



# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

## *The Seventh Season* Being Mendelssohn

July 17–August 8, 2009

David Finckel and Wu Han, Artistic Directors

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# Music@Menlo

## Being Mendelssohn

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JULY 17–AUGUST 8, 2009

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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# 2009 Season Dedication

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

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# A Message from the Artistic Directors



Dear Friends,

In our roles as musicians, educators, music lovers, parents, and citizens of the artistic community, we are perpetually inspired by the promise of today's youth. From the time and conversation we enjoy at this festival each summer, we know it is an excitement that the Music@Menlo community shares in equal measure. Each season, we all are rejuvenated by the energy and charisma brought by the students of our Chamber Music Institute, an integral component of Music@Menlo since the festival's inception. The forty young artists who embark on this musical journey with us each summer not only represent the next generation of great chamber musicians but also are the torchbearers for the spirit and way of life—whether through music or any other vocation—that we celebrate and strive to cultivate at Music@Menlo: a way of life marked by deep engagement, insatiable curiosity, and the stimulating exchange of ideas.

These values are especially salient to the theme of Music@Menlo's 2009 festival, *Being Mendelssohn*, which commemorates the bicentennial of the birth of Felix Mendelssohn. That Mendelssohn became the world's greatest composer, pianist, and conductor by his early twenties would be remarkable enough to warrant this celebration. But Mendelssohn moreover complemented his astonishing gifts with a ravenous appetite for knowledge and a motivating sense of duty. The depth and breadth of his artistic life are staggering: his interests and accomplishments encompassed literature, the visual arts, and theology; he brought to the music directorship of the Leipzig Gewandhaus Orchestra a sense of civic responsibility that revitalized German cultural life at large; and as the founding director of the Leipzig Conservatory, Mendelssohn ensured that the tradition of artistic excellence to which he devoted his life would continue to thrive for generations.

To honor this great artist's legacy, it falls to each one of us to embrace it as our own and to nurture its potential in the rising generation of musicians and music lovers—to provide them with every opportunity to absorb and be inspired by the Mendelssohnian tradition of artistic excellence, intellectual curiosity, and personal exploration. This tradition has made Music@Menlo a font of spiritual nourishment from which we ourselves draw inspiration year after year.

This season's tribute to Mendelssohn is a fitting endeavor for Music@Menlo, not only in celebration of his bicentennial but because the essence of his artistry and way of life exemplifies the ideals that define Music@Menlo and set it apart the world over. As you join us for this summer's concerts, Encounters, master classes, and other offerings, we hope you will experience firsthand the embodiment and continuation of Mendelssohn's legacy. We are pleased to welcome you as, together, we discover anew the rewards of Being Mendelssohn.

Best wishes,

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

# 2009 Summer Festivals

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*June 25 – August 23*

Aspen, CO

[www.aspenmusicfestival.com](http://www.aspenmusicfestival.com)

Tickets: 970-925-9042

### **Bravo! Vail Valley Music Festival**

*July 1 – August 4*

Vail, CO

[www.vailmusicfestival.org](http://www.vailmusicfestival.org)

Tickets: 877-812-5700

### **Cabrillo Festival of Contemporary Music**

*August 2 – 16*

Santa Cruz, CA

[www.cabrillomusic.org](http://www.cabrillomusic.org)

Tickets: 831-420-5260

### **Chamber Music Northwest**

*June 22 – July 26*

Portland, OR

[www.cmnw.org](http://www.cmnw.org)

Tickets: 503-294-6400

### **Colorado Music Festival**

*June 27 – August 7*

Boulder, CO

[www.coloradomusicfest.org](http://www.coloradomusicfest.org)

Tickets: 303-440-7666

### **Festival Mozaic**

*July 16 – 26*

San Luis Obispo, CA

[www.festivalmozaic.com](http://www.festivalmozaic.com)

Tickets: 877-881-8899

### **Grand Teton Music Festival**

*July 1 – August 15*

Jackson Hole, WY

[www.gtmf.org](http://www.gtmf.org)

Tickets: 307-733-1128

### **La Jolla Music Society SummerFest**

*July 31 – August 23*

La Jolla, CA

[www.lajollamusicsociety.org](http://www.lajollamusicsociety.org)

Tickets: 858-459-3728

### **Mainly Mozart Festival**

*June 6 – 20*

San Diego and Baja, CA

[www.mainlymozart.org](http://www.mainlymozart.org)

Tickets: 619-239-0100

### **Music@Menlo**

*July 17 – August 8*

Atherton/Menlo Park/Palo Alto, CA

[www.musicatmenlo.org](http://www.musicatmenlo.org)

Tickets: 650-330-2030

### **Music from Angel Fire**

*August 21 – September 6*

Angel Fire, NM

[www.musicfromangelfire.org](http://www.musicfromangelfire.org)

Tickets: 888-377-3300

### **Music in the Mountains**

*July 10 – August 2*

Durango & Pagosa Springs, CO

[www.musicinthemountains.com](http://www.musicinthemountains.com)

Tickets: 970-385-6820

### **Ojai Music Festival**

*June 11 – 14*

Ojai, CA

[www.ojaifestival.org](http://www.ojaifestival.org)

Tickets: 805-646-2094

### **Oregon Bach Festival**

*June 23 – July 12*

Eugene, OR

[www.oregonbachfestival.com](http://www.oregonbachfestival.com)

Tickets: 541-682-5000

### **Santa Fe Chamber Music Festival**

*July 19 – August 24*

Santa Fe, NM

[www.sfcmf.org](http://www.sfcmf.org)

Tickets: 888-221-9836

### **Seattle Chamber Music Society Summer Festival**

*Seattle, WA July 6 – 31*

*Redmond, WA August 5 – 14*

[www.seattlechambermusic.org](http://www.seattlechambermusic.org)

Tickets: 206-283-8808

### **Strings Music Festival**

*June 27 – August 21*

Steamboat Springs, CO

[www.stringsmusicfestival.com](http://www.stringsmusicfestival.com)

Tickets: 970-879-5056

### **Sun Valley Summer Symphony**

*August 3 – 18*

Sun Valley, ID

[www.svsummersymphony.org](http://www.svsummersymphony.org)

Tickets: 208-622-5607



# Music@Menlo

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William R. Silver, *ex officio*  
Edward P. Sweeney, Executive Director, *ex officio*

## Administration

David Finckel and Wu Han, Artistic Directors  
Edward P. Sweeney, Executive Director  
Patrick Castillo, Artistic Administrator  
Erin Hurson, Development Associate  
Marianne LaCrosse, Operations Director  
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Shayne Olson, Marketing Director  
Katherine Raymond, Patron Services Coordinator  
Adrienne Stortz, Administrative Assistant  
Sally Takada, Development Director  
Daphne Wong, Operations Coordinator

## Mission Statement

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



# Welcome from the Executive Director



Dear Friends,

I am delighted to welcome you to Music@Menlo's 2009 festival! It has been an exciting and eventful year. Throughout the many months of preparation and planning, I often found myself looking forward to the return of summer and with it the wonderful weeks of music shared with you. At long last, it is time for the Music@Menlo community to come together, to renew the many friendships among audience members and musicians, and to engage in the enjoyment and exploration of great music.

One of the defining characteristics of the summer season is the slowing of time—the days grow longer, and the warmth gives our lives a feeling of slowing down, if only in perception. Likewise, the full experience of Music@Menlo gives us the opportunity to slow down, to take some time and step back from the chaotic reality of our modern lives, and to reconnect to the spirit, immersing ourselves in the impulses that make us human. With the great uncertainties of this time, it is even more essential to come together as a community and join our neighbors in this journey.

This summer's theme, *Being Mendelssohn*, is particularly appropriate to our times. David Finckel and Wu Han so effectively point out that as you learn more about Felix Mendelssohn, you will realize that he can serve as a role model for us in our present lives. Within the greater cultural history of the West, he stands out as the ultimate explorer. In his all too brief life, he examined all facets of creative life within society, as a composer, performer, visual artist, and educator.

In that spirit of exploration, I would urge you to take some time to walk around campus, stop by one of our classrooms and observe a coaching session, attend a master class, and meet some of our students and faculty. Music@Menlo is at its core an educational experience. Our educational mission is not limited to the young artists of the Chamber Music Institute; it includes the entire festival community. We encourage everyone to participate and to be absorbed into the learning process. Use this summer oasis to expand and nourish your own cultural life.

I want to extend our thanks to the entire Music@Menlo community. This wonderful festival could not happen without the hard work, dedication, and financial support of all of you: our fantastic board, the many donors who give so generously, the countless volunteers who give so liberally of their time and energy, and a staff that works tirelessly throughout the year to make this season of music happen.

Thank you all, and enjoy the festival.

Edward P. Sweeney  
Executive Director





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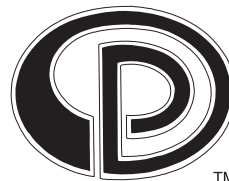
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## PROGRAMS

### Concert Program I: From Bach

Saturday, July 18, 8:00 p.m., St. Mark's Episcopal Church  
Sunday, July 19, 6:00 p.m., Stent Family Hall  
Monday, July 20, 8:00 p.m., Stent Family Hall

### Concert Program II: Genius Proclaimed

Friday, July 24, 8:00 p.m., Menlo Park Presbyterian Church

### Concert Program III: Midsummer Night Dreams

Monday, July 27, 8:00 p.m., Stent Family Hall  
Tuesday, July 28, 8:00 p.m., Stent Family Hall  
Wednesday, July 29, 8:00 p.m., St. Mark's Episcopal Church

### Concert Program IV: Mendelssohn Perspectives

Monday, August 3, 8:00 p.m., Stent Family Hall  
Tuesday, August 4, 8:00 p.m., Stent Family Hall  
Wednesday, August 5, 8:00 p.m., St. Mark's Episcopal Church

### Concert Program V: Promise Fulfilled

Saturday, August 8, 8:00 p.m., Menlo Park Presbyterian Church

### The Mendelssohn String Quartets: The Early Quartets

Tuesday, July 21, 8:00 p.m., St. Mark's Episcopal Church

### The Mendelssohn String Quartets: The Opus 44 Quartets

Friday, July 31, 8:00 p.m., St. Mark's Episcopal Church

### The Mendelssohn String Quartets: The Final Quartets, opp. 80 and 81

Friday, August 7, 8:00 p.m., St. Mark's Episcopal Church

### Carte Blanche Concert I: The Romantic Cello Sonata

Sunday, July 26, 10:00 a.m., Stent Family Hall

### Carte Blanche Concert II: The Brahms Sonatas for Violin and Piano

Saturday, August 1, 8:00 p.m., St. Mark's Episcopal Church

### Carte Blanche Concert III: An Evening with Menahem Pressler

Sunday, August 2, 7:00 p.m., St. Mark's Episcopal Church

## ARTISTS

### Piano

Jeffrey Kahane  
Gilbert Kalish  
Menahem Pressler\*  
Thomas Sauer\*  
Wu Han

### Violin

Sibbi Bernhardsson\*  
Eugene Drucker  
Jorja Fleezanis  
Simin Ganatra\*  
Geoff Nuttall  
Scott St. John\*  
Arnaud Sussmann  
Joseph Swensen

### Viola

Paul Neubauer  
Lesley Robertson  
Masumi Per Rostad\*

### Cello

Colin Carr  
Christopher Costanza  
David Finckel  
Brandon Vamos\*  
Paul Watkins\*

### Bass

Scott Pingel

### Pacifica Quartet

Simin Ganatra, *violin*\*  
Sibbi Bernhardsson, *violin*\*  
Masumi Per Rostad, *viola*\*  
Brandon Vamos, *cello*\*

### St. Lawrence String Quartet

Geoff Nuttall, *violin*  
Scott St. John, *violin*\*  
Lesley Robertson, *viola*  
Christopher Costanza, *cello*

### Flute

Carol Wincenc

### Oboe

William Bennett

### Clarinet

Anthony McGill

### Bassoon

Dennis Godburn

### French Horn

William VerMeulen

### Encounter Leaders

Bruce Adolphe  
Ara Guzelimian  
Orli Shaham\*  
R. Larry Todd\*

\*Music@Menlo debut

# Mendelssohn and Us

By R. Larry Todd



February 3, 2009, marked the bicentenary of the birth of Felix Mendelssohn Bartholdy (1809–1847). He is a musician we have known in countless ways. He was a child prodigy heralded as a second Mozart. For many, Mendelssohn was the primary player in the Bach revival, who restored the *St. Matthew Passion* from a century of

slumber and worked tirelessly to promote Bach's music in Germany and England. Mendelssohn was a pianist and organist whose improvisations and powers of memory were legendary. In 1842, after hearing Wagner play a sketch of the Venusberg music for *Tannhäuser*, Mendelssohn effortlessly replicated it at the piano. He was a skilled violinist and violist who could take up a part in his Octet, composed when he was only sixteen. He was one of the first orchestral conductors to use a baton, and he turned the Gewandhaus Orchestra into one of the premier ensembles of its time. He was a musicological sleuth who pored over manuscripts of Bach, Handel, Beethoven, and Schubert and whose interests extended well beyond Bach to the polyphony of Palestrina, at a time when the musical sixteenth century was largely unknown. And, of course, Mendelssohn was the composer of numerous familiar concert-hall staples that need no introduction here.

Beyond his musical versatility, he was a remarkable polymath. Fluent in German, French, and English, he read Latin and Greek. He was an excellent draftsman and left dozens of highly accomplished drawings and paintings of memorable scenes encountered in his travels through Europe and Great Britain. Many of his most romantic scores—the *Hebrides Overture* and *Italian Symphony* among them—suggest a cross-fertilization of visual and musical imagery, demonstrating that Mendelssohn was a synesthete who used one sense to trigger another. Mendelssohn was active as a poet and translator—his German translations of Terence, fastidiously preserving the original Latin meters, delighted Goethe in his waning years. And Mendelssohn's circle and list of correspondents read like a who's who of European gentry and elite: Prussian and Saxon monarchs, Queen Victoria and Prince Albert, Alexander von Humboldt, Hegel, Sir Walter Scott, Goethe, Heine, Hans Christian Andersen, Dickens, and Thackeray, not to mention musical celebrities, among them Bellini, Berlioz, Cherubini, Chopin, Czerny, Donizetti, John Field, Glinka, Gounod, Joachim, Jenny Lind, Liszt, Meyerbeer, Offenbach, Paganini, Rossini, the Schumanns, Spohr, Spontini, Carl Maria von Weber, and Wagner.

Mendelssohn's private correspondence is filled with rapier-like, witty, and ultimately telling comments about the leading musicians of his time. Here are some choice examples. On Berlioz: "a stereotyped genius in black and white." On Czerny: he was "a tradesman on his day off" churning out an endless supply of piano variations, arrangements, and salon pieces. On Donizetti, who could produce an opera in ten days: if his reputation fell in jeopardy, he dedicated three full weeks to composing an opera, "expended some efforts on a few numbers so that they would

please, and then resumed taking his walks and writing badly." And finally on the musical athleticism of the young Liszt, whom Mendelssohn met in Paris in 1825: "he had many fingers but little upstairs." But these biting comments were balanced by numerous acts of kindness toward many musicians and colleagues, among them the Englishman Sterndale Bennett, the Dane Niels Gade, the young Charles Gounod, and Robert Schumann. It was Mendelssohn who premiered Schumann's first and second symphonies, premiered Clara Schumann's Piano Concerto (written when she was fourteen), took the young Joseph Joachim under his wing, and encouraged Josephine Lang to study composition and write songs.

At the height of his short, meteoric career during the 1830s and 1840s, Mendelssohn was lionized as a nearly peerless composer, especially in German and English realms. After the Düsseldorf premiere of his first oratorio, *St. Paul* (1836), the work was immediately embraced in Switzerland, Holland, Denmark, Poland, and Russia and soon reached the United States. Ureli Corelli Hill, president of the fledgling New York Philharmonic Society, invited the composer to come to America as a musical missionary. Hill intended to place at Mendelssohn's disposal an imposing ensemble of 750, to replicate the great music festivals that he was then directing in Germany and England. But, owing to exhaustion from overwork, the composer declined and privately observed that the trans-Atlantic journey was no more possible for him than a trip to the moon. His death just three years later at age thirty-eight was viewed as an international calamity for the arts, and he was eulogized in terms bordering on hero worship. Thus, the *Edinburgh Review* in 1862: "none to come can tarnish the reputation which belongs to Felix Mendelssohn Bartholdy, as a complete, successful, and thoroughly happy man

*But surely the Mendelssohn reception tells us as much about ourselves as about the composer—and the ways in which succeeding generations celebrate and reevaluate their canonical figures.*

and artist, who died in early manhood, but in the meridian of his fame." Mendelssohn's life was a "complete poem"; for Robert Schumann, it was a "consummate work of art."

But for all of Mendelssohn's celebrity, he paradoxically remained in some circles an outsider. He was the grandson of Moses Mendelssohn, the eighteenth-century Jewish philosopher of the *Haskalah*, who had argued for the assimilation of Prussian Jewry into mainstream German culture. For Moses Mendelssohn, Judaism was not incompatible with an enlightened Prussian state. Nevertheless, during the post-Napoleonic Restoration, on



March 21, 1816, the composer's parents had their children baptized into the Lutheran faith, and around this time they began using as a second surname, Bartholdy. As Hector Berlioz later recalled, Felix Mendelssohn Bartholdy practiced his adopted faith with conviction. Still, three years after his death, Richard Wagner argued (anonymously) that as a Jew Mendelssohn could only imitate the profundities of the great German composers, and that for all its craft his music was derivative and superficial. By the end of the nineteenth century a reaction against Mendelssohn had taken hold in Germany and England. As a musician who had visited England ten times and as the composer of the oratorio *Elijah*, embraced for its reforming spirit by Prince Albert, Mendelssohn was an easy mark for those who found Victorian culture superficial and prudish. By 1911, Sir Donald Tovey was observing that Mendelssohn's reputation, except in regard to a few "inexplicably beautiful and original orchestral pieces," had vanished. The final blow came in the 1930s, when the Nazis banned his music and removed his statue that had stood in Leipzig since 1892.

Pendulum-like, perceptions of Mendelssohn have indeed varied considerably. But surely the Mendelssohn reception tells us as much about ourselves as about the composer—and the ways in which succeeding generations celebrate and reevaluate their canonical figures. For the truth is that Mendelssohn's influ-

ence never completely disappeared. Composers as disparate as the Schumanns, Brahms, Charles Alkan, Tchaikovsky, Sibelius, Reger, and Richard Strauss were drawn to his music (when Strauss was asked during the Third Reich to compose new music for *A Midsummer Night's Dream*, he demurred, citing his inability to improve upon Mendelssohn's incidental music). During the First World War, Ravel edited Mendelssohn's complete piano works, and Schoenberg, on the threshold of realizing his radically new twelve-tone system of composition, included a *Lied (ohne Worte)* in his Op. 24 *Serenade* of 1923. Finally, Mendelssohn's music was embraced by twentieth-century mass culture. To leave alone the omnipresent *Wedding March*, one might cite Irving Berlin's ragtime "That Mesmerizing Mendelssohn Tune," released during the centenary year of 1909; Ernest Lough's 1927 recording of the anthem "Hear My Prayer," which sold millions of copies; and Max Reinhardt's 1935 film of *A Midsummer Night's Dream*, with a lavish score, prepared by Erich Korngold, that impressed as an anthology-like celebration of Mendelssohn's music.

Today we are in the full stages of a Mendelssohn revival, and his position in music history is once again secure. Historians are rewriting the narrative of his life and work and drawing upon fresh insights from the burgeoning interest in the music of his sister Fanny Hensel (1805–1847), herself a child prodigy and the composer of well over four hundred compositions. Complete editions of Mendelssohn's music and letters—scholarly monuments to his life and work—are underway from leading German publishing houses, and in Leipzig, a replica of the statue removed by the Nazis has recently been unveiled near the Thomaskirche. Not far away, his final residence is now a handsomely restored museum.

No doubt, Mendelssohn will continue to come in and out of fashion, and generations will resist or succumb to his art and its manifold variety. For devotees of Bach and Handel, one can find in Mendelssohn complex fugues and grand, sweeping choruses; for music of great dramatic power, stretches of *St. Paul* and *Elijah* and the cantata *Die erste Walpurgisnacht*, admired by Berlioz for its "apparent confusion" that was the "perfection of art"; for elegant music with classical poise, the finale of the Violin Concerto and the Op. 44 string quartets; for pure lyricism, the *Lieder ohne Worte (Songs without Words)*; and for what Edward Lockspeiser described as a protomusical impressionism, the *Hebrides Overture*. All this and considerably more is in Mendelssohn's music. Writing on the occasion of the 1909 centenary, the American critic Henry Mencken ventured that if Mendelssohn missed true greatness, he missed it by "no more than a hairbreadth." Perhaps today, on the occasion of the bicentenary, we should finally give him the benefit of the doubt.

*R. Larry Todd (Duke University) is the author of Mendelssohn: A Life in Music, named Best Biography of 2003 by the Association of American Publishers, and the forthcoming biography Fanny Hensel, the Other Mendelssohn (Oxford University Press).*





JULY 17

## ENCOUNTER I

## Life of Discovery: A Portrait of Felix Mendelssohn, with Orli Shaham

Friday, July 17, 7:30 p.m.  
Martin Family Hall, Menlo School

Driven to absorb and master the Western musical tradition as comprehensively as his genius would allow, Felix Mendelssohn assembled a body of work that represents the culmination of music history up to his own lifetime. His music education found firm grounding in the music of Bach and Mozart; he discovered and internalized the innovation of Beethoven's enigmatic late style during his precocious teenage years; and by his early twenties, he was already creating music that forecast the direction of the latter nineteenth century. Pianist, writer, and lecturer Orli Shaham explores the creative origins of this quintessential Romantic master, tracing Mendelssohn's path from insatiable curiosity to groundbreaking genius.

## SPECIAL THANKS

*Music@Menlo dedicates this Encounter to Mr. and Mrs. Henry D. Bullock with gratitude for their generous support.*



JULY 23

## ENCOUNTER II

## Intuition, Intellect, and Insects: Felix and the Fireflies, with Bruce Adolphe

Thursday, July 23, 7:30 p.m.  
Martin Family Hall, Menlo School

In Felix Mendelssohn we find the extraordinary musical intuition of a child prodigy combined with a prodigious intellect that embraced all areas of art and literature. Intuitively, he found music in the buzz of bugs and in the flickering light of a firefly. Intellectually, he was inspired by the poetry of Goethe and Shakespeare. The result was that, at age sixteen, he gave the musical world a new kind of scherzo—dizzy, comical, and delightfully mysterious. Join composer and public radio personality Bruce Adolphe for a serious listen to Mendelssohn's personal magic.



JULY 25

## ENCOUNTER III

## The Grand Tour, with R. Larry Todd

Saturday, July 25, 7:30 p.m.  
Martin Family Hall, Menlo School

“This prophet, too, is not honored in his own country,” wrote the composer and pianist Ignaz Moscheles of Mendelssohn. “He must go elsewhere.” At twenty years old, the insatiable young polymath—already emerging, despite his youth, as a standard-bearer of Western music—grew restless in Berlin and pined to travel abroad. In 1829, he embarked on his Grand Tour through Great Britain, Italy, and France, intent on absorbing those countries’ myriad offerings, from Shakespeare and St. Peter’s to Scottish and Italian folk song. Leading Mendelssohn scholar R. Larry Todd will take audiences along on the composer’s fascinating three-year cultural odyssey, examining how Mendelssohn’s travels both inspired new works (such as the *Scottish* and *Italian* symphonies) and cultivated his sense of identity as a German musician.

## SPECIAL THANKS

*Music@Menlo* dedicates this Encounter to the Hurlbut-Johnson Fund with gratitude for its generous support.

AUGUST 6

## ENCOUNTER IV

## Songs without Words: Mendelssohn’s Last Year, with Ara Guzelimian

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

In 1847, the last year of his life, Mendelssohn faced the unimaginable loss of his beloved sister Fanny. He sought refuge in the Swiss Alps, where he composed his profoundly affecting String Quartet in f minor, op. 80, as a personal requiem to Fanny. The season’s final Encounter explores this remarkable work with the members of the Pacifica Quartet; other festival artists provide a sampling of works from Mendelssohn’s final year. As this summer’s exploration of Mendelssohn draws to a close, Ara Guzelimian examines the critical response to Mendelssohn’s music both within his own time and in the 150 years since his death.

## SPECIAL THANKS

*Music@Menlo* dedicates this Encounter to Lindy Barocchi with gratitude for her generous support.



CONCERT PROGRAM I:

# From Bach

JULY 18, JULY 19, & JULY 20

**Saturday, July 18**

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

*(Prelude Performance 6:00 p.m., see page 48)*

**Sunday, July 19**

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

*(Prelude Performance 4:00 p.m., see page 48)*

**Monday, July 20**

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

*(Prelude Performance 6:00 p.m., see page 49)*

**SPECIAL THANKS**

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

*July 18: Laurose and Burton Richter*

*July 19: Jim and Mical Brenzel*

*July 20: Eileen and Joel Birnbaum*

**CORPORATE SPONSOR:**



**Program Overview**

No composer exercised a more formative influence on Mendelssohn than Johann Sebastian Bach, whose musical integration of formal perfection and expressive ideal would guide Mendelssohn throughout his creative life. Of especial importance to the young Mendelssohn was the discovery and rigorous study of Bach's masterful fugues. Music@Menlo's 2009 season-opening program traces the illustrious musical lineage from Bach, through Mozart, to Mendelssohn, who deeply absorbed the lessons from his musical forebears. "From Bach" culminates in the Mendelssohn Sextet, the beginning of the young composer's journey into the Romantic era.

**Johann Sebastian Bach (1685-1750)**

Selections from *The Art of Fugue*, BWV 1080 (1748-1749)

- Contrapunctus I
- Contrapunctus IV
- Contrapunctus VII, à 4, per Augmentationem et Diminutionem
- Contrapunctus XI, à 4
- Contrapunctus IX, à 4, alla Duodecima

St. Lawrence String Quartet:

Scott St. John, Geoff Nuttall, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*

**Ricercar à 6 from *Musical Offering*, BWV 1079 (1747)**

Geoff Nuttall, Scott St. John, Arnaud Sussmann, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*; Dennis Godburn, *bassoon*; Scott Pingel, *bass*

**Wolfgang Amadeus Mozart (1756-1791)**

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

St. Lawrence String Quartet:

Geoff Nuttall, Scott St. John, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*

**Felix Mendelssohn (1809-1847)**

Sinfoniesatz no. 13 in c minor (1823)

Jorja Fleezanis, Kristin Lee,\* Geoff Nuttall, Arnaud Sussmann, *violins*;  
Lesley Robertson, On You Kim,\* Scott St. John, Sunmi Chang,\* *violas*;  
Christopher Costanza, Eric Han,\* *cellos*; Scott Pingel, *bass*

INTERMISSION

**Felix Mendelssohn**

Sextet in D Major, op. 110 (1824)

- I. *Allegro vivace*
- II. *Adagio*
- III. *Menuetto: Agitato*
- IV. *Allegro vivace*

Wu Han, *piano*; Jorja Fleezanis, *violin*; Lesley Robertson, Arnaud Sussmann, *violins*; Christopher Costanza, *cello*; Scott Pingel, *bass*

\*Chamber Music Institute International Program participant

Felix Mendelssohn (1809-1847):  
Lauterbrunner Valley, Switzerland. Watercolor, 1847.  
(Bildarchiv Preussischer Kulturbesitz/Art Resource, NY)



# Program Notes: From Bach

## Johann Sebastian Bach

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

**Die Kunst der Fuge (The Art of Fugue), BWV 1080:** Contrapunctus I; Contrapunctus IV; Contrapunctus VII, à 4, per Augmentationem et Diminutionem; Contrapunctus XI, à 4; Contrapunctus IX, à 4, alla Duodecima

**Musikalisches Opfer (Musical Offering), BWV 1079:** Ricercar à 6

**Composed:** *Die Kunst der Fuge:* The precise date of the start of Bach's work on *The Art of Fugue*\* is unknown; the earliest extant source, the Berlin manuscript Mus. MS Bach P200, dates from 1742. The cycle ends with a quadruple fugue which Bach left unfinished at his death. *Musikalisches Opfer:* May–July 1747.

**Other works from this period:** The final decade of Bach's life produced some of his most seminal creations. In addition to *The Art of Fugue* and the *Musical Offering*, he composed the *Goldberg Variations*, BWV 988 (1741); the *Canonic Variations* on "Von Himmel hoch," BWV 769 (1747); and the *Mass in b minor* (assembled ca. 1747–1749 from new and preexisting movements). Martin Geck writes: "All these projects spring from the same intention: his desire to articulate and summarize the essentials of his work. The result are cycles that go to the root of one particular **subject**, that demonstrate the richness of music through the use of one model **theme**."

**Approximate duration:** *Die Kunst der Fuge* selections: 16 minutes; *Ricercar*: 7 minutes

Though primarily celebrated in his own lifetime as a supremely gifted organist, Johann Sebastian Bach has since become universally recognized as a composer and musical innovator of the highest pedigree. He was an artist of the most profound technical creativity and emotional depth who fully absorbed and integrated all musical resources available to him. Bach was as prolific as he was masterful, producing an enormous body of work that includes an extensive catalog of keyboard music, seminal works for solo and chamber ensembles, orchestral concerti, more than two hundred cantatas, and such landmark sacred choral works as the *Mass in b minor* and *St. Matthew Passion* (which latter work is forever linked to Felix Mendelssohn, who, as a twenty-year-old phenom conductor in 1829, led a celebrated performance of the **oratorio** at the Berlin Singakademie, thus sparking the modern Bach revival).

Bach possessed an insatiable musical curiosity and earnestly sought to discover all of the technical and expressive possibilities—in his own words, "every possible artistry"—of his craft. *The Art of Fugue* and *Musical Offering* demonstrate what might be considered the heart and soul of Bach's music: his mastery of **counterpoint** and fugal writing.

### **Die Kunst der Fuge (The Art of Fugue)**

Bach likely intended *The Art of Fugue* as keyboard music, despite having written the work out in full score rather than simple keyboard notation. It would have been common practice, especially for an organist of Bach's ability, to read such a work at the keyboard in full score, which has the benefit of clearly demonstrating the activity of each individual voice and the music's overall structure. Moreover, just as the full score offers clarity for study, so does it lend *The Art of Fugue* to performance by four distinct instruments, which in turn translate this visual clarity into sound.

The fourteen fugues, two mirror fugues, four **canons**, and incomplete quadruple fugue that constitute *Die Kunst der Fuge* derive from a modest twelve-note *soggetto*, stated at the outset of the first fugue in succession by each of the four voices.



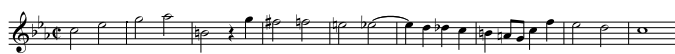
What Bach creates over the course of *The Art of Fugue* from this simple subject is nothing short of miraculous. The cycle represents an exhaustive exploration of the contrapuntal possibilities contained in one musical idea; some have gone so far as to regard the work as a cosmic quest to unlock nature's secrets. After Bach's death, the composer's obituary noted: "Once he had heard a particular theme, he could grasp, as it were instantaneously, almost anything artistic that could be brought forth from it."

*The Art of Fugue* is the crowning testament to this claim. To wit: the seventh fugue of the cycle begins with a slightly embellished statement of the subject; against this, Bach pits three simultaneous statements of the subject in inversion—in the soprano, alto, and bass—with each occurring at a different speed. Midway through the eleventh fugue, Bach weaves his musical signature into the polyphonic texture: in German notation, the letters B, A, C, and H represent, respectively, the notes B-flat, A, C, and B-natural. After cleverly fashioning this chromatic four-note motif into a countersubject, Bach combines it with the *soggetto* to drive the fugue to a climactic conclusion.

### **Musikalisches Opfer (Musical Offering)**

In 1747, Bach visited the court of Frederick the Great. Widely hailed as an enlightened monarch and a devoted patron of the arts, Frederick was moreover a talented flutist and composer. Upon his ascent to power, he installed an excellent roster of musicians at the Prussian court, including the composer Carl Philipp Emanuel Bach, son of Johann Sebastian, and undertook to revitalize German musical life at large.

It was Carl Philipp Emanuel who brokered his father's visit to Frederick's court. Bach's reputation as a great theoretician and contrapuntalist preceded him, and upon the occasion of his visit, he was given a difficult theme, composed by the king—hence known as the King's Theme—to improvise on at the keyboard.



Bach rose to the occasion and then some: two months later, he published the *Musical Offering*, a collection of various compositions based on the King's Theme, which he dedicated to Frederick the Great. The complete work comprises ten canons, a trio **sonata** for violin and flute (presumably in tribute to Frederick's flute playing), a three-part **ricercar**, and a six-part **ricercar**.

(A traditional form in the sixteenth and seventeenth centuries, "ricercar" was an antiquated term by the mid-eighteenth century; in Bach's day, it had essentially become synonymous with fugue. But designating the fugues of the *Musical Offering* as *ricercari* held symbolic import: in the dedicated autograph sent to Frederick, Bach handwrote the heading "ricercar" as a Latin acrostic: **R**egis **I**ussu **C**antio **E**t **R**eliqua **C**anonica **A**rte **R**esoluta—"At the king's command, the song [i.e., the fugue] and further examples of the art of the canon.")

