respectively) create an overarching cushion around the delicate and passionate third movement, *Langsam*, but they are unique in their roles. The second movement is a passionate dance up and down the cello's broad range,

with a folk-like melody following a jagged and shadowy introduction; the fourth movement is a very brief mechanical buildup to the rampaging finale.

—Andrew Goldstein

GEORGE CRUMB

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

Sonata for Solo Cello

Composed: 1955

Other works from this period: Alongside the Sonata for Solo Cello, Crumb's Three Early Songs for Mezzo-Soprano and Piano (1947) mark the composer's early period. Following these, the Five Pieces for Piano (1962), *Night Music I* for Soprano, Piano, Celeste, and Percussion (1963), and Four Nocturnes (1964) represent Crumb's first mature works.

Approximate duration: 12 minutes

American composer George Crumb was born into a family of professional musicians and began to write music at an early age. He studied at the Mason College of Music (1950) and the University of Illinois, Urbana-Champaign, (1953) before attending the Berlin Hochschule für Musik as a Fulbright Fellow (1955–1956). It was in Berlin that Crumb composed his Sonata for Solo Cello in 1955, which would be his first published piece. The sonata bears a dedication to the composer's mother, Vivian, and was premiered in March 1957 by Camilla Doppmann in Ann Arbor, Michigan.

Amidst a series of **pizzicato** chords in the opening fantasia, the sonata's first theme develops into a series of broken whole-tone scales. After the movement reaches its dynamic climax, it hastily retreats back to the main theme, which feels much more exposed than when it was first announced. Crumb draws on the rhythmic elements characteristic of Hungarian folk songs, echoing the Cello Sonata of Zoltán Kodály (1915). The second movement is a theme and **variations**, betraying the broad historical influence of the entire literature, as far back as the Cello Suites of Bach. The theme is announced in a delicate manner, again drawing on the dotted rhythms of the Hungarian style. One can almost hear the prelude to Bach's Cello Suite no. 1, BWV 1007, as the cello rings out a low G and then moves up to the high B.

Figure 1: Bach Cello Suite no. 1, BWV 1007: Prelude

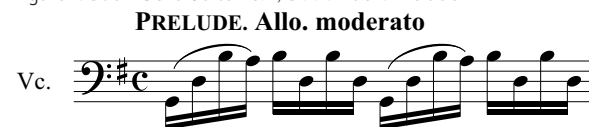


Figure 2: Crumb Sonata for Solo Cello: *Grazioso e delicato*



Then come three wildly distinct variations, the first a dynamic alteration leading immediately into the second, played entirely pizzicato, drawing on the opening sequences of pizzicato chords. The third variation travels as far from the original theme as possible and sheepishly returns to the original statement, as if nothing had happened.

The finale again bears a striking resemblance to the prelude of Bach's Cello Suite no. 5, BWV 1011, opening with the exact open-fifth G chord.

Figure 3: Bach Cello Suite no. 5, BWV 1011: Prelude



Termed a toccata, the finale opens with quiet *Largo* introduction and gradually increases in **chromatic** tension until material from the opening fantasia returns. The piece closes with a swell of **octave** Cs.

—Andrew Goldstein

LUIGI DALLAPICCOLA

(Born February 3, 1904, Pisino d'Istria (now Pazin, Istra, Croatia); died February 19, 1975, Florence)

Ciaccona, Intermezzo, and Adagio

Composed: 1945

Other works from this period: *Sonatina canonica* for Piano (after Paganini) (1942–1943); the opera *Il prigioniero* (1944–1948); *Due liriche di Anacreonte* for Voice, Two Clarinets, Viola, and Piano (1944–1945); *Rencesvals* for Voice and Piano (1946); Two Studies for Violin and Piano (1946–1947), adapted as Two Pieces for Orchestra (1947)

Approximate duration: 16 minutes

Much of Italian composer Luigi Dallapiccola's early career was unraveled by social instability and the onset of two catastrophic world wars. Living in a disputed territory on the border of the Austrian empire, Dallapiccola had begun to study piano and composition when his family, suspected of Italian nationalism, was put into an internment camp in 1917. After World War I, Dallapiccola returned to Istria, traveling frequently to Trieste and even as far as Bologna to continue his studies in piano and **harmony**. By the start of the Second World War, Dallapiccola had moved to Florence, where he finished his education and discovered the music of Berg and Webern, which would prove deeply influential on the development of his own language. But with Italy entrenched in Mussolini's fascist regime and moreover adopting Hitler's race policies, threatening the safety of his Jewish wife, Dallapiccola retreated to the safety of remote villages, later hiding in apartments in Florence. He performed intermittently in non-Nazi occupied territories but focused primarily on composition. It was during this time of complete societal distress that Dallapiccola internalized the practices of the Second Viennese School and composed his Ciaccona, Intermezzo, and Adagio for Solo Cello.

The work demonstrates the twelve-tone method of composition that Dallapiccola encountered in the music of Webern, whom he met in 1942 during his period of hiding. The ciaccona is bookended by a series of fortissimo, dissonant double-stops. Between these, each of the movement's phrases, apart from a hardly noticeable conclusive pizzicato gesture, passes with minimal transition to the next. After the opening sequence of dissonant chords, a pizzicato bass welcomes in a hushed drone, a theme that later appears throughout the entire work. The intermezzo opens with a pizzicato **motif**, interrupted by rhythmic **triplets**, played *col legno*, or with the wood of the bow, a technique notably used by Webern in his Four Pieces for Violin and Piano, op. 7 (1910–1914). This phrase appears in fragments as a bowed melody throughout the movement and is reprised toward the end. The Adagio begins with a phrase of open fifths, highlighting the open tuning of the cello. The pensive variations on this fifths motive, especially near the closing of the movement, infuse an air of Bach's Cello Suites with a single-line melody and **ostinato** bass, one of the only occurrences of this in the entire piece. The melody fades away in this pensive and abstract manner, providing a chilling conclusion to the work.

—Andrew Goldstein

Music@Menlo



Fête the Festival

AUGUST 10, 2013

8:30 p.m.

Following the August 10 performance of Concert Program VIII, please join Artistic Directors David Finckel and Wu Han and Music@Menlo's community of musicians and aspiring young artists for a dinner celebration!

Palo Alto Art Center
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Celebration tickets are \$65.

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Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS
GLORIA CHIEN, CHAMBER MUSIC INSTITUTE DIRECTOR
GILBERT KALISH, INTERNATIONAL PROGRAM DIRECTOR



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

Music@Menlo's 2013 Chamber Music Institute welcomes forty-five 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 being passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see p. 76), Café Conversations (see p. 77), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

The Chamber Music Institute and its International Program and Young Performers Program participants are supported by the Ann S. Bowers Young Artist Fund, and the coaching faculty is generously supported by Paul and Marcia Ginsburg through their gift to the Tenth-Anniversary Campaign.

International Program

Music@Menlo's distinguished training program serves conservatory-level and young professional musicians ages eighteen to twenty-nine 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 honors, such as Avery Fisher Career Grants, as well as prizes at important competitions such as the Naumburg Competition and Young Concert Artists International Auditions.

Francesca Rose dePasquale, *violin*
Alexi Kenney, *violin*
Kobi Malkin, *violin*
Leah Ferguson, *viola*
Yoon-Kyung Shin, *viola*
Matt Allen, *cello*
Benedict Kloeckner, *cello*

Ellen Hwangbo, *piano*
Shir Semmel, *piano*

Tallis String Quartet

Nicole Jeong, *violin*
Regi Papa, *violin*
Kaya Katarzyna Bryla, *viola*
Michael Katz, *cello*

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 p. 64), which precede selected evening con-

certs. 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.

Prelude Performances are generously supported by Chandler B. and Oliver A. Evans through their gift to the Tenth-Anniversary Campaign.

Young Performers Program

The Young Performers Program is a training program for gifted 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 p. 73), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Robert Chien, *violin*
Geraldine Chok, *violin*
Tsutomu Copeland, *violin*
Joy Yi-Ting Kuo, *violin*
Andrew Lee, *violin*
Taiga Murooka, *violin*
Clara Neubauer, *violin*
Oliver Neubauer, *violin*
Yaegy Park, *violin*
Yue Qian, *violin*
Emily Shehi, *violin*
Sean Takada, *violin*
Carrie Jones, *viola*
Alec Santamaria, *viola*
Josephine Stockwell, *viola*
Sloane Wesloh, *viola*

John James Ahn, *cello*
Elena Ariza, *cello*
Travis Chen, *cello*
Jiho Choi, *cello*
Irene Jeong, *cello*
Eunice Kim, *cello*
Robyn Neidhold, *cello*
Caleb Yang, *cello*
Alex Chien, *piano*
Josephine Chou, *piano*
Leslie Jin, *piano*
Katarina Lee, *piano*
Eun Young Park, *piano*
Yoko Rosenbaum, *piano*
Koji Shimamoto, *piano*
Tristan Yang, *piano*

The Chamber Music Institute's Music Library is generously supported by Melanie and Ron Wilensky through their gift to the Tenth-Anniversary Campaign.



The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all thirteen 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. And, 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.

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

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. 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 2013:

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Prelude Performances

FREE CONCERTS PERFORMED BY THE INTERNATIONAL
PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

Prelude Performances are generously supported
by Chandler B. and Oliver A. Evans.

PRELUDE PERFORMANCES

JULY 19

Friday, July 19

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet no. 2 in E-flat Major, K. 493 (1786)

Allegro

Larghetto

Rondo: Allegretto

Ellen Hwangbo, piano; Kobi Malkin, violin; Leah Ferguson, viola; Matt Allen, cello

JOHANNES BRAHMS (1833–1897)

String Quartet in c minor, op. 51, no. 1 (1873)

Allegro

Romanze: Poco adagio

Allegretto molto moderato e comodo – Un poco più

Allegro

Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola;
Michael Katz, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Ann S. Bowers and also
to the William and Flora Hewlett Foundation with gratitude for their
generous support.

THE WILLIAM AND FLORA
HEWLETT FOUNDATION

JULY 20

Saturday, July 20

5:30 p.m., Martin Family Hall, Menlo School

JOHANNES BRAHMS (1833–1897)

String Quartet in c minor, op. 51, no. 1 (1873)

Allegro

Romanze: Poco adagio

Allegretto molto moderato e comodo – Un poco più

Allegro

Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola;
Michael Katz, cello

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet in A Major, B. 155, op. 81 (1887)

Allegro ma non tanto

Dumka: Andante con moto

Scherzo (Furiant): Molto vivace

Finale: Allegro

Shir Semmel, piano; Francesca Rose dePasquale, Alexi Kenney, violins;
Yoon-Kyung Shin, viola; Benedict Kloeckner, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Paul and Marcia Ginsburg
with gratitude for their generous support.



JULY 22

Monday, July 22

5:30 p.m., Stent Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet no. 2 in E-flat Major, K. 493 (1786)

Allegro

Larghetto

Rondo: Allegretto

Ellen Hwangbo, *piano*; Kobi Malkin, *violin*; Leah Ferguson, *viola*; Matt Allen, *cello*

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet in A Major, B. 155, op. 81 (1887)

Allegro ma non tanto

Dumka: Andante con moto

Scherzo (Furiant): Molto vivace

Finale: Allegro

Shir Semmel, *piano*; Francesca Rose dePasquale, Alexi Kenney, *violins*; Yoon-Kyung Shin, *viola*; Benedict Kloeckner, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Carol and Norman Nie with gratitude for their generous support.

JULY 24

Wednesday, July 24

5:30 p.m., Martin Family Hall, Menlo School

PAUL HINDEMITH (1895–1963)

Sonata for Viola and Piano, op. 11, no. 4 (1919)

Fantasie

Thema (mit Variationen)

Finale (mit Variationen)

Leah Ferguson, *viola*; Shir Semmel, *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in D Major, op. 70, no. 1, *Ghost* (1808)

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Ellen Hwangbo, *piano*; Francesca Rose dePasquale, *violin*; Benedict Kloeckner, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Terri Bullock with gratitude for her generous support.



JULY 25

Thursday, July 25

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in D Major, op. 70, no. 1, *Ghost* (1808)

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Ellen Hwangbo, *piano*; Francesca Rose dePasquale, *violin*; Benedict Kloeckner, *cello*

LUDWIG VAN BEETHOVEN

String Quartet no. 16 in F Major, op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss: Grave ma non troppo tratto – Allegro

Alexi Kenney, Kobi Malkin, *violins*; Yoon-Kyung Shin, *viola*; Matt Allen, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Marty and Sarah Flug with gratitude for their generous support.

JULY 26

Friday, July 26

5:30 p.m., Stent Family Hall, Menlo School

PAUL HINDEMITH (1895–1963)

Sonata for Viola and Piano, op. 11, no. 4 (1919)

Fantasia

Thema (mit Variationen)

Finale (mit Variationen)

Leah Ferguson, *viola*; Shir Semmel, *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet no. 16 in F Major, op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefasste Entschluss: Grave ma non troppo tratto – Allegro

Alexi Kenney, Kobi Malkin, *violins*; Yoon-Kyung Shin, *viola*; Matt Allen, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the Ann and Gordon Getty Foundation with gratitude for its generous support.



JULY 27

Saturday, July 27

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

JOSEPH HAYDN (1732–1809)

String Quartet in G Major, op. 76, no. 1 (1797)

Allegro con spirito

Adagio sostenuto

Minuetto: Presto

Finale: Presto

DMITRY SHOSTAKOVICH (1906–1975)

String Quartet no. 7 in f-sharp minor, op. 108 (1960)

Allegretto

Lento

Allegro – Allegretto

Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola;
Michael Katz, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to George Cogan and Fannie Allen with gratitude for their generous support.

JULY 29

Monday, July 29

5:30 p.m., Stent Family Hall, Menlo School

BÉLA BARTÓK (1881–1945)

Sonata no. 2 for Violin and Piano in C Major, Sz. 76, BB 85 (1922)

Molto moderato

Allegretto

Kobi Malkin, violin; Ellen Hwangbo, piano

ERNÖ DOHNÁNYI (1877–1960)

Piano Quintet no. 2 in e-flat minor, op. 27 (1914)

Allegro non troppo

Intermezzo: Allegretto

Moderato

Shir Semmel, piano; Alexi Kenney, Francesca Rose dePasquale, violins; Leah Ferguson, viola;
Benedict Kloeckner, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Marcia and Hap Wagner with gratitude for their generous support.



JULY 31

Wednesday, July 31

5:30 p.m., Martin Family Hall, Menlo School

BÉLA BARTÓK (1881–1945)

Sonata no. 2 for Violin and Piano in C Major, Sz. 76, BB 85 (1922)

Molto moderato

Allegretto

Kobi Malkin, *violin*; Ellen Hwangbo, *piano*

JOHANNES BRAHMS (1833–1897)

String Sextet in G Major, op. 36 (1864)

Allegro non troppo

Scherzo: Allegro non troppo

Poco adagio

Poco allegro

Nicole Jeong, Regi Papa, *violins*; Kaya Katarzyna Bryla, Yoon-Kyung Shin, *violins*;
Michael Katz, Matt Allen, *cellos*

SPECIAL THANKS

Music@Menlo dedicates this performance to Leslie Hsu and Rick Lenon with gratitude for their generous support.

AUGUST 1

Thursday, August 1

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

JOHANNES BRAHMS (1833–1897)

String Sextet in G Major, op. 36 (1864)

Allegro non troppo

Scherzo: Allegro non troppo

Poco adagio

Poco allegro

Nicole Jeong, Regi Papa, *violins*; Kaya Katarzyna Bryla, Yoon-Kyung Shin, *violins*;
Michael Katz, Matt Allen, *cellos*

ERNÖ DOHNÁNYI (1877–1960)

Piano Quintet no. 2 in e-flat minor, op. 27 (1914)

Allegro non troppo

Intermezzo: Allegretto

Moderato

Shir Semmel, *piano*; Alexi Kenney, Francesca Rose dePasquale, *violins*; Leah Ferguson, *viola*;
Benedict Kloeckner, *cello*

SPECIAL THANKS

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



AUGUST 3

Saturday, August 3

5:30 p.m., The Center for Performing Arts at Menlo-Atherton

JOHANN SEBASTIAN BACH (1685–1750)

Chorale Selections for Piano, Four Hands (arr. György Kurtág)

Alle Menschen müssen sterben (BWV 635)

Das alte Jahr vergangen ist (BWV 614)

Aus tiefer Not schrei' ich zu dir (BWV 687)

GYÖRGY KURTÁG (b. 1926)

Játékok (Games) for Piano, Four Hands (1973, rev. 2010)

Dühös korál (Furious Chorale)

Harangok (Bells)

Tanulmány a Hölderlin (Study to "Hölderlin")

Hommage à Sebök (Memorial to György Sebök)

Ellen Hwangbo, Shir Semmel, piano

ERNÖ DOHNÁNYI (1877–1960)

Serenade in C Major for Violin, Viola, and Cello, op. 10 (1903)

Marcia

Romanza

Scherzo

Tema con variazioni

Finale: Rondo

Alexi Kenney, violin; Yoon-Kyung Shin, viola; Matt Allen, cello

SPECIAL THANKS

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

AUGUST 5

Monday, August 5

5:30 p.m., Stent Family Hall, Menlo School

ERNÖ DOHNÁNYI (1877–1960)

Serenade in C Major for Violin, Viola, and Cello, op. 10 (1903)

Marcia

Romanza

Scherzo

Tema con variazioni

Finale: Rondo

Alexi Kenney, violin; Yoon-Kyung Shin, viola; Matt Allen, cello

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Kobi Malkin, Francesca Rose dePasquale, violins; Leah Ferguson, viola; Benedict Kloeckner, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Darren H. Bechtel and also to the David and Lucile Packard Foundation with gratitude for their generous support.