\**Bolded terms are defined in the glossary, which begins on page 74.*

Like *The Art of Fugue*, the *Musical Offering* serves to summarize the depth of Bach's mastery of counterpoint and fugue. Bach biographer Martin Geck writes: "The dedicatee of the *Musical Offering*, Frederick the Great, was the greatest representative of secular power in the German-speaking lands: as such, he was being honored with a work which in Bach's view would be at the highest level of musical composition."

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## Wolfgang Amadeus Mozart

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

### Adagio and Fugue for String Quartet in c minor, K. 546

**Composed:** June 26, 1788 (date from Mozart's *Verzeichnüss aller meiner Werke [Catalog of All My Works]*). The Fugue (without **Adagio** introduction) was originally composed in 1783 for two keyboards, **K. 426**.

**Other works from this period:** Other entries in Mozart's *Verzeichnüss aller meiner Werke* from 1788 include the Piano **Concerto** in D Major, K. 537 (February 24); *Ah se in ciel, benigne stelle*, K. 538, an **aria** composed for Aloisia Lange (née Weber), Mozart's sister-in-law (March 4); *Ein Deutsches Kriegslied (A German War Song)*, K. 539 (March 5); the Adagio in b minor, K. 540 (March 19); *Dalla sua pace*, K. 527, an additional aria composed for the part of Don Ottavio in *Don Giovanni* (April 24); the Piano Sonata no. 16 in C Major, for beginners, K. 545 (June 26); the Violin Sonata no. 36 in F Major, for beginners, K. 547 (July 10); the Piano Trio in C Major, K. 548 (July 14); *Più non si trovano*, K. 549, a canzonetta for two sopranos and bass (July 16); and the final two symphonies, no. 40 in g minor, K. 550 (July 25), and no. 41 in C Major (the *Jupiter* Symphony), K. 551 (August 10).

**Approximate duration:** 8 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*.

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 *Figaro* had been wildly acclaimed in Prague, the opera's Vienna premiere in 1786 was poorly received 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 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 Fugue in c minor, with the added Adagio introduction, in the span of only a few weeks.

The character of the Adagio and Fugue is severe throughout. The opening dialogue 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 offset 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 that puts everyone *en garde*. As the stentorian sections repeat at the same length, the shadowy **phrases** grow longer and longer, ultimately leaving the Adagio in a mood of great tension and anticipation.

The cello once again has the first say as the angular fugue subject breaks in. As in the fugues he had arranged from Bach's *The Well-Tempered Clavier* in 1782 (one year before this fugue's original version for two keyboards), Mozart—still under the Baroque master's spell—demonstrates 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.

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## Felix Mendelssohn

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

### Sinfoniesatz no. 13 in c minor

**Composed:** Completed December 29, 1823

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

**Approximate duration:** 8 minutes

Though composed when Mendelssohn was just fourteen years old, the Sinfoniesatz in c minor is an adolescent work only in terms of chronology. Artistically, this concise single-movement work—like the **Opus 110** Sextet for Piano and Strings, composed the following year (and also offered on this program)—exhibits the craftsmanship of a fully matured composer. Moreover, both the Sinfoniesatz and the Sextet represent the impressive productivity of Mendelssohn's early teens. In the year 1823 alone, Mendelssohn completed four string symphonies and the c minor Sinfoniesatz; two double concerti: one for violin and piano and another for two pianos; the Opus 2 Piano Quartet, Opus 4 Violin Sonata, and E-flat Major String Quartet; and *Die beiden Neffen*, his fourth opera, among other works. The prodigious young Mendelssohn consequently caught the attention of Western Europe's musical community 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."

A substantial portion of Mendelssohn's compositional activity during this time was devoted to polishing his craft via the string symphony genre. He composed his first six string symphonies in the fall of 1821, the seventh and eighth the following year, and the ninth through twelfth, plus the unnumbered Sinfoniesatz (typically labeled no. 13), in 1823. The string symphony offered the advanced student composer a medium where he could become proficient in symphonic form and practiced in managing large ensembles (the Sinfoniesatz expands the standard four-part texture to five voices by dividing the violas), as well as opportunity for further practice at counterpoint.

The work betrays Mendelssohn's immersion in the music of Bach immediately from its slow, neo-Baroque introduction; the persistent short-long rhythmic figure demonstrates the eighteenth-century French overture style. The main body of the work comprises an adeptly constructed double fugue. (In both its structure—slow introduction, fast fugue—and content, the Sinfoniesatz likewise echoes Mozart's own homage to Bach, the c minor Adagio and Fugue.) But while the Sinfoniesatz, like the other string symphonies, relies on Bachian counterpoint, so, too, does it foreshadow the influence of Beethovenian drama.

## Felix Mendelssohn

### Sextet for Piano and Strings in D Major, op. 110

**Composed:** April 28–May 10, 1824

**Published:** Posthumously, in 1868

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

**Approximate duration:** 26 minutes

By 1824, Mendelssohn's seduction by the dramatic force of Beethoven's language was complete. Though no less under the spell of Bach, the music composed during Mendelssohn's fifteenth year increasingly foreshadows Romantic sensibilities. The spate of works completed in 1824 and distinctly marked by Beethoven's influence include Mendelssohn's Symphony no. 1, the **Capriccio** in e-flat minor for Piano, the c minor Viola Sonata, and the Sextet in D Major for Piano and Strings, published posthumously as Mendelssohn's Opus 110.

Just as impressive as the Sextet's artistic maturity is the speed with which the young Mendelssohn completed it: he composed the Sextet in less than two weeks, between April 28 and May 10, 1824. The well-to-do Mendelssohn family regularly staged Sunday morning musicales at their home throughout Mendelssohn's youth as a vehicle for Felix's blossoming gifts, and the Sextet was composed for and premiered at one of these events. In addition to showcasing Felix the composer, the Sextet, which Mendelssohn designed as a virtual mini piano concerto, was likewise intended to spotlight Felix the piano virtuoso. The rest of the ensemble comprises a unique instrumentation: one violin, two violas, cello, and double bass.

The first movement **Allegro vivace's** sonata-form structure offers few surprises in terms of design, but audiences at the premiere must have been taken aback by the fifteen-year-old pianist's stamina and limber virtuosity. Particularly impressive is the salvo of tricky triplet runs that closes the **exposition** and continues unrelenting into the **development** section. (Nor does Mendelssohn relegate his colleagues to the role of supporting cast: thoughtful conversational passages between the strings produce some of the Sextet's most dramatically compelling moments.)

The *Adagio* likewise features the piano in a concertante role. The movement begins with a hymn-like solemnity; Mendelssohn instructs the violin and violas to play *con sordino* (with muted strings), imbuing the music with a hushed timbre.

Though labeled a **minuet**, the elegant dance form traditionally found in multimovement Classical period works, the third movement is such in name only. Its agitated character more aptly befits the **scherzo**, the frenzied triple-meter movement that came to replace the minuet in the Romantic period.

The Sextet's most compelling moment comes near the end of the gregarious finale. Channeling Beethoven, Mendelssohn uses a dramatic device learned from the master's Fifth Symphony (which premiered about a month before Mendelssohn was born): in the midst of the contentedly Mozartian **recapitulation**, the agitated minuet makes an unexpected return, like a mischievous rambler crashing an aristocratic salon. Listeners at the Sextet's premiere—still struggling in 1824 to absorb the breadth of Beethoven's fierce creativity—must have been astounded by young Felix's audacity. For all its graceful elegance, the Sextet did much more than announce Mendelssohn as a delightful child with a charming gift. Western music's next great artistic talent had arrived.

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## Music@Menlo at Left Bank Brasserie

**Mingle with Music@Menlo Artistic Directors David Finckel and Wu Han and featured musicians over drinks and French bistro fare at Left Bank Brasserie.**

### FRIDAY, JULY 24

Join members of the St. Lawrence String Quartet and the Pacifica Quartet following their performance of Concert Program II: "Genius Proclaimed" at Menlo Park Presbyterian Church, which includes Mendelssohn's immortal Octet, his A Major String Quintet, and Beethoven's Op. 18 No. 6 String Quartet.

### TUESDAY, AUGUST 4

Join artists Gilbert Kalish, Jorja Fleezanis, Arnaud Sussmann, and Paul Neubauer following their performance of works by Beethoven, Jalbert, Mendelssohn, and Brahms in Concert Program IV: "Mendelssohn Perspectives" at Stent Family Hall.

**Post-concert prix fixe dinners**, available exclusively for festival ticket holders, are \$21. Menu features choice of entrée (Brasserie Steak Frites or Trout Amandine) with choice of appetizer (French Onion Soup Gratinée or Spinach Salad) or dessert (Crème Brûlée). Advance reservations are required. Please reply with your menu selection to Erin Hurson at [erin@musicatmenlo.org](mailto:erin@musicatmenlo.org) or call 650-330-2141 at least one week prior to the event.

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

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CONCERT PROGRAM II:

# Genius Proclaimed

JULY 24

Friday, July 24

8:00 p.m., Menlo Park Presbyterian Church

(Prelude Performance 6:00 p.m., see page 50)

**SPECIAL THANKS**

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

**Program Overview**

Following the portent of Beethovenian drama in the early Mendelssohn works that close “From Bach,” this summer’s second Concert Program delves further into the artistic sympathies shared between Beethoven and Mendelssohn. “Genius Proclaimed” brings together early masterpieces by both composers—works that put the world on notice of groundbreaking artists destined for superlative achievements. The program begins with Beethoven’s String Quartet in B-flat Major, op. 18, no. 6, one of the composer’s early essays in a genre that he would eventually come to redefine. Mendelssohn follows with the Opus 18 String Quintet, likewise a gem from the composer’s youth. The program ends with the immortal Octet for Strings. This magnificent work, composed in 1825 when Mendelssohn was only sixteen years old, is universally acknowledged as one of the single greatest works in the chamber music literature.

**Ludwig van Beethoven** (1770–1827)

String Quartet in B-flat Major, op. 18, no. 6 (1798–1800)

- I. *Allegro con brio*
- II. *Allegro ma non troppo*
- III. *Scherzo: Allegro*
- IV. *La Malinconia (Adagio – Allegretto quasi allegro – Adagio – Allegretto – Poco adagio – Prestissimo)*

St. Lawrence String Quartet:

Scott St. John, Geoff Nuttall, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*

**Felix Mendelssohn** (1809–1847)

String Quintet no. 1 in A Major, op. 18 (1826)

- I. *Allegro con moto*
- II. *Intermezzo*
- III. *Scherzo: Allegro di molto*
- IV. *Allegro vivace*

St. Lawrence String Quartet:

Scott St. John, Geoff Nuttall, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*  
Masumi Per Rostad, *viola*

INTERMISSION

**Felix Mendelssohn**

Octet for Strings in E-flat Major, op. 20 (1825)

- I. *Allegro moderato, ma con fuoco*
- II. *Andante*
- III. *Scherzo: Allegro leggierissimo*
- IV. *Presto*

St. Lawrence String Quartet:

Geoff Nuttall, Scott St. John, *violins*; Lesley Robertson, *viola*; Christopher Costanza, *cello*  
Pacifica Quartet:  
Simin Ganatra, Sibbi Bernhardsson, *violins*; Masumi Per Rostad, *viola*; Brandon Vamos, *cello*

Felix Mendelssohn (1809–1847):  
Lucerne, Switzerland. Watercolor, 1847.  
(Bildarchiv Preussischer Kulturbesitz/Art Resource, NY)

# Program Notes: Genius Proclaimed

## Ludwig van Beethoven

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

### String Quartet in B-flat Major, op. 18, no. 6

**Composed:** 1798–1800

**Published:** Vienna, 1801

**Dedication:** Prince Karl Lobkowitz (see below)

**First performance:** The Opus 18 quartets were all premiered at the Friday morning musicales held at Prince Lobkowitz's home.

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

**Approximate duration:** 25 minutes

The six string quartets of Beethoven's **Opus**\* 18 mark a coming of age in the composer's career. They date from his early years in Vienna, where he had arrived in 1792 from his native Bonn in order to, in the famous words of his patron Count Waldstein, "receive the spirit of Mozart from Haydn's hands." Beethoven composed the Opus 18 quartets between 1798 and 1800. These years saw the completion of numerous other important early works: in addition to the quartets, the Opus 9 string trios; the piano **sonatas** of Opuses 10 and 22; the Septet for Winds and Strings; the Opus 23 and Opus 24 violin sonatas; and the First Symphony, among other works.

The Opus 18 quartets may collectively be the most important of these. Not only did they forcefully announce Beethoven's arrival to Western Europe's musical capital but they more importantly represent the young composer's first attempts at what was and has since remained the quintessential chamber music genre. His eventual cycle of sixteen quartets stands, to this day, among the cornerstones of the canon of Western music.

Composing these quartets served as an important step in Beethoven's succession of Haydn and Mozart. Haydn—the father of the Classical style, and Beethoven's teacher—had single-handedly defined the genre and moreover set an intimidating standard with his nearly seventy string quartets. Mozart, too, had made important contributions to the quartet literature, particularly with his set of six quartets dedicated to Haydn.

Beethoven was clearly conscious of the significance attached to his first string quartets. The choice to publish a set of six works—as opposed to a single work or his usual set of three—fell in line with several sets of six by Haydn, as well as Mozart's *Haydn* Quartets. And as if composing these works were not pressure enough, Prince Karl Lobkowitz, the Austrian nobleman who commissioned the quartets, simultaneously commissioned a set of six from Haydn, stoking the unspoken but intensifying competition between pupil and master. Perhaps as a symbolic passing of the torch, the aging Haydn completed only two of the six.

Work began on the Opus 18 quartets in 1798. Beethoven's sketchbooks reveal his great care and attention to detail in perfecting the works. They underwent constant revision before Beethoven finally sent them to his publisher. In 1799, Beethoven inscribed an autograph copy of the Quartet in F Major, op. 18, no. 1, as a farewell gift to his friend Karl Friedrich Amenda: "Dear Amenda, Accept this quartet as a small token of our friendship, and whenever you play it recall the days we passed together and the sincere affection felt for you then, which will always be felt by: Your warm and true friend, Ludwig van Beethoven." Only one year later, Beethoven

sent the following request: "My dear, my good Amenda, my heartily beloved friend...Don't lend out my quartet anymore, because I have made many changes in it. I have only just learnt how to write quartets properly, as you will see when you receive them."

The first two **movements** of the B-flat Major Quartet, op. 18, no. 6, follow straightforwardly enough the example of Haydn and Mozart. The opening ***Allegro con brio*** begins to demonstrate Beethoven's developing penchant for such forceful dramatic devices as jarring ***sforzandi*** and unexpected silences but does so within the Classical mold of Haydn's quartets. The slow second movement does likewise; its leisurely pace equals with patience what the first movement suggested of Beethoven's restless energy.

The delicious rhythmic confusion that begins the ***scherzo*** (is it in 2/4? 3/4? and who has the downbeat, the violins or lower strings?) points more decisively towards Beethoven's innovative bent. But it is on account of the remarkable final movement, titled "La Malinconia" (melancholy) by Beethoven, that many consider the B-flat Major Quartet the most powerful of the Opus 18s. The movement's slow, gripping introduction—in which Beethoven instructs the players, "Questo pezzo si deve trattare colla più gran delicatezza" ("This piece must be played with the greatest possible delicacy")—continues to employ shocking dynamic contrasts, here, to punctuate melancholy with outbursts of despair. Further deepening the sense of anxiety, the music wanders from one tonality to another, as if lost and searching helplessly for its way back to the home key. With Beethoven, one learns to expect the unexpected: rather than becoming darker and more anguished still, the main body of the finale responds to the gravity of its introduction with a carefree country-dance. But the gaiety of the dance remains haunted by recurrences of La Malinconia, even until the quartet's blazing ***Prestissimo*** finish.

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## Felix Mendelssohn

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

### String Quintet in A Major, op. 18

**Composed:** Mendelssohn completed the first version of the A Major Quintet on March 31, 1826; the revised version, containing the second movement ***intermezzo***, was completed on February 23, 1832. (Details below.)

**Published:** Parts: Bonn, 1833; full score: Bonn, 1849

**Other works from this period:** The Opus 18 Quintet is contemporaneous with two of Mendelssohn's most highly regarded masterpieces, which are all the more revered for dating from Mendelssohn's late teens: the Octet in E-flat Major, op. 20 (see below), and the Overture to *A Midsummer Night's Dream*, op. 21 (see Concert Program III). Also completed during this time: the Piano Sonata in E Major, op. 6 (completed March 22, 1826), and *Sieben Charakterstücke* for Piano, op. 7 (June 6, 1826).

**Approximate duration:** 30 minutes

Mendelssohn composed the String Quintet in A Major while a seventeen-year-old student at Berlin University. He curiously would not revisit this particular combination of instruments—string quartet with added viola—until nearly twenty years later with the Quintet in B-flat Major, op. 87. The A Major Quintet originally com-

\**Bolded terms are defined in the glossary, which begins on page 74.*

prised four movements: an *Allegro* first movement, followed by a scherzo, a **minuet** and **trio**, and a concluding *Allegro vivace*.

Six years later, while traveling in Paris, Mendelssohn had an opportunity to hear the quintet read by a crack pickup ensemble, led by the eminent French violinist Pierre Baillot. Mendelssohn held his colleagues in sufficiently high regard to seriously consider their one criticism of the work: the conspicuous absence of a slow movement. By unhappy coincidence, Mendelssohn received word around this time of the death of Eduard Rietz, his violin teacher and collaborator in staging the celebrated 1829 performance of Bach's *St. Matthew Passion*. Mendelssohn mourned his dear friend by composing a *Nachruf*, or memorial, which would make its way into the quintet and satisfy Baillot's sole qualm with the work. The Quintet in A Major was published in 1833 as Mendelssohn's Opus 18 with the *Nachruf* as its second movement; Mendelssohn eliminated the minuet and retained the scherzo as the third movement.

The opening **theme** of the triple-meter *Allegro con moto* recalls the gracefulness of a Mozart minuet. Following the equally amiable second theme, the **exposition** ends with quick, **staccato** whispers, colored by **pizzicati** in the lower strings. This is a texture that has become specifically associated with Mendelssohn and in particular with his **incidental music** to Shakespeare's *A Midsummer Night's Dream*. Mendelssohn scholar R. Larry Todd describes this passage "as if an otherwise conventional **sonata form** momentarily fell under the spell of an elfin world."

The *Nachruf*, Mendelssohn's heartfelt memorial to Eduard Rietz, serves as the quintet's emotional centerpiece. In obvious homage to the artistry of his friend and teacher, Mendelssohn casts the first violin in a concertante role.

The *Midsummer Night's Dream* character of Mendelssohn's music returns in the third movement scherzo, now combined with the composer's fascination with Baroque counterpoint to embark on a five-voice fugue. The closing *Allegro vivace* lets go of the fantastical aura and full-tilt *scherzando* of Mendelssohn's *Midsummer Night's Dream* music but hangs on to its whimsical air.

## Felix Mendelssohn

### Octet for Strings in E-flat Major, op. 20

**Composed:** Completed October 15, 1825

**Published:** Parts, with arrangement for four-hand piano: 1833; full score: 1848

**Other works from this period:** See above.

**Approximate duration:** 30 minutes

As masterful a work as Mendelssohn produced in the Opus 18 Quintet, that and other gems of the composer's late teens were overshadowed during his lifetime by his great masterpiece of 1825. Mendelssohn completed the Octet for Strings on October 15 of that year; the work's premiere likely took place at one of the Mendelssohn family's Sunday morning musicales (the same venue for the first performance of the Opus 110 Sextet, heard on Concert Program I). Mendelssohn designed the Octet as a birthday present for his violin teacher, Eduard Rietz, the same man whom he would later memorialize in the Opus 18 Quintet. The Octet's virtuosic first-violin part is clearly intended for Rietz; Mendelssohn, himself an able violinist and violist, may well have also taken part in the Octet's first performance.

The Octet is the greatest monument to the young Mendelssohn's tremendous gifts. His reputation as Western music's greatest prodigy could rest on this work alone, for it far exceeds any accomplishment

of Mozart, Schubert, or any other *wunderkind* by the age of sixteen. But the Octet is more than an impressive show of precocity: indeed, it is an impeccable work of art irrespective of the composer's age. R. Larry Todd describes it as the work that "catapulted Felix into the Western canon of 'great' composers. The prodigy's sixteen-year-old creative voice now reached full maturity in an irrepressibly masterful, ebullient composition." Over time, the Octet has come to occupy a place in the literature alongside such works as the Beethoven string quartets and the Schubert Cello Quintet as one of Western music's most perfect creations.

One of the Octet's most compelling attributes is its display of Mendelssohn's uncanny mastery of sonority. Throughout the work, he explores each of the various textures afforded by the large ensemble at hand. Among the most striking of these is the first movement's unforgettable opening: Mendelssohn sets a soaring theme in the first violin above expectant **tremolando** (foreshadowing the dramatic climax of the Opus 18 Quintet). A crooning duet between the fourth violin and first viola introduces the lyrical second theme; as Mendelssohn develops this idea, the first violin continues to comment with fragments of its cavalier opening melody. The movement's **development** section is rife with Beethovenian **Sturm und Drang**; tentative **syncopations** build to an exhilarating crest, as all eight players come together in a **fortissimo** sixteenth-note run to the **recapitulation**.

The thoughtful **Andante** provides a foil for the first movement's forward thrust. Without losing anything of the ensemble's expressive capacity, Mendelssohn pares down the octet texture to achieve heartrending subtlety and delicacy.

The scherzo movement offers further example of Mendelssohn's *Midsummer Night's Dream* style (see above). Thanks to the composer's sister Fanny Mendelssohn, we have insight into the creative impetus behind this movement. In the scherzo, Fanny writes that Felix "set to music the stanza from Walpurgis Night's Dream in [Goethe's] *Faust*—

The flight of the clouds and the veil of mist  
Are lighted from above.  
A breeze in the leaves, a wind in the reeds,  
And all has vanished.

To me alone he told this idea: the whole piece is to be played staccato and **pianissimo** with shivering tremolos and lightning flashes of trills. All is new, strange, and yet so familiar and pleasing—one feels so close to the world of spirits, lightly carried up into the air. Indeed one might take a broomstick so as to follow the airy procession. At the end the first violin soars feather-light aloft—all is blown away."

An arresting fugue launches the **Presto** finale, its barreling **subject** introduced by the second cello, followed by the first cello, and then the second and first viola, and so on, to the first violin. But just as Mendelssohn's deft counterpoint and fugal technique always remind us of his deep study of Bach, so does the symphonic breadth of the Octet's finale reveal further the influence of Beethoven. **Fortissimo** octaves across the full ensemble punctuate the opening fugato, emitting a caffeinated energy that continues unrelenting for the remainder of the work. Near the end, Mendelssohn borrows the same move from Beethoven's playbook that he would deploy in the Opus 18 Quintet: he reintroduces the scherzo melody, transporting the listener back to the enchanted world of the third movement before bringing the magnificent Octet to its thrilling conclusion.

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## CONCERT PROGRAM III:

# Midsummer Night Dreams

JULY 27, JULY 28, & JULY 29

**Monday, July 27**

8:00 p.m., Stent Family Hall, Menlo School  
(Prelude Performance 6:00 p.m., see page 50)

**Tuesday, July 28**

8:00 p.m., Stent Family Hall, Menlo School  
(Prelude Performance 6:00 p.m., see page 51)

**Wednesday, July 29**

8:00 p.m., St. Mark's Episcopal Church  
(Prelude Performance 6:00 p.m., see page 51)

**SPECIAL THANKS**

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

July 27: Kathleen G. Henschel

July 28: Kris Klint

July 29: The Jeffrey Dean and Heidi Hopper Family

**Program Overview**

The fantastical air of Mendelssohn's incidental music to Shakespeare's *A Midsummer Night's Dream* has placed it among the composer's most beloved works. "Midsummer Night Dreams" resets this music as a prism to reveal the broad swath of musical styles found in Ligeti's puckish Six Bagatelles (composed more than a century after Mendelssohn's death), Schumann's spellbinding First Piano Trio, and the kaleidoscopic Nonet for Winds and Strings by Mendelssohn's close friend Louis Spohr.

**György Ligeti (1923–2006)**
**Six Bagatelles for Wind Quintet (1953)**

- I. *Allegro con spirito*
- II. *Rubato. Lamentoso*
- III. *Allegro grazioso*
- IV. *Presto ruvido*
- V. *Adagio. Mesto* (Béla Bartók in memoriam)
- VI. *Molto vivace. Capriccioso*

Carol Wincenc, *flute*; William Bennett, *oboe*; Anthony McGill, *clarinet*; Dennis Godburn, *bassoon*; William VerMeulen, *French horn*

**Robert Schumann (1810–1856)**
**Piano Trio in d minor, op. 63 (1847)**

- I. *Mit Energie und Leidenschaft*
- II. *Lebhaft, doch nicht zu rasch*
- III. *Langsam, mit inniger Empfindung*
- IV. *Mit Feuer*

Jeffrey Kahane, *piano*; Joseph Swensen, *violin*; Paul Watkins, *cello*

**INTERMISSION**
**Felix Mendelssohn (1809–1847)**
***A Midsummer Night's Dream*, op. 61, arr. for piano, four hands (1843)**

- Scherzo
- Nocturne

Jeffrey Kahane, Wu Han, *piano*

**Louis Spohr (1784–1859)**
**Nonet in F Major, op. 31 (1813)**

- I. *Allegro*
- II. *Scherzo: Allegro*
- III. *Adagio*
- IV. *Finale: Vivace*

Carol Wincenc, *flute*; William Bennett, *oboe*; Anthony McGill, *clarinet*; Dennis Godburn, *bassoon*; William VerMeulen, *French horn*; Arnaud Sussmann, *violin*; Masumi Per Rostad, *viola*; Paul Watkins, *cello*; Scott Pingel, *bass*

# Program Notes: Midsummer Night Dreams

## György Ligeti

(Born May 28, 1923, Dicsöszentmárton [Diciosânmartin, now Tîrnăveni], Transylvania; died June 12, 2006, Vienna)

### Six Bagatelles for Wind Quintet

**Composed:** 1953

**First performance:** Detailed in the notes below

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

**Approximate duration:** 12 minutes

Unquestionably one of the most singular compositional voices of the twentieth century (and widely popularized by Stanley Kubrick's appropriation of several of his works in the films *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut*), György Ligeti was regarded by many, by the end of his life, as Western music's greatest living composer. His music reflects his assimilation of a wide spectrum of cultural elements. Artistically descendant from Bartók (one of the few prominent twentieth-century masters whose music he had exposure to in his youth), Ligeti later encountered the avant-garde community emergent at Darmstadt. In the early 1980s, he extended his sonic palette further, immersing himself in non-European musical cultures: his interest in Caribbean, African, and East Asian music complemented the influence of his own Hungarian heritage. Ultimately, regardless of his aesthetic sources, Ligeti was always guided by his personal sound ideal. Given to sonic exploration and adventure, his music reveals a free-spirited imagination and infinite curiosity.

Ligeti's Six **Bagatelles\*** are his own wind quintet arrangements from his *Musica ricercata*, a cycle of eleven short piano pieces composed between 1950 and 1953. In addition to this work, these early years of Ligeti's career (prior to his flight from Budapest in the wake of the failed 1956 revolt against Stalinist rule) also produced his seminal First String Quartet, **Sonata** for Solo Cello, and numerous choral works on traditional Hungarian themes. The choral music fulfilled the societal expectations for Ligeti as an artist under despotic rule; his more daring instrumental works, including the *Musica ricercata*, for the time being remained under lock and key.

Ligeti wrote of the Six Bagatelles:

As a student in Kolozsvár and Budapest I was a confirmed believer in the folkloristically oriented music of the "New Hungarian School"; Bartók was my compositional ideal. I wrote eleven piano pieces in Budapest between 1950 and 1953, in an attempt—initially fruitless—to find a style of my own. This was *Musica ricercata* in the true sense of "**ricercare**": to try out, to seek. When the eminent Hungarian wind ensemble the Jeney Quintet asked me for a piece in 1953, I arranged six of the eleven piano pieces for flute (doubling piccolo), oboe, B-flat clarinet, F-horn, and bassoon. Four pieces from this cycle are "pseudo-folkloristic": no actual folk songs are quoted, but nos. 2 and 5 have a "Hungarian diction" about them (no. 5 depicts mourning bells in memory of Bartók); no. 4, with its "limping" dance music, is Balkan; and no. 3 depicts an artificial hybrid of Banat-Romanian and Serbian melodic idioms.

The Franz Liszt Academy presented the first Festival of New Hungarian Music at the end of September 1956. My Bagatelles were finally performed at the instigation

of the Jeney Quintet. At that time they were called Five Bagatelles, since no. 6—despite the thaw in the political climate—still contained too many minor seconds. (Dissonances and chromaticism were still "cosmopolitan" and "hostile to the people," just somewhat less so than previously.) The audience of intellectuals and musicians was at a loss as to whether or not they were permitted to enjoy the music or to applaud. One of my earlier teachers tried cautiously to congratulate me on my "success": he shook my hand but shifted his weight from one foot to the other in embarrassment.

## Robert Schumann

(Born June 8, 1810, Saxony; died July 29, 1856, Emdenich, outside Bonn)

### Piano Trio no. 1 in d minor, op. 63

**Composed:** 1847

**Published:** 1848

**Other works from this period:** The **Opus 63** Piano Trio marks a period of great productivity in Schumann's career, particularly in the composition of chamber music. In 1847, he also penned his Second Piano Trio in F Major, op. 80. The year 1849—well-known as a prolific chamber music year for Schumann—saw the creation of the **Opus 70 Adagio** and **Allegro** for Horn (Violin or Cello) and Piano, the **Opus 94 Drei Romanzen** for Oboe (Violin or Clarinet) and Piano, and **Fünf Stücke im Volkston** for Cello or Violin and Piano, op. 102.

**Approximate duration:** 30 minutes

The German composer Robert Schumann stands among the quintessential symbols of the Romantic era. Just as his music exhibited the hallmarks of Romanticism, so did the events of his life. When he was eighteen years old, he traveled to Leipzig to study with the pianist Friedrich Wieck, whose nine-year-old daughter, Clara, was also a gifted pianist. Robert and Clara developed a close friendship, which blossomed years later into one of the most intense love affairs of music history. After a protracted legal battle with Clara's forbidding father, the two were married in 1840.

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

(Apropos of the Mendelssohn bicentennial: Schumann held a special affection for Mendelssohn, with whom he and Clara became personally close, and whose music he passionately adored. Mendelssohn heroically stepped in at the last moment to take part in the premiere of Schumann's Piano Quintet, being perhaps the only pianist in Europe capable of sight-reading such a challenging work after Clara, the intended pianist, fell suddenly ill. Some years later, Schumann, shortly after entering the asylum where he would spend

\***Bolded terms** are defined in the glossary, which begins on page 74.

the last two years of his life, received a letter from Clara telling him of the birth of their son. Robert replied to Clara, “If you wish to consult with me in the matter of a name, you will easily guess my choice—the name of the unforgettable one!” Clara immediately understood and so christened Felix Schumann.)

The Piano Trio in d minor, op. 63, is the first of Schumann’s three piano trios (not counting the Opus 88 Fantasiestücke, also scored for violin, cello, and piano) and has endured as the most beloved of the set among concertgoers. Schumann composed the work in 1847, the same year as Mendelssohn’s death.

The trio bleeds Romantic pathos throughout its four **movements**. Even in its tempo instructions, Schumann sees a chance for poetry; the first movement is not merely *Allegro* but *Mit Energie und Leidenschaft*—with energy and passion. The movement does nevertheless offer a salient moment of respite from the intense d minor *Leidenschaft* when, after each of the **themes** from the **exposition** is extended, the development comes to an abrupt halt and introduces a new musical idea. Schumann creates a fragile sonic texture: in addition to marking the music **pianississimo**, he instructs the pianist to depress the soft pedal and the strings to play **sul ponticello** (bowing near the bridge, thus producing a thinner, rarefied tone). After a full **recapitulation**, Schumann briefly recalls this optimistic interlude before the movement’s tragic conclusion. Following the jaunty **scherzo**, a breathlessly long **phrase** in the violin sets the weeping tone for the third movement, marked *Langsam, mit inniger Empfindung*—slowly, with intimate feeling. A brighter melody appears midway through the movement to contrast the elegiac character of the opening theme. R. Larry Todd notes that the ensemble texture at the outset of the finale—lyrical theme set against shimmering chords in the piano—recalls the “sparkling, effervescent virtuosity” of Mendelssohn’s Cello Sonata in D Major, op. 58. The vast emotional terrain that Schumann traverses—from the tragic first movement, through the lively scherzo and brokenhearted slow movement, and finally arriving at the triumphant finale—illustrates the archetypal Romantic journey. The trio’s impulsive rhetoric and great emotive breadth confirm Schumann’s place among the definitive voices of his generation.

## Felix Mendelssohn

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

### **A Midsummer Night’s Dream (arr. four-hand piano): Scherzo and Nocturne**

**Composed:** Detailed in the notes below

**First performance:** Potsdam, October 14, 1843

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

**Approximate duration:** 10 minutes

Mendelssohn’s **incidental music** to Shakespeare’s *A Midsummer Night’s Dream* has become a habitual point of reference in the discussion of his compositional language. When scholars describe that chimerical dimension of Mendelssohn’s music—marked by fleet-footed tempi and featherweight, **staccato** textures—it has become instinctive to refer to it as his *Midsummer Night’s Dream* music. The work itself has become, more than a Mendelssohn signature, one of the true landmark pieces of the Romantic period.

The composition of *A Midsummer Night’s Dream* took place over two periods. Mendelssohn penned the Overture in 1826, the same year in which he composed the Opus 18 String Quintet and one year after he completed the Octet. During the idyllic summer of 1826, the seventeen-year-old Felix wrote in a letter to his sister Fanny: “I have grown accustomed to composing in our garden... Today or tomorrow I shall dream there *A Midsummer Night’s Dream*.”

Indeed, the Mendelssohn children held Shakespeare’s fantastical comedy especially dear. Fanny later related, “From our youth on we were entwined in *A Midsummer Night’s Dream*, and Felix particularly made it his own. He identified with all of the characters. He recreated them, so to speak—every one of those whom Shakespeare produced in the immensity of his genius.”

Sixteen years later, Mendelssohn received an appointment as Music Director of the new Academy of the Arts in Berlin. King Friedrich Wilhelm IV had lured Mendelssohn as part of a widespread effort to revitalize Prussia’s cultural profile. As part of his position, Mendelssohn received a number of royal commissions to produce incidental music, or music composed to accompany dramatic performance, for upcoming theatrical productions. One of these was a new staging of *A Midsummer Night’s Dream*, planned in celebration of the king’s birthday. For Mendelssohn, the opportunity to revisit his most beloved Shakespeare play was a happy occasion amid what would, for various reasons, be an ultimately unhappy and short-lived tenure. The premiere took place on October 14, 1843, at the Neues Palais theater in Potsdam.

Despite his scant catalog of music for two pianists, Mendelssohn was nevertheless a lifelong devotee of four-hand and two-piano music, often performing piano duets with his sister Fanny (herself a similarly gifted musician). The four-hand piano arrangement of *Midsummer* was likely composed concurrently with the orchestral work. Felix and Fanny are known to have performed the Overture in November 1826 at one of the musical events the family regularly presented at their home.

The Nocturne accompanies the end of Act III, in which Puck, the mischievous servant to the fairy king Oberon, sprinkles a magical love potion on the eyes of the sleeping Lysander.

On the ground  
Sleep sound:  
I’ll apply  
To your eye,  
Gentle lover, remedy.

When thou wakest,  
Thou takest  
True delight  
In the sight  
Of thy former lady’s eye:  
And the country proverb known,  
That every man should take his own,  
In your waking shall be shown:  
Jack shall have Jill;  
Nought shall go ill;  
The man shall have his mare again, and all shall be well.  
(III.ii. 472–487)

The scherzo highlights Puck’s first appearance at the outset of Act II. The lithe, breathless character of this music is the hallmark of a vintage Mendelssohn scherzo.

## Louis Spohr

(Born April 5, 1784, Brunswick; died October 22, 1859, Kassel)

### **Nonet in F Major, op. 31**

**Composed:** 1813

**Published:** Parts: Vienna, 1819; full score: Berlin, 1878

**Other works from this period:** In 1813, Spohr also composed the



Octet in E Major, op. 32 (see below), and the opera *Faust* and began the Opus 33 set of seven viola quintets, completed in 1814, and Opus 29 set of three string quartets, completed in 1815.

**Approximate duration:** 33 minutes

Although his renown has flagged since his death in 1859, the German composer Louis Spohr was regarded by his contemporaries as an equal to Haydn, Mozart, and Beethoven. Musicologist Clive Brown notes that both Mozart's *The Marriage of Figaro* and Wagner's *Tristan und Isolde* were composed within the span of Spohr's lifetime and that "his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with nineteenth-century Romanticism." Like Mendelssohn, with whom he enjoyed a great mutual respect and advocacy for each other's music, Spohr was a famous multihyphenate: a widely acclaimed conductor and violinist, as well as one of his generation's most famous composers.

Spohr composed his Opus 31 Nonet for Winds and Strings in 1813. He had recently been appointed Kapellmeister of the orchestra of Vienna's Theater an der Wien, where, among other important developments, he became friends with Beethoven. He also received a curious commission during this time from the prominent arts patron Johann Tost (a highly skilled dilettante himself who had served as Haydn's second violinist for five years at the Esterháza court and who later received the dedication of Mozart's String Quintet in D Major, K. 593, and String Quintet in E-flat Major, K. 614).

From Spohr's autobiography:

Word had hardly gotten around Vienna that I was to settle there when one morning a distinguished visitor presented

himself: a Herr Johann von Tost, manufacturer and passionate music lover. He began a hymn of praise about my talent as a composer and expressed the wish that, for a suitable emolument, everything that I should write in Vienna be reckoned as his property for a period of three years. Then he added, "Your works may be performed as often as possible, but the score must be borrowed from me for each occasion and performed only in my presence...I have two objectives. First, I want to be invited to the musicales where your pieces will be played, and therefore I must have them in my possession. Secondly, I hope that on my business trips the possession of such treasures will bring me the acquaintanceship of music lovers who, in turn, may be useful to me in my business."

The Opus 31 Nonet was one of the works composed for Johann Tost. Tost's commission also resulted in four string quartets, two quintets, and the Opus 32 Octet for Clarinet, Two Horns, and Strings. Spohr's Opuses 31 and 32 (and also the Opus 147 Septet for Winds, Strings, and Piano) rank among the finest of his chamber works and suggest that unusual combinations of instruments especially piqued his imagination. The broad palette of instrumental colors afforded by the ensemble of flute, oboe, clarinet, French horn, bassoon, violin, viola, cello, and double bass endows the Nonet with its particular charm. Befitting Spohr the virtuoso violinist, the Nonet moreover features a concertante part for the violin.

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## CONCERT PROGRAM IV:

## Mendelssohn Perspectives

AUGUST 3, AUGUST 4, &amp; AUGUST 5

**Monday, August 3**

8:00 p.m., Stent Family Hall, Menlo School  
(Prelude Performance 6:00 p.m., see page 52)

**Tuesday, August 4**

8:00 p.m., Stent Family Hall, Menlo School  
(Prelude Performance 6:00 p.m., see page 52)

**Wednesday, August 5**

8:00 p.m., St. Mark's Episcopal Church  
(Prelude Performance 6:00 p.m., see page 53)

**SPECIAL THANKS**

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

August 3: Hugh Martin  
August 4: Libby and Craig Heimark  
August 5: Melanie and Ron Wilensky

**CORPORATE SPONSOR:****Program Overview**

Set around the composer's signature *Songs without Words*, "Mendelssohn Perspectives" illuminates the music of Mendelssohn's predecessors and heirs: Beethoven's dramatic *Kreutzer* Sonata, a recital specialty of Mendelssohn the chamber musician; Brahms's Second Piano Quartet, representing the late Romantic period; and renowned American composer Pierre Jalbert's thrilling Piano Trio.

**Ludwig van Beethoven** (1770–1827)

Violin Sonata in A Major, op. 47 (*Kreutzer*) (1802–1803)

- I. *Adagio sostenuto - Presto*
- II. *Andante con variazioni*
- III. *Finale: Presto*

Arnaud Sussmann, *violin*; Wu Han, *piano*

**Pierre Jalbert** (b. 1967)

Piano Trio (1998)

- I. *Life Cycle*
- II. *Agnus Dei*

Wu Han, *piano*; Arnaud Sussmann, *violin*; David Finckel, *cello*

## INTERMISSION

**Felix Mendelssohn** (1809–1847)

Selected *Lieder ohne Worte*

- Lied ohne Worte* in g minor, op. 19, no. 6, *Venezianisches Gondellied* (Venetian Boat Song)
- Lied ohne Worte* in a minor, op. 85, no. 2
- Lied ohne Worte* in C Major, op. 67, no. 4, *Spinnerlied* (Spinning Song)

Gilbert Kalish, *piano*

**Johannes Brahms** (1833–1897)

Piano Quartet no. 2 in A Major, op. 26 (1861)

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

Gilbert Kalish, *piano*; Jorja Fleezanis, *violin*; Paul Neubauer, *viola*; David Finckel, *cello*

# Program Notes: Mendelssohn Perspectives

## Ludwig van Beethoven

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

### Violin Sonata in A Major, op. 47 (*Kreutzer*)

**Composed:** 1802–1803

**Published:** Bonn and London, 1805

**Dedication:** Originally composed for George Bridgetower but later dedicated to Rodolphe Kreutzer (see below)

**First performance:** May 24, 1803

**Other works from this period:** The *Kreutzer Sonata*\* is representative of Beethoven's "heroic" period; other important hallmarks of this stage in his creative career include the *Eroica* (1803–1804) and Fifth (1807–1808) symphonies, the *Waldstein* (1803–1804) and *Appassionata* (1805) piano sonatas, and the *Razumovsky* Quartets, **op. 59** (1806).

**Approximate duration:** 35 minutes

The *Kreutzer* Sonata, the ninth of Beethoven's ten sonatas for violin and piano, has long been the most famous of the ten owing equally to its bold, dramatic design and its fiendish writing for both instruments. Beethoven noted in his sketchbook that the sonata is "written in a highly concertante style, almost in the manner of a **concerto**." Tolstoy's novella of the same name, in which the sonata's volcanic energy precipitates a jealous murder, has likewise contributed to the *Kreutzer's* notoriety. Upon hearing the sonata, Pozdnyshov, the novella's cuckolded tragic hero, observes "that entirely new impulses, new possibilities, were revealed to me in myself, such as I had not dreamed of before. Such works should be played only in grave, significant conditions, and only then when certain deeds corresponding to such music are to be accomplished."

Beethoven composed the sonata in the spring of 1803 for a concert he was to give in Vienna with the Ethiopian-Polish violinist George Augustus Polgreen Bridgetower. Although the performance was a resounding success, Beethoven rescinded the dedication to Bridgetower, apparently following a disagreement over a lady. The sonata's surviving dedication honors the French violinist Rodolphe Kreutzer, who, despite his own highly touted virtuosity, found the work too difficult and ironically never performed it.

The *Kreutzer* Sonata fulfills Beethoven's remark in 1803 that "I am not satisfied with what I have composed up to now. From now on I intend to embark on a new path." Among the violin-and-piano literature, the *Kreutzer's* ambitious scale represented a novel conception of the medium's dramatic capacity. The equal partnership between violin and piano throughout the sonata furthermore yields a discursive element likewise new to the duo repertoire. The **Adagio sostenuto** introduction—the only slow introduction among Beethoven's violin sonatas—immediately establishes a declamatory dimension unprecedented in the sonatas of Mozart. Moreover, the work's formal design, irrespective of genre, signals the audacity of Beethoven's "new path." Presaging the motivic construction of the Fifth Symphony, the half-step gesture that coquettishly closes the *Adagio* introduction germinates into the *Presto's* subsequent thematic material. The breadth of the middle **movement**, an elegant **theme** with five **variations**, further extends the Mozartian model; the unexpected piano **recitative** that heralds the final variation injects a narrative quality quite distinct from the standard variations

form. The concluding *Presto* movement, originally composed as the finale to the Opus 30 Number 1 Violin Sonata, more fittingly caps the *Kreutzer's* grand design. A tarantella in **rondo** form, the movement is propelled by an insistent iambic gait to a dazzling finish.

## Pierre Jalbert

(Born November 15, 1967, Manchester, New Hampshire)

### Piano Trio

**Composed:** 1998

**Published:** Currently self-published (available starting this summer through Bill Holab Music)

**First performance:** Reynolda House, Museum of American Art, Winston-Salem, North Carolina, as part of the Foothills Music Festival on August 29 and 30, 1998, by Amy Appold, violin, Ben Wolff, cello, and Rachel Matthews, piano

**Dedication:** Harris Berman, for his contributions to health care and the arts. The second movement bears a dedication to Mother Teresa of Calcutta.

**Other works from this period:** *Dual Velocity* for cello and piano (1998), Two Character Pieces for Solo Tuba, Sonatine for Violin and Guitar (1999)

**Approximate duration:** 15 minutes

Pierre Jalbert is one of the most highly regarded American composers of his generation, earning widespread notice for his richly colored and superbly crafted scores. Jalbert has developed a musical language that is engaging, expressive, and deeply personal. Among his many honors are the Rome Prize, the BBC Masterprize, and, most recently, the Chamber Music Society of Lincoln Center's 2007 Stoeger Prize, given biennially "in recognition of significant contributions to the chamber music repertory."

His music has been performed throughout the United States as well as internationally, including four performances of his orchestral music at Carnegie Hall. He has served as Composer-in-Residence with the Los Angeles Chamber Orchestra (2002–2005), the California Symphony (1999–2002), and Music in the Loft in Chicago (2003). Select commissions and performances include those of the Ying, Borromeo, Maia, Enso, and Chiara quartets, violinist Midori, the London Symphony, the Budapest Symphony, the Houston Symphony, the Seattle Symphony, and the Chamber Music Society of Lincoln Center. He was selected to participate in Meet the Composer's Magnum Opus project in which three California orchestras (the Oakland East Bay, Marin, and Santa Rosa symphonies) each performed his new work in 2007–2008.

Jalbert is Associate Professor at Rice University's Shepherd School of Music in Houston, and he serves as one of the Artistic Directors of Musiq, a Houston-based contemporary chamber ensemble. Current projects include works for the Escher Quartet (commissioned by the Caramoor Festival), the Vermont Symphony, and the Emerson String Quartet.

### Composer's Note

This work is in two movements of extremely contrasting character. The first movement, *Life Cycle*, consists of four sections. Each section contains the same quick pulse; while the music changes

\**Bolded terms are defined in the glossary, which begins on page 74.*



considerably from section to section (and includes a jazz riff), the basic pulse or beat remains constant. (I heard my son's heartbeat for the first time a few months into my wife's pregnancy and was very surprised at how rapid it was. This rapid pulse became the basis for the first movement.)

The second movement, *Agnus Dei*, represents the sacred and is mysterious and lyrical in character. The structure of the movement is modeled after the three-part form of the *Agnus Dei* prayer:

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
 Agnus Dei, qui tollis peccata mundi, miserere nobis.  
 Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world,  
 have mercy on us.  
 Lamb of God, who takes away the sins of the world,  
 have mercy on us.  
 Lamb of God, who takes away the sins of the world,  
 grant us peace.

It opens with a violin melody, full of pitch bends, played over a cello drone. This melody is then passed on to the cello, finally **cadencing** with all three instruments. This material is then repeated (much like the repetition of the second line in the prayer) but at a different pitch level. The music then moves on to a more developmental section, still containing the original tune, but ultimately ends up in a different place (much like the last line of the prayer). The movement is dedicated to Mother Teresa of Calcutta.

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## Felix Mendelssohn

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

**Lied ohne Worte in g minor, op. 19, no. 6, Venezianisches Gondellied (Venetian Boat Song)**

**Lied ohne Worte in a minor, op. 85, no. 2**

**Lied ohne Worte in C Major, op. 67, no. 4, Spinnerlied (Spinning Song)**

**Composed:** Op. 19 No. 6: completed October 16, 1830; Op. 85 No. 2: completed June 9, 1834; Op. 67 No. 4: completed May 5, 1845

**Published:** Opus 19 (volume I): originally published as *Original Melodies for the Pianoforte* (London, 1832); Bonn, 1833; Opus 67 (volume VI): Bonn, 1845

**Approximate duration:** 7 minutes

The *Lieder ohne Worte (Songs without Words)*—of which Mendelssohn composed eight volumes comprising six songs apiece over his career—provide an essential snapshot of Romanticism. They are, first and foremost, a paean to the sovereignty of melody. They also reference, in an abstract way, the Romantic generation's preoccupation with poetry, as reflected in the *lieder* of Schubert, Schumann, and others; Mendelssohn's *Songs without Words* succeed in capturing the clarity and expressivity of sung texts, but they do so relying solely on musical character, without the aid of poetry. Mendelssohn biographer R. Larry Todd writes that the *Songs without Words* "broached in a different way the ability of music to convey extramusical ideas." Indeed, Robert Schumann surmised that Mendelssohn originally composed them as songs *with* words and then withdrew the texts. Todd continues: "The new genre, which blurred the lines

between the song and the character piece, later enjoyed great success and became synonymous with Mendelssohnism."

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## Johannes Brahms

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

**Piano Quartet in A Major, op. 26**

**Composed:** 1861

**Published:** 1863

**Dedication:** E. Rösing

**First performance:** November 29, 1862, Vienna, by members of the Hellmesberger Quartet, with Brahms as pianist

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

**Approximate duration:** 50 minutes

Whereas Beethoven catalyzed Western music's transition from the Classical period into the Romantic era, and just as Mendelssohn represents the cultivation of Romanticism that followed, Brahms is emblematic of where this new direction in music would lead. He became acknowledged in the latter half of the nineteenth century as Western music's leading composer; his ascent to the pantheon was confirmed during his lifetime by the conductor Hans von Bülow's famous canonization of the so-called three B's of music: Bach, Beethoven, and Brahms.

While an unquestionably accomplished symphonist, Brahms especially thrived in writing for small forces. Following the death of his mentor Robert Schumann in 1856, Brahms emerged as chamber music's most significant voice. His chamber works, which span the whole of his artistic maturity, reflect the essence of his creativity as thoroughly as his orchestral pieces and embody the spirit of the Romantic period.

The Piano Quartet no. 2, op. 26, dates from 1861; scholars widely refer to this stage of Brahms's career as his first maturity, in which the composer was able to fully assimilate the influences of such predecessors as Bach, Beethoven, and Schubert into his own distinct compositional voice. Significantly, this period was heralded by numerous outstanding chamber works, including two string sextets; the Opus 34 Piano Quintet; the Opus 38 Cello Sonata; the Opus 40 Horn Trio; and the first two piano quartets, opp. 25 and 26. While these works mark Brahms's early career, they nevertheless are all acknowledged masterpieces and reflect a fully developed language.

The Opus 26 Quartet is a work of grand and quintessentially Romantic scale, flush with eloquent melodic ideas. The ***Allegro non troppo*** begins on a note of Brahmsian warmth, nevertheless tinged by the first theme's unsettling rhythmic sway. Despite the movement's tender character, a subtle rhythmic tension underscores the entire movement as steady eighth-note and triplet patterns vie for supremacy. The breathtaking ***Poco adagio*** presents an unassuming melody in the piano atop a gently rocking accompaniment played by muted strings. Mysterious arpeggios interrupt the movement's dream-like serenity; the music steadily escalates to more impassioned heights but never exceeds Brahms's sure-handed restraint. The third movement is similarly understated, blithesome without the wild-eyed freneticism typically associated with ***scherzi***. Brahms backloads the quartet's most boisterous energy into the finale, whose folk dance-like ***subject*** mildly recalls the Opus 25 Quartet's famous Gypsy rondo.

Notes for Beethoven, Mendelssohn, and Brahms:  
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CONCERT PROGRAM V:

# Promise Fulfilled

AUGUST 8

**Saturday, August 8**

**8:00 p.m., Menlo Park Presbyterian Church**  
*(Koret Young Performers Concert 1:00 p.m., see page 56; Prelude Performance 5:00 p.m., see page 53)*

**SPECIAL THANKS**

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

**Program Overview**

In 1832, Felix Mendelssohn modestly uttered to his sister Fanny: "I should like to compose a couple of good trios." The works that resulted went far beyond satisfying this yen. This summer's final program, "Promise Fulfilled," features the Opus 49 Piano Trio in d minor, composed in 1839, and the Opus 66 Piano Trio in c minor of 1845. These works reflect Mendelssohn, one of the quintessential voices of the Romantic generation, at the height of his creative powers. Robert Schumann counted Mendelssohn's Opus 49 among the era's *meistertrios*, alongside Beethoven's *Archduke* and *Ghost* trios and the piano trios of Franz Schubert, whose A Major Violin Sonata begins the program.

**Franz Schubert (1797-1828)**

Violin Sonata in A Major, op. 162, D. 574 (1817)

- I. *Allegro moderato*
- II. *Scherzo and Trio*
- III. *Andantino*
- IV. *Allegro vivace*

Eugene Drucker, *violin*; Menahem Pressler, *piano*

**Felix Mendelssohn (1809-1847)**

Piano Trio in d minor, op. 49 (1839)

- I. *Molto allegro e agitato*
- II. *Andante con moto tranquillo*
- III. *Scherzo: Leggiero e vivace*
- IV. *Finale: Allegro assai appassionato*

Menahem Pressler, *piano*; Eugene Drucker, *violin*; David Finckel, *cello*

INTERMISSION

**Felix Mendelssohn**

Piano Trio in c minor, op. 66 (1845)

- I. *Allegro energico e con fuoco*
- II. *Andante espressivo*
- III. *Scherzo: Molto allegro, quasi presto*
- IV. *Finale: Allegro appassionato*

Menahem Pressler, *piano*; Eugene Drucker, *violin*; David Finckel, *cello*

Felix Mendelssohn (1809-1847):  
 The Cathedral of Durham. Watercolor, 1829.  
 (Bildarchiv Preussischer Kulturbesitz/Art Resource, NY)

# Program Notes: Promise Fulfilled

## Franz Schubert

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

### Violin Sonata in A Major, op. 162, D. 574

**Composed:** August 1817

**Published:** 1851

**Other works from this period:** The summer and fall of 1817 saw Schubert prolific in small and large forms alike. Between March and November, he completed five piano **sonatas**,\* among numerous other piano works; the orchestral Overture in D Major, D. 556 (May 1817), and two overtures designated “im italienischen Stile,” in D major, D. 590, and C major, D. 591 (November 1817); the Polonaise in B-flat Major for Violin and Orchestra, D. 580; the String Trio in B-flat Major, D. 581 (September 1817); Symphony no. 6 in C Major, D. 589 (October 1817–February 1818); and numerous *lieder*.

**Approximate duration:** 20 minutes

Like Mendelssohn, Schubert was a great child prodigy whose coming of age occurred in the shadow of Beethoven. But unlike Mendelssohn, whose affluent upbringing provided ample opportunities to cultivate his gifts and nurture his budding career, Schubert, despite his consummate artistry, enjoyed only modest professional success. On the strength of such works as the **Opus 12** and **Opus 13** string quartets and the **Opus 20** Octet, Mendelssohn was an international sensation by his twenties. By contrast, despite his similarly prolific output—which, by his twentieth birthday, included five symphonies, four masses, seven string quartets, and more than three hundred songs—Schubert had not yet received any performances in Vienna nor had a single work published.

But the year 1817 saw the beginning of Schubert’s public success. The previous two years had been astonishingly productive, and in 1817, Schubert followed up with roughly sixty new *lieder*, including such greatest hits as “Die Forelle” and “An die Musik,” as well as a wealth of important instrumental music, ranging from piano sonatas to orchestral works. Though he achieved nowhere near the measure of Mendelssohn’s celebrity, these pieces steadily garnered Schubert some attention, installing him as an important figure in Vienna’s musical community.

The Sonata for Violin and Piano in A Major is the last of four violin sonatas Schubert composed between 1816 and 1817; like many of his works, none of them was published until years after his death. Musicologist Robert Winter has described these duo sonatas as “compact, graceful works whose unassuming character conceals an intimate understanding of the medium’s conversational potential.”

One of Schubert’s greatest musical contributions was his catalog of more than six hundred *lieder*. Even in his instrumental writing, his penchant for song is always evident. Witness the sonata’s elegant opening **theme**; with the change of character that accompanies the more piquant musical idea that follows, the music retains a clear, expressive vocal quality. Following the gregarious **scherzo**, the **Andantino** radiates with the warmth of a pleasant summer’s day. Ornamenting the **movement’s** tuneful melody, trills in both the violin and the piano evoke singing birds and babbling brooks.

\**Bolded terms are defined in the glossary, which begins on page 74.*

As if restless from the relaxed gait of the *Andantino*, the violin and piano start the concluding **Allegro vivace** with a spirited game of leapfrog. The remainder of the finale continues to offer one poetic musical idea after another. As the A Major Sonata draws to a close, Schubert offers an idyllic farewell. But as soon as this gentle tune fades into the distance, the sonata ends with a joyful shout.

## Felix Mendelssohn

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

### Piano Trio no. 1 in d minor, op. 49

**Composed:** Mendelssohn completed an early version of the Opus 49 Trio on July 18, 1839; the final revision was completed by September 23.

**Published:** 1840

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

**Approximate duration:** 27 minutes

Any attempt to correlate artists’ personal lives with the emotive content of their work makes for tenuous scholarship, and Mendelssohn’s spring and summer of 1839 is a case in point. Mendelssohn very happily spent this time with his family and a coterie of friends and colleagues in Frankfurt. The thirty-year-old composer was at the top of his profession and had recently celebrated his first anniversary with his beloved wife, Cécile, who was expecting the couple’s second child. (This contented period of Mendelssohn’s career also produced the Opus 44 string quartets.) Despite the felicity of this period, Mendelssohn nevertheless produced a string of austere pieces, including a set of three rigorous organ **fugues**, betraying the continued influence of Bach that had so compelled the composer since his youth.

But the true masterpiece of 1839 is the Opus 49 Piano Trio. Mendelssohn drafted the trio between June and July of that year and completed a revision in September. Again seeming to contradict Mendelssohn’s contented lifestyle, the Trio in d minor is a study in Romantic **Sturm und Drang**, which element is strongly present from the opening measures of the first movement, marked **Molto allegro e agitato**. Mendelssohn entrusts the initial statements of both the ominous first theme and the lyrical second theme to the cello. Though worlds apart in character, these diametric ideas mirror each other in the arch of their respective melodic contours and consequent Romantic ardor.

For much of the first movement (and indeed throughout the trio), Mendelssohn casts the piano in a concertante role. The pianist Ferdinand Hiller, one of Mendelssohn’s close friends and confidants, apparently steered Mendelssohn towards the work’s more progressively virtuosic style. When shown an early draft of the trio, he remarked that he found the piano writing old-fashioned. Hiller later recalled:

I had lived many years in Paris, seeing Liszt frequently and Chopin every day, so that I was thoroughly accustomed to the richness of passages which marked the new pianoforte school. I made some observations to Mendelssohn on this point, suggesting certain alterations...We discussed it and



tried it on the piano over and over again, and I enjoyed the small triumph of at last getting Mendelssohn over to my view.

The middle movements demonstrate two essential dimensions of Mendelssohn's musical language. The second movement, marked *Andante con moto tranquillo*, begins in the style of Mendelssohn's *Lieder ohne Worte*. The piano introduces the *lied*, thereafter set as a loving duet between the violin and cello. After the movement's darker, minor-key middle section, the *lied ohne worte* returns, set now in the violin's high register above cello **pizzicati**. The scherzo reflects the *Midsummer Night's Dream* character frequently encountered throughout Mendelssohn's catalog.

The finale begins with a portentous quiet. The dactyl that marks the opening theme drives the entire movement; even the sunnier second theme, introduced by the piano, marches to this rhythm. Underneath an ensuing *cantabile* section, reminiscent of the second movement's *lied ohne worte*, the piano recalls a triplet accompanimental figure used in the first movement. Mendelssohn thus confirms this finale as a thoughtfully wrought summation of the entire work, as well as a dramatically fitting exclamation point. After thorough development of the movement's various thematic ideas, the work emerges from the brooding key of d minor to the sunnier key of D major and ends with a triumphant hurrah.

**Felix Mendelssohn**

**Piano Trio no. 2 in c minor, op. 66**

**Composed:** Completed April 30, 1845

**Published:** 1846

**Dedication:** Louis Spohr

**Other works from this period:** Also composed in 1845 were Mendelssohn's **incidental music** to Sophocles's *Oedipus at Colonus*, op. 93, and Racine's *Athalie*, op. 74; the String Quintet in B-flat Major, op. 87; and individual *Lieder ohne Worte* from Opuses 67, 85, and 102, as well as the Opus 109 *Lied ohne Worte* for cello and piano.

**Approximate duration:** 27 minutes

Mendelssohn completed the second of his two piano trios, the Opus 66 Trio in c minor, in 1845, six years after the first. Though he presented the work as a birthday present to his sister Fanny, the published score bears a dedication to Mendelssohn's friend and colleague Louis Spohr. In addition to his compositional renown, Spohr was known as one of the leading violinists of the day and took part himself in numerous performances of Mendelssohn's Trio in c minor with the composer at the piano.

Like its elder sibling, this trio exudes Romantic pathos immediately from its opening strains. A serpentine piano melody rises to a forceful **cadence**, only to return to a nervous whisper in the strings. Mendelssohn extends this theme to another upward arching musical idea in the violin and cello; a frenzy of sixteenth notes in the piano underneath inverts the contour of the theme, quietly sinking lower and lower. The movement's second theme, introduced by the violin, could be the doppelganger of the first: the heroic counterpart to the tortured opening measures.

The *Andante espressivo*, analogous to the *Andante* movement of the Opus 49 Trio, is a vintage *lied ohne worte*: this music encapsulates Romanticism at its most deeply heartfelt. Of the quicksilver third movement, marked *Molto allegro, quasi presto*, Mendelssohn yielded that the perilously fast tempo might be "a trifle nasty to play."

Among the compelling narrative threads of Mendelssohn's life and legacy is his complicated relationship with religion. He was born into a prominent Jewish family—his grandfather was the distinguished Jewish philosopher Moses Mendelssohn—but Felix's father, Abraham, insisted that the family convert to Christianity as a means of assimilating into contemporary German society. The hyphenated surname often used in reference to the composer, Mendelssohn-Bartholdy, was likewise insisted upon by Abraham Mendelssohn, on the premise that "there can no more be a Christian Mendelssohn than there can be a Jewish Confucius."

Though it does not bear any explicit program, the Opus 66 finale might nevertheless be heard to reflect somewhat the nuanced role that religion played in Mendelssohn's life and artistry. The movement begins with a dance-like theme whose shape and articulation (and opening melodic interval of a minor ninth) suggest Jewish folk music. Later in the movement, Mendelssohn unexpectedly introduces the Lutheran hymn "Gelobet seist Du, Jesu Christ." While the piano offers the hymn, the strings play fragments of the opening theme. Music scholar Robert Philip has likened this juxtaposition to "two diminutive figures speaking in hushed tones as they enter a great cathedral." Extending this juxtaposition of musical ideas—indeed, ultimately reconciling the two—the movement escalates to an ecstatic climax. A radiantly transfigured version of the opening dance-like melody gets the last word, propelling the trio to a riveting final cadence.

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## THE MENDELSSOHN STRING QUARTETS

## The Early Quartets

JULY 21

Tuesday, July 21

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

(Prelude Performance 6:00 p.m., see page 49)

## SPECIAL THANKS

*Music@Menlo dedicates this performance to Joan and Allan Fisch with gratitude for generously underwriting the Mendelssohn String Quartet Series.*

## String Quartet Series Overview

Felix Mendelssohn's cycle of seven completed string quartets, plus the four individual movements published as his Opus 81, represents an important pillar of his oeuvre. By the time Mendelssohn penned his first quartet, the genre had long been the heart of the chamber music repertoire, thanks to the contributions of Haydn, Mozart, Beethoven, and Schubert. The form occupied Mendelssohn throughout his creative life: he entered his first essay in the genre, the rarely heard Quartet in E-flat Major, in 1823, when he was only fourteen years old—still two years away from creating the masterful Octet. The subsequent string quartets trace Mendelssohn's creative journey from his youthful absorption of Beethoven's innovations to the unbridled Romantic expression of the devastating Opus 80 Quartet in f minor and the ephemeral works published posthumously as Opus 81, which document Mendelssohn's final months.

## Program Overview

Just as Beethoven's cycle of sixteen string quartets are fashionably divided into his early, middle, and late quartets, so are Mendelssohn's quartets often seen as falling into three categories. The cycle begins with the early E-flat Major Quartet, a highly sophisticated four-movement work from Mendelssohn's adolescence. Mendelssohn composed the String Quartet in a minor, op. 13, in 1827 and the E-flat Major Quartet, op. 12, in 1829, likewise prior to his twenty-first birthday. Both works illustrate the young composer under the spell of Beethoven.

## String Quartet in E-flat Major (1823)

- I. *Allegro moderato*
- II. *Adagio non troppo*
- III. *Minuetto - Trio - Minuetto*
- IV. *Fuga*

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

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

## INTERMISSION

## String Quartet no. 2 in a minor, op. 13 (1827)

- I. *Adagio - Allegro vivace*
- II. *Adagio non lento*
- III. *Intermezzo: Allegretto con moto*
- IV. *Presto - Adagio non lento*

Pacifica Quartet:

Simin Ganatra, Sibbi Bernhardsson, *violins*; Masumi Per Rostad, *viola*; Brandon Vamos, *cello*



THE MENDELSSOHN STRING QUARTETS

# The Opus 44 Quartets

JULY 31

Friday, July 31  
8:00 p.m., St. Mark's Episcopal Church

**SPECIAL THANKS**

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

*The Mendelssohn String Quartet Series is underwritten by Joan and Allan Fisch.*

**Program Overview**

The three quartets of Opus 44—composed between 1837 and 1838—mark a happy time in Mendelssohn's life and career. His numerous successes had installed Mendelssohn, not yet thirty years old, as the most renowned musician in Europe. He had been appointed Music Director of the Leipzig Gewandhaus Orchestra and had recently married. The joy that filled these years is nowhere more clearly translated than in the exuberance and brilliant virtuosity of the Opus 44 quartets.