THE David &
Lucile Packard
Foundation



AUGUST 6

Tuesday, August 6

5:30 p.m., Martin Family Hall, Menlo School

JOHANN SEBASTIAN BACH (1685–1750)

Chorale Selections for Piano, Four Hands (arr. György Kurtág)

Alle Menschen müssen sterben (BWV 635)

Das alte Jahr vergangen ist (BWV 614)

Aus tiefer Not schrei' ich zu dir (BWV 687)

GYÖRGY KURTÁG (b. 1926)

Játékok (Games) for Piano, Four Hands (1973, rev. 2010)

Dühös korál (Furious Chorale)

Harangok (Bells)

Tanulmány a Hölderlin (Study to "Hölderlin")

Hommage à Sebök (Memorial to György Sebök)

Ellen Hwangbo, Shir Semmel, piano

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Kobi Malkin, Francesca Rose dePasquale, violins; Leah Ferguson, viola;
Benedict Kloeckner, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Laurose and Burton Richter and also to the Hurlbut-Johnson Fund with gratitude for their generous support.

AUGUST 7

Wednesday, August 7

5:30 p.m., Martin Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet no. 14 in G Major, K. 387, *Spring* (1782)

Allegro vivace assai

Minuetto: Allegretto

Andante cantabile

Molto allegro

FELIX MENDELSSOHN (1809–1847)

String Quartet no. 6 in f minor, op. 80 (1847)

Allegro vivace assai

Allegro assai

Adagio

Finale: Allegro molto

Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola;
Michael Katz, cello

SPECIAL THANKS

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



AUGUST 8

Thursday, August 8

5:30 p.m., Stent Family Hall, Menlo School

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1861–1864)

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto – Allegro non troppo

Shir Semmel, piano; Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola; Michael Katz, cello

WOLFGANG AMADEUS MOZART (1756–1791)

String Quintet no. 5 in D Major, K. 593 (1790)

Larghetto – Allegro

Adagio

Minuetto and trio: Allegretto

Finale: Allegro

Kobi Malkin, Alexi Kenney, violins; Yoon-Kyung Shin, Leah Ferguson, violas; Benedict Kloeckner, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Elizabeth Wright with gratitude for her generous support.

AUGUST 9

Friday, August 9

5:30 p.m., Martin Family Hall, Menlo School

WOLFGANG AMADEUS MOZART (1756–1791)

String Quintet no. 5 in D Major, K. 593 (1790)

Larghetto – Allegro

Adagio

Minuetto and trio: Allegretto

Finale: Allegro

Kobi Malkin, Alexi Kenney, violins; Yoon-Kyung Shin, Leah Ferguson, violas; Benedict Kloeckner, cello

FELIX MENDELSSOHN (1809–1847)

Piano Trio no. 2 in c minor, op. 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Ellen Hwangbo, piano; Francesca Rose dePasquale, violin; Matt Allen, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Jeehyun Kim with gratitude for her generous support.



AUGUST 10

Saturday, August 10

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

FELIX MENDELSSOHN (1809–1847)

Piano Trio no. 2 in c minor, op. 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Ellen Hwangbo, piano; Francesca Rose dePasquale, violin; Matt Allen, cello

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1861–1864)

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Finale: Poco sostenuto – Allegro non troppo

Shir Semmel, piano; Tallis String Quartet: Nicole Jeong, Regi Papa, violins; Kaya Katarzyna Bryla, viola; Michael Katz, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Dr. Condoleezza Rice with gratitude for her generous support.

PRELUDE PERFORMANCES

Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE



NOW ONLINE: The Chamber Music Institute Alumni Network

The Alumni Network creates lasting connections among alumni of the Chamber Music Institute's International Program and the members of the Music@Menlo community, and it supports the continuing personal and professional development of alumni. The Alumni Network is made possible by special funding from the Tenth-Anniversary Campaign.

FEATURES OF THE ALUMNI NETWORK

INCLUDE:

- a calendar of alumni performances all around the world
- a directory of all International Program alumni, including their biographies, pictures, and recent updates
- an active page of alumni updates and news
- a live feed from Music@Menlo's social media sites

Our alumni inspire us to continue working to create the best Institute experience for everyone. The Alumni Network extends the experience, and our support of our alumni, beyond the festival. **Visit the network online at www.alumni.musicatmenlo.org!**

WWW.ALUMNI.MUSICATMENLO.ORG



Koret Young Performers Concerts

FREE CONCERTS PERFORMED BY THE YOUNG PERFORMERS
PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

Koret Young Performers Concerts are generously supported
by Koret Foundation Funds.



JULY 27

Saturday, July 27

1:00 p.m., The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

JOHANN SEBASTIAN BACH (1685–1750)

Goldberg Variations, BWV 988 (1741) (arr. string trio, Dmitry Sitkovetsky)

- I. *Aria mit verschiedenen Veränderungen*
- II. *Variation 1*
- XXI. *Variation 20*
- XXII. *Variation 21, Canone alla settima*
- XXVII. *Variation 26*
- XXX. *Variation 29*
- XXXI. *Variation 30, Quodlibet*

Joy Yi-Ting Kuo, *violin*; Alec Santamaria, *viola*; Eunice Kim, *cello*

MAURICE RAVEL (1875–1937)

Sonata for Violin and Cello (1920–1922)

- I. *Allegro*

Geraldine Chok, *violin*; Irene Jeong, *cello*

GEORGES BIZET (1838–1875)

Jeux d'enfants (Children's Games) for Piano, Four Hands, op. 22 (1871)

- X. *Saute-mouton*
- XI. *Petit mari, petite femme!*
- XII. *Le bal*

Leslie Jin, Josephine Chou, *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in D Major, op. 70, no. 1, Ghost (1808)

- I. *Allegro vivace e con brio*

Eun Young Park, *piano*; Oliver Neubauer, *violin*; Jiho Choi, *cello*

- II. *Largo assai ed espressivo*

Alex Chien, *piano*; Taiga Murooka, *violin*; Caleb Yang, *cello*

- III. *Presto*

Katarina Lee, *piano*; Tsutomu Copeland, *violin*; Travis Chen, *cello*

CHARLES-AUGUSTE DE BÉRIOT (1802–1870)

Duo Concertante for Two Violins, op. 57, no. 1 (1847)

- I. *Moderato*

Andrew Lee, Robert Chien, *violins*

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

- I. *Sehr lebhaft*

Koji Shiromoto, *piano*; Emily Shehi, *violin*; Robyn Neidhold, *cello*

JOHANNES BRAHMS (1833–1897)

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

- III. *Scherzo: Allegro*

Yoko Rosenbaum, *piano*; Yaegy Park, Clara Neubauer, *violins*; Sloane Wesloh, *viola*;
John James Ahn, *cello*

- IV. *Finale: Poco sostenuto – Allegro non troppo*

Tristan Yang, *piano*; Yue Qian, Sean Takada, *violins*; Carrie Jones, *viola*; Elena Ariza, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Mary Lorey with gratitude
for her generous support.

AUGUST 3

Saturday, August 3

1:00 p.m., The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.***JOHANN SEBASTIAN BACH** (1685–1750)*Brandenburg Concerto no. 3, BWV 1048* (1721)

- I. *Allegro moderato*
- II. *Adagio – Allegro assai*

Emily Shehi, Andrew Lee, Oliver Neubauer, *violins*; Carrie Jones, Sloane Wesloh, Josephine Stockwell, *violas*; Travis Chen, John James Ahn, Caleb Yang, *cellos***LUDWIG VAN BEETHOVEN** (1770–1827)*Violin Sonata no. 1 in D Major, op. 12, no. 1* (1797–1798)

- I. *Allegro con brio*

Robert Chien, *violin*; Josephine Chou, *piano*

- III. *Rondo: Allegro*

Clara Neubauer, *violin*; Leslie Jin, *piano***FELIX MENDELSSOHN** (1809–1847)*Allegro brillante in A Major for Piano, Four Hands, op. 92* (1841)Alex Chien, Koji Shiromoto, *piano***MORITZ MOSZKOWSKI** (1854–1925)*Suite for Two Violins and Piano, op. 71* (1909)

- I. *Allegro energico*
- IV. *Molto vivace*

Yaegy Park, Taiga Murooka, *violins*; Katarina Lee, *piano***FRANZ SCHUBERT** (1797–1828)*String Quintet for Two Violins, Viola, and Two Cellos, D. 956* (1828)

- I. *Allegro ma non troppo*

Yue Qian, Geraldine Chok, *violins*; Alec Santamaria, *viola*; Eunice Kim, Irene Jeong, *cellos***ANTON ARENSKY** (1861–1906)*Piano Trio no. 1 in d minor, op. 32* (1894)

- I. *Allegro moderato*

Yoko Rosenbaum, *piano*; Tsutomu Copeland, *violin*; Robyn Neidhold, *cello*

- II. *Scherzo: Allegro molto*

Eun Young Park, *piano*; Sean Takada, *violin*; Jiho Choi, *cello*

- III. *Elegia: Adagio*

- IV. *Finale: Allegro non troppo*

Tristan Yang, *piano*; Joy Yi-Ting Kuo, *violin*; Elena Ariza, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to the City of Menlo Park with gratitude for its generous support.





AUGUST 10

Saturday, August 10

12:00 p.m., The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

ANTONIO VIVALDI (1678–1741)

Concerto for Four Violins in b minor, RV 580 (1711)

I. *Allegro*

Leslie Jin, piano; Andrew Lee, Clara Neubauer, Sean Takada, Robert Chien, violins

III. *Allegro*

Leslie Jin, piano; Sean Takada, Robert Chien, Andrew Lee, Clara Neubauer, violins

JOHANN SEBASTIAN BACH (1685–1750)

Chaconne from Violin Partita in d minor, BWV 1004 (1720) (arr. four cellos,
Laszlo Varga)

Elena Ariza, Robyn Neidhold, Irene Jeong, Jiho Choi, cellos

CARL CZERNY (1791–1857)

Selections from *Variations brillantes* on a Theme from *I Capuleti e i
Montecchi* for Piano, Six Hands, op. 295 (1834)

Eun Young Park, Josephine Chou, Katarina Lee, pianos

IGOR STRAVINSKY (1882–1971)

Selections from *The Rite of Spring* for Piano, Four Hands (1913)

I. *Introduction*

II. *The Augurs of Spring (Dances of the Young Girls)*

III. *Ritual of the Abductions*

IV. *Spring Rounds (Round Dance)*

V. *Ritual of the Two Rival Tribes*

VI. *Procession of the Oldest and Wisest One (the Sage)*

Tristan Yang, Yoko Rosenbaum, pianos

DMITRY SHOSTAKOVICH (1906–1975)

Piano Quintet in g minor, op. 57 (1940)

I. *Prelude*

II. *Fugue*

III. *Scherzo*

Koji Shiromoto, piano; Emily Shehi, Taiga Murooka, violins; Josephine Stockwell, viola;
Caleb Yang, cello

IV. *Intermezzo*

V. *Finale*

Alex Chien, piano; Tsutomu Copeland, Oliver Neubauer, violins; Carrie Jones, viola;
John James Ahn, cello

FELIX MENDELSSOHN (1809–1847)

String Octet in E-flat Major, op. 20 (1825)

I. *Allegro moderato, ma con fuoco*

Yue Qian, Joy Yi-Ting Kuo, Geraldine Chok, Yaegy Park, violins; Alec Santamaria,
Sloane Wesloh, violas; Eunice Kim, Travis Chen, cellos

SPECIAL THANKS

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



Master Classes

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 musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to deepen their appreciation for the nuanced process of preparing a piece of music for performance.

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 22, 11:45 a.m.

Soovin Kim, violinist

Tuesday, July 23, 11:45 a.m.

Danish String Quartet

Thursday, July 25, 11:45 a.m.

Gilles Vonsattel, pianist

Friday, July 26, 11:45 a.m.

Colin Carr, cellist

Monday, July 29, 11:45 a.m.

Laurence Lesser, cellist

Tuesday, July 30, 11:45 a.m.

Jorja Fleezanis, violinist

Wednesday, July 31, 11:45 a.m.

Gilbert Kalish, pianist

Thursday, August 1, 11:45 a.m.

Ian Swensen, violinist

Tuesday, August 6, 11:45 a.m.

Timothy Eddy, cellist

Wednesday, August 7, 11:45 a.m.

Arnaud Sussmann, violinist

Thursday, August 8, 11:45 a.m.

Wu Han, pianist

Friday, August 9, 11:45 a.m.

David Finckel, cellist

Schedule is subject to change. Featured ensembles are announced the day prior to the event. Please visit www.musicatmenlo.org during the festival for the latest information.



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, art, and culture.

Since their inception, Café Conversations have explored a multitude of topics from the unique perspectives of the festival's artistic community. Café Conversations provide audiences insight into a fascinating array of music- and arts-related issues. All Café Conversations take place at 11:45 a.m. in Martin Family Hall on the campus of Menlo School and are free and open to the public.

Friday, July 19, 11:45 a.m.

From the Cave to the Stage: Navigating the Paradox of "Classical" Percussion

With Christopher Froh, Ayano Kataoka, and Ian Rosenbaum, *percussionists*

Saturday, July 20, 11:45 a.m.

The Art of Sebastian Spreng

With Sebastian Spreng, *Music@Menlo's 2013 Visual Artist*, and Cathy Kimball, Executive Director, *San Jose Institute of Contemporary Art*

Wednesday, July 24, 11:45 a.m.

The Mystery of Bach's Cello Suites

With Christopher Costanza, *cellist*

Friday, August 2, 11:45 a.m.

Pablo Casals, the Legendary Bach Interpreter

With Laurence Lesser, *cellist*

Monday, August 5, 11:45 a.m.

Poetry Reading Workshop

With Jorja Fleezanis, *violinist*, Patrick Castillo, *Artistic Administrator*, and Andrew Goldstein, *Artistic Associate*

Café Conversation topics and speakers are subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Listening Room

Music@Menlo's informal series of free symposia explores audio and video recordings that complement the season's concert offerings.

Music@Menlo's popular Listening Room series will return for its fourth season. Hosted by Encounter Leader and festival Artistic Administrator Patrick Castillo, the free afternoon series takes a journey through audio and video recordings of a variety of repertoire—including symphonic works, operatic arias, chamber music, and more—to present audiences with a context-rich understanding of the season's concert offerings.

Monday, July 22, 4:15 p.m.
Martin Family Hall, Menlo School

Monday, July 29, 4:15 p.m.
Martin Family Hall, Menlo School

Monday, August 5, 4:15 p.m.
Martin Family Hall, Menlo School

*Schedule of events is subject to change.
For the latest information, please visit www.musicatmenlo.org.*



Open House

SATURDAY, JULY 20

Join Music@Menlo for an exclusive one-day glance behind the curtain at the festival's concerts, rehearsals, and Institute events, occurring on the grounds of Menlo School. (All events are free unless otherwise noted.)

Open House Schedule of Events

8:30 a.m.

Q & A Coffee with the Artistic Directors

Martin Family Hall, Menlo School

Learn about the inner workings of the festival in an informal question-and-answer session with David Finckel and Wu Han, with a coffee reception.

9:15 a.m.–11:30 a.m.

Institute Coachings

Menlo School

Music@Menlo's core teaching faculty and select artists coach the Institute's young musicians in preparation for their upcoming performances. Sit in on these exciting working sessions.

11:45 a.m.

Café Conversation: Season Visual Artist, Sebastian Spreng

Martin Family Hall, Menlo School

1:00 p.m.

Lunch

Menlo School

A hot buffet lunch will be available on campus until 2:00 p.m.; a \$10 cash donation is suggested.

2:00 p.m.–3:00 p.m.

Open Rehearsal

Martin Family Hall, Menlo School

The Danish String Quartet and pianist Gilbert Kalish will rehearse Shostakovich's masterful Piano Quintet in g minor, op. 57, from Concert Program II: Quartet Dimensions.

2:45 p.m.–4:00 p.m.

Institute Coachings

Menlo School

Music@Menlo's core teaching faculty and select artists coach the Institute's young musicians in preparation for their upcoming performances. Sit in on these exciting working sessions.

5:30 p.m.