String Quartet in D Major, op. 44, no. 1 (1838)

- I. *Molto allegro vivace*
- II. *Menuetto: Un poco allegro*
- III. *Andante espressivo ma con moto*
- IV. *Presto con brio*

String Quartet in e minor, op. 44, no. 2 (1837)

- I. *Allegro assai appassionato*
- II. *Scherzo: Allegro di molto*
- III. *Andante*
- IV. *Presto agitato*

INTERMISSION

String Quartet in E-flat Major, op. 44, no. 3 (1838)

- I. *Allegro vivace*
- II. *Scherzo: Assai leggiero vivace*
- III. *Adagio non troppo*
- IV. *Molto allegro con fuoco*

Pacifica Quartet:

Simin Ganatra, Sibbi Bernhardsson, *violins*; Masumi Per Rostad, *viola*; Brandon Vamos, *cello*





THE MENDELSSOHN STRING QUARTETS

# The Final Quartets, opp. 80 and 81

AUGUST 7

Friday, August 7

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

(Prelude Performance 6:00 p.m., see page 53)

## SPECIAL THANKS

The Mendelssohn String Quartet Series is underwritten by Joan and Allan Fisch.

## Program Overview

The String Quartet in f minor, op. 80, is inescapably associated with the most traumatic event of Mendelssohn's life: the death of his beloved elder sister, Fanny, in May 1847. The overwhelming pathos of the work loudly proclaims Mendelssohn's profound melancholy. He completed the quartet in September of that year and died just weeks later, on November 4. The program also includes the four individual quartet movements, spanning Mendelssohn's creative oeuvre, published posthumously as his Opus 81.

Fugue in E-flat Major, op. 81, no. 4 (1827)

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

Andante in E Major, op. 81, no. 1 (1847)

Scherzo in a minor, op. 81, no. 2 (1847)

## INTERMISSION

String Quartet in f minor, op. 80 (1847)

I. *Allegro vivace assai*

II. *Allegro assai*

III. *Adagio*

IV. *Finale: Allegro molto*

Pacifica Quartet:

Simin Ganatra, Sibbi Bernhardsson, *violins*; Masumi Per Rostad, *viola*; Brandon Vamos, *cello*

## Program Notes: The Mendelssohn String Quartets

In his sixteen string quartets, Beethoven moved from the conventions of the Classical era to the dramatic, dynamic tensions and emotional storms of his late works. Reacting to those late works, and to the emphasis on melody and personal expressiveness that characterized the Romantic era, Felix Mendelssohn crafted a group of string quartets on a smaller scale than Beethoven's: fewer actual works, of shorter length, and with a less extreme emotional range. Yet his achievement in the quartet realm is of no less quality, even though it's somewhat less familiar.

In the autumn of 1825, a few months shy of his seventeenth birthday, Mendelssohn completed his Octet for Strings in E-flat Major, generally acknowledged as one of his most accomplished and most inspired masterpieces, and also as one of the pinnacles of all of Western string chamber music. To a considerable extent, his other chamber music has been overshadowed by the Octet, an unfair circumstance that precludes a well-rounded understanding of his output as a whole. Mendelssohn's chamber music list includes a wide variety of pieces: the Octet, three piano quartets, various **sonatas\*** and shorter pieces for violin or cello with piano, two string quintets, two piano trios, a sextet with piano, and seven completed string quartets, along with four individual **movements** for the same medium that are basically unrelated but which have been treated as a kind of supplemental work when played in combination. The chronology looks like this:

- 1823 String Quartet in E-flat Major  
(published posthumously)
- 1825 Octet for Strings in E-flat Major
- 1827 String Quartet no. 2 in a minor, **op. 13**
- 1827 **Fugue** in E-flat Major [op. 81, no. 4]
- 1829 String Quartet no. 1 in E-flat Major, op. 12
- 1837 String Quartet in e minor, op. 44, no. 2
- 1838 String Quartet in E-flat Major, op. 44, no. 3
- 1838 String Quartet in D Major, op. 44, no. 1  
[Opus 44 was published as a set in 1839]
- 1843 **Capriccio** in e minor [op. 81, no. 3]
- 1847 String Quartet in f minor, op. 80
- 1847 **Andante** in E Major [op. 81, no. 1]
- 1847 **Scherzo** in a minor [op. 81, no. 2]  
[The artificially created Opus 81 was published posthumously]

Like Mozart and Schubert, Mendelssohn compressed a tremendous amount of creativity into relatively few years; "early," "middle," and "late" styles are not terribly useful concepts when we're considering three composers who didn't survive past the decade of their thirties. Yet stylistic evolution is clear in the music of all three of these child prodigies, whose skill and understanding grew and changed as do those of all human beings, whatever their age. Early, middle, and late are divisions more easily and commonly made when studying the works of Beethoven, who made it into his middle fifties (a reasonable life span for the early nineteenth century) and whose music quite clearly falls into three distinct stylistic groups. Each of these Beethovenian periods can be defined

at least in part by the nature of one of his three groups of string quartets: the Opus 18 set that confronts and builds upon the achievements of Haydn and Mozart; the five lengthier and more complicated quartets of 1806–1810; and the five astonishing late works that seemed to attempt to redefine completely what a string quartet could be. A parallel can be discerned in the sequence of Mendelssohn's quartets.

The early E-flat Major Quartet (1823), Opus 12, Opus 13: These works find a youthful composer appraising, confronting, and partially transcending the traditions of his eighteenth-century predecessors in the first instance and of Beethoven in the case of Opuses 12 and 13, works that specifically take some of Beethoven's quartets as points of departure.

Opus 44, Numbers 1–3: These are "middle" in terms of our parallel; Mendelssohn has developed the individual quartet voice he found in Opuses 12–13 and now forges a true Classical-Romantic union of satisfying formal structures and expressive melody.

Opus 80: Grief dominates this work written almost literally under the shadow of death. Mendelssohn's always-fragile health had been failing for some time by 1847, due at least in part to overwork and constant wearisome traveling, but it would be impossibly melodramatic to suggest that he foresaw his own imminent demise. At the time of the writing of the emotionally wracked Quartet in f minor, the death that loomed before him was that of his beloved older sister, Fanny, who from earliest childhood had closely shared Felix's love for music, art, and poetry. Mendelssohn had always had happy personal relationships: with his parents, with his wife and their five children, with his friends. But Fanny had been extra special, and from her loss he never recovered. The Opus 80 Quartet confronts the anguish of mortality.

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### The Early Quartets

Mendelssohn's **E-flat Major Quartet (1823)** was written very much under the influence of his principal teacher, Carl Zelter, who was granted the opportunity to train a prodigiously gifted boy, already proficient on both piano and violin, in the traditions of past greatness. Zelter emphasized Bachian **counterpoint** and the instrumental procedures of Haydn and Mozart in his teaching of Mendelssohn, and the early E-flat quartet (not published until the 1870s) reflects these preoccupations. Most striking to our ears is the constant prominence of the first-violin part. This prominence would never entirely go away in Mendelssohn's quartets, but in this first work the lower parts are quite obviously subjugated. Also to be noted here is the sequence of the movements and their tempi. In almost all his opus-number quartets, Mendelssohn placed the slow movement in third place. The early one places the slow movement as Haydn and Mozart usually did, in second place. It may be an obeisance to tradition, but it also serves to heighten contrast. The **sonata-form** first movement is very regular in its layout of two conventionally patterned **themes** through **exposition, development, and recapitulation**. The ensuing **Adagio** is much more lyrical and chromatic and shifts to the relative

\**Bolded terms are defined in the glossary, which begins on page 74.*

c minor. To follow it, Mendelssohn creates a sprightly **minuet** very reminiscent of the eighteenth century and then proceeds to show off his skill in a double-fugue finale, wherein for the first time we really hear the second violin, viola, and cello as individuals. Fugal finales were characteristic of Haydn's early quartets, showing once again the young Mendelssohn's direct inspiration from his predecessors.

It's rather unusual to talk about a composer's first two "mature" quartets when they date from his eighteenth and twentieth years, but the quartets of Opus 12 and Opus 13 show Mendelssohn's individual voice emerging from the years of apprenticeship. Two earlier works had shown the true genius also: the Octet and the Overture to *A Midsummer Night's Dream*. The 1820s found Mendelssohn maturing from the child-prodigy era of string symphonies and chamber operas, from schoolboy to international traveler; they also saw him confronting his grief over the death of Beethoven in 1827 and responding musically to what he regarded as some of the Viennese master's most significant works, the middle- and late-period string quartets. (His attitude in this regard marked a complete break with Zelter, who in common with many leading musicians of the time thought Beethoven's late quartets were unplayable.) Beethoven's influence plays a part in both Opus 12 and Opus 13, the latter being one of the most strikingly original of all of Mendelssohn's chamber works, an accomplishment fully worthy of comparison with the iconic Octet. Both works show Mendelssohn's skill with cyclic form in his ability to interconnect the themes of each of a work's movements. The works are highly contrasted in mood, with Opus 12 emphasizing serene good humor and Opus 13 characterized by a degree of passion and dramatic contrast we don't always associate with this supremely refined composer.

The **E-flat Major Quartet** published as **Opus 12** was completed in London in 1829, during the first of Mendelssohn's many journeys to the British Isles; this first one would find him exploring England, Wales, and Scotland, in which latter nation he found inspiration for two better-known works, the *Scottish Symphony* and the *Hebrides Overture*. Opus 12 has an *Adagio* introduction that recalls the similar introduction in Beethoven's E-flat *Harp Quartet*, op. 74. This leads to an interestingly labeled main portion, **Allegro non tardante**: Lively, and don't hesitate. Essentially monothematic in its exposition, the first movement also features a minor-mode theme that returns in the first movement's **coda** and also, with structural prominence, in the final movement. The recapitulation varies the main theme with gentle ornamentation. The *Canzonetta* (Little song) movement used to be performed on its own, back in the days when it wasn't considered heresy to play individual movements of longer pieces. The key is g minor; the folklike main theme is contrasted with a faster paced, almost scurrying midsection in the parallel G major. This is one of many Mendelssohnian quartet movements that have been likened to the magical scherzo of the **incidental music** for *A Midsummer Night's Dream*. The quartet's third movement, in B-flat, is characteristically Mendelssohnian with its rich melodiousness and closely drawn **harmonies**. A **recitative**-like solo for the first violin stands out before the movement's end, which leads with only the slightest of pauses to the abruptly declamatory opening of the finale. This movement starts out unconventionally in c minor and then **modulates** to g minor before the reintroduction of the auxiliary theme from the first movement, a device that enables Mendelssohn to return to the home key of E-flat for a bravura conclusion to a most ingeniously unified work.

Two years before this remarkable achievement, Mendelssohn dealt with Beethoven and with cyclic form in an even more dramatic way in his **Quartet in a minor, op. 13**. He also adopted a technique beloved by Schubert in his chamber music, that of using a song **motive** as the generating element of important themes. Instead of using the song fragment as the basis for just one movement, however, Mendelssohn incorporates it and its variants and expansions throughout almost all of the a minor quartet. (This quartet was published later than Opus 12, though written earlier, hence the confusion of opus numbers.) The movement pattern of Opus 13 places the slow movement in second place, placing the lighter textured *Allegretto intermezzo* in third place as a kind of transparent interlude before the intricate, extended finale, the work's longest movement, which reintegrates many elements from earlier on.

The major Beethovenian influence on Opus 13 comes from the older composer's Opus 132, a string quartet also in the key of a minor. The slow introduction to Opus 13, parallel to Beethoven's opening, introduces the motive from Mendelssohn's own song *Frage (Question)*, a charming love lyric published as part of his Opus 9. The three-note motive has a clearly interrogatory sound; the song's words include these: "Is it true that you wait for me each evening under the arbor, that you ask the moonlight and the stars about me? Is it true, oh tell me." The motive appears in the slow introduction and in the movement's passionate main section, *Allegro vivace*. Lyricism and drama combine in this highly expressive movement, which is led by the first violin but provides contrapuntal interest in all four parts. There's a clear recollection of Beethoven, and yet the sound is really not at all Beethovenian. It is Mendelssohn: lyrical melodies, rich harmonies, and symmetrical **phrases**.

The second movement is oddly labeled *Adagio non lento*, which could be translated as "Slow not slow." "Adagio" refers more to mood, however, and "lento" to pace: the music is intensely felt but should be played deliberately, not slowly. The main theme, in F major, recalling a hymn, is introduced by the first violin, but the other instruments contribute their own contrapuntal variants. The agitated midsection yields to a heartfelt recapitulation of the hymn motive. In the intermezzo, **pizzicato** accompaniment punctuates a folklike main theme whose dancing gaiety is contrasted with an agitated, **staccato** midsection. Returning to the emotional realm of the opening movement, the finale is an extended sonata-form **Presto** whose first-violin theme with **tremolo** accompaniment once again recalls Beethoven's Opus 132. Motives from the *Adagio* movement return, and also recapitulated is the theme of the original slow introduction, re-emphasizing the quartet's association with the yearning "question" of the song.

## The Opus 44 Quartets

During the early and middle 1840s Mendelssohn abandoned the string quartet medium. He was no longer a student experimenting with the musical media of his elders and predecessors; he was now an internationally famous performer and conductor for whose services cities and kings competed. His orchestral and choral works won him praise and fame. He accepted the directorship of the Leipzig Gewandhaus Orchestra in 1835 and turned it into one of Europe's premier ensembles, establishing high standards of discipline and enriching the repertory. He led the first public performance of Schubert's Symphony no. 9, reawakened interest in Haydn



and Mozart, and encouraged the work of his contemporaries, Schumann especially. In his work with the Gewandhaus he had the help of one of his best friends and most sympathetic artistic collaborators, the violinist Ferdinand David, who became Concertmaster in Leipzig at the same time Mendelssohn took over the podium. It was for David that he wrote the Violin **Concerto** in e minor in 1842, and it was for David's chamber music evenings that he wrote the three string quartets of Opus 44 in 1837 and 1838. David and his chosen chamber music colleagues were technical virtuosi and musicians of deep sensitivity and understanding. Their performances of the new works must have been extremely special treats for the small invited audiences of knowledgeable Leipzig music lovers. When they were published as a set in 1839, they were dedicated (oddly, perhaps) not to David but to "His Highness the Royal Prince of Sweden."

It's rather hard to understand why these quartets are not performed more often. True, they make heavy virtuosic demands on all four players, but the modern world contains any number of fine quartets that wouldn't be in the least dismayed by the scores' challenges. And they are utterly delightful to listen to: full of rich melody, entrancing harmonies, and piquant dynamic contrasts. By this point in his life Mendelssohn had become an absolute master of Classical forms and used them so skillfully that the layout of each work is clear to the listener straightaway. The sound manages to be dense with interest, yet transparent; the complexities come off simply as delights. All three are laid out in the pattern Mendelssohn had come to prefer, with the slow movement in third place. Two of them are cast in two of his favorite keys, E-flat major and e minor, with a bravura D major work to lead the set off. (The actual order of composition was no. 2, no. 3, and then no. 1.)

The brilliant and exuberant opening **Molto allegro vivace** and concluding **Presto con brio** of the **D Major Quartet, op. 44, no. 1**—each movement almost a *perpetuum mobile*—are contrasted with an eighteenth-century-style minuet for the second movement. The third movement, **Andante espressivo ma con moto**—moderately slow, expressive, but don't drag it—is characterized by the evanescent pizzicato string playing that appears in so many Mendelssohnian scherzos, but here the pace is slowed to create a gentle, almost retiring song without words. The finale is structured with ingenious counterpoint. The opening of the **Allegro assai appassionato** (Rather lively, passionate) of the **Quartet in e minor, op. 44, no. 2**, with its singing main theme over restless lines of accompaniment, has reminded some commentators of the much more familiar opening of the Violin Concerto in the same key. In this work, the second movement is a very rapidly paced scherzo that once again has set up echoes in the minds of musicians and audiences recalling the famous scherzo from *A Midsummer Night's Dream*. A soulful **Andante** leads into a finale whose rhythms are cast in triple **meter**, not the duple meter that characterized the earlier movements. (Mendelssohn often liked to use the contrast of triple meter, often 6/8, and throughout his quartets he often varies the pace with triplet figurations in movements cast in 2/4 or 4/4 time.) The **Quartet in E-flat Major, op. 44, no. 3**, features characteristic sixteenth-note figures that appear prominently and serve as a kind of thematic link. There's a great deal of contrapuntal interest throughout the four movements; the emotional heart is the third movement, **Adagio non troppo**, perhaps the most heartfelt slow movement in the entire triptych.

## The Final Quartets, opp. 80 and 81

"It would be difficult to cite any piece of music which so completely impresses the listener with a sensation of gloomy foreboding, of anguish of mind, and of the most poetic melancholy, as does this masterly and eloquent composition." Those are the words of composer-conductor Julius Benedict, a long-time friend of Mendelssohn's, about the **Opus 80 Quartet in f minor**, of which the third movement **Adagio** is subtitled "Requiem for Fanny." The totally unexpected loss of his older sister, fellow composer, childhood companion, and adult soul-mate had a completely shattering effect on Mendelssohn. For weeks after her death on May 12, 1847, her devastated brother was incapable of any kind of work. Having retreated to Switzerland for some recuperation both physical and mental, he wrote the sixth quartet in July. Agitation, expressed through dissonance and unsteady rhythms, is the keynote of the entire piece outside of the **Adagio**. The second theme of the first movement, **Allegro vivace assai** (very fast), unfolds over a harsh pedal point in the cello part. An uncertain silence follows the exposition, with the development then picking up the highly charged atmosphere of the work's opening. **Syn-copated** rhythmic figures characterize the second movement **Allegro assai**; it's hard to call this movement a scherzo, since there is very little joy in it. The **Adagio** is mostly in the relative A-flat major, but this normally serene key produces in this instance a feeling of resigned despair; a sobbing climax leads to the movement's gradual dying away. Then the tremolo passages that lent such restlessness and uncertainty to the first movement return in the concluding **Allegro molto**. Though most of Mendelssohn's string quartet movements feature constant and striking contrasts between loud and soft dynamics, the finale of the f minor quartet is to a large degree labeled **forte** or fortissimo. Weeping has turned into an outcry against inexorable fate.

He wrote about this time to his friend Karl Klingemann: "Now I must gradually begin to put my life and my work together again, with the awareness that Fanny is no longer there, and it leaves such a bitter taste that I still cannot see my way clearly, or find any peace." He would have little time for rebuilding his life; in October 1847 he suffered a series of increasingly severe strokes. In November, at the age of thirty-eight, he died and was buried next to Fanny in a Berlin churchyard.

The four individual quartet movements that Mendelssohn left unpublished are often performed together as "**Opus 81**," but they possibly work better as individual pieces, since they don't have the logical relations to each other that are so audible in the full-length quartets. In order of composition, these pieces are a cleverly-worked-out Fugue in E-flat Major from 1827, the same year as the Opus 13 Quartet; a Capriccio in e minor from 1843, structured as an introductory **Andante** followed by yet another fugue, the fugue based on a four-note motive from the main theme of the **Andante**; a **Theme and Variations** in E Major from 1847, the last of the five variations modulating dramatically to e minor; and a Scherzo in a minor, light-footed and light-hearted, with pizzicato punctuation.

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Sunday, July 26

10:00 a.m., Stent Family Hall, Menlo School  
(Koret Young Performers Concert 5:00 p.m.,  
see page 54)

#### SPECIAL THANKS

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

CARTE BLANCHE CONCERT I:

## The Romantic Cello Sonata: Colin Carr and Thomas Sauer

JULY 26

### Program Overview

The Romantic period saw the cello, traditionally cast in a supporting role, blossom into a prominent lyrical voice, as composers increasingly contributed sonatas, concerti, and other solo works to the cello literature. "The Romantic Cello Sonata" brings together the essential cello-and-piano works by Mendelssohn, Schumann, and Brahms.

#### Felix Mendelssohn (1809–1847)

Cello Sonata no. 1 in B-flat Major, op. 45 (1838)

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

#### Robert Schumann (1810–1856)

Adagio and Allegro, op. 70 (1849)

Phantasiestücke, op. 73 (1849)

- I. *Zart und mit Ausdruck*
- II. *Lebhaft, leicht*
- III. *Rasch und mit Feuer*

#### Felix Mendelssohn

Variations Concertantes in D Major, op. 17 (1829)

#### Johannes Brahms (1833–1897)

Cello Sonata no. 1 in e minor, op. 38 (1862–1865)

- I. *Allegro non troppo*
- II. *Allegretto quasi menuetto*
- III. *Allegro*

INTERMISSION

#### Felix Mendelssohn

Cello Sonata no. 2 in D Major, op. 58 (1843)

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| I. <i>Allegro assai vivace</i>   | III. <i>Adagio</i>                |
| II. <i>Allegretto scherzando</i> | IV. <i>Molto allegro e vivace</i> |

#### Robert Schumann

Fünf Stücke im Volkston, op. 102 (1849)

- |  |                              |
|--|------------------------------|
| I. <i>Mit Humor</i>                                | IV. <i>Nicht zu rasch</i>    |
| II. <i>Langsam</i>                                 | V. <i>Stark und markiert</i> |
| III. <i>Nicht schnell, mit viel Ton zu spielen</i> |                              |

#### Felix Mendelssohn

*Lied ohne Worte*, op. 109 (1845)

#### Johannes Brahms

Cello Sonata no. 2 in F Major, op. 99 (1886)

- |                              |                                  |
|------------------------------|----------------------------------|
| I. <i>Allegro vivace</i>     | III. <i>Allegro appassionato</i> |
| II. <i>Adagio affettuoso</i> | IV. <i>Allegro molto</i>         |

Colin Carr, *cello*, and Thomas Sauer, *piano*

## Program Notes: The Romantic Cello Sonata

### Felix Mendelssohn

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

#### Cello Sonata no. 1 in B-flat Major, op. 45

**Composed:** Completed October 13, 1838

**Published:** 1839

**Other works from this period:** Serenade and **Allegro\*** giocoso for Piano and Orchestra, op. 43 (April 1, 1838); Violin **Sonata** in F Major (June 15, 1838); **Andante cantabile** and **Presto** agitato for Solo Piano (June 22, 1838); the Opus 44 string quartets (1837–1838); Piano Trio no. 1 in d minor, op. 49 (1839).

**Approximate duration:** 22 minutes

The summer and fall of 1838, when the Opus 45 Cello Sonata was composed, marked a happy time for Mendelssohn. Already recognized as Europe's leading musician—primarily as a composer but likewise as his generation's greatest pianist, organist, and conductor—he had furthermore been ensconced since 1835 as Music Director of the Leipzig Gewandhaus Orchestra, which role he parlayed into a position of great cultural influence. Mendelssohn was responsible for revamping the orchestra into one of Western Europe's top-flight bands, and the steady diet he oversaw of Bach, Handel, Mozart, Gluck, Beethoven, and Cherubini (peppered with the contemporary music of the day of Robert Schumann, Louis Spohr, and himself) established the Gewandhaus as a thriving center of German concert life.

Mendelssohn's program choices seem also to have suited the workings of his own musical imagination during this time. The Cello Sonata in B-flat Major, op. 45, emanates a copacetic Mozartian Classicism, demonstrating the principles of formal symmetry and clarity of expression learned through deep study of the music of his predecessors. Schumann wrote of the sonata: "A smile hovers round his mouth, but it is that of delight in his art, of quiet self-sufficiency in an intimate circle."

In addition to his numerous professional accomplishments, Mendelssohn had also recently married and witnessed the birth of his first child, Karl Wolfgang Paul—"Paul" honoring Felix's brother, the amateur (but nevertheless highly skilled) cellist Paul Mendelssohn, for whom the Opus 45 Sonata was composed. Mendelssohn's feelings of parental and fraternal fondness are audibly embedded in the work's three **movements**. Schumann additionally surmised that the sonata would be "especially fitting for the most refined family circles."

und grosse Kinder (Twelve Four-Hand Piano Pieces for Small and Large Children), op. 85; the orchestral Concertstück for Four Horns, op. 86, and Introduction and Allegro appassionato, op. 92; and an assortment of chamber works: the Opus 70 **Adagio** and Allegro for Horn (Violin or Cello) and Piano, the Opus 73 Phantasiestücke for Clarinet (Violin or Cello) and Piano, the Opus 94 Drei Romanzen for Oboe (Violin or Clarinet) and Piano, and Fünf Stücke im Volkston for Cello or Violin and Piano, op. 102.

**Approximate duration:** 8 minutes

The amazing life of Robert Schumann rivals Beethoven's in its intensity and complexity. Obsessive, brilliant, paranoid, wayward, exceedingly emotional, and given to fantasy, Schumann walked a fine line between sanity and insanity for most of his adult life, finally throwing himself into the Rhine at age forty-four. The year 1849, during which he composed some twenty important works, was a good one for him. Schumann composed largely in creative bursts in which he would focus all his attention on a certain kind of repertoire. In the springtime he apparently became enamored of the French horn, writing a **concerto** for four horns and orchestra and the Adagio (originally called Romanza) and Allegro, op. 70. (The manuscript gives the option of playing the solo part on the cello or violin, as well.)

The Adagio is one of the most romantic partnerships between two instruments imaginable. For forty-one bars, the cello and piano exchange melody in a practically unbroken **phrase**; it's a conversation between lovers, sometimes complementing, interrupting, and questioning but in the end finally uniting (after some suggestive turbulence) in a calm A-flat major. The piano lets out two little sighs and one big one and the cello responds with a tender and noble cadential flourish. The coda has a radiance and peace not heard before, and for want of a better metaphor, the lovers soon drift off to sleep. The atmosphere is then totally shattered by the Allegro, which begins as though shot from a gun.

Interrupted only momentarily by a slower section, in an unrelated key, the Allegro charges to the finish in a joyful, unbroken stream of energy. Because of the key (A-flat major), the Allegro is somewhat awkward for the cello, but the struggle to reach the high E-flat, as on the French horn, makes a successful ascent all the more rewarding.

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### Robert Schumann

(Born June 8, 1810, Saxony; died July 29, 1856, Emdenich, outside Bonn)

#### Adagio and Allegro, op. 70

**Composed:** 1849

**Published:** 1849

**Other works from this period:** The years 1848–1850 saw a great surge in Schumann's creative output. In 1849 alone, he completed nearly forty works, including the *Spanisches Liederspiel*, op. 74, and *Lieder-Album für die Jugend*, op. 79, among numerous other songs; the Zwölf vierhändige Clavierstücke für kleine

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### Robert Schumann

#### Phantasiestücke, op. 73

**Composed:** 1849

**Published:** 1849

**Other works from this period:** See above

**Approximate duration:** 12 minutes

In his diaries, letters, and critical writings, Schumann often invoked the fictional alter egos Florestan and Eusebius, archetypes conceived to symbolize two components of his own artistic and

\**Bolded terms are defined in the glossary, which begins on page 74.*



psychological world. Florestan represents Schumann the Romantic hero, vigorous and optimistic; Eusebius reflects Schumann's tender, lyrical, and introspective side. Much of Schumann's music derives its élan from the dramatic tension between Florestan and Eusebius. While Schumann's creation, these metaphors could likewise serve the Romantic period in music as a whole.

Schumann composed the Opus 73 Fantasy Pieces for Clarinet and Piano in 1849. (They exist as well in arrangements, prepared by the composer, for violin and for cello.) It is a delicious set of miniatures that has remained a perennial favorite of concert audiences. Although the Fantasy Pieces are not among those works which explicitly cite Florestan and Eusebius, their energy can nevertheless be felt. The first of the three miniatures belongs to Eusebius. Even Schumann's tempo marking is emotionally loaded: whereas Haydn would presumably have used a more common tempo indication such as *Andante* or *Allegro*, Schumann's instruction to the performer reads, *Zart und mit Ausdruck*—Tenderly and with expression. Likewise the charming second movement: *Lebhaft, leicht* (Lively, easily). With the onset of the last of the Fantasy Pieces, Florestan has won the day. Schumann's expressive instruction to the performer: "Rapidly and with fire."

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## Felix Mendelssohn

### Variations Concertantes in D Major, op. 17

**Composed:** Completed January 30, 1829

**Dedication:** Paul Mendelssohn

**First performance:** London, June 15, 1829, by cellist Robert Lindley with Mendelssohn at the piano

**Other works from this period:** The great project that occupied Mendelssohn alongside the composition of the **Variations Concertantes** was not another original work but the celebrated revival of Bach's *St. Matthew Passion*, which the twenty-year-old Mendelssohn conducted on March 11, marking the **oratorio's** first public performance in one hundred years. Early 1829 also saw the tireless Mendelssohn at work on the *Reformation* Symphony, op. 107 (completed in May 1830), and the concert **aria** *Tutto è silenzio* for soprano and orchestra, composed for Anna Milder-Hauptmann, one of the soprano soloists in the *St. Matthew Passion* performance.

**Approximate duration:** 9 minutes

Like the Opus 45 Cello Sonata penned a decade later (and which begins this program), Mendelssohn's **Variations Concertantes** were conceived for the composer's brother, Paul Mendelssohn, and likewise evidence the amateur cellist's instrumental facility. The dulcet **theme** exploits both the cello's sonorous depth and its bright tenor register towards establishing an affable dialogue between the cello and piano. The subsequent set of eight variations expands the theme's expressive reach, putting both players through their paces along the way. The fourth variation, marked *Allegro con fuoco*, dispatches an especially athletic piano part, answered by the cello's zesty **pizzicati** in the fifth. The tranquil sixth variation sets up the turbulent *Presto ed agitato*, whose climactic explosion of octaves in the piano further deepens the tenderness of the theme upon its return.

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## Johannes Brahms

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

### Cello Sonata no. 1 in e minor, op. 38

**Composed:** Brahms completed the first two movements in the

summer of 1862 in Münster am Stein; the finale was composed three years later while the composer summered in Lichtental (Baden-Baden).

**Published:** 1866, Simrock (Berlin), after a refusal by Breitkopf & Härtel

**First performance:** The Gewandhaus in Leipzig, January 14, 1871, by cellist Emil Hegar and pianist (and Concertmaster of the Gewandhaus Orchestra) Carl Reinecke

**Other works from this period:** These years surrounding the First Cello Sonata saw a good deal of chamber music from Brahms's pen, including the piano trios in B major, op. 8 (1854), and E-flat major, op. 40 (1865); the sextets in B-flat major, op. 18 (1860), and G major, op. 36 (1865); and the piano quartets in g minor, op. 25 (1861), and A major, op. 26 (1862). The summer he began work on the First Cello Sonata, Brahms also began the Piano Quintet in f minor, op. 34, and drafted a symphonic movement.

**Approximate duration:** 25 minutes

Brahms composed the first two movements of the Opus 38 Cello Sonata (his first work for a solo instrument with piano) while in his late twenties. By this time, Brahms had already composed a great deal of chamber music and become sufficiently well-versed in the nuances of writing for individual instruments. In the summer of 1862, Brahms visited the Lower Rhine Music Festival in Cologne and spent the following weeks on holiday with the conductor and composer Albert Dietrich and Clara Schumann, Robert Schumann's widow. The vacation was a happy one: Brahms and Dietrich spent the days hiking and composing; in the evenings, Clara—one of her generation's greatest pianists and a gifted composer in her own right—would play.

Brahms revered Bach above all composers and paid homage to him with the Sonata in e minor. The first movement's principal theme resembles in shape and mood the fugal **subject** of Bach's *Die Kunst der Fuge*, and the fugal subject of the third movement directly quotes the same work's **Contrapunctus** XIII. Nevertheless, in his late twenties and early thirties, Brahms the young Romantic had already established his voice with such confidence that despite the explicit nod to a past master, the language of this sonata is unmistakably his own.

An insistent, **syncopated** piano accompaniment underscores the cello's brooding opening melody, creating a feeling of inner agitation. This tension culminates as the cello ascends to its upper register, and as the piano assumes the theme, the first of a series of heated arguments between piano and cello begins. A still more impassioned dialogue follows, ushering in the second subject. Commentary on the two cello sonatas of Brahms often makes note of the inherent problems of sonic balance in pairing cello with piano (as dense keyboard textures easily drown out the cello's middle register). Throughout this opening *Allegro non troppo*, Brahms makes a virtue of the challenge, often pitting the two instruments as combatants in contentious dialogue.

Although composed before Brahms's move to Vienna, the second movement **minuet** exudes a distinct Viennese flavor: exuberant, but with a tinge of darkness more evocative of Mahler than of Strauss's waltzes. The heart of the movement is the divine **trio** section, which departs from the key of a minor to the even more mysterious, remote tonality of f-sharp minor. The cello offers a lyrical melody, doubled by a shimmering accompaniment in the right hand of the piano: rippling sixteenth notes give the effect of a voice-like vibrato in the piano.

The finale is a three-voiced **fugue**, in turns gentle and unrelenting. The movement is indebted not only to Bach but also to

the fugal finale of Beethoven's Opus 102 Number 2 Cello Sonata. Brahms departs from that model, however, by traversing more extreme emotive territories. An unexpected *più presto* coda drives the work to a restless finish, with the cello and piano continuing their battle for supremacy to the end.