Prelude Performance

Martin Family Hall, Menlo School

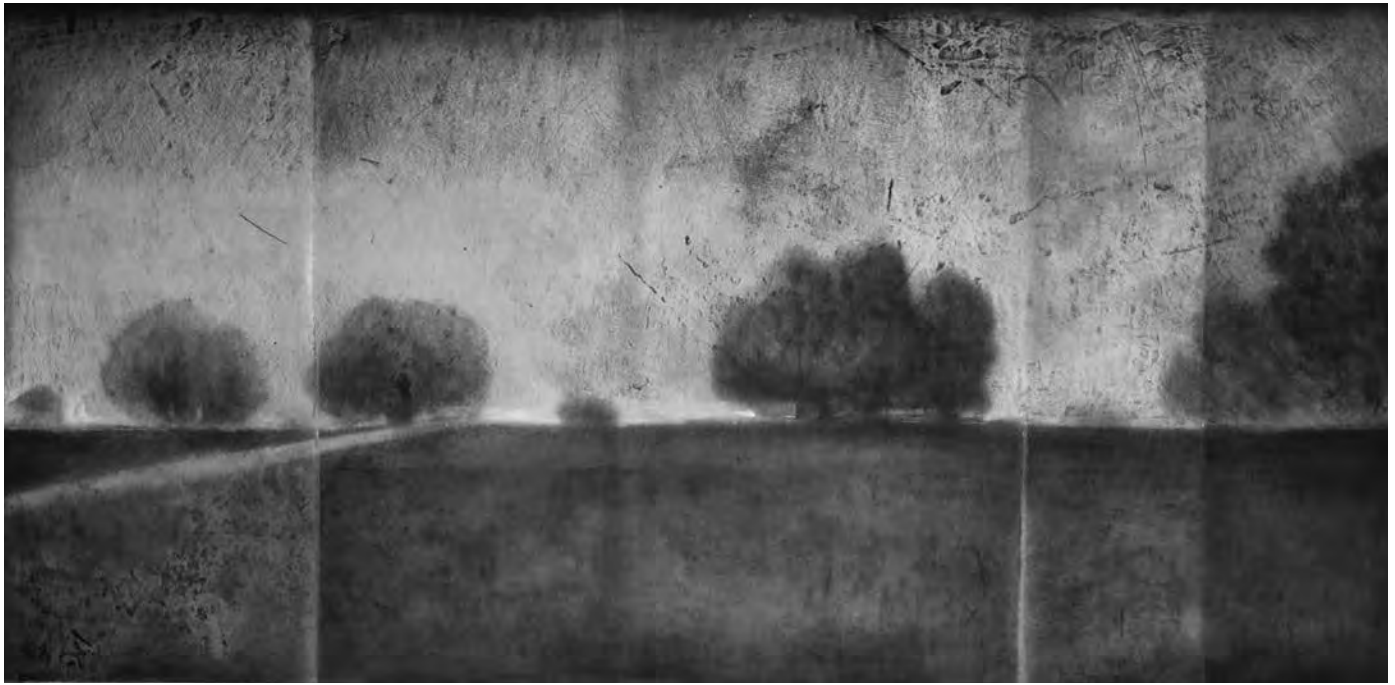
The artists of the Chamber Music Institute's International Program perform music by Brahms and Dvořák.

8:00 p.m.

Carte Blanche Concert I: Percussion Complexities*

The Center for Performing Arts at Menlo-Atherton

**See page 43 for details. Tickets required; order at www.musicatmenlo.org or 650-331-0202.*



2013 Visual Artist: Sebastian Spreng

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 Sebastian Spreng.



Born in 1956 in Esperanza, Santa Fe (Argentina), **Sebastian Spreng** is a self-taught artist. His professional painting career started at the age of sixteen in Buenos Aires in the group exhibit *Artists from Esperanza* at the Fundación Lowe.

The next year he had his first solo exhibit at Martina Céspedes Gallery. The show was sold out on opening night and the gallery held his work exclusively for the next decade.

He moved to Miami in 1987 and has been a strong presence in the Florida art scene ever since. In recent years, he has had exhibits at the Americas Collection, Coral Gables, Arden Gallery in Boston, Anthony Ardavin and Timothy Tew Galleries in Atlanta, Friesen Gallery in Seattle, Sun Valley Gallery in Idaho, the Toronto International Art Fair, and the Arteaméricas Art Fair in Coconut Grove, Florida, as well as the Lowe Art Museum (Miami) in the *Paradise Lost* show. He has won the Hottt Competition at the Museum of Fort Lauderdale and the 1995 Personal Achievement Award from the Muscular Dystrophy Association for the State of Florida.

Music is present in his work and whole galleries have been based on musical structures, with series titled *Liederkreis*, *Wagner's Ring*, *Sinfonietta*, *Impromptus*, *Chamber Music*, and *Reverberations*. Spreng also writes about classical music for magazines and newspapers as the U.S. correspondent for Argentina's foremost classical music magazine, *Clásica*. He also writes for *El Nuevo Herald/Miami Herald* and *Opera News* and has interviewed countless world-renowned musicians.

Top: *Keeping Distances*, 2003

Right: *Liederkreis I, Morning Haven*, 2007

Join us on Open House Day (July 20) for a special Café Conversation with Sebastian Spreng (11:45 a.m., Martin Family Hall). Spreng's work will be displayed on campus throughout the festival.

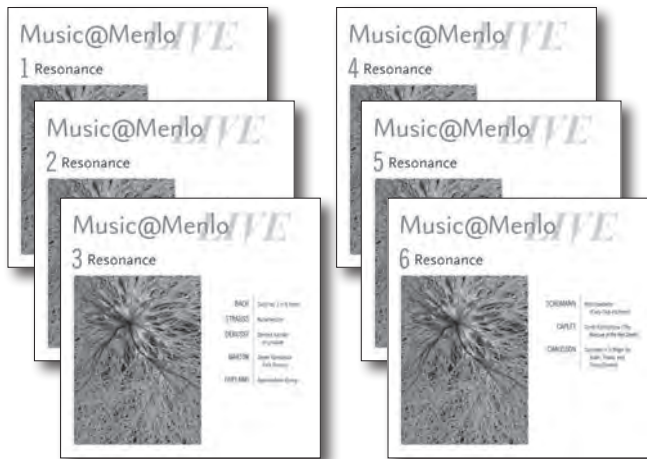
Music@Menlo's Visual Artist is generously supported by Libby and Craig Heimark through their gift to the Tenth-Anniversary Campaign.



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 a decade of Music@Menlo's signature thematic programming and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

NOW AVAILABLE IN DIGITAL FORMAT!

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, is available online in digital format from a variety of online digital music retailers, including iTunes and Classical Archives.

Coming This Winter: 2013's From Bach

Watch for the 2013 festival recordings to be released this winter. Complete boxed sets and individual CDs from every Music@Menlo season can be purchased on our website at www.musicatmenlo.org or downloaded from iTunes, Classical Archives, or Amazon.

Latest Release: 2012's Resonance

This collection of six CDs commemorates Music@Menlo's remarkable tenth-anniversary season, which celebrated the many ways in which music resonates with humanity, from the luminescence of Sibelius's String Quartet in d minor, op. 56, *Voces Intimae*, and the sonic breadth of Mahler's *Das himmlische Leben* from Symphony no. 4 to remarkable works from the twentieth century by Bartók, Schoenfield, Copland, and more. The recordings feature performances by a roster of the world's finest chamber musicians including the Escher String Quartet, festival Artistic Directors David Finckel and Wu Han, and others.

Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for an eleventh consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. 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 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 (Taipei, Taiwan); the New York Philharmonic under 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, Music@Menlo is proud to welcome the return of American Public Media as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than 1.3 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. Go online to www.americanpublicmedia.org for archived performances, photos, and interviews. American Public Media is the leading producer of classical music programming for public radio, including *Performance Today*®, *SymphonyCast*®, *Saint Paul Sunday*®, *Pipedreams*®, *Composers Datebook*®, and *Classical 24*®.



Music@Menlo 2013–2014 Winter Series

WINTER SERIES

Music@Menlo's Winter Series offers listeners the opportunity to experience the festival's signature chamber music programming throughout the year, deepening the festival's presence as one of the Bay Area's leading cultural institutions.

Following the success of the first three Winter Series seasons, the 2013–2014 season will comprise three Sunday afternoon performances at the Center for Performing Arts at Menlo-Atherton, featuring a variety of repertoire performed by many of the festival's favorite artists.

Join us for all three programs—October 13, 2013; February 9, 2014; and May 11, 2014!

Become a Winter Series Subscriber and save \$10 on the three-concert series, plus get a 10 percent discount on Music@Menlo merchandise and free ticket exchanges throughout the series. Winter Series tickets will be mailed in late August, after the festival.



Emerson String Quartet

Sunday, October 13, 2013

4:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 full price; \$25/\$20 under age thirty

Dubbed "America's greatest quartet" by *Time* magazine, the renowned Emerson String Quartet, featuring its newest member, cellist Paul Watkins, returns to Music@Menlo's Winter Series. The foursome presents an afternoon of music by three of the quartet literature's most seminal composers. Haydn's Opus 20 quartets represented a breakthrough in the composer's quartet writing; the set's g minor Quartet demonstrates the innovative spirit that would establish Haydn as the father of the string quartet. Shostakovich's penultimate quartet, penned near the end of the composer's life, complements Haydn's Classical idiom with a distinctly modern tongue. The program concludes with Mendelssohn's deeply expressive Opus 80 Quartet, likewise composed during the composer's final months.



Pianists in Paris

Sunday, February 9, 2014

4:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 full price; \$25/\$20 under age thirty

World-renowned pianists Jean-Efflam Bavouzet and Soyeon Kate Lee make their Music@Menlo debuts alongside Anne-Marie McDermott and Artistic Codirector Wu Han in a program celebrating the awesome sonic breadth of the four-hand and two-piano repertoire. This seductive homage to the piano features works by two of France's most revered composers, Claude Debussy and Georges Bizet, and concludes with Gershwin's iconic *An American in Paris* in the composer's arrangement for two pianos.



Alessio Bax, piano

Sunday, May 11, 2014

4:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tickets: \$50/\$45 full price; \$25/\$20 under age thirty

Pianist Alessio Bax—well known to Music@Menlo audiences for his audacious recital programs—presents a characteristically fearless recital bringing together two of the most virtuosic works in the piano repertoire. Beethoven's *Hammerklavier* Sonata, one of the grandest essays in the literature, is as notorious among pianists for its finger-twisting demands as it is revered by music lovers for its magnificent construction and inspired expressive depth. Mussorgsky's *Pictures at an Exhibition* follows: the Russian composer's most famous piano work is a perennial favorite among both piano virtuosos and audiences worldwide.

2013 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, the public, and presenters alike. In recognition of their wide-ranging musical activities, they were named *Musical America's* 2012 Musicians of the Year.

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 served as cellist of the Grammy Award-winning Emerson String Quartet for thirty-four seasons.

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 sixteen ArtistLed recordings have been met with critical acclaim and are available via the company's website 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. 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 also serve as Artistic Directors of the Chamber Music Society of Lincoln Center and Chamber Music Today, an annual festival held in Seoul, South Korea. 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. Under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han established the LG Chamber Music School, which provides workshops to young artists in Korea. In 2012, David Finckel was named honoree and Artistic Director of the Mendelssohn Fellowship, a program established to identify young Korean musicians and promote chamber music in South Korea. In 2013, David Finckel and Wu Han established a chamber music studio at the Aspen Music Festival and School. They reside in New York. For more information, visit www.davidfinckelandyuhan.com.

David Finckel and Wu Han will be performing in Concert Program I (July 19), Concert Program VI (August 2 and 3), and Concert Program VIII (August 9 and 10).

The Martin Family Artistic Directorship is generously supported through a gift to the Tenth-Anniversary Campaign.



DMITRI ATAPINE has been described as "a splendid, elegant cellist" (*Mundo Clásico*), with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Zankel and Weill Halls at Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. His frequent festival appearances have included Music@Menlo, Cactus Pear, Nevada Chamber Music, and Miguel Bernal Jiménez, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. Atapine's multiple awards include top prizes at the Carlos Prieto, the Florián de Ocampo, and the Llanes cello competitions, as well as the Plowman, the New England, and the Premio Vittorio Gui chamber competitions. His recent engagements include collaborations with the St. Lawrence and Parker String Quartets, and he recently released a critically acclaimed world-premiere recording of Lowell Liebermann's complete works for cello and piano on the Blue Griffin label with Hyecheon Park. Other recordings can be found on the Naxos, Albany, Urtext Digital, and Bridge record labels. Dmitri Atapine obtained his bachelor's and master's degrees at Michigan State University with Suren Bagratuni. He holds a doctorate and an Artist Diploma from the Yale School of Music, where he studied with Aldo Parisot. The Artistic Director of the Ribadesella Festival and the Argenta Concert Series, Atapine is a cello professor at the University of Nevada, Reno, and a member of the Argenta Trio.

Dmitri Atapine will be performing in Concert Program III (July 24 and 25), Carte Blanche Concert IV (July 28), Concert Program VI (August 2 and 3), and Concert Program VIII (August 9 and 10), and he is a faculty member of Music@Menlo's 2013 Chamber Music Institute Young Performers Program.

Dmitri Atapine holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2013.



In 2012, violinist **BENJAMIN BEILMAN** received both an Avery Fisher Career Grant and a London Music Masters Award. He captured First Prize at the 2010 Young Concert Artists International Auditions, YCA's Helen Armstrong Violin Fellowship, and First Prize in the 2010 Montréal International Musical Competition. In addition to his Wigmore Hall solo recital debut this season, Beilman appears in

recitals at the Mostly Mozart Festival, Merkin Concert Hall, the Candlelight Concert Society, the Friends of Music Concerts, the Festspiele Mecklenburg-Vorpommern in Germany, and as part of the Rising Stars Series in Basel, Switzerland. He also performs as soloist with the Buffalo Philharmonic and the Edmonton and Longwood Symphonies. An avid chamber musician, Beilman has multiple performances with the Chamber Music Society of Lincoln Center as a new addition to the CMS Two roster. Additional chamber music performances include the Caramoor Festival and the Seattle and Bridgehampton Chamber Music Festivals, as well as the Kronberg Academy in Germany. He has toured with Musicians from Marlboro and appeared at Music from Angel Fire and the Verbier Festival and on Ravinia's Rising Stars series. Beilman has also been heard on National Public Radio's *Performance Today* and *From the Top*, WQXR's *The McGraw-Hill Companies Young Artists Showcase*, and Chicago WFMT's *Impromptu*. He graduated from the Curtis Institute of Music, where he worked with Ida Kavafian (YCA alumna) and Pamela Frank. He worked previously with Almita and Roland Vamos at the Music Institute of Chicago.

Benjamin Beilman will be performing in Concert Program VIII (August 9 and 10).



CARTER BREY was appointed Principal Cellist of the New York Philharmonic in 1996. He rose to international attention in 1981 as a prize-winner of the Rostropovich International Cello Competition. Subsequent appearances with Mstislav Rostropovich and the National Symphony Orchestra were unanimously praised. His awards include the Gregor Piatigorsky Memorial Prize, the Avery Fisher Career Grant, and Young Concert Artists' Michaels Award. He was the first

musician to win the Arts Council of America's Performing Arts Prize. Brey has performed as soloist with many of America's major symphony orchestras. His chamber music career is equally distinguished. He has made regular appearances with the Tokyo and Emerson String Quartets as well as the Chamber Music Society of Lincoln Center, the Spoleto Festival in the United States and Italy, and the Santa Fe and La Jolla Chamber Music Festivals, among others. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded *The Latin American Album*, a disc of compositions from South America and Mexico (Helicon Records). His recording with Garrick Ohlsson of the complete works of Chopin for cello and piano was released by Arabesque in the fall of 2002 to great acclaim. A faculty member of the Curtis Institute, Carter Brey appeared as soloist with the Curtis Orchestra at Verizon Hall and Carnegie Hall in April of 2009.

Carter Brey will be performing in Concert Program V (July 31 and August 1).



Cellist **COLIN CARR** appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, the Philharmonia, the Royal Philharmonic, and the BBC Symphony, among many others. Last season Carr performed cycles of Beethoven's complete works for cello and piano with his duo partner Thomas Sauer throughout the

United States and in England, Germany, and France. They have recently played recitals together at the Concertgebouw in Amsterdam, Philadelphia's Chamber Music Society, and Wigmore Hall. Carr's recordings for GM of the Bach Suites and the unaccompanied cello works of Kodály, Britten, Crumb,

and Schuller are highly acclaimed. The Wigmore Live Label released a new recording of the Bach Suites in 2012. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for twenty years. He is a frequent visitor to international chamber music festivals worldwide. In 2012 he recorded the string sextets of Schoenberg and Tchaikovsky with the Emerson String Quartet and Paul Neubauer. Colin Carr is the winner of many prestigious international awards, including First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, and Second Prize in the Rostropovich International Cello Competition. In 1998, St. John's College, Oxford, created the post of Musician-in-Residence for him, and in September 2002 he became a professor at Stony Brook University in New York.

Colin Carr will be performing in Concert Program III (July 24 and 25), Concert Program IV (July 27), and Carte Blanche Concert III (July 28).



NICOLE CASH joined the San Francisco Symphony as Associate Principal Horn in 2009. Prior to that, she held the position of Third Horn with the Dallas Symphony for eight seasons. She has served as Coprincipal Horn with the kwaZulu-Natal Philharmonic (South Africa) and as Guest Principal Horn with the Saint Louis Symphony and has performed with the orchestras of Honolulu, San

Antonio, and Houston; the Grand Teton Music Festival Orchestra; and the Sun Valley Summer Symphony. Cash earned a master of music degree from the Shepherd School of Music at Rice University, where she studied with William VerMeulen, and a bachelor of music *cum laude* from Northwestern University under the instruction of Norman Schweikert and Gail Williams. As the winner of the Shepherd School and Music Academy of the West Concerto Competitions in 2000, Nicole Cash was a featured soloist with both orchestras. She made her solo debut with the Dallas Symphony in 2004 and with the San Francisco Symphony earlier this year as a part of its American Mavericks Festival chamber music series. She has given international recitals in Brisbane, Australia, and Tokyo, Japan.