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## Felix Mendelssohn

### Cello Sonata no. 2 in D Major, op. 58

**Composed:** ca. June 1843

**Dedication:** Count Mateusz Wielhorski, a Russian cellist and arts patron—although the sonata was truly intended, like the B-flat Major Sonata and Variations Concertantes, for Paul Mendelssohn

**First performance:** Leipzig, November 18, 1843

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

**Approximate duration:** 25 minutes

Mendelssohn penned the Opus 58 Sonata in 1843, a year of considerable personal upheaval. Having at last concluded an unhappy residency in Berlin, Mendelssohn and his family returned to Leipzig, where they had previously spent the years 1835–1840, during which time, R. Larry Todd notes, the composer “stood at the forefront of German music” despite still being in his twenties. Hence in 1840, as part of a sweeping attempt to install Berlin among Europe's major cultural capitals, the recently ascendant Friedrich Wilhelm IV had lured Mendelssohn from Leipzig. However, though compensated handsomely in both payment and prestige, Mendelssohn would not find personal satisfaction in Berlin over the coming three years. His professional responsibilities remained frustratingly undefined—besides which, he regarded that city as “one of the most sour apples into which a man can bite”—and, in 1843, Mendelssohn resumed his conducting duties at the Leipzig Gewandhaus. Moreover, with his beloved mother's death on December 12, 1842, Felix shared the realization with his younger brother, Paul, that “we are children no longer.”

Despite the turbulence surrounding this time, 1843 nevertheless represented a solidly productive year. In addition to the Opus 58 Sonata, Mendelssohn completed his **incidental music** to *A Midsummer Night's Dream*, the **Capriccio** for String Quartet (later published as op. 81, no. 3), five *Lieder ohne Worte* for piano, and numerous choral pieces, among other works.

Befitting Mendelssohn's mature compositional language, the D Major Sonata is firmly rooted in the tenets of Classicism inherited from Bach, Mozart, and Beethoven but meanwhile demonstrates the pathos of the Romantic period. Each of the sonata's four movements portrays a vital dimension of Mendelssohn's musical identity. The opening *Allegro assai vivace* is all soaring lyricism and propulsive rhythmic energy, even at its tender second theme. The movement's ecstatic tone dispels the misguided aphorism that music's emotional content must correlate with biography—there is nothing in this movement, after all, to betray Mendelssohn's grief over his mother's passing—but, rather, its great emotive breadth reflects the zeitgeist of the Romantic period at large. The second movement offers further Romantic *cantabile* but couched in a signature Mendelssohnian **scherzo**. The cello complements the piano's sly **staccato** figures with piquant pizzicati before indulging in breathless melody. The hymn-like piano introduction to the slow movement furiously recalls Bach but with an unmistakably nineteenth-century touch: Mendelssohn's instruction *sempre arpeggiando col*

*pedale* (arpeggiated and with pedal) imbues each chord with a distinctly more lush and immersive sound than would characterize a Baroque organ chorale. The cello answers with a dramatic **recitative**, marked *appassionato ed animato*. The spirited dialogue between cello and piano continues in the finale, now returning to the effervescence of the opening movement. An increased restlessness in the piano accompaniment matches the virtuosic cello writing measure for measure until the stirring final **cadence**.

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## Robert Schumann

### Fünf Stücke im Volkston, op. 102

**Composed:** 1849

**Published:** 1851

**Other works from this period:** See above

**Approximate duration:** 16 minutes

The Fünf Stücke im Volkston represent the only duo works conceived by Schumann for cello and piano; the other Schumann duos typically offered as cello repertoire (as on this program) were originally intended for other instruments, with the cello an option sanctioned by the composer. But for these “pieces in folk style,” which strive to capture the essence of popular music in a manner befitting the Romantic period, it can only be the cello. Schumann himself studied the cello in his youth; his fond affinity for the instrument is matched by his innate sensitivity in writing for it. The musicologist Donald Francis Tovey once noted, “The qualities of the violoncello are exactly those of the beloved dreamer whom we know as Schumann.” The surreal songfulness of the second of the Fünf Stücke particularly requires the instrument's singularly humanizing quality.

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## Felix Mendelssohn

### Lied ohne Worte, op. 109

**Composed:** 1845

**Published:** 1868

**First performance:** October 18, 1845, by the French cellist Lisa Cristiani with Mendelssohn at the piano

**Other works from this period:** Also composed in 1845 were Mendelssohn's incidental music to Sophocles's *Oedipus at Colonus*, op. 93, and Racine's *Athalie*, op. 74; the Piano Trio no. 2 in c minor, op. 66; the String Quintet in B-flat Major, op. 87; and individual *Lieder ohne Worte* from Opuses 67, 85, and 102.

**Approximate duration:** 5 minutes

In addition to the forty-eight *Lieder ohne Worte* he composed for solo piano over his career (see page 25), Mendelssohn penned the Opus 109 *Lied ohne Worte*, his final work for cello and piano, in 1845. The cello becomes the *Lied ohne Worte* genre as suitably as it does Schumann's Fünf Stücke im Volkston: its vocal quality offers an ideal vehicle for the expressive lyricism of what had, by Mendelssohn's thirty-sixth year, become an indispensable dimension of his musical imagination. While the song-without-words aesthetic suffuses much of Mendelssohn's instrumental chamber music beyond the six volumes for solo piano—the slow movements of the two piano trios are ready examples—the single-movement Opus 109 duo brings the catalog to a markedly poignant cadence.

## Johannes Brahms

### Cello Sonata no. 2 in F Major, op. 99

**Composed:** 1886

**Published:** 1887, Simrock

**First performance:** Vienna, November 24, 1886, by Robert Hausmann with Brahms at the piano

**Other works from this period:** The summer of 1886 also saw the completion of the Violin Sonata in A Major, op. 100, and the Piano Trio in c minor, op. 101. The following year, Brahms would complete another seminal contribution to the cello repertoire, the Double Concerto for Violin and Cello, op. 102.

**Approximate duration:** 27 minutes

Brahms spent the summer of 1886 in the idyllic Swiss resort town of Thun. He rented the second floor of a hillside house on the Aar River and spent much of the summer at a local casino, drinking beer and playing cards with musicians from the house orchestra. He wrote happily to his friend Max Kalbeck, "It is simply glorious here. I only say quite in passing that there are crowds of beer gardens—actual beer gardens—the English [tourists] are not at home in them!"

The F Major Cello Sonata was composed for Robert Hausmann, a close friend of Brahms's and cellist of the great Joachim String Quartet. Like the violinist Joseph Joachim and the clarinetist Richard Mühlfeld, Hausmann served Brahms as the prototypical performer-muse, directly inspiring Brahms's cello writing over the last decade of his career. By all accounts, Hausmann played with a remarkably burnished tone and ample technique; Brahms's writing suggests that Hausmann had no trouble negotiating the cello's highest registers or rising above the piano's clanging **fortissimo**. Brahms's facility with instrumental technique is similarly evident in the striking tremolo across the strings, taken from the piano's opening gestures, which Brahms uses to end the **exposition** and then echoes at the haunting end of the **development** section. (It is also interesting to note that, despite that mastery Brahms had achieved in writing for the cello by the time of this work as well as the Double Concerto the following year, he still was not satisfied. Upon hearing Dvořák's Cello Concerto of 1895, he exclaimed, "Why on earth didn't I know one could write a violoncello concerto like this? Had I only known, I would have written one long ago!")

The F Major Sonata unfolds with a bristling energy, with a jolting explosion in the piano answered by a triumphant cry from the cello. At the time of the work's premiere, the conductor and critic Eduard Hanslick wrote, "In the cello sonata, passion rules, fiery to the point of vehemence, now defiantly challenging, now painfully lamenting. How boldly the first *AllLEGRO* theme begins, how stormily the *AllLEGRO* flows!" Remarking on its unusual rhythms and bold melodic leaps, Schoenberg would later write: "Young listeners will probably be unaware that at the time of Brahms's death, this sonata was still very unpopular and was considered indigestible"—a useful reminder to the contemporary listener, for whom this work fits well within common practice, that Brahms was in fact a "progressive" composer. The movement's **harmony** is similarly insolent, handily integrating dissonant tones and flirting with minor-key tonality throughout the exposition.

The work's harmonic boldness carries into the *Adagio affettuoso*, which begins in the surprising key of F-sharp

major, a half-step from the key of the opening movement. Hypnotic pizzicati mark time under the melody in the piano before Brahms again employs the cello's luminous upper register to sing a long phrase which climbs passionately before settling into a sweet lullaby.

The fiery scherzo recalls Brahms's ebullient Hungarian dances, with its chromatic melodic turns and hard syncopations. The trio section lends the movement a lyrical tenderness, albeit still with dense chromatic chords in the piano accompaniment.

Brahms the extroverted Romantic emerges in full form for the sonata's finale, which seems to go from one **episode** to the next with child-like impatience. The subject's pastoral melody offers a contrast from the ferocity of the previous movements. Soon after the opening, however, the music builds to a crisp march, heralded by staccato **double-stops** in the cello. The next episode departs from the movement's idyllic quality with a lyrical melody in b-flat minor, suffused with nineteenth-century *Sturm und Drang*. The piano's sweeping triplet accompaniment leads seamlessly into a restatement of the theme, against which Brahms sets a charming pizzicato commentary. The movement ends triumphantly in a flourish and with great abandon.

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CARTE BLANCHE CONCERT II:

The Brahms Sonatas for Violin and Piano:  
Joseph Swensen and Jeffrey Kahane

AUGUST 1

Saturday, August 1

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

(Koret Young Performers Concert 6:00 p.m.,  
see page 55)

**SPECIAL THANKS**

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

**Program Overview**

The violin sonatas of Johannes Brahms encapsulate the allure of the Romantic master's compositional language. Each of the three offers the poignant intimacy and symphonic breadth—and, above all, the devastating lyricism—that characterize Brahms's mature style. Violinist Joseph Swensen and pianist Jeffrey Kahane, both passionate interpreters of the Romantic literature, join forces to present this luminous cycle of works.

**Johannes Brahms** (1833–1897)

Violin Sonata no. 1 in G Major, op. 78 (1878–1879)

- I. *Vivace ma non troppo*
- II. *Adagio*
- III. *Allegro molto moderato*

Violin Sonata no. 2 in A Major, op. 100 (1886)

- I. *Allegro amabile*
- II. *Andante tranquillo*
- III. *Allegretto grazioso (quasi andante)*

*INTERMISSION*

Violin Sonata no. 3 in d minor, op. 108 (1886–1888)

- I. *Allegro*
- II. *Adagio*
- III. *Un poco presto e con sentimento*
- IV. *Presto agitato*

Joseph Swensen, *violin*, and Jeffrey Kahane, *piano*

# Program Notes: The Brahms Sonatas for Violin and Piano

## Johannes Brahms

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

### Violin Sonata no. 1 in G Major, op. 78

**Composed:** 1878–1879

**Published:** 1879

**First performance:** Bonn, November 8, 1879

**Approximate duration:** 25 minutes

### Violin Sonata no. 2 in A Major, op. 100

**Composed:** 1886

**Published:** 1887

**First performance:** Vienna, December 2, 1886

**Approximate duration:** 20 minutes

### Violin Sonata no. 3 in d minor, op. 108

**Composed:** 1886–1888

**Published:** 1889

**Dedication:** Hans von Bülow

**First performance:** Budapest, December 21, 1888

**Approximate duration:** 20 minutes

Brahms's three violin **sonatas**\* are works of his fullest maturity. In 1853, he had written a **scherzo** for a collaborative sonata (Schumann and Albert Dietrich chipped in with the other **movements**) for Joseph Joachim, but during the following twenty-seven years, he began and destroyed at least four further attempts in the genre. (Brahms was almost pathologically secretive about his sketches and unfinished works, and he refused to release any music that was not of the highest quality. He simply burned anything that he did not want others to see. Little, therefore, is known about his methods of composition.) Brahms had long been wary of the difficulty in combining the lyrical nature of the violin with the powerful chordal writing that he favored for piano, and it was only with the Klavierstück, **op. 76**, completed in 1878, that he developed a keyboard style lean enough to accommodate the violin as a partner. His Violin Sonata no. 1 dates from 1879; the other two sonatas followed within eight years. His reasons for concentrating on the violin-and-piano genre at that time in his life may have had a personal as well as a musical aspect—as each of these works was finished, it was sent as a sort of peace offering to Joachim, from whom he had been estranged for some time. Brahms, it seems, had sided with Joachim's wife, the mezzo-soprano Amalie Weiss, in the couple's divorce proceedings, and bitter feelings were incited between the old friends, though Joachim never wavered in his support and performance of Brahms's music. The rift was not fully healed until Brahms offered Joachim the Double **Concerto** in 1887.

### Sonata no. 1 in G Major, op. 78

Brahms was inspired by his first trip to Italy, in the early months of 1878, to write his glowing and autumnal Piano Concerto in B-flat Major. He returned to Goethe's "land where the lemon trees grow" six times thereafter for creative inspiration and refreshment from the chilling Viennese winters. On his way back to Austria from Italy in May 1879, he stopped in the lovely village of Pörtschach on Lake Wörth in Carinthia, which he had haunted on his annual summer retreat the preceding year. "I only wanted to stay there for a day," he

wrote to his friend the surgeon Theodor Billroth, "and then, as this one day was so beautiful, for yet another. But each day was as fine as the last, and so I stayed on. If on your journeys you have interrupted your reading to gaze out of the window, you must have seen how all the mountains round the lake are white with snow, while the trees are covered with delicate green." Brahms succumbed to the charms of the Carinthian countryside and abandoned all thought of returning immediately to Vienna—he remained in Pörtschach for the entire summer. It was in that halcyon setting that he composed his Sonata no. 1 for Violin and Piano.

The Sonata no. 1 is, throughout, warm and ingratiating, a touching lyrical poem for violin and piano. The main **theme** of the **sonata-form** first movement, sung immediately by the violin above the piano's placid chords, is a gentle melody lightly kissed by the Muse of the Viennese waltz. Its opening dotted rhythm (long-short-long) is used as a motto that recurs not just in the first movement but later, as well, a subtle but powerful means of unifying the entire work. The subsidiary theme, flowing and hymnal, is structured as a grand, rainbow-shaped **phrase**. The **Adagio** has a certain rhapsodic quality that belies its tightly controlled three-part form. The piano initiates the principal theme of the movement, which is soon adorned with little sighing phrases by the violin. The central section is more animated and recalls the dotted rhythm of the previous movement's main theme; the principal theme returns in the violin's **double-stops** to round out the movement. Brahms wove two songs from his Opus 59 collection for voice and piano (1873) into the finale: *Regenlied* (*Rain Song*—this work is sometimes referred to as the *Rain Sonata*) and *Nachklang* (*Reminiscence*). The movement is in rondo form and, in its *scherzando* quality, recalls the finale of the B-flat Piano Concerto, written just a year before. Most of the movement (whose main theme begins with the familiar dotted rhythm) is couched in a romantic minor key (it turns brighter during one **episode** for a return of the theme from the second movement, played in double-stops by the violin), but it moves into a luminous major tonality for the **coda**.

### Sonata no. 2 in A Major, op. 100

### Sonata no. 3 in d minor, op. 108

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 many 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 sonatas nos. 2 and 3, the Piano Trio in c minor, the Second Cello Sonata, the Gypsy Songs, the Choral Songs (op. 104), the *lieder* of opuses

\**Bolded terms are defined in the glossary, which begins on page 74.*

105-107, and the Double Concerto were all written there. Brahms composed the Second Violin Sonata, op. 100, in Hofstetten during the summer of 1886; he gave the work an informal reading at Widmann's house (along with the new cello sonata and the c minor trio) before he returned to Vienna in the fall. The sonata's formal premiere was given on December 2, 1886, in Vienna by violinist Joseph Hellmesberger and the composer. Brahms began the Third Violin Sonata, op. 108, at Hofstetten during the summer of 1886 but composed most of the score during his sojourn two years later. The sonata's premiere was given on December 21, 1888, in Budapest by the composer and the celebrated Hungarian violinist, composer, and pedagogue Jenő Hubay.

The opening movement of the A Major Sonata is a full sonata structure (the piano initiates both the principal and subsidiary themes), though it contains little of the dramatic catharsis often found in that form. This is rather music of comforting tranquility and warm sentiment that is as immediately accessible as any from Brahms's later years. The **Andante**, with its episodes in alternating tempi, combines the functions of slow movement and scherzo, a structural modification Brahms had also tried in the F Major String Quintet, op. 88. (Brahms was not alone in this sort of formal experimentation. César Franck did a very similar thing in the second movement of his Symphony in d minor, written just two years after this sonata.) The finale confirms the pervasive lyricism of the entire work to such a degree that the composer's correspondent Elisabeth von Herzogenberg was moved to say, "The whole sonata is one caress."

The Violin Sonata in d minor was dedicated to Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, who played Brahms's compositions widely and made them a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as Music Director from 1880 to 1885. Violin and piano share equally the thematic material of the opening movement: the violin presents the principal **subject**, a lyrical inspiration marked by long notes that give way to quick neighboring tones; the piano's arching second theme is superbly constructed from a two-measure motive of stepwise motion followed by a hesitant dotted-rhythm gesture. The **development** section is largely occupied with a discussion of the main theme. A full **recapitulation** and an ethereal coda grown from the main theme close the movement.

The *Adagio* is one of Brahms's most endearing creations, an instrumental hymn of delicately dappled emotions, touching melody, and suave **harmonies**. The third movement (which the score instructs should be played *con sentimento*) replaces the traditional scherzo with an **intermezzo** of precisely controlled intensity and masterful motivic development. The sonata-form finale resumes the darkly expressive eloquence of the opening movement with its impetuous main theme. A chordal subject initiated by the piano provides contrast, but the unsettled mood of the first theme remains dominant through the remainder of the movement. "Perfect as each movement of the three violin sonatas is," wrote Karl Geiringer, "they seem, in this last movement, to have reached their culminating point."

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# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

David Finckel and Wu Han, Artistic Directors

## 2009 Mendelssohn Challenge

**Music@Menlo announces a very special challenge for this summer, one that reflects the spirit of Music@Menlo's 2009 Mendelssohn season.**

Devoted festivalgoers Trine Sorensen (a Music@Menlo board member) and Michael Jacobson have pledged to match gifts to the festival—up to a total of \$25,000—from first-time contributors, from donors increasing their gifts from last season, and from supporters who, having already made a gift this year, make an additional gift this summer.

We are very excited to have this opportunity both to further expand our great festival community and to continue to enrich the Music@Menlo experience this summer and in the coming years. Thank you, Trine and Michael, for making this truly Mendelssohnian gesture!

Please help us rise to the 2009 Mendelssohn Challenge by making a new gift, an increased gift, or an additional gift to the festival before August 30. Visit Music@Menlo's Web site ([www.musicatmenlo.org](http://www.musicatmenlo.org)), where you can make your gift online, or call Sally Takada at (650) 330-2133.

Thank you for joining us this summer and for helping us take advantage of this very special opportunity!



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## CARTE BLANCHE CONCERT III:

## An Evening with Menahem Pressler

AUGUST 2

Sunday, August 2

7:00 p.m., St. Mark's Episcopal Church

(Koret Young Performers Concert 4:00 p.m., see page 55)

## SPECIAL THANKS

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

## Program Overview

Having recently concluded his fifty-three-year journey as founding pianist of the legendary Beaux Arts Trio, pianist Menahem Pressler offers a recital program built around late works by two of the cornerstones of the Romantic period: Beethoven's penultimate piano sonata, the Sonata no. 31 in A-flat Major, op. 110, and Schubert's Piano Sonata in B-flat Major, composed weeks before the composer's death at the age of thirty-one.

## Felix Mendelssohn (1809-1847)

Selected *Lieder ohne Worte**Lied ohne Worte* in E Major, op. 67, no. 5*Lied ohne Worte* in f-sharp minor, op. 67, no. 2*Lied ohne Worte* in B-flat Major, op. 62, no. 2Menahem Pressler, *piano*

## Franz Schubert (1797-1828)

Allegro in a minor, *Lebensstürme*, op. 144, D. 947, for Piano, Four Hands (1828)Menahem Pressler, Wu Han, *piano*

## Ludwig van Beethoven (1770-1827)

Piano Sonata no. 31 in A-flat Major, op. 110 (1821-1822)

I. *Moderato cantabile, molto espressivo*II. *Allegro molto*III. *Adagio ma non troppo - Fuga. Allegro, ma non troppo*Menahem Pressler, *piano*

INTERMISSION

## Franz Schubert

Piano Sonata in B-flat Major, D. 960 (1828)

I. *Molto moderato*II. *Andante sostenuto*III. *Scherzo: Allegro vivace con delicatezza*IV. *Allegro ma non troppo*Menahem Pressler, *piano*



# Program Notes: An Evening with Menahem Pressler

## Ludwig van Beethoven

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

### Piano Sonata no. 31 in A-flat Major, op. 110

**Composed:** 1821–1822

**Published:** Paris, Berlin, and Vienna, 1822; London, 1823

**Dedication:** Detailed in the notes below

**Other works from this period:** Beethoven interrupted work on the *Missa Solemnis* in 1820 upon receiving the commission for the last three piano **sonatas**,\* **opp.** 109, 110, and 111, which were completed within the following two years. He returned to the *Missa Solemnis* in 1822 and also began work on the Ninth Symphony, the *Diabelli Variations*, the Opus 119 **Bagatelles** for Piano, and the late string quartets.

**Approximate duration:** 20 minutes

Like his nine symphonies and sixteen string quartets, Beethoven's monumental cycle of thirty-two piano sonatas is indispensable to an understanding of the composer's musical identity. It is in these works—composed for his own instrument—that Beethoven conceived some of his most heartfelt musical ideas. Beethoven's confidant and early biographer Anton Schindler writes that toward the end of his life, Beethoven would hammer out dissonant clusters of notes with his left hand, “and thus drown, in discordant noise, the music which his right was feelingly giving utterance.” Biographer Maynard Solomon comments, “He did not want his musical thoughts to be overheard. Thus, even at the end, the piano remained Beethoven's most intimate means of self-communion.” Another reminiscence comes from Sir John Russell, who wrote the following description of Beethoven in 1821: “The moment he is seated at the piano, he is evidently unconscious that there is anything in existence but himself and his instrument.”

After the sublime and notoriously difficult Opus 106 *Hammerklavier* Sonata of 1818 came the commission for Beethoven's final triptych of piano sonatas, Opuses 109, 110, and 111. Beethoven completed the Opus 109 Sonata in the summer of 1820, Opus 110 on Christmas Day of 1821, and Opus 111 in early 1822. Beethoven intended to dedicate the latter two to Antonie Brentano, the addressee of the famous “Immortal Beloved” letter, but the published version of the final sonata ultimately bore a dedication to Beethoven's student Archduke Rudolph, while Opus 110 bore no dedication at all. Nevertheless, Beethoven's intention to dedicate the sonatas to his Immortal Beloved illustrates the depth of his personal attachment to them.

Indeed, the compact and gentle character of this sonata, which echoes that of the preceding Opus 109 Sonata, suggests that Beethoven may have taken the commission for the final three sonatas as an opportunity for respite from the imposing scale of the *Missa Solemnis*, the choral-orchestral colossus on which Beethoven was also at work in 1821. Pianist and music scholar Charles Rosen calls the brief **development** section of the opening **movement** (*Moderato cantabile, molto espressivo*) “radically simple.” Beethoven merely recasts the opening A-flat major **theme**, first in the relative key of f minor and then in a sequence of falling **harmonies**. But the rhetorical effect of this simple gambit stirs the listener as only Beethoven can. When the theme returns to the home key, Beethoven transforms

it by setting it atop **arpeggiated** thirty-second notes (originally introduced in the **exposition**, following the first theme), thus transfiguring a statement of idyllic serenity into one of noble ecstasy.

The quick-tongued **scherzo** is rife with the jolting **syncopations** and abrupt changes in dynamics that are Beethoven's signature.

The heart of the Opus 110 Sonata is its final movement, which outlasts the first two movements combined. It begins with a slow, plaintive introduction, which gives way to a thoughtful **recitative**. This dramatic music points to the *Klagender Gesang* (Song of Lament), to which Beethoven gives the sorrowful marking *Arioso dolente*. Following the *Klagender Gesang* comes the main body of the finale: one of Beethoven's most eloquent **fugues**. Late in his career, Beethoven studied the music of Bach and Handel with renewed interest, and his thorough exploration of this finale's poetic fugue **subject** betrays his immersion in Bachian **counterpoint**. Midway through the fugue, Beethoven reintroduces the *Klagender Gesang*, turning the finale into a pregnant discourse between diatonic musical ideas.

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## Franz Schubert

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

### Piano Sonata in B-flat Major, D. 960

**Composed:** 1828 (further detailed in the notes below)

**Published:** Posthumously in 1839 (possibly 1838) by the Viennese music publisher Diabelli, who acquired the set of three sonatas after Schubert's death. Recognizing lucrative potential, Diabelli published the set as “Franz Schubert's Last Compositions: Three Grand Sonatas.” Schubert's intended dedicatee was the pianist and composer Johann Nepomuk Hummel; however, as Hummel had died in 1837, Diabelli's published dedication honored Robert Schumann, the leading champion of Schubert's music after Schubert's death.

**Other works from this period:** Also composed in 1828 were the “Great” Symphony no. 9 in C Major (D. 944) and the Cello Quintet (D. 956), also in C major. The three piano sonatas were Schubert's final completed works. A sketch of an unfinished symphony in D major (D. 936a—not to be confused with the “Unfinished” Symphony no. 8 [D. 759] of 1822) survives, which may be the last music ever committed by Schubert to paper. The manuscript begins with counterpoint exercises: just two weeks before his death, Schubert began taking counterpoint lessons with Simon Sechter, a contemporary music theorist.

**Approximate duration:** 38 minutes

As with Beethoven, Schubert's final three piano sonatas—the sonatas in c minor, D. 958; A major, D. 959; and B-flat major, D. 960—exist as a triptych of sorts, composed consecutively in an impressively short span of time. Surviving drafts suggest that Schubert worked on them throughout the summer of 1828; they were completed just weeks before the composer's death on November 19 of that year, at the age of thirty-one.

The sonatas exhibit an astounding level of artistic genius even considering Schubert's legendary precocity. Despite having been composed in such close proximity to one another, each sonata inhabits its own distinct musical world. Nevertheless, the three are bound together by a sublimity of conception and con-

\**Bolded terms are defined in the glossary, which begins on page 74.*

struction. In the context of Schubert's death just one month after their completion, it is tempting to speculate as to what music may have yet lain ahead. We are left to wonder whether the year 1828 might have heralded the dawn of a still more sophisticated stage in Schubert's music, had the composer lived to be as old as Bach or Haydn—or even Beethoven, who died at fifty-six. These sonatas suggest an exquisitely tantalizing answer.

Much of Schubert's legacy rests on his enormous contribution of more than six hundred *lieder* to the repertoire. The art song aesthetic represents an essential component of Schubert's musical identity and is vitally present in his instrumental works, as well. The wistful opening theme of the B-flat Major Sonata is a vintage Schubert melody, at once simple in its architecture and profound in its emotive content. Moreover, with one subtle stroke is added a complex dimension to the theme: in the midst of Schubert's idyll, an ominous rumbling begins in the piano's low register, like distant, threatening thunder. Another songful melody immediately follows, to which, like the opening theme, one can easily imagine poetry being set. Schubert further deepens the magical quality of this turn of phrase by suddenly transporting the listener from B-flat major to the faraway key of G-flat major. A third theme moves to f-sharp minor. The broad harmonic landscape that Schubert traverses in just the exposition reflects the sonata's overall expressive breadth. In the development section, Schubert explores the possibilities contained in these different musical ideas, painting a wider and wider emotional spectrum. The dramatic climax of the development section, rather than proclaiming itself forcefully, instead holds a quiet intensity. The

opening theme tentatively reappears, rocking hesitantly between d minor and the home key of B-flat major. After a string of pensive, semi-improvisatory utterances, Schubert recalls the ominous rumbling introduced near the beginning of the sonata, and the music finally arrives at the **recapitulation**.

An often-cited characteristic of Schubert's music is the delicate line drawn between happiness and sadness. In 1824, the composer wrote in his diary, "All that I have created is born of my understanding of music and my own sorrow." The **Andante sostenuto** bears witness to this avowal. Offsetting the grave rockabye of the movement's opening, a contrasting middle section sets an optimistic chorale-style melody above pulsing sixteenth notes. The good-humored scherzo movement, marked **Allegro vivace con delicatezza**, provides a more pronounced dramatic foil to the brokenhearted slow movement.

The finale's wealth of musical ideas further demonstrates Schubert's uncanny melodic instinct. The movement's **sonata-rondo** form allows Schubert to fully capitalize on the expressive possibilities contained in its thematic ideas. As in the expertly wrought first movement, Schubert uses impeccably simple building blocks to construct a monolithic finale. After thorough development of the movement's central themes, a **coda** offers enigmatic fragments of the main subject before erupting in a triumphant frenzy. Somehow, these final measures serve as a fittingly majestic conclusion to one of the last masterpieces of Schubert's meteoric career.

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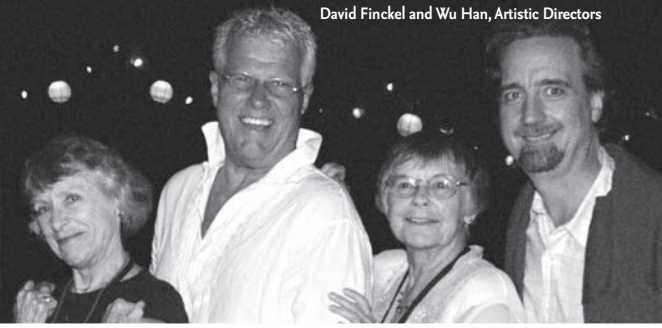
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# Music@Menlo

CHAMBER MUSIC FESTIVAL AND INSTITUTE

David Finckel and Wu Han, Artistic Directors



## Make a Difference: Volunteer!

A team of friendly, enthusiastic, and hardworking volunteers always is needed to help the festival run smoothly.

Music@Menlo volunteers ("Friends of the Festival") contribute their time in a variety of ways, including ushering at concerts, providing general festival hospitality at the Welcome Center, helping with mailings, and hosting artists in their homes.

If you are interested in contributing your time and energy, please contact us at 650-330-2030 or [info@musicatmenlo.org](mailto:info@musicatmenlo.org).

# Chamber Music Institute

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

HASSE BORUP, CHAMBER MUSIC INSTITUTE ADMINISTRATOR



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

Music@Menlo's 2009 Chamber Music Institute welcomes approximately forty outstanding young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see page 59), Café Conversations (see page 58), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

## International Program

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

The International Program artists work on a daily basis with Music@Menlo's esteemed artist-faculty and are featured in the festival's **Prelude Performances** (see page 48), which precede selected evening concerts. These Prelude Performances expand on the festival's concert programs and offer audiences the chance to experience exceptional music making free of cost.

<b>Kristin Lee</b> , <i>violin</i>	<b>LK STRING QUARTET</b>	<b>ATRIA ENSEMBLE</b>
<b>On You Kim</b> , <i>viola</i>	<b>Sean Lee</b> , <i>violin</i>	<b>Sunmi Chang</b> ,
<b>Eric Han</b> , <i>cello</i>	<b>Areta Zhulla</b> , <i>violin</i>	<i>violin/viola</i>
<b>David Fung</b> , <i>piano</i>	<b>Laura Seay</b> , <i>viola</i>	<b>Romie de Guise-Langlois</b> ,
	<b>Jordan Han</b> , <i>cello</i>	<i>clarinet</i>
		<b>Hye-Yeon Park</b> , <i>piano</i>

## Young Performers Program

The Young Performers Program is designed to serve promising young musicians, ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the **Koret Young Performers Concerts** (see page 54), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

**Joshua Chiu**, *violin*  
**Geraldine Chok**, *violin*  
**Zoë Curran**, *violin*  
**James Hu**, *violin*  
**Manami Mizumoto**, *violin*  
**Emily Shehi**, *violin*  
**Ashvin Swaminathan**, *violin*  
**Lily Tsai**, *violin*  
**Stephen Waarts**, *violin*  
**Linda Yu**, *violin*  
**Theodore Ma**, *viola*  
**Rosemary Nelis**, *viola*  
**Kaitlin Cullen-Verhauz**, *cello*  
**Sarah Ghandour**, *cello*

**Matthew Johnson**, *cello*  
**Eunice S.J. Kim**, *cello*  
**Jeffrey Kwong**, *cello*  
**Julia Rosenbaum**, *cello*  
**Ila Shon**, *cello*  
**Stephanie Tsai**, *cello*  
**Michael Davidman**, *piano*  
**Lilian Finckel**, *piano*  
**Hilda Huang**, *piano*  
**Linh Nguyen**, *piano*  
**Agata Sorotokin**, *piano*  
**Mayumi Tsuchida**, *piano*  
**Rieko Tsuchida**, *piano*  
**Tristan Yang**, *piano/violin*





## The Ann S. Bowers Young Artist Fund

By becoming a sponsor of an individual Institute participant or ensemble, or by making a gift to the Ann S. Bowers Young Artist Fund, you will enjoy the satisfaction of helping extraordinary young musicians realize their lifelong personal and professional ambitions.

Sponsors help maintain the Institute's unique focus on chamber music, the world-class caliber of its artist-faculty, and its one-to-one ratio of participants to faculty. Music@Menlo brings conservatory-level students and emerging professional artists in direct and sustained contact with leading musicians, musicologists, and other music professionals for a rich, multi-level learning experience.