Nicole Cash will be performing in Concert Program VII (August 6 and 7).



PATRICK CASTILLO leads a multifaceted career as a composer, performer, writer, and educator. His music has been featured at festivals and venues throughout the United States and internationally, including Spoleto Festival USA, June in Buffalo, the Santa Fe New Music Festival, Interlochen Center for the Arts, Berklee College of Music, Tenri Cultural Institute, the Bavarian Academy of

Music in Munich, and the Nuremberg Museum of Contemporary Art. He is variously active as an explicator of music to a wide range of listeners. He has provided program notes for numerous concert series, most prolifically for Music@Menlo, where he also serves as Artistic Administrator. In this latter capacity, he leads a variety of pre-concert discussion events, designs outreach presentations for middle and high school students, and authors, narrates, and produces the widely acclaimed AudioNotes series of listener guides to the chamber music literature. His writing credits also include New York City Opera's musical introduction to Emmanuel Chabrier's *Létoile*, a live presentation for young listeners featuring full orchestra and soloists. Patrick Castillo has been a guest lecturer at Fordham University, the Chamber Music Festival of the Bluegrass in Kentucky, ChamberFest Cleveland, and String Theory at the Hunter in Chattanooga, Tennessee. From 2010 to 2013, he served as Senior Director of Artistic Planning of the Saint Paul Chamber Orchestra.

Patrick Castillo will lead Encounter IV (August 8).



Bassist **CHARLES CHANDLER** has been a member of the San Francisco Symphony since 1992. Prior to his current position, he was Associate Principal Bass and soloist with the Phoenix Symphony. He also served as Principal Bass of the Carmel Bach Festival Orchestra and the New York Twentieth-Century Chamber Players. His primary teachers were Shinji Eshima

of the San Francisco Opera Orchestra and David Walter at the Juilliard School. His numerous honors and awards include the San Francisco Symphony Pepsi-Cola Young Musician Award, the Pittenger Scholarship, the Irving Klein Scholarship, and First Prize in the ASTA National String Competition. Upon receiving his bachelor of music degree from Juilliard in 1987, Charles Chandler was selected to perform as a member of the Schleswig-Holstein Musik Festival under the direction of Leonard Bernstein. Playing with the Marin Symphony, he has enjoyed performing with his wife, Van, a violinist. He also performs at the Chamber Music Sundaes series and frequently records at Skywalker Ranch. Chandler resides in San Francisco with his wife and their daughter, Julie, and plays on a 1750 double bass made by the Venetian luthier Domenico Busan.

Charles Chandler will be performing in Concert Program IV (July 27).



As the laureate of both the 2007 International Markneukirchen and Sion Valais International Violin Competitions, violinist-violist **SUNMI CHANG** has performed widely to much acclaim throughout North America and Europe as a soloist and chamber musician. In 2008, she was the soloist of the Yale Philharmonia's tour to Seoul, Beijing, and

Shanghai, performing the Beethoven Violin Concerto. She started her studies at the age of seven with Nam-Yun Kim in South Korea. She won several national competitions, such as the Wol-Gan, the Junior Korean Newspaper, and Cho-Sun Daily Newspaper Competitions, before leaving Korea to study at the Yehudi Menuhin School in England. Upon graduation, she went to Berlin to study with Eberhard Feltz at the Hanns Eisler Musikhochschule. She has taken part in various festivals and master classes with Mauricio Fuks, Zakhar Bron, Robert Masters, Zvi Zeitlin, Rainer Kussmaul, Midori, Lord Menuhin, and others. An active chamber musician, Chang won First Prize at the Plowman Chamber Music Competition and has collaborated with many renowned artists. She has been invited to take part in various chamber music festivals such as the Rising Stars series at Caramoor, Music@Menlo, and Chamber Music Northwest. She completed her studies with Peter Oundjian and Ani Kavafian in 2009, earning an Artist Diploma and a master of music degree at Yale University, where she won the school's concerto competition in 2006. Currently she plays with the Saint Paul Chamber Orchestra, having won a position there in 2009.

Sunmi Chang will be performing in Concert Program I (July 19), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), and Concert Program VIII (August 9 and 10), and she is a faculty member of Music@Menlo's 2013 Chamber Music Institute Young Performers Program.



Named by the *Boston Globe* as one of the Superior Pianists of the Year, "...who appears to excel in everything," pianist **GLORIA CHIEN** made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra. An avid chamber musician, Chien has been the Resident Pianist with the Chameleon Arts Ensemble of Boston since 2000. She

has recorded for Chandos Records and recently released a CD with clarinetist Anthony McGill. In 2009 she launched String Theory, a chamber music series at the Hunter Museum of American Art in Chattanooga, as its founder and Artistic Director, and the following year she was appointed Director of the Chamber Music Institute at Music@Menlo. She studied with Russell Sherman and Wha Kyung Byun at New England Conservatory and is an Associate Professor at Lee University in Cleveland, Tennessee. A member of CMS Two of the Chamber Music Society of Lincoln Center, Gloria Chien is a Steinway Artist.

Gloria Chien will be performing in Concert Program I (July 19) and Carte Blanche Concert IV (July 28), and she is the Institute Director of Music@Menlo's 2013 Chamber Music Institute Young Performers Program.

Gloria Chien holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2013.



The **DANISH STRING QUARTET** has reached incredible heights in the course of its ten years of existence. In 2009 the quartet not only won First Prize in the Eleventh London International String Quartet Competition, but its performance was so convincing

that it was awarded four additional prizes: the Twentieth-Century Prize, the Beethoven Prize, the Sidney Griller Award, and the Menton Festival Prize. In 2006 the Danish String Quartet was the Danish Radio Artist-in-Residence. The residency gave the quartet the opportunity to record all of Carl Nielsen's string quartets on the Dacapo label. Technical skill and musical quality, the joy of playing, the powerful impact the quartet makes onstage, and a fresh approach to familiar repertoire have become trademarks for the Danish String Quartet. The four young musicians (Frederik Øland, Rune Tonsgaard Sørensen, Asbjørn Nørgaard, and Fredrik Schøyen Sjölin) have performed all over Europe, returning repeatedly to Germany and the United Kingdom, in particular to Wigmore Hall. The quartet was announced NORDMETALL – Ensemble Prize Winner for 2010 at the Mecklenburg-Vorpommern Festival in Germany. The Danish String Quartet's main teacher and mentor is Tim Frederiksen. In addition the quartet has participated in master classes and received instruction from the Tokyo and Emerson String Quartets, Alasdair Tait, Paul Katz, and Hugh Maguire. The quartet was awarded the highly prestigious Carl Nielsen Prize (2011), Denmark's largest cultural prize. Beginning in the 2013–2014 season, the quartet will be a member of the prestigious Chamber Music Society of Lincoln Center's CMS Two.

The Danish String Quartet will be performing in Concert Program II (July 21), Concert Program III (July 24 and 25), and Concert Program IV (July 27).



Violinist **JORJA FLEEZANIS** joined the faculty at the Jacobs School of Music at Indiana University in 2009, holding the Henry Upper Chair in Orchestral Studies. She was Concertmaster of the Minnesota Orchestra from 1989 to 2009, assuming that position after being the Associate Concertmaster of the San Francisco Symphony and a member of the Chicago

Symphony. Fleezanis has been Guest Concertmaster for the Los Angeles Philharmonic, Detroit Symphony, Hong Kong Philharmonic, and San Francisco Symphony. She has been a frequent guest artist/teacher at the Prussia Cove Chamber Music sessions, the New World Symphony, the San Francisco Conservatory of Music, Music@Menlo, Interlochen Center for the Arts, Madeline Island Music Camp, and the Round Top International Festival Institute. She is currently Concertmaster of the Chicago Bach Project, performs

annually in France with French fortepianist Cyril Huvé, and gives frequent recitals with her long-term partner, pianist Karl Paulnack. The Minnesota Orchestra had commissioned two major solo works for her, 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 Cyril Huvé were released in 2003 on the Cypres label. Other recordings include Aaron Jay Kernis's *Brilliant Sky, Infinite Sky*, commissioned for her by the Schubert Club of St. Paul, Minnesota, on CRI and Stefan Wolpe's Violin Sonata with Garrick Ohlsson as her partner for Koch International.

Jorja Fleezanis will be performing in Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), and Concert Program VIII (August 9 and 10).



Principally committed to influencing and expanding the repertoire for solo percussion through commissions and premieres, percussionist **CHRISTOPHER FROH** is a member of the San Francisco Contemporary Music Players, the San Francisco Chamber Orchestra, and the Empyrean Ensemble at UC Davis. He is known for energized performances hailed by the *San Francisco Chronicle* as “tremendous” and *San Francisco*

Classical 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 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 tours Japan with marimbist Mayumi Hama and with his former teacher, marimba pioneer Keiko Abe. Solo festival appearances include the Festival Nuovi Spazi Musicali (Rome), the 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 Oakland-based Dance Elixir. He composed the score for the Harvard Museum of Natural History's exhibition *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 also a faculty member at UC Davis, where he directs the Samba School and Percussion Group Davis.

Christopher Froh will be performing in Concert Program I (July 19) and Carte Blanche Concert I (July 20).



American soprano **ELIZABETH FUTRAL** has established herself as one of the leading coloratura sopranos in the world today. With her stunning vocalism and vast dramatic range, she has embraced a repertoire that ranges from the Baroque to world premieres by the leading composers of today. A native of Louisiana, Futral studied with Virginia Zeani at Indiana University. She joined the Lyric Opera Center for American Artists at Lyric Opera of Chicago

and won the Metropolitan Opera National Council Auditions in 1991. Futral was catapulted to stardom with critically acclaimed performances of Delibes's *Lakmé* at New York City Opera in 1994. Career milestones soon followed, cementing her star status: a win in Plácido Domingo's Opera-Italia competition, the title role in Rossini's *Matilde di Shabran* in Pesaro, her debut at San Francisco Opera as Stella in the world premiere of André

Previn's *A Streetcar Named Desire*, and her Metropolitan Opera debut in a new production of *Lucia di Lammermoor*. Futral has appeared with the Washington, Houston, Santa Fe, Los Angeles, New York City, Vancouver, and Minnesota opera companies and has been heard internationally at the Royal Opera Covent Garden, the Bayerische Staatsoper, the Staatsoper and Deutsche Oper Berlin, the Theater an der Wien, the Grand Théâtre de Genève, the Gran Teatre del Liceu, and the Hamburg Staatsoper. A leading interpreter of the music of today's prominent composers, she has sung the world premieres of many works, including André Previn's *Brief Encounter* at the Houston Grand Opera and Philip Glass's *Orphée* for the American Repertory Theatre.

Elizabeth Futral will be performing in Carte Blanche Concert IV (July 28).



Bassoonist **MARC GOLDBERG** is a member of the New York Woodwind Quintet, Principal Bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, and a member of the American Symphony Orchestra. Previously the Associate Principal Bassoonist of the New York Philharmonic and Acting Principal Bassoonist of the New York City Opera, he has also been a frequent guest of the Metropolitan

Opera, the Boston Symphony Orchestra, the Orchestra of St. Luke's, and Orpheus, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the United States, in South America, and across the Pacific Rim with the Brandenburg Ensemble, the Mostly Mozart Festival Orchestra, the American Symphony Orchestra, the Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, St. Luke's Chamber Ensemble, Musicians from Marlboro, the Brentano String Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society; has appeared at the summer festivals of Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen, and Marlboro; and has been associated with the Bard Music Festival since its inception. Marc Goldberg is on the faculty of the Juilliard School, Mannes College, the Hartt School, Columbia University, NYU, and the Bard College Conservatory of Music.

Marc Goldberg will be performing in Concert Program VII (August 6 and 7).



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. In recent years, he has given lectures at the invitation of Lincoln Center, Carnegie Hall, the Library of Congress, 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.

Ara Guzelimian will lead Encounter I (July 18).



DEREK HAN is without doubt among the leading American pianists of his generation. His elegant, polished, and compelling playing has dazzled audiences across six continents. His style is original though straightforward in its lucid tones, spirited character, and technical fluidity and accuracy. Han became proficient on the piano at an early age, graduating from Juilliard at age eighteen. His primary teacher was Ilona Kabos, and he later studied under Gina

Bachauer, Lili Kraus, and Guido Agosti. Han's breakthrough came in 1977, when he captured First Prize at the Athens International Piano Competition. He experienced a meteoric rise in the late 1970s, appearing as soloist with the leading European and American orchestras and as a recitalist and chamber player at an array of concert locales. He began to appear regularly at the Marlboro Music Festival (at the behest of Rudolf Serkin) and by the 1990s most of his work, including the Mozart, Haydn, and Beethoven complete concerto cycles, had been recorded on the American Pro Arte label. In 1990 he became the Artistic Advisor to the Moscow State Symphony Orchestra, and in 1998 he became Artistic Director of the Zagreb Philharmonic Orchestra in Croatia. Recently, he has toured extensively in Europe and the United States with the Moscow Philharmonic, Berlin Symphony, London Philharmonic, Buenos Aires Philharmonic, Warsaw Philharmonic, St. Petersburg Philharmonic, and Czech National Symphony and has recorded the complete Brahms piano quartets and the Rachmaninov Concerto no. 1 and no. 2.

Derek Han will be performing in Concert Program I (July 19).



Violist **MARK HOLLOWAY** is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Ravinia, Caramoor, Banff, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, and the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at chamber music festivals in France and

Switzerland and at the International Musicians Seminar in Prussia Cove, England. He also frequently appears as a guest with the New York Philharmonic and Orpheus. Holloway has been Principal Violist at Tanglewood and of the New York String Orchestra and has played as Guest Principal of the American Symphony Orchestra, the Chamber Orchestra of Philadelphia, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival in Puerto Rico, and on radio and television throughout the United States, Europe, and South America, most recently on a *Live from Lincoln Center* broadcast. Hailed as an "outstanding violist" by *American Record Guide* and praised by Zürich's *Neue Zürcher Zeitung* for his "warmth and intimacy," he has recorded for the Marlboro Recording Society, CMS Live, Naxos, and Albany labels. A current Artist of the Chamber Music Society of Lincoln Center, Mark Holloway studied with Michael Tree at the Curtis Institute of Music and received his bachelor's degree from Boston University.

Mark Holloway will be performing in Concert Program I (July 19), Concert Program III (July 24 and 25), and Concert Program IV (July 27).

STUART ISACOFF, a pianist, composer, and writer, is the author of *A Natural History of the Piano: The Instrument, the Music, the Musicians—from Mozart to Modern Jazz and Everything in Between* (Knopf/Vintage in the United States with additional publishers throughout the world), published in 2011. Isacoff is also the author of the highly acclaimed *Temperament: How*



Music Became a Battleground for the Great Minds of Western Civilization (Knopf/Vintage). A winner of the prestigious ASCAP Deems Taylor Award for excellence in writing about music, he is a regular contributor on the arts to the *Wall Street Journal* as well as to many music periodicals and reference works, such as *The New Grove Dictionary of American Music*. He was the founder of

Piano Today magazine, of which he was editor for nearly three decades. Isacoff is on the faculty of the Purchase College Conservatory of Music (SUNY) and has given lectures and piano performances at numerous venues here and abroad, including the Chamber Music Society of Lincoln Center, the Metropolitan Museum of Art, the Verbier Festival and Academy (Switzerland), the Portland Piano Festival, the Miami Piano Festival, the Irving S. Gilmore International Keyboard Festival, the September Music Festival (Torino), the Gina Bachauer Foundation, the Van Cliburn Piano Institute, and others. Stuart Isacoff's piano recitals often combine classical repertoire with jazz improvisation, demonstrating the threads that connect musical works created centuries and continents apart.

Stuart Isacoff will lead Encounter II (July 26).



Equally at home at the keyboard or on the podium, pianist **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. Kahane appears as a soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and San

Francisco Symphony and is also a popular figure at all of the major U.S. summer festivals. He made his conducting debut at the Oregon Bach Festival in 1988, and since then, he has guest conducted many of the major U.S. orchestras such as the New York and Los Angeles Philharmonics, the Philadelphia Orchestra, and the Saint Paul Chamber Orchestra, among others. Currently in his sixteenth season as Music Director of the Los Angeles Chamber Orchestra, Kahane concluded his tenure as Music Director of the Colorado Symphony in June 2010, and for ten seasons he was Music Director of the Santa Rosa Symphony, where he is now Conductor Laureate. He has received ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver. Kahane's recordings can be found on the Sony, Decca/Argo, Haenssler, RCA, and Virgin Records labels. First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987. Jeffrey Kahane is a Professor of Music and Humanities in the Conservatory and College at Bard College.

Jeffrey Kahane will be performing in Concert Program V (July 31 and August 1).



Pianist **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.

Gilbert Kalish will be performing in Concert Program I (July 19), Concert Program II (July 21), and Concert Program VIII (August 9 and 10), and he is the Institute Director of Music@Menlo's 2013 Chamber Music Institute International Program.