*The Ann S. Bowers Young Artist Fund offers an opportunity to directly support the aspirations of the young artists in Music@Menlo's Chamber Music Institute.*

While tuition for the Young Performers Program in 2009 is \$2,600, this covers only a small percentage of the total cost of hosting these talented musicians. The actual cost per student, which includes teaching, performances, meals, concert production, and administration, is more than \$12,500. Music@Menlo awards all International Program participants full-tuition fellowships and extends merit scholarships and need-based financial aid to deserving students in the Young Performers Program each year. This season, all Young Performers Program participants who applied for merit scholarship or financial aid consideration received partial or full assistance.

Please consider supporting a young artist in the Chamber Music Institute with a full sponsorship or a gift to the Young Artist Fund. In addition to the benefits of the annual membership levels (see page 76), Institute sponsors and those who contribute to the fund have the unique opportunity during the festival to meet in person with the young musicians they have generously supported. The greatest reward of supporting these young artists is knowing that you have helped make a meaningful difference in their lives and in their musical studies, significantly advancing their artistic and professional futures.

We gratefully acknowledge the following individuals who have generously contributed to the Ann S. Bowers Young Artist Fund in 2009:

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*To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Sally Takada, Development Director, at 650-330-2133 or [sally@musicatmenlo.org](mailto:sally@musicatmenlo.org).*



# Prelude Performances

PERFORMED BY THE INTERNATIONAL PROGRAM ARTISTS

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



## JULY 18

Saturday, July 18  
6:00 p.m., St. Mark's Episcopal Church

### Robert Schumann (1810–1856)

*Fairy Tales*, op. 132 (1853)

- I. *Lebhaft, nicht zu schnell*
- II. *Lebhaft und sehr markiert*
- III. *Ruhiges Tempo, mit zartem Ausdruck*
- IV. *Lebhaft, sehr markiert*

Atria Ensemble:

Sunmi Chang, *violin*; Romie de Guise-Langlois, *clarinet*;

Hye-Yeon Park, *piano*

### Ludwig van Beethoven (1770–1827)

String Quartet in F Major, op. 18, no. 1 (1798–1800)

- I. *Allegro con brio*
- II. *Adagio affettuoso ed appassionato*
- III. *Scherzo: Allegro molto*
- IV. *Allegro*

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

#### SPECIAL THANKS

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

## JULY 19

Sunday, July 19  
4:00 p.m., Martin Family Hall, Menlo School

### Ludwig van Beethoven (1770–1827)

String Quartet in F Major, op. 18, no. 1 (1798–1800)

- I. *Allegro con brio*
- II. *Adagio affettuoso ed appassionato*
- III. *Scherzo: Allegro molto*
- IV. *Allegro*

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

### Felix Mendelssohn (1809–1847)

Piano Quartet no. 1 in c minor, op. 1 (1822)

- I. *Allegro vivace*
- II. *Adagio*
- III. *Scherzo: Presto*
- IV. *Allegro moderato*

David Fung, *piano*; Kristin Lee, *violin*; On You Kim, *viola*; Eric Han, *cello*

#### SPECIAL THANKS

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



## JULY 20

Monday, July 20  
6:00 p.m., Martin Family Hall, Menlo School

**Felix Mendelssohn** (1809–1847)  
Piano Quartet no. 1 in c minor, op. 1 (1822)  
I. *Allegro vivace*  
II. *Adagio*  
III. *Scherzo: Presto*  
IV. *Allegro moderato*

David Fung, *piano*; Kristin Lee, *violin*; On You Kim, *viola*; Eric Han, *cello*

**Wolfgang Amadeus Mozart** (1756–1791)  
Clarinet Quintet in A Major, K. 581 (1789)  
I. *Allegro*  
II. *Larghetto*  
III. *Menuetto*  
IV. *Allegretto con variazioni*

Romie de Guise-Langlois, *clarinet*;

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Marcia and Hap Wagner with gratitude for their generous support.*

## JULY 21

Tuesday, July 21  
6:00 p.m., St. Mark's Episcopal Church

**Robert Schumann** (1810–1856)  
*Fairy Tales*, op. 132 (1853)  
I. *Lebhaft, nicht zu schnell*  
II. *Lebhaft und sehr markiert*  
III. *Ruhiges Tempo, mit zartem Ausdruck*  
IV. *Lebhaft, sehr markiert*

Atria Ensemble:

Sunmi Chang, *violin*; Romie de Guise-Langlois, *clarinet*; Hye-Yeon Park, *piano*

**Wolfgang Amadeus Mozart** (1756–1791)  
Clarinet Quintet in A Major, K. 581 (1789)  
I. *Allegro*  
II. *Larghetto*  
III. *Menuetto*  
IV. *Allegretto con variazioni*

Romie de Guise-Langlois, *clarinet*;

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Jennifer and Michael Cuneo with gratitude for their generous support.*

# PRELUDE PERFORMANCES



## JULY 24

Friday, July 24

6:00 p.m., Menlo Park Presbyterian Church

**Libby Larsen** (b. 1950)

*Dancing Solo* (1994)

- I. *With Shadows*
- II. *Eight to the Bar*
- III. *In Ten Slow Circles*
- IV. *Flat Out*

Romie de Guise-Langlois, *clarinet*

**Louis Spohr** (1784–1859)

*Octet in d minor, op. 65* (1823)

- I. *Allegro*
- II. *Scherzo: Vivace – Trio*
- III. *Larghetto*
- IV. *Finale: Allegretto molto*

Kristin Lee, Sean Lee, Sunmi Chang, Areta Zhulla, *violins*; On You Kim, Laura Seay, *violas*; Eric Han, Jordan Han, *cellos*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Joanie Banks-Hunt and Michael J. Hunt with gratitude for their generous support.*

## JULY 27

Monday, July 27

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

**Antonín Dvořák** (1841–1904)

*Terzetto in C Major, op. 74* (1887)

- I. *Allegro ma non troppo*
- II. *Larghetto*
- III. *Scherzo: Vivace*
- IV. *Tema con variazioni*

Sean Lee, Areta Zhulla, *violins*; Laura Seay, *viola*

**Johannes Brahms** (1833–1897)

*Clarinet Trio in a minor, op. 114* (1891)

- I. *Allegro*
- II. *Adagio*
- III. *Andantino grazioso*
- IV. *Allegro*

Romie de Guise-Langlois, *clarinet*; Eric Han, *cello*; David Fung, *piano*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to the David B. and Edward C. Goodstein Foundation with gratitude for its generous support.*



## JULY 28

Tuesday, July 28

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

### Johannes Brahms (1833–1897)

Clarinet Trio in a minor, op. 114 (1891)

- I. *Allegro*
- II. *Adagio*
- III. *Andantino grazioso*
- IV. *Allegro*

Romie de Guise-Langlois, *clarinet*; Eric Han, *cello*; David Fung, *piano*

### Robert Schumann (1810–1856)

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

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

Hye-Yeon Park, *piano*; Sunmi Chang, Kristin Lee, *violins*; On You Kim, *viola*;  
Jordan Han, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Vivian Sweeney with gratitude for her generous support.*

## JULY 29

Wednesday, July 29

6:00 p.m., St. Mark's Episcopal Church

### Antonín Dvořák (1841–1904)

Terzetto in C Major, op. 74 (1887)

- I. *Allegro ma non troppo*
- II. *Larghetto*
- III. *Scherzo: Vivace*
- IV. *Tema con variazioni*

Sean Lee, Areta Zhulla, *violins*; Laura Seay, *viola*

### Robert Schumann (1810–1856)

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

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

Hye-Yeon Park, *piano*; Sunmi Chang, Kristin Lee, *violins*; On You Kim, *viola*;  
Jordan Han, *cello*



# PRELUDE PERFORMANCES



## AUGUST 3

Monday, August 3  
6:00 p.m., Martin Family Hall, Menlo School

### Wolfgang Amadeus Mozart (1756–1791)

Trio in E-flat Major, K. 498 (*Kegelstatt*) (1786)

- I. *Andante*
- II. *Menuetto*
- III. *Allegretto*

Atria Ensemble:

Sunmi Chang, *violin*; Romie de Guise-Langlois, *clarinet*; Hye-Yeon Park, *piano*

### Robert Schumann (1810–1856)

Piano Quartet in E-flat Major, op. 47 (1842)

- I. *Sostenuto assai – Allegro ma non troppo*
- II. *Scherzo: Molto vivace*
- III. *Andante cantabile*
- IV. *Finale: Vivace*

David Fung, *piano*; Kristin Lee, *violin*; On You Kim, *viola*; Eric Han, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to Mary Lorey with gratitude for her generous support.*

## AUGUST 4

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

### Ludwig van Beethoven (1770–1827)

String Quartet in F Major, op. 135 (1826)

- I. *Allegretto*
- II. *Vivace*
- III. *Lento assai, cantante e tranquillo*
- IV. *Grave ma non troppo tratto – Allegro*

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

### Robert Schumann (1810–1856)

Piano Quartet in E-flat Major, op. 47 (1842)

- I. *Sostenuto assai – Allegro ma non troppo*
- II. *Scherzo: Molto vivace*
- III. *Andante cantabile*
- IV. *Finale: Vivace*

David Fung, *piano*; Kristin Lee, *violin*; On You Kim, *viola*; Eric Han, *cello*

#### SPECIAL THANKS

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



## AUGUST 5

Wednesday, August 5  
6:00 p.m., St. Mark's Episcopal Church

### Wolfgang Amadeus Mozart (1756-1791)

Trio in E-flat Major, K. 498 (*Kegelstatt*) (1786)

- I. *Andante*
- II. *Menuetto*
- III. *Allegretto*

Atria Ensemble:

Sunmi Chang, *violin*; Romie de Guise-Langlois, *clarinet*; Hye-Yeon Park, *piano*

### Ludwig van Beethoven (1770-1827)

String Quartet in F Major, op. 135 (1826)

- I. *Allegretto*
- II. *Vivace*
- III. *Lento assai, cantante e tranquillo*
- IV. *Grave ma non troppo tratto - Allegro*

LK String Quartet:

Areta Zhulla, Sean Lee, *violins*; Laura Seay, *viola*; Jordan Han, *cello*

#### SPECIAL THANKS

*Music@Menlo dedicates this performance to the David and Lucile Packard Foundation with gratitude for its generous support.*

## AUGUST 7 & 8

Friday, August 7  
6:00 p.m., St. Mark's Episcopal Church

Saturday, August 8

5:00 p.m., Martin Family Hall, Menlo School

### Felix Mendelssohn (1809-1847)

Andante and Allegro Brillant in A Major, op. 92 (1841)

David Fung, Hye-Yeon Park, *piano*

### Max Bruch (1838-1920)

Eight Pieces, op. 83 (1910)

- No. 1 in a minor, *Andante*
- No. 2 in b minor, *Allegro con moto*
- No. 7 in B Major, *Allegro vivace, ma non troppo*

Atria Ensemble:

Romie de Guise-Langlois, *clarinet*; Sunmi Chang, *violin*; Hye-Yeon Park, *piano*

### Felix Mendelssohn

Octet for Strings in E-flat Major, op. 20 (1825)

- I. *Allegro moderato, ma con fuoco*
- II. *Andante*
- III. *Scherzo: Allegro leggierissimo*
- IV. *Presto*

Sean Lee, Sunmi Chang, Areta Zhulla, Kristin Lee, *violins*; Laura Seay, On You Kim, *violins*; Jordan Han, Eric Han, *cellos*

#### SPECIAL THANKS

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

*August 7: The Robert J. and Helen H. Glaser Family Foundation  
August 8: Wallace R. and Alexandra Hawley*

# Koret Young Performers Concerts

PERFORMED BY THE YOUNG PERFORMERS PROGRAM ARTISTS



## JULY 25

Saturday, July 25

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

*Selected movements from:*

**Ludwig van Beethoven** (1770–1827)

String Trio in c minor, op. 9, no. 3 (1797–1798)

Zoë Curran, *violin*; Theodore Ma, *viola*; Jeffrey Kwong, *cello*

**Felix Mendelssohn** (1809–1847)

Piano Trio in d minor, op. 49 (1839)

Lilian Finckel, *piano*; Stephen Waarts, *violin*; Kaitlin Cullen-Verhauz, *cello*

**Johannes Brahms** (1833–1897)

Piano Trio in C Major, op. 87 (1880–1882)

Rieko Tsuchida, *piano*; James Hu, *violin*; Stephanie Tsai, *cello*

**Camille Saint-Saëns** (1835–1921)

Piano Trio no. 1 in F Major, op. 18 (1864)

Hilda Huang, *piano*; Manami Mizumoto, *violin*; Eunice S.J. Kim, *cello*

**Ludwig van Beethoven**

Piano Trio in c minor, op. 1, no. 3 (1794–1795)

Michael Davidman, *piano*; Lily Tsai, *violin*; Julia Rosenbaum, *cello*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Koret Foundation Funds with gratitude for its generous support.*



## JULY 26

Sunday, July 26

5:00 p.m., Martin Family Hall, Menlo School

*Selected movements from:*

**Wolfgang Amadeus Mozart** (1756–1791)

Violin Sonata in G Major, K. 301 (1778)

Geraldine Chok, *violin*; Tristan Yang, *piano*

**Antonín Dvořák** (1841–1904)

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

Mayumi Tsuchida, *piano*; Linda Yu, Joshua Chiu, *violins*;

Rosemary Nelis, *viola*; Matthew Johnson, *cello*

**Clara Schumann** (1819–1896)

Piano Trio in g minor, op. 17 (1847)

Agata Sorotokin, *piano*; Emily Shehi, *violin*; Sarah Ghandour, *cello*

**Wolfgang Amadeus Mozart**

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

Linh Nguyen, *piano*; Ashvin Swaminathan, *violin*; Ila Shon, *cello*



## AUGUST 1

Saturday, August 1  
6:00 p.m., St. Mark's Episcopal Church

*Selected movements from:*

**Antonín Dvořák** (1841–1904)  
Piano Trio no. 4 in e minor, op. 90 (*Dumky*) (1890–1891)  
Hilda Huang, *piano*; Zoë Curran, *violin*; Stephanie Tsai, *cello*

**George Frideric Handel** (1685–1759)  
*arr. Johan Halvorsen* (1864–1935)  
Passacaglia for Violin and Cello (1720, *arr.* 1897)  
Emily Shehi, *violin*; Julia Rosenbaum, *cello*

**César Franck** (1822–1890)  
Piano Quintet in f minor (1879)  
Rieko Tsuchida, *piano*; Lily Tsai, Manami Mizumoto, *violins*;  
Rosemary Nelis, *viola*; Kaitlin Cullen-Verhauz, *cello*

**Maurice Ravel** (1875–1937)  
Sonata for Violin and Cello (1920–1922)  
Linda Yu, *violin*; Matthew Johnson, *cello*

**Felix Mendelssohn** (1809–1847)  
Cello Sonata no. 2 in D Major, op. 58 (1843)  
Ila Shon, *cello*; Michael Davidman, *piano*

## AUGUST 2

Sunday, August 2  
4:00 p.m., St. Mark's Episcopal Church

*Selected movements from:*

**Johannes Brahms** (1833–1897)  
Violin Sonata no. 3, op. 108 (1886–1888)  
Joshua Chiu, *violin*; Mayumi Tsuchida, *piano*

**Dmitry Shostakovich** (1906–1975)  
Piano Quintet in g minor, op. 57 (1940)  
Lilian Finckel, *piano*; James Hu, Geraldine Chok, *violins*;  
Theodore Ma, *viola*; Sarah Ghandour, *cello*

**Gabriel Fauré** (1845–1924)  
*Dolly Suite* (1894–1896)  
Linh Nguyen, Tristan Yang, *piano*

**Camille Saint-Saëns** (1835–1921)  
Piano Trio no. 2 in e minor, op. 92 (1892)  
Agata Sorotokin, *piano*; Stephen Waarts, *violin*; Jeffrey Kwong, *cello*

**Erwin Schulhoff** (1894–1942)  
Duo for Violin and Cello (1925)  
Ashvin Swaminathan, *violin*; Eunice S.J. Kim, *cello*





## AUGUST 8

**Saturday, August 8**  
1:00 p.m., Martin Family Hall, Menlo School

*Selected movements from:*

**Ludwig van Beethoven** (1770-1827)  
Piano Trio in G Major, op. 1, no. 2 (1794-1795)  
Hilda Huang, *piano*; Zoë Curran, *violin*; Sarah Ghandour, *cello*

**Bohuslav Martinů** (1890-1959)  
Sonata for Two Violins and Piano, H. 213 (1932)  
Geraldine Chok, Tristan Yang, *violins*; Michael Davidman, *piano*

**Franz Schubert** (1797-1828)  
Cello Quintet in C Major, D. 956 (?1828)  
Stephanie Tsai, Julia Rosenbaum, *cellos*; James Hu, Stephen Waarts, *violins*;  
Rosemary Nelis, *viola*

**Franz Schubert**  
Piano Trio in B-flat Major, D. 898 (?1828)  
Rieko Tsuchida, *piano*; Joshua Chiu, *violin*; Kaitlin Cullen-Verhauz, *cello*

**Claude Debussy** (1862-1918)  
Premier Trio in G Major (1880)  
Linh Nguyen, *piano*; Emily Shehi, *violin*; Ila Shon, *cello*

**Robert Schumann** (1810-1856)  
Piano Quintet in E-flat Major, op. 44 (1842)  
Lilian Finckel, *piano*; Manami Mizumoto, Ashvin Swaminathan, *violins*;  
Theodore Ma, *viola*; Jeffrey Kwong, *cello*

**Ludwig van Beethoven**  
Cello Sonata in A Major, op. 69 (1807-1808)  
Eunice S.J. Kim, *cello*; Agata Sorotokin, *piano*

**Erich Wolfgang Korngold** (1897-1957)  
Suite for Two Violins, Cello, and Piano  
(Left Hand), op. 23 (1930)  
Lily Tsai, Linda Yu, *violins*; Matthew Johnson, *cello*; Mayumi Tsuchida, *piano*

### SPECIAL THANKS

*Music@Menlo dedicates this performance to Emiko Higashi and Rod Howard with gratitude for their generous support.*



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PERFORMING ARTS SEASON

### 'ART + INVENTION'

Lively Arts explores a year of "Art+Invention" on the Stanford campus through commissions and premieres, ground-breaking collaborations, multi-disciplinary showcases, and still more performances from a wealth of styles and cultures.

### SELECTED EVENTS:



**EMERSON  
STRING  
QUARTET**

**WED, OCT 28, 2009 | 8PM**  
DINKELSPIEL AUDITORIUM



**PETER SERKIN,  
PIANO,  
AND THE ORION  
STRING QUARTET**

**WED, MAR 3, 2010 | 8PM**  
DINKELSPIEL AUDITORIUM

**PLUS:** Uri Caine Ensemble (10.10), Cyro Baptista (10.30), St. Lawrence String Quartet (11.1, 1.31, 4.18), Jamie Bernstein with Michael Barrett (11.7) *The Prokofiev Project* (11.12-15), *From the Top* with Christopher O'Riley (12.5), Chanticleer (12.10), Kronos Quartet with Wu Man (1.16), Morphoses/The Wheeldon Company (1.22), Misha Dichter (2.17), Vusi Mahlasela (2.19), Cedar Lake Contemporary Ballet (4.21), *Mark Twain Tonight!*: Hal Holbrook (4.27), Laurie Anderson (5.5) **and much more!**

**SUBSCRIPTIONS ON SALE IN JULY!**  
INFO: [livelyarts.stanford.edu](http://livelyarts.stanford.edu) | 650-725-ARTS



# Open House

SATURDAY, JULY 25

*Music@Menlo welcomes the community to a daylong series of special events on the beautiful grounds of Menlo School, allowing visitors to get behind the scenes of the festival.*

## Open House Schedule of Events

8:30 a.m.

### **Q & A Coffee with the Artistic Directors**

Festival Welcome Center, Menlo School

Take advantage of a chance to meet with David Finckel and Wu Han in an informal setting.

9:00 a.m.-11:50 a.m.

### **Institute Coachings**

Menlo School

Music@Menlo's artist-faculty coaches the Institute's young musicians in preparation for their upcoming performances.

11:00 a.m.-12:00 p.m.

### **Open Rehearsal**

Martin Family Hall, Menlo School

Pianists Jeffrey Kahane and Wu Han rehearse Mendelssohn's *A Midsummer Night's Dream*, arranged for piano, four hands.

12:00 p.m.-1:00 p.m.

### **Café Conversation: The Art of Theo Noll**

Stent Family Hall, Menlo School

2009 Visual Artist Theo Noll discusses his work with Cathy Kimball, Executive Director of the San Jose Institute of Contemporary Art. (See page 60.)

1:00 p.m.-2:00 p.m.

### **Open Rehearsal**

Menlo School

Pianist Jeffrey Kahane, violinist Joseph Swensen, and cellist Paul Watkins rehearse Schumann's Piano Trio in d minor, op. 63.

1:00 p.m.-3:00 p.m.

### **Open Rehearsal**

Menlo School

Flutist Carol Wincenc, oboist William Bennett, clarinetist Anthony McGill, bassoonist Dennis Godburn, and horn player William VerMeulen rehearse Ligeti's Six Bagatelles for Wind Quintet.

2:00 p.m.

### **Koret Young Performers Concert**

Martin Family Hall, Menlo School

The artists of the Chamber Music Institute's Young Performers Program perform music by Beethoven, Mendelssohn, Brahms, and Saint-Saëns.

7:30 p.m.

### **Encounter III: The Grand Tour**

Martin Family Hall, Menlo School

Led by R. Larry Todd. (See page 11 for details.)

Tickets required; order at [www.musicatmenlo.org](http://www.musicatmenlo.org) or 650-331-0202.)

*Schedule of events subject to change.*

*For the latest information, please visit [www.musicatmenlo.org](http://www.musicatmenlo.org).*



# Café Conversations

*Music@Menlo's unique series of free and informal discussion events led by festival artists and distinguished guests offers audiences an engaging forum to explore a wide range of topics relating to music and culture.*

Since their inception during Music@Menlo's 2004 season, Café Conversations have explored a variety of issues from the unique perspectives of Music@Menlo's artistic community. Café Conversations allow audiences to gain insights into a fascinating array of music- and arts-related issues. All Café Conversations take place on the campus of Menlo School and are open to the public.

Tuesday, July 21, 12:00 p.m.

## **Audience Engagement in the Age of Digital Media**

with Brian Newhouse, *Senior Producer, American Public Media*

Wednesday, July 22, 12:00 p.m.

## **A Conversation with the Pacifica Quartet** moderated by Patrick Castillo, *Music@Menlo Artistic Administrator*

Saturday, July 25, 12:00 p.m.

## **The Art of Theo Noll**

with Theo Noll, *Music@Menlo's 2009 Visual Artist*, and Cathy Kimball, *Executive Director, San Jose Institute of Contemporary Art*. Reception with the artist to follow.

Monday, July 27, 12:00 p.m.

## **Performing at the Presidential Inauguration** with Anthony McGill, *clarinetist*

Thursday, July 30, 12:00 p.m.

## **Odysseus, Prometheus, and Beethoven: The Mythological Sources of the *Eroica* Symphony and Other Musical Masterworks of the Eighteenth and Nineteenth Centuries** with Jeffrey Kahane, *pianist*

Friday, July 31, 12:00 p.m.

## **Poetry Reading Workshop** with Michael Steinberg, *author and musicologist*

Monday, August 3, 12:00 p.m.

## **The Legacy of Isaac Stern** with Ara Guzelimian, *Encounter leader*

*Café Conversation topics and speakers subject to change.  
For the latest information, please visit [www.musicatmenlo.org](http://www.musicatmenlo.org).*





# Master Classes

*Free and open to the public, Music@Menlo's master classes offer a unique opportunity to observe the interaction between mentors and students of the Chamber Music Institute.*

Music@Menlo unites the next generation of great chamber musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute during the festival as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the classical music literature for the stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to witness the special exchange between artist and apprentice, an artistic tradition revered for generations.

All master classes are held at 12:00 p.m. in Stent Family Hall on the Menlo School campus and are free and open to the public. Please visit [www.musicatmenlo.org](http://www.musicatmenlo.org) during the festival for the most up-to-date information.

Monday, July 20, 12:00 p.m.

**Ian Swensen, violinist**

Thursday, July 23, 12:00 p.m.

**Bruce Adolphe, composer and Encounter leader**

Friday, July 24, 12:00 p.m.

**Joseph Swensen, violinist**



Tuesday, July 28, 12:00 p.m.

**Jeffrey Kahane, pianist**

Wednesday, July 29, 12:00 p.m.

**Paul Watkins, cellist**

Saturday, August 1, 12:00 p.m.

**Wu Han, pianist**

Tuesday, August 4, 12:00 p.m.

**Pacifica Quartet**

Wednesday, August 5, 12:00 p.m.

**Jorja Fleezanis, violinist**

Thursday, August 6, 12:00 p.m.

**Menahem Pressler, pianist**

*Master class schedule subject to change.*

*For the latest information, please visit [www.musicatmenlo.org](http://www.musicatmenlo.org).*



# Visual Arts and the Festival

2009 VISUAL ARTIST: THEO NOLL

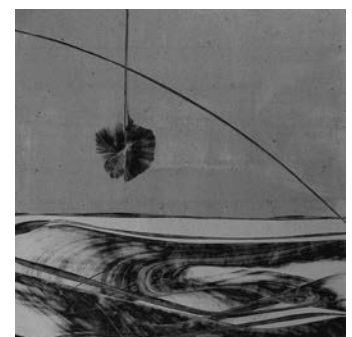
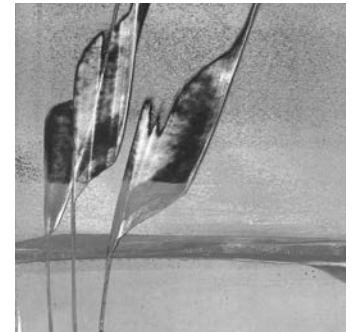
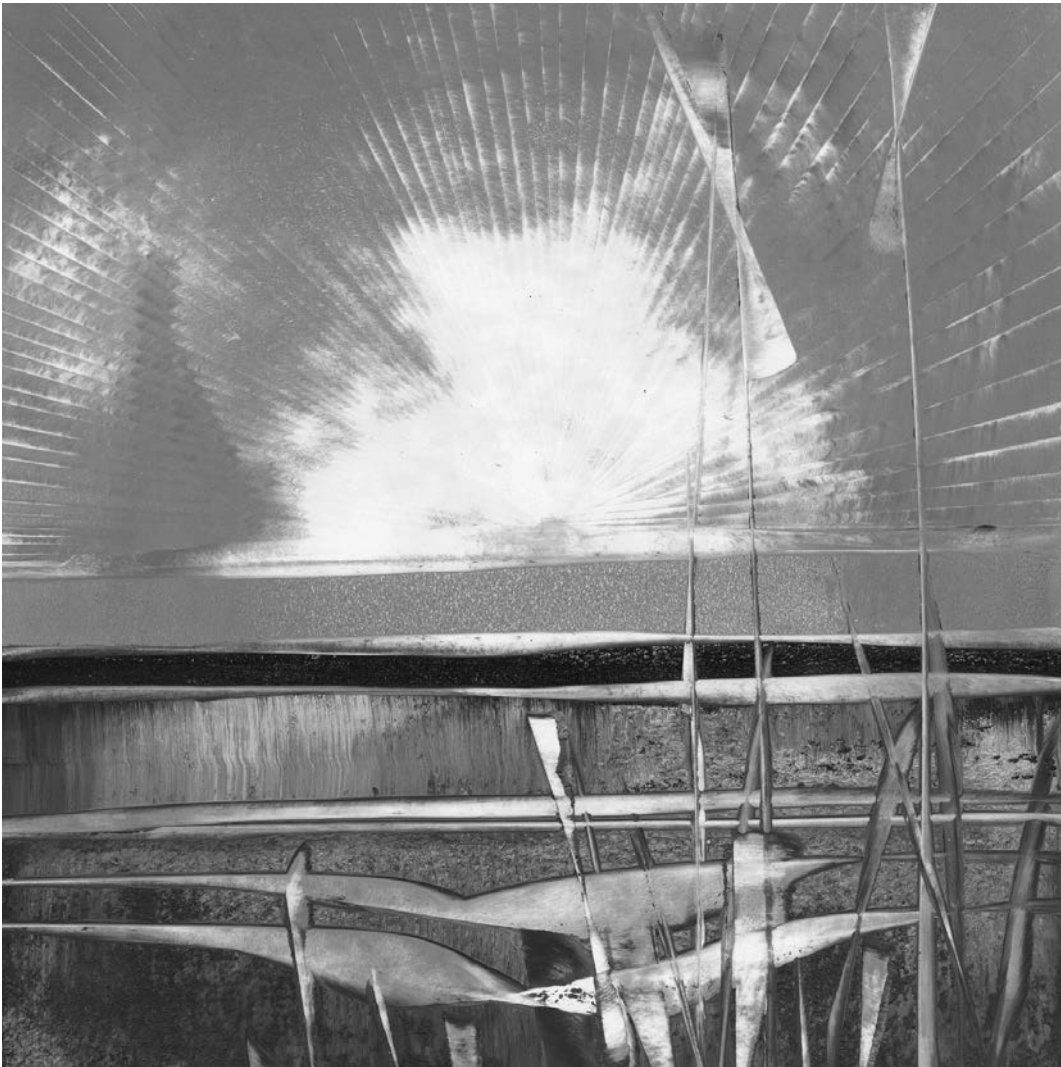
*Each season, Music@Menlo invites a distinguished visual artist to exhibit a selection of paintings at Menlo School throughout the festival and showcases the artist's work in the festival's publications. This year Music@Menlo is pleased to feature Theo Noll.*



Theo Noll was born in Neuwied, Germany, in 1968. By the time he finished high school, he had developed a passion for art and classical music. Consequently, he studied graphics, painting, art history, and musicology at the University of Marburg, Germany, from 1990 until 1997. Through the years, he applied his artistic talents to a variety of media, from set designs and screen web designs to abstract paintings. For more than a decade now, his works have been exhibited in various

art galleries and public collections throughout Europe and the Americas. His most recent solo shows have been on display in Berlin, Germany, in Rosario, Argentina, and in Bratislava, Slovakia. He lives and works in Nuremberg, Germany.

*Theo Noll's work will be displayed on campus throughout the festival. As part of the Open House on Saturday, July 25, there will be a Café Conversation at 12:00 p.m. that features a discussion with the artist, followed by an artist's reception, both of which are free and open to the public.*



Above: untitled, 2005, oil on card stock, 20 x 20 cm  
Top right: untitled, 2006, oil on card stock, 15 x 15 cm  
Middle right: untitled, 2009, oil on card stock, 40 x 40 cm  
Lower right: untitled, 2009, oil on card stock, 40 x 40 cm

# 2009 Artist and Faculty Biographies



## Artistic Directors

### The Martin Family Artistic Directorship

Cellist **DAVID FINCKEL** and pianist **WU HAN**, the Founders and 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 take them each season to some of the most prestigious venues and concert series across the United States, including New York's Lincoln Center, Morgan Library, Town Hall, and 92nd Street Y; Washington's Kennedy Center, Smithsonian Institute, and Dumbarton Oaks; the Bay Area's San Francisco Performances and Stanford Lively Arts; the Wisconsin Union Theater in Madison and Milwaukee's Pabst Theater; UCLA's Performing Arts Series; Atlanta's Spivey Hall; the University of Chicago's Mandel Hall; Boston's Gardner Museum; Princeton University Concerts; the University of Iowa's Hancher Auditorium; the Cleveland Chamber Music Society; the New Orleans Friends of Music; Santa Barbara's UCSB Arts and Letters; and Aspen's Harris Concert Hall. The duo is regularly featured in the country's leading music festivals. Recent highlights include performances at the Aspen Music Festival, Santa Fe Chamber Music Festival, Music@Menlo, and Chamber Music Northwest.

Their international engagements have taken them to Mexico, Canada, the Far East, Scandinavia, and continental Europe to unanimous critical acclaim. Highlights from recent seasons include their debuts in Germany and at Finland's Kuhmo Festival, their presentation of the complete Beethoven cycle in Tokyo, and their signature all-Russian program at London's Wigmore Hall.

David Finckel and Wu Han's wide-ranging musical activities also have included the launch of ArtistLed, the first musician-directed and Internet-based recording company, which, in 2007, celebrated its tenth year. All eleven ArtistLed recordings have received critical acclaim and are available via the company's Web site at [www.artistled.com](http://www.artistled.com). The duo's *Russian Classics* recording, featuring works by Rachmaninov, Prokofiev, and Shostakovich, received *BBC Music Magazine's* coveted Editor's Choice award. The two most recent additions to the ArtistLed catalog feature David Finckel's recording of the Dvořák Concerto and Augusta Read Thomas's *Ritual Incantations* (world-premiere recording) and Wu Han's first full-length solo recording, *Russian Recital*, featuring works by Tchaikovsky, Rachmaninov, and Scriabin. This season, ArtistLed released its eleventh album, a recording of the Schubert piano trios featuring David Finckel, Wu Han, and violinist Philip Setzer.