Percussionist **AYANO KATAOKA** is known for her brilliant and dynamic technique as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's most respected and leading artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk, to name a few. She gave the world premiere of Bruce Adolph's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History. She also presented a solo recital at Tokyo Opera City Recital Hall, which was broadcast on NHK, Japan's national public radio. Other highlights as a percussion soloist include a performance of Steven Mackey's *Micro-Concerto* for Percussion Solo and Chamber Ensemble at Alice Tully Hall and collaborations with Portland-based dance company BodyVox at Chamber Music Northwest. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, New Focus, and Albany recording labels. A native of Japan, Ayano Kataoka began her marimba studies at age five and percussion at fifteen. She received her Artist Diploma from the Yale University School of Music, where she studied with marimba virtuoso Robert van Sice. She was the first percussionist to be chosen for the Chamber Music Society of Lincoln Center's CMS Two, a three-season residency program for emerging artists offering high-profile performance opportunities in collaboration with the Chamber Music Society. She is a faculty member of the University of Massachusetts Amherst.

Ayano Kataoka will be performing in Carte Blanche Concert I (July 20).



ALAN R. KAY is Coprincipal Clarinetist and a former Artistic Director of Orpheus Chamber Orchestra and serves as Principal Clarinet with New York's Riverside Symphony and the Little Orchestra Society. He also performs as Principal with the American Symphony Orchestra and the Orchestra of St. Luke's. Kay's honors include the C. D. Jackson Award at Tanglewood, a Presidential Scholars Teacher Recognition Award, winning Juilliard's

1980 Clarinet Competition, and the 1989 Young Concert Artists Award with the sextet Hexagon, later featured in the prizewinning documentary film *Debut*. Kay is a founding member of Windscape and Hexagon, and he appears regularly with the Chamber Music Society of Lincoln Center. His

summer festivals include Bravo! Vail Valley and Yellow Barn, and his innovative programming for the New York Chamber Ensemble is featured at the Cape May Music Festival. The *New York Times* recently called his performance of Messiaen's *Abîme des oiseaux* "spellbinding" and acclaimed his performance of Busoni's Clarinet Concertino with the Riverside Symphony in Alice Tully Hall for its "infectious enthusiasm and panache." Kay taught at the Summer Music Academy in Leipzig, Germany, in 2004 and teaches at Manhattan School of Music, the Juilliard School, and Stony Brook University. He has served on the juries of the International Chamber Music Festival in Trapani, Italy, the Young Concert Artists International Auditions, and the Fischhoff Chamber Music Competition. A virtuoso of wind repertoire, Alan Kay has recorded with Hexagon, Windscape, the Sylvan Winds, Orpheus, and numerous other ensembles.

Alan Kay will be performing in Concert Program VII (August 6 and 7).



Harpist **BRIDGET KIBBEY** is an Avery Fisher Career Grant recipient and a winner of the Concert Artists Guild's 2007 International Competition and Astral Artists Auditions. Her performances have been broadcast on NPR's *Performance Today*, New York's WQXR, WNYC's *Soundcheck*, and A&E's *Breakfast with the Arts*. She can be heard on Deutsche Grammophon with Dawn Upshaw in Berio's

Folk Songs and Osvaldo Golijov's *Ayre*. Her debut album, *Love Is Come Again*, was named one of 2007's Top Ten Releases by *Time Out New York*. She is frequently featured with the Chamber Music Society of Lincoln Center and is the founding harpist of the International Contemporary Ensemble and Metropolis Ensemble. This season's highlights include the world-premiere recording of a new work by luminary Kaija Saariaho in the Rothko Chapel. She joins the International Contemporary Ensemble in solo and chamber works at the Mostly Mozart Festival and Cité de la Musique in Paris. She will be a concerto soloist with the Brazilian State Orchestra in Porto Alegre, the Pensacola Symphony, and the Atlantic Coastal Orchestra. She will also be featured at the Phillips Collection with the Phillips Camerata, Boston's Gardner Museum, Los Angeles's Camerata Pacifica, Houston's Da Camera, Denver's Pendulum New Music, University of Arizona Presents, in Carnegie Hall's Zankel Hall, and at the Chamber Music Northwest, Lake Music, and Music@Menlo festivals. Bridget Kibbey is a graduate of the Juilliard School, where she studied with Nancy Allen. She is on the harp faculties of Bard Conservatory, New York University, and the Juilliard Pre-College Division.

Bridget Kibbey will be performing in Concert Program VI (August 2 and 3).



Known for his spectacular virtuosity as well as his probing musicianship, violinist **SOOVIN KIM** has received some of the most prestigious honors in the world, including the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and First Prize in the Paganini International Violin Competition. Kim enjoys a broad musical career, regularly performing repertoire such as Bach sonatas and Paganini caprices for solo violin

and Mozart and Vivaldi concerti without conductor, as well as big Romantic concerti, sonatas for violin and piano ranging from Beethoven to Ives, and world-premiere works almost every season. He also immerses himself in the string quartet literature for two months each year as First Violinist of the Johannes String Quartet. Among Kim's many commercial recordings is his "thrillingly triumphant" (*Classic FM* magazine) disc of Niccolò Paganini's

demanding Twenty-Four Caprices for Solo Violin. Soovin Kim is the founder and Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. He is a dedicated violin professor at both Stony Brook University and the Peabody Institute of the Johns Hopkins University.

Soovin Kim will be performing in Concert Program I (July 19), Carte Blanche Concert II (July 21), and Concert Program III (July 24 and 25).



Praised by the *Strad* for her “mastery of tone and rare mood in a performer of any age,” violinist **KRISTIN LEE** enjoys a vibrant career as a soloist, recitalist, and chamber musician. She has performed concerti with orchestras throughout the United States and abroad, including the Saint Louis Symphony, New Jersey Symphony, New Mexico Symphony, Ural Philharmonic of Russia, Pusan Philharmonic, and KBS Symphony Orchestra. As a recitalist, she has performed at Ravinia’s Rising Stars

series, the Salon de Virtuosi at Steinway Hall, the Metropolitan Museum of Art, the Louvre in Paris, the Kumho Art Gallery in her native Seoul, and throughout northern Italy. A winner of Juilliard’s Concerto Competition and the Aspen Music Festival’s Violin Competition, she was also a top-prize winner of the 2012 Naumburg Competition, Astral Artists Auditions in 2010, and Italy’s Premio Trio di Trieste Competition in 2011. As a chamber musician, she has made appearances at the festivals of Ravinia, Sarasota, Mozaic, Medellín Festicámara, and the Perlman Music Program. She recently premiered Vivian Fung’s Violin Concerto, which was released on the Naxos label in September 2012. Lee earned a master’s degree from the Juilliard School in 2010 under Itzhak Perlman and Donald Weilerstein and served as a Teaching Assistant in Perlman’s studio. She is an Artist of the Chamber Music Society of Lincoln Center and is on the faculty at the Aaron Copland School of Music at Queens College.

Kristin Lee will be performing in Concert Program I (July 19), Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), Concert Program VI (August 2 and 3), and Concert Program VIII (August 9 and 10), and she is a faculty member of Music@Menlo’s 2013 Chamber Music Institute Young Performers Program.

Kristin Lee holds the Violin Chair in honor of Philip Setzer for 2013.



With performances described by the *New York Times* as “breathtakingly beautiful,” **SEAN LEE** is quickly gaining recognition as one of today’s most talented rising artists, having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions. Highlights of the 2012–2013 season included concerto performances with the Utah Symphony and Jerusalem Symphony and a recital at Vienna’s Konzerthaus. Sean Lee’s debut album, *The Juilliard Sessions: Sean Lee*, was released by EMI Classics exclusively for iTunes in February 2012 and reached the Top Twenty on the iTunes Top Classical Albums list. An equally involved chamber musician, Lee will perform with the Chamber Music Society of Lincoln Center from 2012 to 2015 as a member of CMS Two. In recent years, he has given various chamber music performances at venues including the Kennedy Center, the Metropolitan Museum of Art, Americas Society, Le Poisson Rouge, and Alice Tully Hall. Lee also performs with Metropolis Ensemble, which commissions and premieres works from today’s leading composers. He received his bachelor of music and master of music degrees from the Juilliard School, where he studied with the internationally acclaimed Itzhak Perlman, led the Juilliard

Orchestra for four seasons as Concertmaster, and received the William Schuman Prize upon graduation. As a recipient of the Starling Fellowship, Lee served as a Teaching Assistant to Itzhak Perlman at the Juilliard School for two years. He also teaches as a faculty member of the Perlman Music Program, where he was a student for six years.

Sean Lee will be performing in Concert Program I (July 19), Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), and Concert Program VIII (August 9 and 10), and he is a faculty member of Music@Menlo’s 2013 Chamber Music Institute Young Performers Program.

Sean Lee holds the Leslie Hsu and Rick Lenon Violin Chair for 2013.



Now in his seventy-fifth year, cellist **LAURENCE LESSER** enjoys a multifaceted career as a 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 a 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. Lesser has served as a jury member for most international cello competitions, and in 1994 he 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. His recent recordings for Bridge Records of the complete works for cello and piano by Beethoven with Hae Sun Paik have been highly praised. Founder of “First Monday at Jordan Hall,” currently in its twenty-seventh season, Lesser is the recipient of several honorary doctorates and was named Chevalier du Violoncelle by the Eva Janzer Institute of Indiana University. In summer 2011 he recorded the complete Bach Cello Suites, which will soon be released. Laurence Lesser plays a 1622 cello made in Cremona by the brothers Amati.

Laurence Lesser will be performing in Concert Program I (July 19), Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), and Carte Blanche Concert V (August 4).

Laurence Lesser plays a 1622 cello made in Cremona by the brothers Amati.



Violist **PAUL NEUBAUER**’s exceptional musicality and effortless playing distinguish him as one of his generation’s quintessential artists. Appointed Principal Violist of the New York Philharmonic at age twenty-one, he is the Chamber Music Director of the OK Mozart Festival in Oklahoma and the Chamber Music Extravaganza in Curaçao. Upcoming projects include the world premiere of a new viola concerto by Aaron Jay Kernis with the Saint Paul Chamber Orchestra as well as performances with the Emerson String Quartet at Carnegie Hall. A two-time Grammy Award nominee, he has recorded works by Schumann with pianist Anne-Marie McDermott as well as numerous pieces that were composed for him: Joan Tower’s *Purple Rhapsody* for viola and orchestra and *Wild Purple* for solo viola; *Viola Rhapsody*, a concerto by Henri Lazarof; and *Soul Garden* for viola and chamber ensemble by Derek Bermel. His recording of the Walton Viola Concerto was re-released on Decca. He has appeared with over one hundred orchestras including the New York, Los Angeles, and Helsinki Philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He gave the world

premiere of a new viola concerto by Aaron Jay Kernis with the Saint Paul Chamber Orchestra as well as performances with the Emerson String Quartet at Carnegie Hall. A two-time Grammy Award nominee, he has recorded works by Schumann with pianist Anne-Marie McDermott as well as numerous pieces that were composed for him: Joan Tower’s *Purple Rhapsody* for viola and orchestra and *Wild Purple* for solo viola; *Viola Rhapsody*, a concerto by Henri Lazarof; and *Soul Garden* for viola and chamber ensemble by Derek Bermel. His recording of the Walton Viola Concerto was re-released on Decca. He has appeared with over one hundred orchestras including the New York, Los Angeles, and Helsinki Philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He gave the world

premiere of the revised Bartók Viola Concerto as well as concerti by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman and is on the faculty of the Juilliard School and Mannes College. Paul Neubauer has been an Artist of the Chamber Music Society of Lincoln Center since 1989.

Paul Neubauer will be performing in Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), and Concert Program VI (August 2 and 3).



Flutist **TARA HELEN O'CONNOR** is a charismatic performer sought after for her unusual artistic depth, brilliant technique, and colorful tone in music of every era. Last season she premiered a new chamber work by John Zorn, made appearances at the Avila Chamber Music Celebration in Curaçao and the Ocean Reef Chamber Music Festival, and performed concerts in Hawaii and Georgia

with the Chamber Music Society of Lincoln Center. She also gave her debut performance at the Mainly Mozart Festival with Windscape and returned to the festival to perform a concerto with Maestro David Atherton. This season she premieres Jonathan Berger's new opera with the St. Lawrence String Quartet at Stanford. She has appeared at Zankel Hall, Symphony Space, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Music from Angel Fire, the Banff Centre, and the Bravo! Vail Valley Music Festival. She is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape. O'Connor teaches at the Bard College Conservatory and Manhattan School of Music, is professor of flute and Head of the Wind Department at the Purchase College Conservatory of Music, and holds a summer flute master class at the Banff Centre in Canada. Winner of an Avery Fisher Career Grant and a two-time Grammy Award nominee, she was the first wind player to participate in the CMS Two program and is now an Artist of the Chamber Music Society of Lincoln Center.

Tara Helen O'Connor will be performing in Concert Program VI (August 2 and 3) and Concert Program VII (August 6 and 7).



Winner of an Avery Fisher Career Grant and a two-time Grammy Award nominee, violist **RICHARD O'NEILL** has appeared with the London, Los Angeles, Seoul, and Euro-Asian Philharmonics; the KBS and Korean Symphony Orchestras; the Moscow and Württemberg Chamber Orchestras; and Alte Musik Köln. Highlights of this season include appear-

ances with the BBC Symphony and Andrew Davis, his conducting debut at Korea's Sejong Center for the Performing Arts, and a televised Peace Concert at the Demilitarized Zone. A Universal/Deutsche Grammophon recording artist, O'Neill has made seven solo albums that have sold more than 150,000 copies. He is an Artist of the Chamber Music Society of Lincoln Center and Resident Violist of Camerata Pacifica and has collaborated with many leading artists including the Emerson and Juilliard String Quartets, Emanuel Ax, Leon Fleisher, Garrick Ohlsson, Menahem Pressler, and Steven Isserlis. His chamber music initiative, DITTO, has introduced tens of thousands of people to chamber music in South Korea alone and recently sold out the Tokyo International Forum and Osaka Symphony Hall. A marathoner and Special Representative for the South Korean Red Cross, he was presented with a Proclamation from the New York City Council for his achievement and contribution to the arts. The first violist to receive an Artist Diploma from the Juilliard School, Richard O'Neill currently serves on the faculty of the University of California at Los Angeles.

Richard O'Neill will be performing in Concert Program VI (August 2 and 3) and Concert Program VIII (August 9 and 10).



The **ORION STRING QUARTET** is one of the most sought-after ensembles in the United States. Since its inception, the quartet has been consistently praised for the fresh perspective and individuality it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by living composers. It remains on the cutting edge of programming with wide-ranging commissions from composers Chick Corea, Brett Dean, David Del Tredici, Alexander Goehr, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberson, and Wynton Marsalis and enjoys a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. The Orion String Quartet celebrated its twenty-fifth anniversary as an ensemble during the 2012–2013 season and embarked on its first-ever tour of Japan with stops in Tokyo, Yokohama, Nagoya, Kumamoto, and Hyogo. In addition to its highly praised recordings of the complete Beethoven quartets, the Orion released Leon Kirchner's complete string quartets on Albany Records, later named a 2008 Top Ten Classical Recording by the *Chicago Tribune*. Other recordings include Wynton Marsalis's first classical composition for strings, *At the Octoroon Balls* (String Quartet no. 1), for Sony Classical, Dvořák's *American String Quartet* and Piano Quintet with Peter Serkin, and Mendelssohn's Octet with the Guarneri String Quartet, both on Arabesque. The Orion serves as Artists of the Chamber Music Society of Lincoln Center and Quartet-in-Residence at New York's Mannes College of Music, and its members are on the faculties of the Mannes College of Music, the Curtis Institute of Music, the Juilliard School, Queens College, Rutgers University, and the Bard College Conservatory of Music.

The Orion String Quartet will be performing in Concert Program VII (August 6 and 7).



Selected as a 2012 Artist of the Year by the Seoul Arts Center, **HYEJEON PARK** has been described as a pianist "with power, precision, and tremendous glee" (*Gramophone*). She has appeared as a soloist and chamber musician on major concert stages in the United States, Korea, Japan, Italy, Germany, Austria, England, Spain, Mexico, and Australia, performing with orchestras such as the Seoul Philharmonic, Seoul Symphony, KNUA Symphony, and Incheon Philharmonic, to name a few. She has been a prizewinner at numerous international competitions including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television in Korea and channel LOOP in the United States and on radio stations including RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, D.C.). As an active chamber musician, Park has been invited to festivals such as Yellow Barn, Chamber Music Northwest, and Santander. She holds degrees from the Peabody Institute of the Johns Hopkins University, Yale School of Music, and Korean National University of Arts. Hyejeon Park is an Assistant Professor of Piano at the University of Nevada, Reno, and she can be heard on the Blue Griffin, Urtext Digital, HM, and Naxos labels.

Hyejeon Park will be performing in Concert Program I (July 19), Carte Blanche Concert IV (July 28), and Concert Program VIII (August 9 and 10), and she is a faculty member of Music@Menlo's 2013 Chamber Music Institute Young Performers Program.

Hyejeon Park holds the Karen and Rick DeGolia Piano Chair for 2013.



Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **MICHAEL PARLOFF** has been heard regularly as a recitalist and concerto soloist throughout North America, Europe, and Japan. He has collaborated with such noted artists as James Levine, Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, and the Emerson String Quartet. Highly respected as a teacher, coach,

conductor, and lecturer, Parloff has presented master classes at major conservatories and university music schools in the United States and abroad and has been a member of the flute faculty at Manhattan School of Music since 1985. He has been associated with the Marlboro Music Festival since the mid-1980s, and in recent seasons he has taught, coached, and lectured at the Chamber Music Society of Lincoln Center, Tanglewood, the National Orchestral Institute, and the Colorado College Music Festival. Parloff is the founder and Artistic Director of Parlance Chamber Concerts. He maintains an association with the Metropolitan Opera, organizing a series of salon chamber concerts featuring members of the Met Orchestra. He has recorded extensively with the Metropolitan Opera for Deutsche Grammophon, Sony Classical, London, and Philips. He has recorded twentieth-century chamber music for Gunmar, CRI, and Koch. His solo CD, *The Flute Album*, surveys two hundred years of classic repertoire for the instrument. Parloff's annotated volume, *Opera Excerpts for Flute*, published by Theodore Presser Company in 2000, was a top-prize winner in the National Flute Association's 2001 Newly Published Music Competition.

Michael Parloff will lead Encounter III (August 4).



SCOTT PINGEL began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. At age twenty-nine, he became Principal Bass of the San Francisco Symphony and was named by the *San Francisco Chronicle* as one of the most "prominent additions" to the ensemble. Previously, he served as Principal Bass of the Charleston Symphony Orchestra; performed with the

Metropolitan Opera, the Boston Symphony Orchestra at Tanglewood, and the Metamorphosen Chamber Orchestra; and served as Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he has collaborated with such luminaries as Yo-Yo Ma, Julia Fischer, Gilbert Kalish, Wu Han, Joseph Silverstein, Jorja Fleezanis, Yefim Bronfman, and members of the Emerson, Miró, Pacifica, St. Lawrence, and Takács quartets. He can often be heard at the Music in the Vineyards festival and on television and radio programs including NPR's *Performance Today*. Pingel has taught master classes at prestigious institutions such as the Curtis Institute of Music, the Juilliard School, the Colburn School, Manhattan School of Music, the Shanghai Conservatory, and the New World Symphony. Currently, he is a faculty member of the San Francisco Conservatory of Music. Pingel's 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 and a P.S.D. from Manhattan School of Music and spent two years as a fellow at the New World Symphony.

Scott Pingel will be performing in Concert Program I (July 19), Concert Program IV (July 27), and Concert Program VIII (August 9 and 10).

Known for his "delicious quality of tone," **KEVIN RIVARD** is currently Coprincipal Horn of the San Francisco Opera Orchestra and Principal Horn



of the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Orpheus Chamber Orchestra, and the Chamber Music Society of Lincoln Center. Winner of numerous solo competitions, he was awarded the Grand Prize at the 2008 Concours International d'Interprétation Musicale in Paris, the 2007 International Horn Competition of America, and the 2003 Farkas Horn Competition. He served as Guest Principal Horn with the Los Angeles Philharmonic, performed with the Philadelphia Orchestra and the Metropolitan Opera Orchestra, and was a featured soloist with the Houston Symphony. Previous positions also include the Colorado Symphony Orchestra and Florida Orchestra. A Juilliard graduate, Rivard has performed with the Santa Fe Opera, the Sarasota Music Festival, the Norfolk Chamber Music Festival, and the Verbier Festival. As horn professor at California State University East Bay, Kevin Rivard loves teaching and inspiring young students. Every year he volunteers at local schools performing for youth, hoping to give as many children as possible the opportunity to enjoy live music.

Kevin Rivard will be performing in Concert Program I (July 19).



Still only twenty-five years of age, percussionist **IAN ROSENBAUM** has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. However, it is in the sphere of chamber music performance that Rosenbaum has achieved his greatest success. He has performed with the acclaimed Sō Percussion group and has

appeared at the Norfolk, Yellow Barn, and Chamber Music Northwest festivals as well as with the Pittsburgh New Music Ensemble. At the conclusion of Yellow Barn, Artistic Director Seth Knopp said, "Ian Rosenbaum's music making is informed by a wonderful intelligence, interpretive insight, and prodigious control. But above all, it is his openness of approach that makes him an unusually sensitive artist and collaborator." This season, Rosenbaum joined the Chamber Music Society of Lincoln Center's CMS Two program as only the second percussionist in its history. Other highlights of the 2012–2013 season included a return to the Kennedy Center with Andy Akiho's genre-bending group, Foundry, a faculty recital at the Peabody Institute, a rare performance of Gérard Grisey's *Le noir de l'étoile* in Dallas, and shows with pianist Vicky Chow and violinist Ariana Kim. Ian Rosenbaum is a founding member of Le Train Bleu, Novus NY, and the Sandbox percussion quartet. He has recorded for the Bridge, Cantaloupe, Innova, and Naxos labels and recently joined the faculty of the Peabody Institute's preparatory program. Rosenbaum endorses Vic Firth sticks and mallets.

Ian Rosenbaum will be performing in Concert Program I (July 19) and Carte Blanche Concert I (July 20).

Praised for his "brilliant" (*New York Times*) solo performances, oboist **JAMES AUSTIN SMITH** is an active performer of and advocate for chamber and new music. Smith is an artist of the International Contemporary Ensemble (ICE), the Declassified, and the Talea Ensemble and a regular guest with Orpheus Chamber Orchestra. In the fall of 2012, Smith joined the roster of CMS Two at the Chamber Music Society of Lincoln



Center and the faculty of the Conservatory of Music at Purchase College. Smith's festival appearances include Marlboro Music, Lucerne, Chamber Music Northwest, Mecklenburg-Vorpommern, Stellenbosch, Schleswig-Holstein, OK Mozart, Schwetzingen, and Spoleto USA. He has recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Smith is a recent alumnus of the Academy, a collaboration between Carnegie Hall, the

Juilliard School, the Weill Music Institute, and the New York City Department of Education. He received his master of music degree in 2008 from the Yale School of Music and graduated in 2005 with bachelor of arts (political science) and bachelor of music degrees from Northwestern University. He spent a year as a Fulbright Scholar in Leipzig, Germany, at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy." James Austin Smith's principal teachers are Stephen Taylor, Christian Wetzell, Humbert Lucarelli, and Ray Still. The son of musician parents and the eldest of four boys, Smith was born in New York and raised in Connecticut.

James Austin Smith will be performing in Concert Program VII (August 6 and 7) and Concert Program VIII (August 9 and 10).



Winner of a 2009 Avery Fisher Career Grant, violinist **ARNAUD SUSSMANN** is a multifaceted and compelling artist who has performed as a soloist throughout the United States, Central America, Europe, and Asia and at venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Smithsonian Institution, and the Louvre Museum. He has appeared with the New York Philharmonic, American Symphony Orchestra, Jerusalem Symphony, Stamford Symphony, Orchestre des Pays de la Loire, El Salvador National

Symphony Orchestra, and Tanglewood Music Center Orchestra. He was invited to join the Chamber Music Society of Lincoln Center's CMS Two for the 2006–2009 seasons and continues to appear with the CMS both in New York and on tour. Recent engagements include a tour of Israel, a solo appearance at the Dresden Music Festival, and a performance with the CMS at Wigmore Hall in London. 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. Winner of several international competitions including the Hudson Valley Philharmonic String Competition, the Andrea Postacchini Competition, and the Vatelot/Rampal Competition, Sussmann has recently recorded works of Beethoven and Dvořák with CMS Artistic Directors David Finckel and Wu Han. Arnaud Sussmann studied with Boris Garlitsky and Itzhak Perlman, who chose him to be a Starling Fellow, an honor qualifying him to be Perlman's Teaching Assistant for two years.

Arnaud Sussmann will be performing in Concert Program I (July 19), Concert Program III (July 24 and 25), Concert Program IV (July 27), Carte Blanche Concert IV (July 28), Concert Program VI (August 2 and 3), and Concert Program VIII (August 9 and 10).

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 Sacra-



mento 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 to New York and Washington, D.C., as well as to Switzerland, Australia, Ireland, and Korea. Swensen has performed with members of the Juilliard,

Cleveland, Emerson, Takács, Concord, and Tokyo 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, the Boston Pops Orchestra, the Toulouse Symphony, Santa Fe Pro Musica, the Irish Chamber Orchestra, and several California orchestras.

Ian Swensen will be performing in Concert Program IV (July 27) and Concert Program VI (August 2 and 3).



American violinist and conductor **JOSEPH SWENSEN**, who will appear next season as guest conductor with orchestras such as the London Philharmonic and the Orchestre de Chambre de Paris, is Conductor Emeritus of the Scottish Chamber Orchestra. Born in Hoboken, New Jersey, and raised in Harlem, New York, by a Japanese-American mother and Norwegian-American father, both of whom are musicians, Swensen

enjoyed a highly successful career as a solo violinist before turning to conducting. A winner of the Leventritt Foundation Award, he appeared as soloist with most of the world's major orchestras and performed at the most prestigious recital venues. He is an exclusive recording artist with BMG Classics, and his recordings of the major pieces of the violin concerto repertoire with conductors like André Previn and Jukka-Pekka Saraste received high acclaim. A passionate chamber musician, Swensen performs in recital with pianist Jeffrey Kahane and as a trio with Kahane and cellist Carter Brey. He will appear at the La Jolla, Chamber Music Northwest, and Orcas Island festivals. Joseph Swensen is the founder and Artistic Director of Unity Hills Arts Centers International. U-HAC International was established in 2011 to bring together artists of all kinds who are committed to applying their creative talents to long-term community service projects in the United States and abroad. Swensen serves as Visiting Professor of Violin at Indiana University.

Joseph Swensen will be performing in Concert Program V (July 31 and August 1).



Swiss-born American pianist **GILLES VONSATTEL** plays a repertoire that ranges from J. S. Bach's *The Art of Fugue* to the complete works of Xenakis. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competi-

tions, he recently made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts and performed recitals and chamber music at the Tonhalle

Zürich, Ravinia, Wigmore Hall, the Gilmore Festival, and Munich Gasteig. A former member of the Chamber Music Society of Lincoln Center's CMS Two, he began as an Artist of the Chamber Music Society in 2012–2013, making his debut in London's Wigmore Hall, giving recitals in San Jose, California, and Cincinnati, and playing Mozart's Concerto no. 9 with the Quebec Symphony. He made his Alice Tully Hall recital debut in 2002 and has appeared with the Warsaw and Calgary Philharmonics, l'Orchestre de Chambre de Genève, the Musikkollegium Winterthur, and the Edmonton Symphony and at the Rockport, Steamboat Springs, Music from Angel Fire, Ottawa, Bridgehampton, Caramoor, West Cork, Archipel, and la Roque d'Anthéron festivals. He has premiered numerous contemporary works both in the United States and Europe, working closely with composers such as Ned Rorem, Jörg Widmann, Nico Muhly, and Heinz Holliger. His recording for the Honens/Naxos label of music by Debussy, Honegger, Holliger, and Ravel was named one of *Time Out New York's* classical albums of the year. He received his master's degree from the Juilliard School, where he worked with Jerome Lowenthal. He is an Assistant Professor at the University of Massachusetts Amherst.

Gilles Vonsattel will be performing in Concert Program IV (July 27) and Concert Program VI (August 2 and 3).



DAVID WASHBURN is a Yamaha Performing Artist and Principal Trumpet of the Los Angeles Chamber Orchestra. A much sought-after musician in Los Angeles, he also holds the position of Associate Principal Trumpet of the LA Opera Orchestra. He has served as Principal Trumpet and soloist with the Hong Kong Philharmonic Orchestra. Active in the recording studios, Washburn has numerous motion picture soundtracks to his credit. He played Principal Trumpet for

The Amazing Spider-Man, Karate Kid, Avatar, The Legend of Zorro, Troy, A Beautiful Mind, Windtalkers, The Perfect Storm, Titanic, and Deep Impact. He received his master of music, with distinction, from New England Conservatory of Music in Boston and his bachelor of music from the Thornton School of Music at the University of Southern California. His trumpet instructors have included Rob Roy McGregor, Robert Nagel, John Clyman, and Joan LaRue. Washburn recently performed the Bach *Brandenburg* Concerto no. 2 with the Los Angeles Chamber Orchestra and the Chamber Music Society of Lincoln Center and the Albinoni Concerto in B-flat and the Neruda Trumpet Concerto with the Claremont Symphony. He premiered a new work for piccolo, trumpet, and organ, *Unto Us a Son Is Given*, by Corneliu Mootz. David Washburn is a member of the faculty at Chapman University, Biola University, the University of California at Irvine, California State University Long Beach, and Azusa Pacific University.

David Washburn will be performing in Carte Blanche Concert IV (July 28).

In Memoriam



WILLIAM BENNETT (1956–2013)

Music@Menlo mourns the untimely passing of oboist William Bennett, festival artist and dear friend, who passed away in February of this year. Bill joined our festival family in 2007 and his artistic contributions to the festival and the music community at large will be fondly remembered with admiration and deep gratitude. His fervid artistry and spirited personality will be greatly missed by the

Music@Menlo community, and we extend our sincerest condolences to his friends, colleagues, and the Bennett family.

Chamber Music Institute International Program Artists



Cellist **MATT ALLEN** is quickly establishing himself as a leading young American cellist. A gold medal winner at the Carlos Prieto International Cello Competition in Mexico, the Stulberg International String Competition, and the Gaspar Cassado International Cello Competition in Japan, Allen has been featured with a number of orchestras including the Cincinnati,

Tallahassee, Lexington, and Asheville Symphonies, as well as the Trinity Chamber Players, the State Hermitage Orchestra of Saint Petersburg, and the Tokyo Philharmonic. He made his international recording debut with David Popper's *Hungarian Rhapsody* alongside Erich Kunzel and the Cincinnati Pops for Telarc Records. As a supplementary prize for taking the gold medal at the Prieto International Competition, he will release a solo album on the Urtext label. Allen's early teachers include Greg Sauer, Hans Jorgen Jensen, and the late Lubomir Georgiev, and he has studied with Gary Hoffman, János Starker, Frans Helmerson, Tim Eddy, Ralph Kirshbaum, Alisa Weilerstein, and members of the Cleveland and Emerson String Quartets. Matt Allen studies at the Cleveland Institute of Music with Melissa Kraut and is the proud recipient of an 1898 cello made by Vincenzo Postiglione on loan from the Strad Society.



As First Prize winner of the 2010 Irving M. Klein String Competition, violinist **FRANCESCA ROSE DEPASQUALE** has been celebrated for her purity and intensity of artistry and further described by critics as "clearly a talent to watch" (*Pasadena Star-News*). A truly versatile artist, dePasquale enjoys a career of solo, chamber music, and orchestral perfor-

mances, in addition to a dedicated teaching schedule. During the 2012–2013 season, dePasquale made her solo debut with the Santa Cruz and Bucks County Symphonies. Additionally, she was a featured artist in the Transatlantic Music Project and the Santa Marcelina Cultura Brazil Residency of the Juilliard School, as well as the Perlman Music Program Stowe Residency and Chamber Music Workshop. DePasquale studies with Itzhak Perlman and Catherine Cho at the Juilliard School, where she serves as Teaching Assistant to Itzhak Perlman as a Starling Fellow and Concertmaster of the Juilliard Orchestra. Additionally, she is the recipient of the Dorothy DeLay Scholarship and the Irene Diamond Graduate Fellowship. Studying with Robert Lipsett, dePasquale earned her bachelor of music degree from the Colburn Conservatory of Music. Previous teachers include Hirono Oka and William dePasquale, with additional mentorship from Norman Carol and Arnold Steinhardt.



American violist **LEAH FERGUSON** performs across the United States and Europe as a soloist and chamber musician. She has won numerous honors at competitions, including First Prize at the Music Teachers National Association's national competition and the International Viola Congress Young Artist Competition held in Cincinnati, in addition to participating in the NFAA YoungArts week. She has appeared in

master classes with such distinguished teachers as Ida Kavafian, Joseph Silverstein, and Heidi Castleman and members of the Pacifica and Juilliard string quartets. Ferguson is an avid chamber musician and was awarded the gold medal at the 2010 Fischhoff National Chamber Music Competition as a member of Quartet Danaë. She has collaborated with artists including Itzhak Perlman, Clive Greensmith, Daniel Phillips, and Rachel Barton Pine.

Ferguson has been featured at the Sarasota Music Festival and the Perlman Music Program, the Heifetz Institute, and Norway's Valdres Festival. In 2012 she appeared as Principal Viola of the New York String Orchestra Seminar. Ferguson studies with Robert Vernon and Mark Jackobs on a full merit scholarship at the Cleveland Institute of Music. She previously studied with Roland Vamos and plays a viola by Peter Greiner.



Pianist **ELLEN HWANGBO** is known for her expressive power and passionate interpretations. A top-prize winner of the Music Teachers National Association's National Young Artist Competition (2006), she has performed to great acclaim across Asia, Europe, and North America, with recent performances in Carnegie Hall, Lincoln Center, and Merkin Hall. A spirited chamber musician, Hwangbo

has performed with world-renowned musicians such as Soovin Kim, Colin Carr, Jennifer Frautschi, William Sharp, Eduardo Leandro, and Natasha Brofsky, among others. As a founding member of Consortium Ardesia, a new-music ensemble with horn player Ann Ellsworth and clarinetist Marianne Gythfeldt, she has premiered and recorded compositions by Sheila Silver, William Pfaff, and Perry Goldstein. Hwangbo's performances have been broadcast on several radio stations including VPR Classical and WRCJ. She has appeared at the Yellow Barn, Lake Champlain Chamber, Sarasota, and Aspen music festivals, as well as Pianofest and the Banff Centre. She is currently pursuing a doctorate at SUNY Stony Brook, where she is a Teaching Assistant under luminary pedagogue Gilbert Kalish.



Praised by *Strings* magazine for his "beautiful, aching tone," violinist **ALEXI KENNEY** is drawing attention for his unique style, poise, and musical intellect. A passionate and enthusiastic chamber musician, Kenney has performed with Paul Biss, Pamela Frank, Gary Graffman, Frans Helmerson, and members of the Cleveland, Guarneri, Mendelssohn, and Takács quartets at festivals such as Caramoor's Rising Stars,

Yellow Barn, and the Ravinia Festival's Steans Institute. As a member of the Spruce Quartet, Kenney recently performed at Carnegie Hall and Jordan Hall. He will tour with Ravinia's Steans Institute musicians and Miriam Fried in spring 2014. A top-prize winner at the Yehudi Menuhin International Violin Competition and the Mondavi Center Competition, Kenney has appeared with the China Philharmonic Orchestra and on NPR's *From the Top*. He attends New England Conservatory of Music, where he studies with Donald Weilerstein on the Richard Elias Scholarship. His previous teachers have included Wei He, Jenny Rudin, and Natasha Fong. Alexi Kenney plays a violin made by Eugenio Degani in 1897, on generous loan to him from the Ravinia Festival. This summer marks Kenney's seventh at Music@Menlo, as he first participated in 2003 as part of the Young Performers Program.



Cellist **BENEDICT KLOECKNER** has won many awards and been a prizewinner of international competitions, such as the European Broadcasting Union Award in Bratislava, the Grand Prix Emanuel Feuermann cello competition in Berlin, the Animato International Soloist Competition in Zurich, and the Nicolas Firmenich Prize of the Verbier

Festival (Switzerland). Kloeckner has performed as a soloist with the German Radio, Slovakian Radio, MDR Radio Symphony, Prague, and Berlin Chamber Orchestras with conductors such as Michael Sanderling, Howard Griffiths, and Karl-Heinz Steffens. He has appeared at such venues as the Berlin Philharmonic Hall, Konzerthaus Berlin, Festspielhaus Baden Baden,

Tonhalle Zurich, Mozarteum in Salzburg, Gewandhaus Leipzig, Concertgebouw Amsterdam, and Art Center in Seoul. As a chamber musician, he has played with Anne-Sophie Mutter, Gidon Kremer, Yuri Bashmet, and Andrés Schiff. He has appeared in the Mecklenburg-Vorpommern, Schleswig-Holstein, Schwetzingen, Gstaad, Bosiland, and Verbier festivals. Benedict Kloeckner previously studied with Martin Ostertag and has been a student of Frans Helmerson's within the Kronberg Academy Masters Program since 2009 under the Angela Winkler Scholarship.



Israeli violinist **KOBI MALKIN**, winner of the prestigious Ilona Kornhauser Prize in 2011, is making his mark as an impassioned soloist and a sensitive chamber musician. Malkin has performed with orchestras around the world and as an avid chamber musician, collaborating with Itamar Golan, Frans Helmerson, Kim Kashkashian, and Peter Wiley. He has performed at numerous

music festivals, such as Ravinia and the Upper Galilee Voice of Music. His performances are regularly broadcast on radio in Israel and in the United States. A scholarship recipient of the America-Israel Culture Foundation, he is currently pursuing a master of music degree at the Juilliard School, under the guidance of Sylvia Rosenberg. Malkin holds a bachelor of music degree from New England Conservatory, where he studied with Miriam Fried. He plays a 1735 Guarneri del Gesù violin, generously on loan to him from Yehuda Zisapel.



Pianist **SHIR SEMMEL** has performed in Europe, the United States, and her native Israel, to critical acclaim. Hailed by critics as a "spectacular" and "fabulous pianist," she "charms the audience" with "absolute devotion to the music" and "admirable technique." As a First Prize winner of several competitions, Semmel has participated in international festivals such as the Gstaad Piano Academy

with Andrés Schiff at the Menuhin Festival, Manttä Festival, and the International Keyboard Institute and Festival. Winner of the Prina Salzman Prize and finalist at the New York Concert Artists Concerto Competition, she has appeared at Merkin Hall. An avid chamber music player, Semmel cofounded the Jerusalem Piano Duo together with her brother, pianist Dror Semmel. Many of her concerts are recorded for radio and some have been released on CD. She has participated in master classes given by renowned pianists such as Murray Perahia, Richard Goode, Yefim Bronfman, and many others. Semmel completed her master of music degree at the Buchmann-Mehta School of Music under the tutelage of Emanuel Krasovsky and she currently studies at the Peabody Institute with legendary pianist and pedagogue Leon Fleisher.



Korean violinist and violist **YOON-KYUNG SHIN** has collaborated with world-renowned artists such as Soovin Kim, Colin Carr, Philip Setzer, Lawrence Dutton, Ilk-Hwan Bae, and Young-Chang Cho. She performed as part of the Solisti Ensemble, New York Classical Players, and Salome Chamber Orchestra. Shin pursued her education at Seoul Arts High School and Seoul National University, where she

graduated with honors. She obtained her master of music degree at New England Conservatory, her doctor of musical arts degree in both violin and viola performance at Stony Brook University, and her Graduate Diploma in viola performance at the Juilliard School. Shin is winner of the 2010 Stony Brook Concerto Competition and the American Protégé Interna-

tional Piano and Strings Competition. She served as Concertmaster of the New England Conservatory Philharmonia, the New England Conservatory Chamber Orchestra, and the Stony Brook Symphony and participated in festivals such as Prussia Cove, Schleswig-Holstein, Sarasota, Banff, and the Music Academy of the West. Shin is currently an active member of the Sejong Soloists and the Hwaum Chamber Orchestra and serves as Assistant Professor of Music at Kookmin University.



Named after the composer Thomas Tallis, the **TALLIS STRING QUARTET** is a New York-based ensemble formed in 2012. The quartet's four members have enjoyed worldwide success as soloists and chamber musicians, winning top prizes in numerous national and international competitions and performing in major venues in North America,

Europe, and Asia. The quartet recently collaborated with cellist Benjamin Capps in a world-premiere recording of Robert Schumann's *Konzertstück* for Cello and String Quartet (to be released on LP Classics in fall 2013) and has been coached by members of the Emerson String Quartet and Brooklyn Rider. Boasting an international flavor (the quartet members hail from Korea, Greece/Albania, Poland, and Israel), the Tallis String Quartet believes that music is a language with no boundaries and is deeply committed to community outreach.

The members of the Tallis String Quartet are violinists Nicole Jeong and Regi Papa, violist Kaya Katarzyna Bryla, and cellist Michael Katz. (Pictured above from L to R: Bryla, Papa, Jeong, Katz.)

Violinist **NICOLE JEONG** made her solo debut with the Gwangju Philharmonic Orchestra at the age of thirteen. As a winner of several competitions, she has appeared as a soloist with a number of orchestras in Korea. She is an avid supporter of modern music and was a member of the New Juilliard Ensemble and the Lucerne Festival Academy and has collaborated with numerous composers in the United States and Korea. Jeong is a member of *Musica Sequenza*, a Baroque ensemble founded in New York and now based in Berlin, and recorded *The New Four Seasons* album with Deutsche Harmonia Mundi. She is a passionate teacher and served as a substitute in the Violin Department at the Juilliard School in spring 2013. A Korean native, Jeong obtained her bachelor's degree at Ewha Women's University as the recipient of an award from the Talent Cultivation Fund from the Korean government. She earned her master's degree from the Juilliard School under the Juilliard Alumni Scholarship and is pursuing her doctorate at Stony Brook University as a full-scholarship student, under the tutelage of Philip Setzer and Soovin Kim.

Hailed as "an exciting young violinist with brilliant technique and an excellent sense of style" (*Strad*), **REGI PAPA** has dazzled audiences on both sides of the Atlantic. In his native Greece, he has been a featured soloist with the National Orchestra of Contemporary Music, the Greek National Radio Orchestra, and the National State Orchestra of Thessaloniki, among others. Among his many awards are First Prize in the Eurovision Contest (2002) and the Wieniawski Competition. He also received prizes in the International Jeunesses Musicales Violin Competition (Romania) and the Artur Balsam Competition for Duos. As winner of the Greek Eurovision Contest, he received an Onassis Foundation Scholarship and began his studies with Isaac Malkin at Manhattan School of Music, where he received a bachelor of music degree. He received the Marie and George Vergottis Memorial Scholarship to study with Kyung-Wha Chung at the Juilliard School, where he received his master's degree. Papa is a student at Stony Brook University, studying with Soovin Kim and Philip Setzer, pursuing his doctoral degree in violin performance.

KAYA KATARZYNA BRYLA is a brilliant young violinist and violist. A native of Poland, she received her bachelor's and master's degrees from the Academy of Music in Poznan, under Bartosz Bryla and Jadwiga Kaliszewska. She entered the Peabody Conservatory on full scholarship, where she now studies with Herbert Greenberg. Among her many awards are First Prize in the National Children's Art Competition in Warsaw, the National Violin Competition in Gdansk, the National J. S. Bach Competition in Zielona Gora, and the International Contemporary Music Competition in Warsaw. Bryla has received top prizes for her trio and quartet playing in several competitions, such as the National Chamber Music Competition in Wroclaw and the National Chamber Music Competition in Lodz. She received the Grand Prix in the International Chamber Music Competition Chitaralia in Przemysl, with duo partner Lukasz Kuropaczewski. Bryla has performed at the Aspen Music Festival, the Sun Festival in Singapore, and the Kronberg Academy in Germany.

Described by the press as "outstanding" and "warm-toned," Israeli cellist **MICHAEL KATZ** is the winner of all three prizes at the 2011 Aviv Competition and First Prize winner at the Juilliard Concerto Competition, Turjeman Competition, and Israeli Conservatory Scholarship Competition and was the recipient of scholarships from the America-Israel Cultural Foundation and the Ronen Foundation. Formerly a founding member of the award-winning Béla String Quartet, Katz is cellist of the Lysander Piano Trio, winning the 2012 Concert Artists Guild Competition as well as First Prize at the 2011 Coleman and J. C. Arriaga competitions. He has performed in festivals such as Ravinia, Yellow Barn, Sarasota, the Steans Institute for Young Artists, and the Perlman Music Program. Katz has premiered new works by Yehudi Wyner, Malcolm Payton, Sergio Natra, Ofer Ben-Amots, Mohammed Fairouz, and others. He received his bachelor of music degree from New England Conservatory with Laurence Lesser and his master's degree from the Juilliard School with Joel Krosnick. He is pursuing a doctor of music degree at Stony Brook University, studying with Colin Carr.



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Chamber Music Institute Young Performers Program Artists



John James Ahn, cello
Hometown: Palo Alto, CA
Instructor: Eric Sung
Age: 14



Tsutomu Copeland, violin
Hometown: Palo Alto, CA
Instructor: Wei He
Age: 14



Elena Ariza, cello
Hometown: Cupertino, CA
Instructor: Jonathan Koh
Age: 15



Irene Jeong, cello
Hometown: Palo Alto, CA
Instructor: Jonathan Koh
Age: 16



Travis Chen, cello
Hometown: Palo Alto, CA
Instructor: Jonathan Koh
Age: 16



Leslie Jin, piano
Hometown: Redwood City, CA
Instructor: Sujeeva Hapugalle
Age: 10



Alex Chien, piano
Hometown: San Jose, CA
Instructor: Kai Chi Zhu
Age: 14



Carrie Jones, viola
Hometown: Winnetka, IL
Instructor: Desiree Ruhstrat
Age: 18



Robert Chien, violin
Hometown: San Jose, CA
Instructor: Li Lin
Age: 11



Eunice Kim, cello
Hometown: Saratoga, CA
Instructor: Jonathan Koh
Age: 16



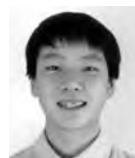
Jiho Choi, cello
Hometown: Pleasanton, CA
Instructor: Jonathan Koh
Age: 13



Joy Yi-Ting Kuo, violin
Hometown: Natick, MA
Instructor: Lynn Chang
Age: 17



Geraldine Chok, violin
Hometown: San Jose, CA
Instructor: Davis Law
Age: 15



Andrew Lee, violin
Hometown: Los Altos Hills, CA
Instructor: Zhou Wei
Age: 13



Josephine Chou, piano
Hometown: Saratoga, CA
Instructor: Hans Boepple
Age: 10



Katarina Lee, piano
Hometown: San Rafael, CA
Instructor: John McCarthy
Age: 16

Chamber Music Institute Young Performers Program Artists (cont.)



Taiga Murooka, violin
Hometown: Saratoga, CA
Instructor: Wei He
Age: 14



Alec Santamaria, viola
Hometown: Sylmar, CA
Instructor: Richard O'Neill
Age: 18



Robyn Neidhold, cello
Hometown: Reno, NV
Instructor: Dmitri Atapine
Age: 16



Emily Shehi, violin
Hometown: Olathe, KS
Instructor: Noah Geller
Age: 14



Clara Neubauer, violin
Hometown: New York, NY
Instructor: Kristin Lee
Age: 11



Koji Shiromoto, piano
Hometown: Scarsdale, NY
Instructor: Hélène Jeanney
Age: 16



Oliver Neubauer, violin
Hometown: New York, NY
Instructor: Kristin Lee
Age: 13



Josephine Stockwell, viola
Hometown: El Sobrante, CA
Instructor: Jodi Levitz
Age: 16



Eun Young Park, piano
Hometown: Santa Clara, CA
Instructor: Hans Boepple
Age: 16



Sean Takada, violin
Hometown: Mountain View, CA
Instructor: Bettina Mussumeli
Age: 12



Yaegy Park, violin
Hometown: Forest Hills, NY
Instructor: Catherine Cho
Age: 15



Sloane Wesloh, viola
Hometown: Stillwater, MN
Instructor: Mai Motobuchi
Age: 17



Yue Qian, violin
Hometown: Interlochen, MI
Instructor: Yuri Namkung
Age: 18



Caleb Yang, cello
Hometown: Palo Alto, CA
Instructor: Vicky Wang
Age: 14



Yoko Rosenbaum, piano
Hometown: Santa Monica, CA
Instructor: Robert Edward Thies
Age: 14



Tristan Yang, piano
Hometown: Cupertino, CA
Instructor: John McCarthy
Age: 14

Music@Menlo Internship Program in Arts Administration



Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.

Each summer, Music@Menlo hires approximately twenty-five interns to assist with all areas of the festival, from marketing and merchandising to photography and videography. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

"The demanding responsibilities of the Music@Menlo internship program provided me with the experience I needed to kick-start a career in arts administration. There is no other program like it. The festival continues to inspire my work years later."

—Marina Vidor, Digital Assistant, Philharmonia Orchestra and Rite Digital (London), Music@Menlo Intern, 2004 and 2005

Music@Menlo interns are integral to the success of the festival. Working side by side with the festival's staff, the interns are highly visible members of the Music@Menlo team. In keeping with Music@Menlo's mission, a unique component of the internship program is a series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fundraising, and career planning and development. While these sessions are primarily focused on the arts, their main themes apply across many disciplines. Since 2003, Music@Menlo has provided 188 students and recent graduates with internships in the arts.

Many former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, San Francisco Symphony, the New York Philharmonic, Orpheus Chamber Orchestra, the Peninsula Symphony, and the Metropolitan Opera Guild, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from nearly ninety colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

INTERNSHIP PROGRAM

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Hometown: Raleigh, NC



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Hometown: Palo Alto, CA



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David Newton
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Andrew Yang
Student Liaison Intern
Northwestern University
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Operations Intern
Oberlin Conservatory
Hometown: Penfield, NY



Nina Zhou
Development Intern
Indiana University
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Cecilia Pappalardo
Production/Stage Crew Intern
Northwestern University
Hometown: San Jose, CA

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 tempi 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”).

Attacca – Without breaking between movements.

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.

Cadenza – A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.

Canon – A musical passage in which several instruments or voices state the same melody in succession.

Cantabile – Italian: songlike, 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.

Chromatic – Relating to notes that are outside of the diatonic scale of a key that a piece or passage is written in.

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 (plural: concerti).

Continuo (basso continuo) – Italian: continuous bass. Usually played by a keyboard and bass instrument (for example, cello), it is used to accompany soloists or an ensemble.

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

Courante – A dance; the second movement of a Baroque suite, usually following the allemande.

Crescendo – An increase in volume.

Cycle – A complete work consisting of several independent items (as opposed to movements), for example, a song cycle or piano cycle.

Cyclic form – A composition form in which the theme from the first movement reappears in later movements.

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**.

Diatonic – Relating to a scale within one octave, consisting of five tones and two semitones.

Divertimento – Italian: diversion, enjoyment. A term used to describe works designed to entertain and delight listeners and performers.