David Finckel and Wu Han have served as Artistic Directors of the Chamber Music Society of Lincoln Center since 2004. Prior to launching Music@Menlo, they served for three seasons as Artistic Directors of SummerFest La Jolla.

For many years, David Finckel and Wu Han taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. They appeared annually on the Aspen Music Festival's Distinguished Artist Master Class series and in various educational outreach programs across the country. David Finckel and Wu Han reside in New York with their fifteen-year-old daughter, Lilian.



## Artists & Faculty

Recently named Composer-in-Residence at the Brain and Creativity Institute in Los Angeles, **BRUCE ADOLPHE** has composed music for some of the world's greatest musicians, including Itzhak Perlman, Yo-Yo Ma, Sylvia McNair, the Brentano String Quartet, the Orpheus Chamber Orchestra, the National Symphony Orchestra, the Miami String Quartet, Imani Winds, the Chicago Chamber Musicians, and the Chamber Music Society of Lincoln Center.

This past season included the premiere of *Let Freedom Sing: The Story of Marian Anderson*, an opera by Adolphe with a libretto by Carolivia Herron, produced by the Washington National Opera and Washington Performing Arts Society. The season also featured two other premieres: Violin Concerto with Eugene Drucker; and *Self Comes to Mind*, with text by neuroscientist Antonio Damasio and a film by Ioana Uricaru, with Yo-Yo Ma as soloist.

Adolphe is the Resident Lecturer and Director of Family Concerts for the Chamber Music Society of Lincoln Center. He performs his Piano Puzzlers on public radio's *Performance Today*, hosted by Fred Child.

Adolphe has been Composer-in-Residence at the Santa Fe Chamber Music Festival, Chamber Music Northwest, Music from Angel Fire, the Virginia Arts Festival, SummerFest La Jolla, and others. He was Distinguished Composer-in-Residence at the Mannes College of Music in 2003-2004. A recording of Adolphe's music produced by the Milken Archive of American Jewish Music/Naxos American Classics label won a Grammy in 2005. Adolphe's film scores include the permanent documentary at the Holocaust Museum in Washington, D.C.

Cofounder with Julian Fifer of the Learning Maestros, Adolphe collaborates with writers and scientists to create works that explore subjects ranging from dinosaurs to wind energy. Formerly on the faculties of Juilliard and New York University and a Visiting Lecturer at Yale, Adolphe has been featured in *Live from Lincoln Center* television programs broadcast nationwide.



Cellist **DMITRI ATAPINE**, the First Prize winner at the 2004 Carlos Prieto International Cello Competition (Mexico), is recognized as an exciting performer and an accomplished chamber musician who "has a warm, vividly coloristic touch...and seemingly effortless command of any stylistic device" according to *Lucid Culture* and is hailed as "a splendid, elegant cellist, with a gorgeous sound" by *MundoClasico*. A regular soloist and recitalist, he has appeared on some of the world's most coveted stages, including Zankel Hall at Carnegie Hall, the National Auditorium of Spain, and Prince Philip Auditorium in Asturias, among others. He has performed as a soloist with multiple orchestras, among them the Asturias Symphony Orchestra, León Symphony Orchestra,

and Yale Philharmonia Orchestra. He has also appeared at numerous festivals, including Music@Menlo, Cactus Pear Music Festival, Banff, Great Mountains International Chamber Music Festival in South Korea, Miguel Bernal Jiménez Festival in Mexico, the French Academy in Rome, and the Pacific Music Festival in Japan. Since 2007 he has served as Artistic Director of the International Music Festival of Ribadesella in Spain.

Dmitri Atapine's multiple awards include the Presser Foundation Award and top prizes at the Spanish National Cello Competition, the New England International Chamber Music Competition, the Plowman Chamber Music Competition, the Villa de Llanes International String Competition, the Woolsey Hall Competition at Yale University, and the Sahagún International Music Competition at age thirteen.

Dmitri Atapine is a doctor of musical arts candidate at the Yale School of Music, where he completed a master of musical arts degree and obtained an artist diploma under the guidance of the legendary cellist and teacher Aldo Parisot.



**WILLIAM BENNETT** is Principal Oboist of the San Francisco Symphony and occupant of the Edo de Waart Chair, a position he has held since September 1987. A native of New Haven, Connecticut, he graduated from Yale University and studied the oboe with Robert Bloom at Yale and at the Juilliard School of Music. He joined the orchestra in 1979 as Associate Principal to Marc Lifschey. During

the past thirty years, Bennett has appeared frequently in solo recital, concerto, chamber, and orchestral engagements throughout the Americas, Europe, and the Far East. A frequent soloist with the San Francisco Symphony, Bennett gave the world premiere of John Harbison's Oboe Concerto in 1992. It was commissioned for him by the SFS and he went on to perform it on tour in Carnegie Hall and throughout Europe and record it with the SFS for London Records. Bennett has also appeared as a soloist with orchestras in Berkeley, Fresno, Modesto, Napa, Stockton, New Mexico, China, Hong Kong, and Japan. He has performed at the Marlboro Festival, Festival D'Inverno in Sao Paulo, the Aspen Festival, the Berkshire Music Center, and Music@Menlo. He is on the faculty at the San Francisco Conservatory of Music.



Violinist **HASSE BORUP**, Administrator of Music@Menlo's Chamber Music Institute, is a professor of violin and chamber music performance at the University of Utah School of Music as well as an active performer. Previous appointments include positions at the University of Virginia and George Washington University. He earned degrees in violin performance from the Royal Danish Conservatory of Music and the Hartt School of Music and a doctorate in musical arts from the University of Maryland.

In addition to numerous prestigious prizes and fellowships, Borup is the only Dane to have won the International Yamaha Music Prize. He has appeared as soloist in Venice, Cremona, Paris, Copenhagen, Charlottesville, and Salt Lake City. Borup was a founding member of the award-winning Coolidge Quartet, serving as the first-ever Guarneri Fellowship Quartet at the University of Maryland. He has also worked with members of the Emerson, Guarneri, and Juilliard quartets and with Isaac Stern, William Preucil, Roland and Almita Vamos, David Takeno, and Hatto Beyerle. Borup has performed live on National Danish Radio, National Slovenian Radio, National Australian Radio, and Radio Hong Kong and has been fea-

tured on NPR's *Performance Today*. In 2002, he performed Bright Sheng's Piano Trio, with the composer at the piano, at a Silk Road Project-sponsored event.

Recent performances include appearances at the Grand Teton Music Festival, Arnold Schoenberg Center (Vienna), Chinese Central Conservatory (Beijing), Nanjing University, and in Washington, D.C., and San Francisco, among others. In March 2008, he released a CD entitled *American Fantasies*, which explores Arnold Schoenberg's influence on American music and was supported by the Arnold Schoenberg Center in Vienna. As an active educator, Borup has published articles in the *Strad* magazine (August 2006 issue) and the *ASTA Magazine* (May 2008).



Cellist **COLIN CARR** appears throughout the world as soloist, chamber musician, recording artist, and teacher. As a concerto soloist, he has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra; the Philharmonia; the Royal Philharmonic; the BBC Symphony; the orchestras of Chicago, Los Angeles, Washington, Philadelphia, and Montreal; and all the major orchestras of

Australia and New Zealand. Conductors with whom he has worked include Rattle, Gergiev, Dutoit, Elder, Skrowaczewski, and Marriner. He is a regular guest at the BBC Proms, has twice toured Australia, and has recently played concerti in South Korea, Malaysia, Poland, and New Zealand.

Recitals take Colin Carr to major cities each season; he regularly performs in London, New York, and Boston. He has given several cycles of the Bach Suites around the world, including performances in London and New York. 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 and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center.

Colin Carr's recordings of the unaccompanied cello works of Kodály, Britten, Crumb, and Schuller and of the Bach Suites for Unaccompanied Cello (GM Recordings) have been highly acclaimed. His recording of the Brahms sonatas (Arabesque) with Lee Luvisi is also a favorite. Colin Carr was the soloist in Elgar's Cello Concerto with the BBC Philharmonic on a *BBC Music Magazine* cover CD.

Colin Carr is the winner of many prestigious international awards, including Young Concert Artists Auditions, First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, and Second Prize in the Rostropovich International Cello Competition.

Carr attended the Yehudi Menuhin School, studying with Maurice Gendron and later William Pleeth. He was made a professor at the Royal Academy of Music in 1998, having been on the faculty of the New England Conservatory in Boston for sixteen years. 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.



Selected by the *Boston Globe* as one of the "superior pianists of the year" and praised by Richard Dyer for "a wondrously rich palette of colors, which she mixes with dashing bravado and with an uncanny precision of calibration," pianist **GLORIA CHIEN** made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra. Since then, she has appeared as a soloist under the batons of Sergiu Comissiona, Keith Lockhart, and Thomas



Dausgaard. She has presented solo recitals at the Isabella Stewart Gardner Museum, Sanibel Music Festival, Caramoor Music Festival, Salle Cortot in Paris, and the National Concert Hall in Taiwan. Gloria Chien has participated in such festivals as the Music Academy of the West, the Verbier Music Festival, and Music@Menlo.

An avid chamber musician, Chien has been the resident pianist with the Chameleon Arts Ensemble of Boston since 2000. Her recent CD featuring music of Grazyna Bacewicz received fantastic reviews in *Gramophone*, the *Strad*, and *American Record Guide*. The *International Record Review* writes, “[the violinist] could ask for no more sensitive or supportive an accompanist than Gloria Chien...exquisitely attentive.”

Her recent performances include collaborations with the Dædalus String Quartet, James Buswell, Marc Johnson, Paul Neubauer, Andrés Díaz, Soovin Kim, Carolin Widmann, and Anthony McGill. In the fall of 2004, Gloria Chien was named Assistant Professor of Music at Lee University in Cleveland, Tennessee. Her teachers have included Russell Sherman and Wha Kyung Byun.



Violinist **EUGENE DRUCKER**, a founding member of the Emerson String Quartet, is also an active soloist. He has appeared with the orchestras of Montreal, Brussels, Antwerp, Liège, Austin, Hartford, Richmond, Toledo, Memphis, Omaha, Anchorage, and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony.

A graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky, Drucker was Concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after having won prizes at the International Violin Competition in Montreal and the Queen Elisabeth Competition in Brussels.

Drucker has recorded the complete unaccompanied works of Bach, recently reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings. His novel, *The Savior*, was published by Simon & Schuster in July 2007 and has recently appeared in paperback. Eugene Drucker lives in New York with his wife, cellist Roberta Cooper, and their son, Julian.



This summer **JORJA FLEEZANIS** completes a twenty-year tenure as Concertmaster of the Minnesota Orchestra and moves on to become Professor of Orchestral Studies and Violin at Indiana University's Jacobs School of Music. The Minnesota Orchestra has commissioned two major solo works for Jorja Fleezanis, the John Adams Violin Concerto and the *Ikon of Eros* by John Tavener, the latter recorded on

Reference Records. The complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé were released in 2003 on the Cyprès label. Other recordings include Aaron Jay Kernis's *Brilliant Sky, Infinite Sky* on CRI, commissioned for her by the Schubert Club of St. Paul, Minnesota, and Stefan Wolpe's Violin Sonata, with Garrick Ohlsson as her partner for Koch International. Her performance of the premiere of Nicholas Maw's Sonata for Solo Violin, commissioned for her by Minnesota Public Radio, was broadcast on Public Radio International's *Saint Paul Sunday* in 1998, and in 1999, she gave the British premiere at the Chester Summer Festival. In 1998, she was the violin soloist in the United States premiere of Britten's recently discovered Double Concerto for Violin and Viola.

Jorja Fleezanis has held consecutive adjunct positions at the San Francisco Conservatory and the University of Minnesota. She has been a visiting artist/teacher at the New World Symphony, the Round Top Festival-Institute, the University of California at Davis, Music@Menlo, the Boston Conservatory, and the Juilliard School.



**DENNIS GODBURN** leads a distinguished career as a performer of Baroque, Classical, and modern bassoons, concertizing throughout the United States, Europe, Japan, and South America. He has served as Principal Bassoonist for the Orchestra of St. Luke's since 1976 and is also a member of the Orpheus Chamber Orchestra. Dennis Godburn has performed with the Metropolitan Opera, New England Bach Festival, Boston Early Music Festival Orchestra, Handel and Haydn Society, Waverly Consort, Philharmonia Baroque Orchestra, and the Classical Band, among many others. He has also appeared as soloist in the Great Performers series at Lincoln Center and at the Mostly Mozart Festival, the Chamber Music Society of Lincoln Center, the Ravinia Festival, and the Kennedy Center.

Dennis Godburn can be heard in recordings spanning medieval to contemporary repertoire on RCA Records, Sony Classics, L'Oiseau-Lyre, Telarc, Columbia Masterworks, Harmonia Mundi, EMI, and Deutsche Grammophon.



**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 seasons, he has been heard on the Metropolitan Opera Radio broadcasts and as a guest host on American Public Media's *Saint Paul Sunday*. 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.



Renowned as a pianist and conductor, **JEFFREY KAHANE** is recognized by audiences around the world for his mastery of diverse repertoire from Bach to Beethoven and Gershwin to Golijov. As Music Director of two unique ensembles—the Colorado Symphony and the Los Angeles Chamber Orchestra, both of which have won numerous ASCAP Awards for Adventurous Programming under his leadership—Kahane has established a reputation as a truly versatile artist equally sought after as soloist, conductor, and chamber musician.

During the 2008–2009 season, Kahane celebrated the Los Angeles Chamber Orchestra's fortieth anniversary by performing Beethoven's Piano Concerto no. 1 with the orchestra's first Music Director, Sir Neville Marriner, and leading the West Coast premiere of Osvaldo Golijov's *Azul* with cellist Yo-Yo Ma. Other guest appearances during the season included playing with and conducting the



Dallas Symphony Orchestra; collaborating with the Emerson String Quartet as part of the Chicago Symphony Orchestra's Dvořák Festival; and performing solo recitals at the University of Oregon, at the Aspen Festival, and in Lincoln Center's Great Performers series in New York City. Kahane recently performed on *Bohemian Maestro: Django Reinhardt and the Impressionists*, a jazz recording from the Hot Club of San Francisco (www.HCSF.com), released in fall 2008.

Jeffrey Kahane's belief in the educational and inspirational power of music led him to found the Los Angeles Chamber Orchestra's Family Concerts series. His interest in musical enrichment is also evidenced by his personal commitment to LACO's Meet the Music program, which serves approximately 2,700 Los Angeles elementary students annually. For educational projects undertaken with the Santa Rosa Symphony, where he is Music Director Laureate, Kahane received one of the first MetLife Awards for Excellence in Community Engagement from the League of American Orchestras. In May 2005, he was awarded an honorary doctorate of fine arts by Sonoma State University for his service to the arts and education.



**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. A native New Yorker and graduate of Columbia College, Gilbert Kalish studied with Leonard Shure, Julius Hereford, and Isabella Vengerova. 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-member 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 the Chair of the Faculty from 1985 to 1997. He often serves as guest artist at distinguished music institutions such as the Banff Centre, Steans Institute at Ravinia, and Marlboro Festival. He is renowned for his master-class presentations.

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.

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An avid chamber musician, violist **EDWARD KLORMAN** has performed as guest artist with the Borromeo, Orion, and Ying quartets and with veteran pianist Claude Frank. He is a founding member of the Tessera Quartet, whose 2009-2010 season includes a debut at New School Concerts, residencies at Georgetown University and the Peabody Conservatory, and a tour with composer-pianist Lowell Liebermann. In 2006, he was a fellow of the Music@Menlo International

Program, and he returns this summer as a coach for the Chamber Music Institute.

Klorman is committed to educational projects that engage broader audiences with classical music. As a founder of the Canandaigua LakeMusic Festival in Upstate New York, he established Classical Blue Jeans, an innovative series of interactive concerts for audiences who are new to classical music. A dedicated teacher, Klorman teaches viola and chamber music at Queens College and music theory at the Juilliard School.



**ANTHONY MCGILL**, Principal Clarinetist of the Metropolitan Opera Orchestra, has quickly earned the reputation of being one of classical music's finest solo, chamber, and orchestral musicians. Before joining the Met Orchestra in 2004, he served as Associate Principal Clarinetist of the Cincinnati Symphony Orchestra for four years.

In addition to his orchestral career, McGill was a winner of the highly prestigious Avery Fisher Career Grant in 2000 and has appeared as a soloist with many orchestras including the Baltimore Symphony and New Jersey Symphony Orchestra. This season he appeared with the Peabody Orchestra, the New Amsterdam Symphony Orchestra, and the Illinois Philharmonic Orchestra. On January 20, 2009, McGill performed *Air and Simple Gifts* by John Williams with Yo-Yo Ma, Itzhak Perlman, and Gabriela Montero at the inauguration of President Barack Obama.

As a distinguished chamber musician, McGill has performed at the Marlboro Music Festival, the Sarasota Festival, La Musica, Tanglewood, and the Grand Teton Music Festival, among others. He is also a member of the newly formed Schumann Trio with violist Michael Tree and pianist Anna Polonsky.

McGill has collaborated with artists such as Yo-Yo Ma, Midori, Lang Lang, Yefim Bronfman, and Gil Shaham, as well as with the Guarneri, Tokyo, Shanghai, Miami, Miró, and Daedalus string quartets. He has performed throughout the United States, Europe, and Asia as a chamber and an orchestral musician with artists including the Brentano String Quartet, Musicians from Marlboro, the Chamber Music Society of Lincoln Center, Mitsuko Uchida, Marina Piccinini, and Barbara Sukova.

McGill has appeared on *Performance Today*, MPR's *St. Paul Sunday*, Ravinia's Rising Stars series, *Mister Rogers' Neighborhood* television show, and at Lincoln Center as a member of Chamber Music Society Two.

In high demand as a teacher, McGill currently serves on the faculties of the Peabody Institute of the Johns Hopkins University, the Mannes College of Music, and Manhattan School of Music Precollege. In addition, he has given master classes at the Curtis Institute of Music, the University of Michigan, Stony Brook University, Temple University, UCLA, the University of New Mexico, and Manhattan School of Music.



Violist **PAUL NEUBAUER**'s exceptional musicality and effortless playing distinguish him as one of this generation's quintessential artists. Having been, at age twenty-one, the youngest principal string player in the New York Philharmonic's history, Neubauer balances a

solo career with performances as an artist-member of the Chamber Music Society of Lincoln Center. He is the Orchestra and Chamber Music Director of the OK Mozart Festival in Bartlesville, Oklahoma. In 2005, he premiered Joan Tower's *Purple Rhapsody*, a viola concerto

commissioned for him by seven orchestras and the Koussevitzky Foundation. Neubauer has recently released an all-Schumann recital album with pianist Anne-Marie McDermott for Image Recordings and recorded several works that were written for him: *Wild Purple* for solo viola by Joan Tower for Naxos; *Viola Rhapsody*, a concerto by Henri Lazarof, on Centaur Records; and *Soul Garden* for viola and chamber ensemble by Derek Bermel on CRI. His recording of the Walton Viola Concerto was recently re-released on Decca. He has appeared with over one hundred orchestras throughout the United States, Europe, and Asia, including the New York, Los Angeles, Helsinki, and Royal Liverpool philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; the Santa Cecilia and English chamber orchestras; and the Beethovenhalle Orchestra. He gave the world premiere of the revised Bartók Viola Concerto as well as concertos by Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman. He has performed at the festivals of Verbier, Ravinia, Stavanger, the Hollywood Bowl, Lincoln Center, Mostly Mozart, and Marlboro. Neubauer was an Avery Fisher Career Grant recipient and the First Prize winner of the Whitaker, D'Angelo, and Lionel Tertis international competitions. He is on the faculty of the Juilliard School and Mannes College.



Recognized for its virtuosity, exuberant performance style, and often daring repertory choices, the **PACIFICA QUARTET** has carved out a compelling musical niche. Recent career highlights include complete Beethoven quartet cycles in Chicago, New York City, California, and Wisconsin, performances in Europe and Japan, and the release of *Declarations: Music between the*

*Wars* on the Cedille label. The release of the first CD in a two-disc set of the complete quartets of Elliott Carter on the Naxos label coincided with a performance of Carter's complete quartets at Lincoln Center in January 2008. The CD won the Pacifica—violinists **Simin Ganatra** and **Sibbi Bernhardtsson**, violist **Masumi Per Rostad**, and cellist **Brandon Vamos**—the 2009 Grammy Award for Best Chamber Music Performance. In May 2006, the Pacifica Quartet became only the second chamber music ensemble to be awarded a prestigious Avery Fisher Career Grant. Winner of three of chamber music's most important international awards (Grand Prize at the 1996 Coleman Chamber Music Competition, top prize at the 1997 Concert Artists Guild Competition, and the 1998 Naumburg Chamber Music Award), the quartet was subsequently honored in 2002 with Chamber Music America's prestigious Cleveland Quartet Award in addition to being appointed a member of the Chamber Music Society of Lincoln Center's CMS Two program for gifted young musicians. In November 2008 the quartet was honored as *Musical America's* 2009 Ensemble of the Year. An ardent advocate of contemporary music, the Pacifica has commissioned and premiered as many as eight new works a year and has performed Elliott Carter's five quartets on prestigious stages in the United States and Europe. The Pacifica Quartet serves as Faculty Quartet-in-Residence at the University of Illinois at Urbana-Champaign and Performing Artists-in-Residence at the University of Chicago and the Longy School of Music.

**SCOTT PINGEL** began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. In 2004, at age twenty-nine, he became the Principal Bassist of the San Francisco Symphony. Previously, he served as Principal Bassist of



the Charleston Symphony Orchestra. He has 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. Festival performances include Bellingham, Spoleto, Verbier, Tanglewood, Attergau/Salzburg, and Music@Menlo. Pingel is also an active educator, having taught master classes

at prestigious schools such as the Curtis Institute, Juilliard, Manhattan School of Music, the University of Michigan, Vanderbilt University, and the Shanghai Conservatory. He is currently a faculty member of the San Francisco Conservatory of Music.

In addition to his classical music career, Scott Pingel has worked with jazz greats such as Michael Brecker, Geoff Keezer, and the late James Williams, performed with pop icon Madonna, and played in an opening act for Tito Puente.

His formal education began with James Clute at the University of Wisconsin-Eau Claire. After receiving a bachelor of music degree in 1996, he continued under the private tutelage of Peter Lloyd. In 1997 he moved to New York to study with Timothy Cobb on a fellowship at Manhattan School of Music and received a master's degree in orchestral performance in 1999 and a professional studies certificate in 2000. He then spent two years on a fellowship with the New World Symphony.

Outside of music, Pingel spent many years studying the ancient Korean martial art of Hwa Rang Do, in which he holds a black belt. He was an instructor at the Madison Academy of Hwa Rang Do and founded the University of Wisconsin-Eau Claire Hwa Rang Do/Tae Soo Do program, which continues to this day.



**MENAHÉM PRESSLER**, former founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians, with a career that spans over five decades.

Pressler was awarded First Prize at the Debussy International Piano Competition in San Francisco in 1946 and subsequently made his American debut with the Philadelphia Orchestra under the baton of Maestro Eugene Ormandy. Since then, Pressler's extensive tours of North America and Europe have included performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, and Helsinki, among many others.

In 2007 Menahem Pressler was appointed an Honorary Fellow of the Jerusalem Academy of Music and Dance in recognition of a lifetime of performance and leadership in music. In 2005 Pressler received two additional awards of international merit: the German president's Deutsche Bundesverdienstkreuz (Cross of Merit) First Class, Germany's highest honor, and France's highest cultural honor, the Commander in the Order of Arts and Letters award. Among his many other honors, he has received five Grammy nominations, a lifetime achievement award from *Gramophone* magazine, Chamber Music America's Distinguished Service Award, and the Gold Medal of Merit from the National Society of Arts and Letters.

Menahem Pressler debuted as a chamber musician at the 1955 Berkshire Music Festival, where he appeared as pianist with the Beaux Arts Trio. This collaboration quickly established Pressler's reputation as one of the world's most revered chamber musicians. His other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets.

In addition to over fifty recordings with the Beaux Arts Trio, Menahem Pressler has compiled over thirty solo recordings, with works ranging from Bach to Ben-Haim.

The eighty-three-year-old pianist fled the Nazis from his hometown of Magdeburg, Germany, in 1938, emigrating to Israel. His life has always been completely devoted to his music. When not touring, giving solo performances, or teaching master classes, Pressler can be found teaching at Indiana University, where he holds the rank of Distinguished Professor. Pressler lives in Bloomington, Indiana, with his wife, Sara.



Pianist **THOMAS SAUER** is highly sought after as soloist, chamber musician, and teacher. A frequent collaborator with the renowned instrumentalists Midori and Colin Carr, Sauer has recently given concerto performances with the Quad-City Symphony and Greenwich Village Orchestra; solo performances at Carnegie Hall (Stern Auditorium), Merkin

Concert Hall, and St. John's College, Oxford; performances at the Chamber Music Society of Lincoln Center and the Philadelphia Chamber Music Society; duo recitals with Colin Carr at the Holywell Music Room, Oxford, Bargemusic (New York City), and Princeton University; duo recitals with Midori at the Philharmonie in Berlin and the Palais des Beaux Arts in Brussels; performances with members of the Juilliard String Quartet at the Library of Congress; and numerous concerts with the Brentano String Quartet.

Sauer has performed at many leading festivals in the United States and abroad, including Marlboro, Caramoor, El Paso Pro Musica, and the chamber music festivals of Portland, Seattle, Taos, Four Seasons (North Carolina), and Salt Bay (Maine), as well as Lake District Summer Music and Festival des Consonances (France).

Sauer's varied discography includes recordings of five Haydn piano sonatas for MSR Classics, Hindemith sonatas with violist Misha Amory (Musical Heritage Society), music of Britten and Schnittke with cellist Wilhelmina Smith on Arabesque, music of Ross Lee Finney with violinist Miranda Cuckson on Centaur Records, and Mozart violin sonatas with Aaron Berofsky on Blue Griffin Recordings. In recent seasons, Sauer has premiered works by Philippe Bodin, Robert Cuckson, Sebastian Currier, Keith Fitch, David Loeb, Donald Martino, and David Tcimpidis.

A member of the piano faculty of the Mannes College and the music faculty at Vassar College, Thomas Sauer is the Founder and Director of the Mannes Beethoven Institute.



A consummate musician recognized for her grace, subtlety, and vitality, **ORLI SHAHAM** has established an impressive international reputation as one of today's most gifted pianists. She has performed with the Cleveland and Philadelphia orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, and San Francisco symphonies, the BBC Symphony Orchestra, the Israel Philharmonic

Orchestra, the Stockholm Philharmonic, the Taiwan Philharmonic, and the Sydney Symphony Orchestra. A frequent guest at summer festivals, she has performed at Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, and Spoleto. Shaham has collaborated with her brother, violinist Gil Shaham, on three CDs; their most recent recording, *Mozart in Paris*, was released by Canary Classics in spring 2008.

During the 2008–2009 season, Orli Shaham debuts with the Malaysian Philharmonic led by Claus Peter Flor and returns to the Sydney Symphony Orchestra. In the United States, she performs with the St. Louis, San Antonio, and Akron symphonies. Her recital schedule features visits to Cincinnati and St. Louis and a special appearance at New York's Carnegie Hall, where she performs Brahms's Piano Sonata in f minor and the F-A-E Sonata with violinist Gil Shaham. In addition, Shaham serves as the 2008–2009 Chamber Music Essentials lecturer for the Chamber Music Society of Lincoln Center and curates and performs in the Pacific Symphony's chamber music series in Costa Mesa, California.

Driven by a passion to bring classical music to new audiences, Orli Shaham maintains an active parallel career as a respected broadcaster, music writer, and lecturer. An enthusiastic teacher, she has taught music literature at Columbia University and contributed articles to *Piano Today*, *Symphony*, and *Playbill* magazines. Orli Shaham lives in New York and St. Louis with her husband, conductor David Robertson, her two stepsons, Peter and Jonathan, and her newborn twin sons, Nathan and Alex.



Having recently celebrated its twentieth anniversary, the **ST. LAWRENCE STRING QUARTET**—violinists **Geoff Nuttall** and **Scott St. John**, violist **Lesley Robertson**, and cellist **Christopher Costanza**—ranks among the world-class chamber ensembles of its generation. In 1992, the quartet won both the Banff International String Quartet Competition and Young Concert Artists International Auditions, launching it on a performing

career that has brought the musicians across North and South America, Europe, and Asia.

The quartet's first recording, of Schumann's first and third quartets, was released in 1999 and received the coveted German critics award, the Preis der Deutschen Schallplattenkritik, as well as Canada's annual Juno Award. *BBC Music Magazine* gave the recording its "highest rating," calling it the benchmark recording of the works. In October of 2001, EMI released its recording of Tchaikovsky's string quartets, and in 2002 *Yiddishbbuk*, featuring works of Osvaldo Golijov, received two Grammy nominations. Its most recent recording, of Shostakovich quartets, was released in July 2006.

Highlights of the 2008–2009 season include its popular series *Sundays with the St. Lawrence* for Stanford Lively Arts and concerts in New York (Carnegie Hall), Louisville, La Jolla, Palm Beach, Iowa City, Houston, Montreal, Toronto, and Vancouver. The summer features its thirteenth year as Resident Quartet to the Spoleto USA Festival in Charleston, South Carolina.

The foursome regularly delivers traditional quartet repertoire but is also fervently committed to performing and expanding the works of living composers. In January, the quartet premiered a new work composed for it by John Adams, commissioned by the Juilliard School, Stanford Lively Arts, and the Banff Centre.

Having studied with the Emerson, Tokyo, and Juilliard string quartets, the members of the St. Lawrence are passionate educators. Since 1998 the quartet has served as Ensemble-in-Residence at Stanford University. In addition to its appointment at Stanford, the St. Lawrence has served as Visiting Artist to the University of Toronto since 1995 and in 2006 inaugurated a new visiting chamber music residency at Arizona State University.





Officially unemployed but in fact quite busy, **MICHAEL STEINBERG** writes books and occasional program notes for record companies and various musical organizations in addition to giving preconcert talks for, among others, the Boston Symphony Orchestra, Los Angeles Philharmonic,

Minnesota Orchestra, and San Francisco Symphony. For a quarter of a century, he worked for various orchestras as program annotator, program planner, lecturer, and musicologist-in-residence. Before that, he was active as a teacher, working at Manhattan School of Music, New England Conservatory, Smith College, Wellesley College, Boston University, Massachusetts Institute of Technology, and others. This spring, he gave a course called "Talking about Music" at the University of Minnesota, and he has taught for many summers at festivals including Round Top and Music@Menlo. From 1964 until 1976, he was music critic of the *Boston Globe*. He received his training at Princeton University and as a Fulbright Scholar in Rome.

Some of Michael Steinberg's program notes have been published in book form as *The Symphony: A Listener's Guide*, *The Concerto: A Listener's Guide*, and *Choral Masterworks: A Listener's Guide* (all Oxford University Press); the next book in that series, *Beyond the Symphony: A Listener's Guide*, will cover symphonic poems and other orchestral repertory. *For the Love of Music*, a book of essays by Michael Steinberg and his San Francisco Symphony colleague Larry Rothe, was published to considerable acclaim in 2006 (Oxford). Michael Steinberg wrote the program notes and glossary for *The Beethoven Quartet Companion*, edited by Robert Winter and Robert Martin (University of California Press). He is also a contributor to major reference works, among them the *Encyclopædia Britannica* and *The New Grove Dictionary of Music and Musicians*.

Poetry about music and musicians is a special interest of his. Along with having given poetry readings and taught courses in poetry, he and Eric Friesen of the Canadian Broadcasting Corporation are planning an anthology of such works. Michael Steinberg has also been active as a performer of compositions involving a speaker—among them Haydn's *Seven Last Words*; Beethoven's *Egmont*; Schoenberg's *Gurre-Lieder*, *Ode to Napoleon*, and *A Survivor from Warsaw*; Walton's *Façade*; and Picker's *The Encantadas*—work for which he collaborated with such conductors as Dennis Russell Davies, Anne Manson, Kurt Masur, Alexander Schneider, Gunther Schuller, Osmo Vänskä, and Edo de Waart.



Twenty-four-year-old violinist **ARNAUD SUSSMANN** is quickly establishing a reputation as a multifaceted and compelling artist, earning the highest praise from critics and audiences alike. He has performed as a soloist throughout the United States, Central America, Europe, and Asia at many renowned venues such as Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, the Smithsonian Museum, and the Louvre Museum. He has recently appeared

with the New York Philharmonic, the American Symphony Orchestra, the Cannes Orchestra, Nice Orchestra, Monaco Chamber Orchestra, the Orchestre National des Pays de la Loire, and the Tanglewood Music Center Orchestra and has given recitals in New York, Memphis, Chicago, Panama City, San Salvador, Paris, and St. Petersburg. This season he appears with the Hudson Valley Philharmonic and Nice Orchestra, performs at the Metropolitan and Gardner museums, and plays recitals in Sarasota and New York.

During the 2006–2007 season, he performed at Carnegie's Stern and Zankel halls, Santa Fe New Music, Rockefeller University, and the Music Festival of the Hamptons. He also appeared in chamber music concerts at the Virginia Arts Festival and participated in a Ravinia tour. He is the winner of several international competitions, including the Italian Andrea Postacchini Competition, the French Vatelot/Rampal International Competition, and the New York Salon de Virtuosi concert series grant, which resulted in a live broadcast on WQXR's *Young Artists Showcase*.