Dolce – Italian: sweet.

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**.

Expressionism – A Modernist movement in the early twentieth century, referring to when art is created to evoke emotion rather than represent reality.

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.

Half-step interval – See **Semitone**.

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 (e.g., 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.

Homorhythmic – Referring to parts or voices moving in one rhythm.

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).

Kapellmeister – German: choirmaster. Head music maker.

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. (Leggierissimo: very light.)

Lento – Italian: slow.

Lied – German: song (plural “lieder”).

Maestoso – Italian: majestic.

Meter – The rhythmic organization of a piece of music (e.g., 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.)

Mode – A harmonically altered scale type.

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 (motif) – 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.

Neoclassical – An aesthetic style found in music, visual art, and architecture that draws inspiration from “classical” art, culture, and forms.

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”).

Notturmo – Italian: of the night. An eighteenth-century term applied to a piece of music performed outdoors, late at night.

Octave – The interval between two notes that are seven diatonic scale degrees apart.

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.

Overture – A piece of music either introducing a dramatic work or intended for concert performance.

Parody – A work based on an already existing one.

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.

Program – An extramusical preface added to a piece of instrumental music by the composer to direct

the listener's attention to the poetical idea of the whole piece or to a particular part of it.

Recapitulation – See **Sonata form**.

Recitative – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

Refrain – A phrase or theme that recurs at intervals, especially at the end of a verse or section of music.

Register – A portion of the entire range of an instrument or voice.

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.

Ritornello – Italian: little return. A recurring passage in Baroque concerto form.

Rococo – (French) A post-Baroque style of ornamentation and light expression.

Romanticism – The Western cultural movement associated with the nineteenth century, characterized by heightened subjectivity and extremes of expression.

Rondo (rondeau) – 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 – Italian: robbed or stolen. “Rubato” designates a flexible or unmarked tempo, i.e., Tempo rubato.

Sarabande – Music often composed for a seventeenth-century courtly dance in slow triple meter.

Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

Second Viennese School – Refers collectively to a twentieth-century group of composers, Schoenberg, Berg, and Webern, who independently but in tandem explored twelve-tone composition.

Semitone – The smallest interval of the Western tone system; 1/12 of an octave.



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.

Siciliano – Usually in a minor key, a slow 6/8 or 12/8 movement from the Baroque period. Often characterized by dotted rhythms.

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 da camera – Italian: chamber sonata. A Baroque composition usually with three or more dance movements. Around 1700, it began to overlap with the *sonata da chiesa*.

Sonata da chiesa – Italian: church sonata. A Baroque composition typically with four movements in the order of slow-fast-slow-fast. Around 1700, it began to overlap with the *sonata da camera*.

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.

Symphonic poem – An orchestral work that includes a program to provide an illustrative narrative to the music.

Syncopation – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

Tarantella – A Southern Italian folk dance in which one couple, surrounded by others in a circle, performs a courtship dance to castanets and tambourines. Usually in 3/8 or 6/8, it gradually increases in speed as the work progresses.

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. (Italian: Tema con variazioni.)

Time signature – The printed indication of the meter of a piece of music (such as 4/4).

Tone poem – Much like a symphonic poem, an orchestral work that uses a program to illustrate meaning.

Tremolo – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

Trill – A rapid alternation between the main note and a semitone above or below it; an embellishment.

Trio – The contrasting middle section of a minuet or scherzo.

Triplet – A group of three notes performed in the time of two of the same kind.

Tutti – Italian: all, together. The term refers to all instruments playing together in a ritornello.

Twelve-tone – See Serialism.

Unison – Performance of the same melody or note by various instruments or voices.

Variations – A compositional technique in which a theme is altered or modified.

Vibrato – See Tremolo.

Viola da gamba – An early Baroque bowed instrument, held between the legs. Usually six strings, though sometimes seven, it was replaced by the cello in the mid-eighteenth century.

Vivace – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”



In appreciation for making a gift to the 2013 Annual Fund, we are pleased to offer many opportunities during the festival and throughout the year to deepen your connection to the music, the artists, and other members of the Music@Menlo community.

Performers Circle

Welcome to the Music@Menlo community!

Paganini (\$100–\$249) Members enjoy:

- receiving the festival brochure and reserving your festival tickets in advance of the general public
- acknowledgment in the festival program book

Joachim (\$250–\$499) Members enjoy:

- a 10 percent discount on Music@Menlo merchandise, including *LIVE* CDs

Caruso (\$500–\$999) Members enjoy:

- the Caruso Coffee: Join us for a late-morning breakfast reception and a panel discussion about behind-the-scenes aspects of the Chamber Music Institute.

Composers Circle

Enjoy free-concert reservations, VIP ticketing, and special events.

Bach (\$1,000–\$2,499) Members enjoy:

- priority ticket fulfillment and VIP ticket services¹
- advance reservations for one free concert of your choice²
- the Festival Season Preview: Be among the first to learn about the season to come at this private spring performance and reception.
- the Chamber Music Institute Sneak-Peek: Enjoy a private performance by Institute participants, followed by a reception with the musicians.
- the Bach BBQ: Kick off the festival season with the first annual Bach BBQ, preceding opening-night activities.

Haydn (\$2,500–\$4,999) Members enjoy:

- a total of two premium seating reservations³
- the Hewlett Foundation Private Recital: Enjoy a private student performance, with lunch, at the William and Flora Hewlett Foundation.
- the Haydn Circle Post-Concert Dinner with Festival Friends: Mingle with the Artistic Directors, festival musicians, and festival friends at this post-concert dinner reception.

Mozart (\$5,000–\$9,999) Members enjoy:

- a total of four premium seating reservations³
- a concert dedication, acknowledged in the festival program book
- the Garden Party: Enjoy the outdoors and festival musicians and friends at the first annual Garden Party—hosted in the garden of a fellow patron.
- a Mozart Circle Dinner Party: Enjoy one Mozart Circle post-concert dinner party, hosted by a fellow patron, with the Artistic Directors, artists, and close festival friends.⁴

Beethoven (\$10,000–\$24,999) Members enjoy:

- a total of eight premium seating reservations³
- advance reservations for all free concerts²
- acknowledgment on season dedication concert-hall signage and the program book dedication page
- the Beethoven Circle Dinner Party: Join the Artistic Directors, festival musicians, Institute faculty, and staff for an inner-circle post-concert dinner party, hosted by a member of the board.



Patrons Circle

Enjoy customized recognition, intimate dinners, and the annual Patrons Circle Season Announcement.

Esterhazy (\$25,000–\$49,999) Members enjoy:

- a total of twelve premium seating reservations³
- a personalized program book, signed by Artistic Directors David Finckel and Wu Han
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- the Patrons Circle Festival Dinner: Enjoy this intimate post-concert Sunday dinner with the Artistic Directors, festival artists, and Institute faculty.

Carnegie (\$50,000–\$99,999) Members enjoy:

- a total of sixteen premium seating reservations³
- customized benefits and recognition

Medici (\$100,000+) Members enjoy:

- premium seating reservations for you and your guests at all events³
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Please note:

1 VIP ticket orders are filled before those of Subscribers and the general public according to level of giving. VIP ticket services also include no-fee ticket exchanges and dedicated-staff assistance.

2 Advance reservations provide tickets for general-admission seating at a free concert and may be used for up to four people. Contact VIP ticket services at least twenty-four hours in advance to reserve your unassigned free ticket. See premium seating reservations (Haydn Circle and above) for assigned seating opportunities.

3 Premium seating reservations provide an assigned seat for paid or free concerts of your choice (a ticket is required for each performance you wish to reserve). Specific seating requests cannot be guaranteed.

4 Please choose one of the Mozart Circle Dinner Parties offered during the summer.

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Gifts to the Annual Fund

Gifts to the Annual Fund support the critical daily operations of the festival and are acknowledged through membership benefits.

Gifts to the Music@Menlo Fund

Generously financed through the Tenth-Anniversary Campaign, the Music@Menlo Fund is a board-designated fund that supports special artistic projects and provides long-term financial security for Music@Menlo. Please contact us to learn more about making a special gift or pledge to the Music@Menlo Fund and about special recognition opportunities.

How to Give

Gifts of cash: Gifts may be made online at www.musicatmenlo.org or by phone at 650-330-2030 or may be mailed to Music@Menlo at 50 Valparaiso Avenue, Atherton, CA 94027.

Pledges: Gifts may be pledged and paid in increments comfortable for you. Please contact us for more information.

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To learn more, please call Annie Rohan, Development Director, at 650-330-2133 or email annie@musicatmenlo.org.

Thank You for Your Annual Fund Support!

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(Gifts, grants, and pledges received as of June 25, 2013.)

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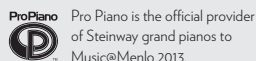
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La Jolla Music Society SummerFest

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www.lajollamusicociety.org

Mainly Mozart Festival

May 10 - June 22
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www.mainlymozart.org

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www.musicatmenlo.org

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www.ojaifestival.org

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June 27 - August 18
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www.aspenmusicfestival.com

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www.vailmusic.org

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www.comusic.org

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www.stringsmusicfestival.com

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July 28 - August 20
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www.svsummersymphony.org

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August 16 - September 1
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www.musicfromangelfire.org

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www.santafechambermusic.com

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www.cmnw.org

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Seattle Chamber Music Society Summer Festival

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www.seattlechambermusic.org

WYOMING

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- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for paid concerts at the Center for Performing Arts at Menlo-Atherton is reserved. Seating in Stent Family Hall and Martin Family Hall and for all free events is by general admission.
- **Tickets for those under age thirty** are available at a greatly reduced rate. Patrons using these discounted tickets to enter a performance must be prepared to present a valid ID/proof of age at the door.
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- 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. Please let our patron services staff know of any special seating needs at the time you place your order.

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- 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 paid concerts and Encounters. Please see pages 64–75 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. Water fountains are available at all venues.

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Prelude Performances and Koret Young Performers Concerts are free and open to the public. A **free ticket** is required for these popular concerts. In addition to picking up your ticket in person at will call starting one hour before the concert, **you can also reserve your tickets online in advance**. Reservations can be made on the day of the performance from 9:00 a.m. up until ninety minutes prior to the concert start time. To make your reservation, visit Music@Menlo's website at www.musicatmenlo.org and click the "Reserve your ticket for today's free concert" link on the home page or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

Exiting Free Concerts

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 claimed 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. **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 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.

Help Us 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 efforts in being a more eco-friendly organization. Please reuse your program book throughout the festival and dispose of recyclable waste in the bins provided on campus. Thank you.

Music@Menlo Calendar

July 18–August 10, 2013

Thursday, July 18			7:30 p.m.	Encounter I: In the Beginning...There Was Bach, led by Ara Guzelimian Martin Family Hall (\$45)
Friday, July 19	11:45 a.m.	Café Conversation: From the Cave to the Stage, with Christopher Froh, Ayano Kataoka, and Ian Rosenbaum, <i>percussionists</i> Martin Family Hall	8:00 p.m.	Concert Program I: Piano/Piano The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
Saturday, July 20 Open House (all day)	8:30 a.m.	Q & A Coffee with the Artistic Directors Menlo School	8:00 p.m.	Carte Blanche Concert I: Percussion Complexities The Center for Performing Arts at Menlo-Atherton (\$50/\$40)
	11:45 a.m.	Café Conversation: The Art of Sebastian Spreng, with Sebastian Spreng, 2013 Visual Artist, and Cathy Kimball, Executive Director, San Jose Institute of Contemporary Art Martin Family Hall		
	TBD	Open Rehearsals Menlo School		
	5:30 p.m.	Prelude Performance Martin Family Hall		
Sunday, July 21			10:30 a.m.	Carte Blanche Concert II: The Solo Violin: Soovin Kim, <i>violin</i> Stent Family Hall (\$75) Picnic Lunch (\$18)
			6:00 p.m.	Concert Program II: Quartet Dimensions The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
Monday, July 22	11:45 a.m.	Master Class with Soovin Kim, <i>violinist</i> Martin Family Hall		
	4:15 p.m.	Listening Room with Patrick Castillo Martin Family Hall		
	5:30 p.m.	Prelude Performance Stent Family Hall		
Tuesday, July 23	11:45 a.m.	Master Class with the Danish String Quartet Martin Family Hall		
Wednesday, July 24	11:45 a.m.	Café Conversation: The Mystery of Bach's Cello Suites, with Christopher Costanza, <i>cellist</i> Martin Family Hall	8:00 p.m.	Concert Program III: String Variations Stent Family Hall (\$77)
	5:30 p.m.	Prelude Performance Martin Family Hall	10:30 p.m.	Mingle with the Musicians Stanford Park Hotel, Menlo Grill (Dutch treat)
Thursday, July 25	11:45 a.m.	Master Class with Gilles Vonsattel, <i>pianist</i> Martin Family Hall	8:00 p.m.	Concert Program III: String Variations The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
Friday, July 26	11:45 a.m.	Master Class with Colin Carr, <i>cellist</i> Martin Family Hall	7:30 p.m.	Encounter II: Keyboard Evolution: How Bach's Instruments Became the Modern Piano, led by Stuart Isacoff Martin Family Hall (\$45)
	5:30 p.m.	Prelude Performance Stent Family Hall		
Saturday, July 27	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	8:00 p.m.	Concert Program IV: Preludes and Fugues The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton		
Sunday, July 28			10:30 a.m.	Carte Blanche Concert III: Cello Evolutions I: Colin Carr, <i>cello</i> Stent Family Hall (\$75)
			6:00 p.m.	Carte Blanche Concert IV: Into the Light: Jorja Fleezanis, <i>violin</i> The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
Monday, July 29	11:45 a.m.	Master Class with Laurence Lesser, <i>cellist</i> Martin Family Hall		
	4:15 p.m.	Listening Room with Patrick Castillo Martin Family Hall		
	5:30 p.m.	Prelude Performance Stent Family Hall		

Tuesday, July 30	11:45 a.m. Master Class with Jorja Fleezanis, <i>violinist</i> Martin Family Hall	
Wednesday, July 31	11:45 a.m. Master Class with Gilbert Kalish, <i>pianist</i> Martin Family Hall 5:30 p.m. Prelude Performance Martin Family Hall	8:00 p.m. Concert Program V: Trio Transformations Stent Family Hall (\$77)
Thursday, August 1	11:45 a.m. Master Class with Ian Swensen, <i>violinist</i> Martin Family Hall 5:30 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m. Concert Program V: Trio Transformations The Center for Performing Arts at Menlo-Atherton (\$65/\$55)
Friday, August 2	11:45 a.m. Café Conversation: Pablo Casals, the Legendary Bach Interpreter, with Laurence Lesser, <i>cellist</i> Martin Family Hall	8:00 p.m. Concert Program VI: French Connections Stent Family Hall (\$77)
Saturday, August 3	1:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton 5:30 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton	8:00 p.m. Concert Program VI: French Connections The Center for Performing Arts at Menlo-Atherton (\$65/\$55) 10:30 p.m. Mingle with the Musicians Stanford Park Hotel, Menlo Grill (Dutch treat)
Sunday, August 4		10:30 a.m. Carte Blanche Concert V: Cello Evolutions II: Laurence Lesser, <i>cello</i> Stent Family Hall (\$75) Picnic Lunch (\$18) 6:00 p.m. Encounter III: The Art of Late Bach, led by Michael Parloff Martin Family Hall (\$45)
Monday, August 5	11:45 a.m. Café Conversation: Poetry Reading Workshop, with Jorja Fleezanis, <i>violinist</i> ; Patrick Castillo, <i>Artistic Administrator</i> ; and Andrew Goldstein, <i>Artistic Associate</i> Martin Family Hall 4:15 p.m. Listening Room with Patrick Castillo Martin Family Hall 5:30 p.m. Prelude Performance Stent Family Hall	
Tuesday, August 6	11:45 a.m. Master Class with Timothy Eddy, <i>cellist</i> Martin Family Hall 5:30 p.m. Prelude Performance Martin Family Hall	8:00 p.m. Concert Program VII: <i>Die Kunst der Fuge</i> Stent Family Hall (\$77)
Wednesday, August 7	11:45 a.m. Master Class with Arnaud Sussmann, <i>violinist</i> Martin Family Hall 5:30 p.m. Prelude Performance Martin Family Hall	8:00 p.m. Concert Program VII: <i>Die Kunst der Fuge</i> Stent Family Hall (\$77)
Thursday, August 8	11:45 a.m. Master Class with Wu Han, <i>pianist</i> Martin Family Hall 5:30 p.m. Prelude Performance Stent Family Hall	7:30 p.m. Encounter IV: The Passion According to Sebastian Bach, led by Patrick Castillo Martin Family Hall (\$45)
Friday, August 9	11:45 a.m. Master Class with David Finckel, <i>cellist</i> Martin Family Hall 5:30 p.m. Prelude Performance Martin Family Hall	8:00 p.m. Concert Program VIII: The Solo Voice Stent Family Hall (\$77)
Saturday, August 10	12:00 p.m. Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton 3:30 p.m. Prelude Performance The Center for Performing Arts at Menlo-Atherton	6:00 p.m. Concert Program VIII: The Solo Voice The Center for Performing Arts at Menlo-Atherton (\$65/\$55) 8:30 p.m. Fête the Festival Palo Alto Art Center (\$65)

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