A leader of the Suedama and Metropolis ensembles, he is featured on a recording of Mozart piano concertos released on the Vanguard label and has recently recorded chamber works of Beethoven and Dvořák with David Finckel and Wu Han. He holds a bachelor's and a master's degree from the Juilliard School, where he studied with Itzhak Perlman. Made a Starling Fellow, an honor qualifying him as Teaching Assistant to Perlman for the next two years, Sussmann is also a member of the Chamber Music Society of Lincoln Center's CMS Two program.



**IAN SWENSEN** is one of the few violinists with the distinction of having been awarded the Walter W. Naumburg International Competition's top prize for both chamber music and violin. Ian Swensen enjoys a career as soloist, chamber musician, and professor of violin. He grew up in New York, studying at the Juilliard School with Dorothy DeLay and at the Eastman School of Music with Donald Weilerstein. As a teenager, he formed

the Meliora String Quartet and toured with it for many years. Passionate about chamber music, Ian Swensen has performed in many festivals, including Music@Menlo, Spoleto, Santa Fe, and Marlboro. He has performed with members of the Juilliard, Cleveland, Emerson, Takács, Concord, and Tokyo string quartets; with the Beaux Arts Trio and the Peabody Trio; and with Gilbert Kalish, Mark O'Connor, Yo-Yo Ma, and Martha Strongin Katz. A frequent master-class presenter, Swensen has coached string players from California to Canada and across Europe. His recent schedule has taken him to Ireland, where he toured with the Irish Chamber Orchestra; to Australia, with the Australian Youth Orchestra; to the Chamber Music Society of Lincoln Center for an all-Russian program; to the Chamber Music Masters Series at the San Francisco Conservatory of Music; and other locales. Recent performances include recitals with Menahem Pressler and the Chamber Music Society of Lincoln Center, the Barber Violin Concerto with the Rogue Valley Orchestra, and performances in New York, Canada, Switzerland, Los Angeles, Australia, and Korea. He has recorded for Telarc and Deutsche Grammophon. This summer, as part of a partnership with the Chamber Music Society of Lincoln Center, he will travel to Korea to perform and teach at the LG Chamber Music School.



**JOSEPH SWENSEN** was appointed Principal Conductor of Malmö Opera in 2007 and his contract has recently been extended through 2011. Swensen was Principal Conductor of the Scottish Chamber Orchestra from 1996 to 2005. When he relinquished this post, he was invited to become the orchestra's Conductor Emeritus.

Swensen has a number of regular guest conducting commitments including Ensemble Orchestral de Paris, Orchestre National du Capitole de Toulouse, the London Mozart Players, the Hallé, the BBC Symphony Orchestra, the BBC National Orchestra of Wales, the Los Angeles Chamber Orchestra, Orchestre



National de Montpellier, Netherlands Symphony Orchestra, Orquesta de la Ciudad de Granada, and Orquestra Nacional do Porto.

Before dedicating himself solely to his conducting career, Swensen enjoyed a successful career as a violin soloist and was an exclusive recording artist with BMG. Nowadays his occasional appearances as soloist/director (with orchestras with whom he enjoys a particularly close relationship) are a natural extension of his work as a conductor. His love of chamber music results in occasional performances in that genre, as well. Swensen is also active as a composer. His orchestration of the rarely performed 1854 version of Brahms's Opus 8 Trio, a work he has entitled *Sinfonia in B*, was premiered by orchestras in Europe and the United States during the 2007–2008 season. A new work—*Symphony for Horn and Orchestra: The Fire and the Rose*, written for Radovan Vlatkovic and inspired by T. S. Eliot's *Four Quartets*—was premiered by the Scottish Chamber Orchestra in April 2009.



**R. LARRY TODD** is the author of *Mendelssohn: A Life in Music* (Oxford University Press), named Best Biography of 2003 by the Association of American Publishers and described in the *New York Review of Books* as “likely to be the standard biography for a long time to come.” (A German translation has recently appeared from Reclam/Carus Verlag as *Felix Mendelssohn Bartholdy: Sein*

*Leben, seine Musik*.) An Arts and Sciences Professor of Music and former Chair of the Music Department at Duke University, where he has taught for three decades, Todd has published widely on nineteenth-century music with a focus on Mendelssohn and his sister Fanny Hensel, in addition to essays on Haydn, Robert and Clara Schumann, Liszt, Brahms, Richard Strauss, and Webern. A volume of his collected Mendelssohn essays has recently appeared from Routledge. He is a former fellow of the John Hope Franklin Humanities Institute and the recipient of fellowships from the Guggenheim Foundation and the National Humanities Center. His new biography of Fanny Hensel, *Fanny Hensel, the Other Mendelssohn*, will appear from Oxford University Press later this year. He serves as General Editor of the Routledge Studies in Musical Genres and of the Master Musician Series for Oxford University Press. A graduate of Yale University, he studied piano at the Yale School of Music and with the late Lilian Kallir.



Hailed as “one of today’s superstars of the international brass scene,” **WILLIAM VERMEULEN** leads a varied musical life as soloist, orchestral principal, chamber musician, master teacher, and music publisher. VerMeulen has been Principal Horn of the Houston Symphony since 1990 and has performed as Guest Principal Horn

with the Los Angeles Philharmonic, Cincinnati Symphony, St. Louis Symphony, Pittsburgh Symphony, and St. Paul Chamber Orchestra. Prior to Houston he played with the orchestras of Chicago, Columbus, Honolulu, and Kansas City. He maintains a busy schedule with recent and upcoming engagements in New York, Spain, Israel, Canada, Alabama, Colorado, Florida, Ohio, Idaho, Orcas Island, Virginia, Washington, and Texas.

VerMeulen participates as a performer and on faculty with the finest music festivals and chamber music presenters, including the Chamber Music Society of Lincoln Center, Aspen, Music@Menlo, Banff, Da Camera, Orpheus Chamber Orchestra, Joshua Bell and

Friends, Tanglewood, Steamboat Springs, Orcas Island, Chamber Music Northwest, and the Sun Valley Summer Symphony, where he also serves as Principal Horn.

He has performed to critical acclaim on four continents as a soloist and chamber musician and is a popular artist at International Horn Society symposiums, where he is a member of the Advisory Council and a board member of the International Horn Competition of America. A champion of new music, William VerMeulen has had numerous pieces written for him including concerti by esteemed American composers Samuel Adler and Pierre Jalbert. Among his awards and honors, VerMeulen received First Prize at the 1980 International Horn Society Soloist Competition and the Shapiro Award for Most Outstanding Brass Player at the Tanglewood Festival.

Arguably the most successful of horn teachers working today, VerMeulen is Professor of Horn at the Shepherd School of Music at Rice University, with students performing in numerous major orchestras throughout the world including the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, Israel Philharmonic, Cleveland Orchestra, and the Cincinnati, Dallas, and Houston symphonies. In 1985 he was invited to the White House to receive a Distinguished Teacher of America Certificate of Excellence from President Reagan and the White House Commission on Presidential Scholars. VerMeulen is Founder and President of VerMeulen Music, LLC, which offers music and products for horn players worldwide at [www.vermeulenmusic.com](http://www.vermeulenmusic.com).



**PAUL WATKINS** is one of Britain’s foremost cellists, regularly acclaimed for his outstanding musicianship and moving performances. He performs regularly with most of the major British orchestras and has made six concerto appearances at the Proms. He gave the world premiere of *Reflections on a Scottish Folk Song* by Richard Rodney Bennett with the Philharmonia at the South

Bank Centre in March 2006 and later recorded it for Chandos. A highlight of last season was his televised performance of the Elgar Cello Concerto at the First Night of the Proms with the BBC Symphony Orchestra, conducted by Jiří Bělohlávek and recorded live by Deutsche Grammophon.

He has toured Italy and Prague with the BBC Philharmonic Orchestra and China and the Far East with the BBC Scottish Symphony Orchestra. This season’s highlights include concerts at New York’s Lincoln Center and in Belfast and London with brother Huw Watkins.

Alongside his concerto appearances, Watkins is a dedicated chamber musician and has been a member of the Nash Ensemble since 1997. He has given solo and duo recitals at De Doelen in Rotterdam, Wigmore Hall, the South Bank Centre, Bridgewater Hall, Manchester, and the Queen’s Hall, Edinburgh.

Watkins is also a successful conductor and is currently Associate Conductor of the English Chamber Orchestra. Since winning the 2002 Leeds Conducting Competition, he has conducted all the major British orchestras, and outside the United Kingdom he has conducted the Tokyo Metropolitan Symphony, Vienna Chamber Orchestra, and Royal Philharmonic Orchestra of Flanders, among others.

Watkins has released a number of recordings, including the Britten solo cello suites and a recital program of twentieth-century British repertoire for Nimbus as well as the Tobias Picker Cello Concerto, Takemitsu’s *Orion and Pleiades*, and the Richard Rodney Bennett Cello Concerto for Chandos. Most recently released is Cyril Scott’s Cello Concerto with the BBC Philharmonic Orchestra.



Since winning the top prize in the 1978 solo Naumburg Flute Competition, **CAROL WINCENC** has been one of the United States' most beloved and celebrated international stars of the flute. As the vibrant muse of today's most prominent composers, she has performed in Grammy-nominated recordings and award-winning premieres of works written for her. Wincenc will celebrate her

fortieth-anniversary season in 2009-2010 with performances of six newly commissioned works by Joan Tower, Jake Heggie, Shih-Hui Chen, Thea Musgrave, Jonathan Berger, and Andrea Clearfield at New York's Merkin Recital Hall, the Morgan Library, and the Juilliard School. Recent highlights include a performance for Elliott Carter's one-hundredth birthday, featuring Carter's complete works for wind, and tours featuring the Vivaldi *Gardellino* Flute Concerto.

Born to two remarkable musician parents who gave tirelessly to the arts in their Buffalo, New York, community, Wincenc has continued this tradition as a distinguished Professor of Music on the faculties of Indiana University, Rice University, Manhattan School of Music, and, currently, Stony Brook University and her alma mater, the Juilliard School.

Carol Wincenc has appeared as concerto soloist with the Chicago, San Francisco, Pittsburgh, Houston, Detroit, St. Louis, Atlanta, and Indianapolis symphonies and has been a regular performer at numerous festivals including Marlboro, Mostly Mozart, Santa Fe, and Spoleto. In great demand as a chamber musician, she has been a frequent guest of Lincoln Center's Great Performers series, of the Chamber Music Society of Lincoln Center, and with the Emerson, Tokyo, and Guarneri string quartets. A member of the venerated New York Wind Quintet and founder of Les Amies, her trio with harpist Nancy Allen and violist Cynthia Phelps, she has also given acclaimed performances with notables such as Yo-Yo Ma, Emanuel Ax, and Jean-Yves Thibaudet.

Her most recent recording on Naxos features the new music of Samuel Adler, and she premiered a flute sonata written by the composer for the one-hundredth anniversary of the Juilliard School. Carl Fisher has published her *Signature Series*, which includes works written for her by Foss, Górecki, Rouse, Tower, Black, Torke, Picker, Schoenfield, Sierra, Paget, and Schickele.



Chinese violinist **SHANSHAN YAO** has appeared as a soloist with the Banff Centre Chamber Orchestra, Calgary Philharmonic Orchestra, Japan's Sendai Philharmonic Orchestra, and the Shanghai Radio Symphony Orchestra. Her debut recital at the National Arts Centre in Canada took place in February 2009.

Yao is the recipient of numerous awards and prizes including First Prize in the Calgary Concerto Competition and Second Prize in the Hellam Young Artists' Competition, as well as prizes in the Michael Hill International Violin Competition and California International Young Artists Competition.

An avid chamber musician, Yao has participated in festivals such as Music@Menlo, the Aspen Music Festival and School, Music from Angel Fire, the Banff Centre, and the Sarasota Music Festival. She has collaborated with such renowned artists as Ida Kavafian, Steve Tenenbom, Jeremy Denk, and Ransom Wilson, among others.

Currently, Shanshan Yao is pursuing her master of music degree at the Juilliard School with Donald Weilerstein and Ronald Copes. She received a bachelor of music from the Curtis Institute of Music under the tutelage of Aaron Rosand.

## Chamber Music Institute International Program Artists



Hailed by the *Strad* magazine for "...rare stylistic aptness...with mastery of tone and rare mood in a performer of any age," violinist **KRISTIN LEE** is emerging as a promising young artist of her generation.

Lee has appeared as soloist with many major orchestras, including the Saint Louis Symphony, the Rochester Philharmonic, the Juilliard Orchestra, the New Jersey Symphony, the New Mexico Symphony, the Albany (New York) Symphony, the Westchester Philharmonic, Ural Philharmonic of Russia, Korea Broadcast Symphony of Korea, and many more. As a recitalist, she has performed in venues such as the Rising Stars series at the Ravinia Festival, Salon de Virtuosi at Steinway Hall in New York City, and the Metropolitan Museum of New York. She has also given recitals at the Louvre Museum in Paris, Kumho Art Gallery in Seoul, Korea, and other venues outside of the United States and toured through five different cities in Italy.

Lee has appeared on many different broadcasts, including Bob Sherman's *Young Artists Showcase* and Annie Bergen's *The Office Hours* on WQXR, WFMT Chicago as a guest artist of the Rising Stars series, PBS's *Live from Lincoln Center*, the Kennedy Center Honors Gala, the documentary *Perlman in Shanghai*, and many others.

A chamber music enthusiast, Kristin Lee was recently chosen to take part in the Lincoln Center Chamber Music Society Two program and will be joining its roster in the 2009 season. She has participated in the Chamber Music Workshop @ PMP and the Ravinia Festival-Stearns Institute and has also performed with numerous other major artists.

In September 2008, she began her master's program as a full scholarship student at the Juilliard School, serving as a Teaching Assistant for Itzhak Perlman's studio as a recipient of the Starling Fellowship. She is currently playing a 1692 Antonio Stradivarius through the generous support of the Juilliard School.



Violist **ON YOU KIM** began her music studies on the violin in Seoul, Korea, at the age of six. As a violinist, Kim graduated from Sun Wha High School in Korea with top honors, which led to her enrollment at Seoul National University, where she completed her bachelor's in violin performance. She was a winner of numerous competitions in Korea, leading to solo recitals

and appearances with many orchestras in Seoul. As an orchestral musician, Kim has participated in the Orchestra Academy at the Toho School in Japan and was a former member of the Bucheon Philharmonic Orchestra. In the summer of 2007, On You Kim switched to viola and started her studies with Hung-Wei Huang, Principal Violist of the Seoul Philharmonic. She is currently pursuing her artist diploma at the Colburn Conservatory under the guidance of Paul Coletti.



**ERIC HAN** was born in Seoul, South Korea, in 1986. He began cello studies at age seven, giving his first public performance at the age of ten in the George Weston Recital Hall, Toronto. He started his training with Min Ja Hyun in Korea and later studied with faculty members from the Vancouver Music Academy, the Toronto Royal Conservatory of Music, and the Colburn Conservatory.

At age fifteen Han made his orchestral debut with the Toronto Symphony Orchestra at the Roy Thompson Hall. Following this successful debut, he made a live recording (Yamaha label) of the Elgar Cello Concerto with the Toronto Symphony Youth Orchestra, under the baton of Sir Andrew Davis. He has also performed with the Symphony by the Sea in Boston, with whom he also has future engagements. In 2005, Han made his European debut with a twelve-concert tour in England. The tour included a solo recital at the Edinburgh Festival and recitals at St. Martin-in-the-Fields and the Queen's Hall. As an active chamber musician, he has performed with Joseph Silverstein, Ani Kavafian, Paul Coletti, and the members of the Altenberg Trio. He has performed at the Maestro Foundation, La Jolla Music Society, and the 92nd St. Y in New York City.

Eric Han has been the recipient of numerous awards in Canada, including the Tom Thomas Scholarship, the Kiwanis Strings Division Scholarship, and the Toronto Symphony Orchestra Scholarship. He has performed at the Sarasota Music Festival, the Banff Centre, and the Orford Arts Centre. He studied with David Hetherington at the Glenn Gould School of the Royal Conservatory of Music. He is currently pursuing his bachelor of music at the Colburn Conservatory under the tutelage of Ronald Leonard.



Australian pianist **DAVID FUNG** was on his way to becoming a medical doctor after accepting a scholarship to study medicine at the University of New South Wales, Sydney. In 2003, he left medical school in pursuit of his passion for music. Since then, he has performed with many major orchestras around the globe, most notably the Israel Philharmonic, the Los Angeles Chamber Orchestra, the Melbourne Symphony,

the Orchestra Ensemble Kanazawa of Japan, the Queensland Orchestra, and the Sydney Symphony Orchestra, and has debuted at some of the most important music festivals, including the Aspen Music Festival, the Edinburgh International Festival, and the International Franz Liszt Festival.

In 2007, Fung became the first pianist to graduate from the Colburn Conservatory in Los Angeles. In addition to recording for Naxos and Sony/ABC Classics, he has recorded three albums for Yarlung Records. His most recent solo release was praised as "an overall favorite" of the 2007 piano albums reviewed by James Harrington in *American Record Guide*.

In 2008, David Fung was a winner of the twelfth Arthur Rubinstein Piano Masters Competition and was awarded the Prize for Best Classical Concerto and Best Performance of a Chamber Music Work. He is the recipient of the 2002 ABC Symphony Australia Young Performer of the Year Award, the New South Wales Premier's Award, the Lord Florey Prize, and the Duke of Edinburgh Gold Award and was a top-prize winner of the third Lev Vlassenko Competition. [www.DavidFung.com](http://www.DavidFung.com).



The **ATRIA ENSEMBLE** is a violin/viola, clarinet, and piano formation, composed of Yale School of Music alumni **Sunmi Chang, Romie de Guise-Langlois, and Hye-Yeon Park**. The ensemble was formed in

January 2008, yet the members have been performing together in various chamber combinations since 2003, while actively pursuing solo careers. Two months after its formation, the Atria Ensemble won First Prize at the fourth Plowman National Cham-

ber Music Competition in Missouri while already securing several engagements in the New England area. The term Atria, which in anatomy describes the heart's chambers, is a perfect metaphor for the group's philosophy of touching the audience with chamber music. The limited repertoire for the ensemble only fuels the musicians' desire to explore and encourage the production of new music for its unique instrument combination. The Atria Ensemble has been fortunate to receive the support of such chamber music luminaries as Peter Frankl, Peter Oundjian, David Shifrin, Ani Kavafian, and Michael Friedmann.

Sunmi Chang started studying the violin at the age of seven with Nam-Yun Kim in South Korea. She began studying at the Yehudi Menuhin School in England in 1995, performing regularly in concerts organized by the school, including those at Wigmore Hall, the Queen Elizabeth Hall, the Royal Albert Hall, and the Purcell Room. In 1998 and 1999 she also toured with the Yehudi Menuhin School orchestra, playing the Bach Double Concerto for two violins conducted by Lord Menuhin at the UNESCO Headquarters in Paris, Guildford Cathedral, and other venues. After graduating, she went to Germany to study at the Hanns Eisler Musikhochschule in Berlin with Eberhard Feltz. Sunmi Chang has taken part in various master classes and summer festivals with Mauricio Fuks, Maya Glezarova, Felix Andrievsky, Zakhar Bron, Robert Masters, Zvi Zeitlin, Rainer Kussmaul, Boris Kuschnir, Igor Ozim, Midori, and Lord Yehudi Menuhin. She is currently studying with Peter Oundjian, pursuing an artist diploma at Yale. She took part in the Caramoor Rising Stars series in 2006 and 2007 and has performed with artists such as Kim Kashkashian, Donald Weilerstein, Ani Kavafian, Marcy Rosen, and Edward Arron. In 2006 she won the Woolsey Hall Concerto Competition at the Yale School of Music and she is also the winner of the 2007 International Markneukirchen Violin Competition in Germany and the 2007 Sion-Valais International Violin Competition in Switzerland.

Praised as "a formidable clarinetist" by the *New York Times*, Romie de Guise-Langlois is currently a fellow of the Academy, a program of Carnegie Hall, Juilliard, and the Weill Music Institute. De Guise-Langlois recently won First Prize in the Woolsey Hall Competition at Yale University, where she also received the Nyfenger Memorial Prize for excellence in woodwind playing. Sospiro Winds, a New York City-based chamber ensemble of which she is also a founding member, won the Silver Medal at the Fischhoff National Chamber Music Association Competition in 2007. She was also the First Prize winner of the McGill University Classical Concerto Competition and received the Canadian Broadcasting Company Award in 2003. Romie de Guise-Langlois has appeared at such festivals and venues as the Banff Centre for the Arts, Marlboro Music, and the Orford Arts Centre. She received her bachelor of music degree from McGill University as well as her master of music degree, supported by the Canada Council of the Arts, and an artist diploma from the Yale School of Music, where she studied under David Shifrin.

An outstanding young pianist from Korea, Hye-Yeon Park has been a prizewinner at the Oberlin Competition in the United States, Ettlingen Competition in Germany, Maria Canals Competition in Spain, and Prix d'Amadeo-Jeunesse Competition, also in Germany. Park came to the United States in 2003, after graduating from the Korean National University of Arts, where she worked with Daejin Kim. In 2006, she received her M.M. and A.D. from Yale, studying with Peter Frankl. Her festival credits include Salzburg Mozarteum, Vienna, Santander, Ishikawa Academy, and Yellow Barn. She has studied chamber music with Peter Oundjian, Ani Kavafian, Donald Weilerstein, David Shifrin, and Tsuyoshi Tsutsumi, as well as with members of the Peabody Trio and the



Guarneri and Takács quartets. Her first piano-cello duo recording was released in spring 2008 on the Urtext label. She was a soloist with the Seoul Philharmonic, the Seoul Symphony, and the KNUA Philharmonic. Additionally, she has appeared on KBS and EBS television in Korea. Hye-Yeon Park has participated in master classes with Claude Frank, Boris Berman, Richard Goode, Gary Graffman, Alicia de Larrocha, Dmitri Bashkirov, and John O'Connor. Currently, she is pursuing a doctoral degree at the Peabody Institute, under the tutelage of Yong Hi Moon.



The **LK STRING QUARTET**—composed of violinists **Sean Lee** and **Areta Zhulla**, violist **Laura Seay**, and cellist **Jordan Han**—has been recognized by the *New York Times* as “fiery and propulsive, with striking unanimity.” Currently serving

as the Chamber Ensemble-in-Residence at the 92nd Street Y, the quartet has made appearances internationally and performed at the 2003 Kennedy Center Honors and the Metropolitan Museum of Art and on *Live from Lincoln Center* in New York City.

Cellist Jordan Han, First Prize winner of the American String Teachers Association (ASTA) Competition, the Pacific Musical Society of California Competition, and the Chinese Musical Society Competition, has performed with the Peninsula Symphony, San Jose Symphony, and Korean American Musical Society Association (KAMSA) orchestras. He began his cello studies at age eight with Sioun Lin at the San Francisco Conservatory and is now pursuing

his bachelor of music degree at the Juilliard School, studying with David Soyer. His other teachers have included Peter Wyrick and Richard Aaron.

Violinist Sean Lee was recently selected from nearly three hundred applicants as Second Prize winner of the Young Concert Artists International Auditions. Concerto appearances include the Redlands Symphony, Peninsula Symphony, and Torrance Symphony. Lee is earning his bachelor of music at the Juilliard School under the direction of Itzhak Perlman. He was born in the Los Angeles area and began playing the violin at age four. Other teachers include Robert Lipsett and Ruggiero Ricci.

Violist Laura Seay, prizewinner at the William C. Byrd Young Artists Competition and winner of the Jeff Bradley Young Musicians Award, has performed as soloist with the Colorado Symphony Orchestra, the University of Northern Colorado Orchestra, and the Denver Young Artists Orchestra. Seay earned her bachelor of music (2007) and master's degree (2008) in viola performance at the Juilliard School. Teachers include Heidi Castleman, Hsin-Yun Huang, and Steven Tenenbom. Originally from Denver, Colorado, Laura Seay began playing violin at age five and viola at age nine.

Violinist Areta Zhulla, winner of the Panhellenic Violin Competition and the Tassos Prassopoulos Foundation Competition, has performed as soloist with the State Orchestra of the Thessaloniki, Kenosha Symphony, Allen Philharmonic, and Westchester Philharmonic, among others. She earned her bachelor of music at the Juilliard School, studying with Itzhak Perlman and Catherine Cho. She is currently pursuing her master's degree at Juilliard, continuing with the same teachers. Other teachers include Lefter Zhulla and Pinchas Zukerman.

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## Chamber Music Institute Young Performers Program Artists



**Joshua Chiu, violin**  
 Hometown: Foster City, CA  
 Instructor: Li Lin  
 Age: 17



**James Hu, violin**  
 Hometown: San Jose, CA  
 Instructor: Li Lin  
 Age: 15



**Geraldine Chok, violin**  
 Hometown: Cupertino, CA  
 Instructor: Davis Law  
 Age: 11



**Hilda Huang, piano**  
 Hometown: Palo Alto, CA  
 Instructor: John McCarthy  
 Age: 13



**Kaitlin Cullen-Verhauz, cello**  
 Hometown: New York, NY  
 Instructor: Vladimir Panteleyev  
 Age: 14



**Matthew Johnson, cello**  
 Hometown: Lafayette, CA  
 Instructor: Jean-Michel Fonteneau  
 Age: 17



**Zoë Curran, violin**  
 Hometown: San Francisco, CA  
 Instructor: William Barbini  
 Age: 14



**Eunice S.J. Kim, cello**  
 Hometown: Saratoga, CA  
 Instructor: Sieun Lin  
 Age: 13



**Michael Davidman, piano**  
 Hometown: New York, NY  
 Instructor: Efrem Briskin  
 Age: 12



**Jeffrey Kwong, cello**  
 Hometown: Saratoga, CA  
 Instructor: Irene Sharp  
 Age: 15



**Lilian Finckel, piano**  
 Hometown: New York, NY  
 Instructor: Golda Tatz  
 Age: 15



**Theodore Ma, viola**  
 Hometown: Fremont, CA  
 Instructor: Janet Sims  
 Age: 16



**Sarah Ghandour, cello**  
 Hometown: Atherton, CA  
 Instructor: Sieun Lin  
 Age: 15



**Manami Mizumoto, violin**  
 Hometown: New York, NY  
 Instructor: Viktor Basis  
 Age: 14



**Rosemary Nelis, viola**  
Hometown: Brooklyn, NY  
Instructor: Viktor Basis  
Age: 14



**Lily Tsai, violin**  
Hometown: Palo Alto, CA  
Instructor: Li Lin  
Age: 14



**Linh Nguyen, piano**  
Hometown: Redwood City, CA  
Instructor: William Wellborn  
Age: 12



**Stephanie Tsai, cello**  
Hometown: Palo Alto, CA  
Instructor: Sieun Lin  
Age: 16



**Julia Rosenbaum, cello**  
Hometown: Potomac, MD  
Instructor: David Hardy  
Age: 13



**Mayumi Tsuchida, piano**  
Hometown: Mill Valley, CA  
Instructor: John McCarthy  
Age: 18



**Emily Shehi, violin**  
Hometown: Olathe, KS  
Instructor: Alice Joy Lewis  
Age: 10



**Rieko Tsuchida, piano**  
Hometown: Mill Valley, CA  
Instructor: John McCarthy  
Age: 14



**Ila Shon, cello**  
Hometown: Portola Valley, CA  
Instructor: Sieun Lin  
Age: 12



**Stephen Waarts, violin**  
Hometown: Los Altos, CA  
Instructor: Li Lin  
Age: 13



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**Tristan Yang, piano and violin**  
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Age: 10



**Ashvin Swaminathan, violin**  
Hometown: Cupertino, CA  
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Age: 13



**Linda Yu, violin**  
Hometown: Palo Alto, CA  
Instructor: Li Lin  
Age: 16

# 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 for instrumental works, as well), typically part of a larger work such as an opera or a cantata.

**Arpeggio** – The sounding of individual notes of a chord in succession rather than all at once.

**Assai** – Italian: very (as in “Allegro assai,” “Assai vivace”).

**Bagatelle** – A short and light piece of music; literally, a trifle (French).

**BWV** – Bach-Werke-Verzeichnis (German): “Bach works catalog.” The BWV index is used to catalog the works of Johann Sebastian Bach.

**Cadence** – The conclusion or resolution of a musical phrase.

**Canon** – A musical passage in which several instruments or voices state the same melody in succession.

**Cantabile** – Italian: songlike, singable.

**Capriccio** – Italian: whim, fancy. A designation applied to a piece of music of capricious character.

**Coda** – Italian: tail. New musical material added to the end of a standard musical structure.

**Con brio** – Italian: with vivacity.

**Con fuoco** – Italian: with fire.

**Con moto** – Italian: with motion.

**Concerto** – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble.

**Contrapunctus** – From Latin “contra punctum”: against note. See *counterpoint*.

**Counterpoint (contrapuntal)** – The musical texture produced by note-against-note movement between two or more instruments.

**Crescendo** – An increase in volume.

**D.** – Abbreviation for Deutsch. Deutsch numbers are used to catalog Schubert’s works; after Otto Erich Deutsch (1883–1967).

**Decrescendo** – A decrease in volume.

**Development** – See *sonata form*.

**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.”

**Etude** – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.

**Exposition** – See *sonata form*.

**Forte** – Italian: loud. (Fortissimo: very loud.)

**Fugue** – A movement or passage of music based on the contrapuntal development of a short musical idea called the subject, which is stated in succession by each instrument at the start of the fugue.

**Grazioso** – Italian: graceful.

**Harmonics** – On a stringed instrument, high ringing notes produced by lightly placing the finger at nodal points along the string.

**Harmony** – The combination of notes producing chords and chord progressions, and the subsequent determination of the mood or atmosphere of a piece of music.

**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 multi-movement works.

**K.** – Abbreviation for Köchel. K. numbers are used to catalog Mozart’s works; after Ludwig Ritter von Köchel (1800–1877).

**Largo** – Italian: broad. “Largo” indicates a slow tempo. (“Larghetto,” a diminutive of “largo,” is used to indicate a tempo slightly quicker than “largo.”)

**Legato** – Italian: bound. A musical expression indicating that a succession of notes should be played smoothly and without separation.

**Leggiero** – Italian: light.

**Lied** – German: song (plural “lieder”).

**Maestoso** – Italian: majestic.

**Meter** – The rhythmic organization of a piece of music (for example, 4/4 meter: ONE-two-three-four, ONE-two-three-four).

**Minuet** – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

**Moderato** – Italian: moderately.

**Modulation** – The harmonic shift in tonal music from one key to another.

**Molto** – Italian: very. Used as a qualification of a tempo marking, as in “Molto allegro.”

**Motive** – A short musical gesture.

**Movement** – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more significantly combine with and relate to each other in ways that produce a cohesive whole.

**Non troppo, non tanto** – Italian: not too much (as in, e.g., “Allegro ma non tanto,” “Adagio ma non troppo”).

**Opus** – Latin: work. The most common method of cataloging a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviated op.)

**Oratorio** – A large-scale musical setting of sacred texts, e.g., Bach’s *St. Matthew Passion* and Mendelssohn’s *St. Paul and Elijah*.

**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 (even faster than “allegro”).

**Recapitulation** – See *sonata form*.

**Recitative** – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

**Ricercar** – From Italian “ricercare”: to seek. A musical term, which, throughout the sixteenth and seventeenth centuries, loosely defined an instrumental work of a semi-improvisatory nature; by the mid-eighteenth century, the term had essentially become synonymous with fugue.

**Rondo** – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.

**Rubato** – i.e., Tempo rubato. Italian: robbed, or stolen, time. “Rubato” designates a flexible or unmarked tempo.

**Scherzo** – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

**Sforzando** – Italian: compelling. “Sforzando” indicates a strongly accented note and/or suddenly loud dynamic.



**Sonata** – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

**Sonata form** – The most standard musical structure throughout the Classical and Romantic eras for first, and often final, movements of multimovement pieces composed for solo, chamber, or orchestral forces. In sonata form, musical ideas are organized into three sections: the exposition, in which the main themes are introduced; the development, in which the themes are transformed; and the recapitulation, in which the music restates each theme in the home key. (Also called sonata-allegro form.)

**Sonata-rondo** – A musical form combining the principles of thematic development, as characteristic of sonata form, and episodic contrast, as characteristic of rondo 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, which impedes the vibration of the string to produce an unsettling sound.

**Syncopation** – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

**Tarantella** – A traditional southern Italian folk dance, often (and mistakenly) purported to counter a venomous spider bite.

**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.

**Tremolo** – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

**Trio** – The contrasting middle section of a minuet or scherzo.

**Variations** – A compositional technique in which a theme is altered or modified.

**Vivace** – Italian: lively. “Vivace” designates a fast tempo, in between “allegro” and “presto.”



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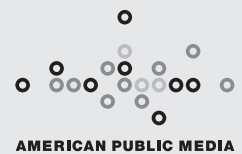
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# Ticket and Performance Information



## Ticket Services

On-site ticketing and the **will-call table** open one hour prior to the start of each ticketed event.

**All programs and artists are subject to change without notice. All tickets are nonrefundable**, except in cases of canceled events. Ticket exchanges are free for members at the Bach Circle (\$1,000) level and above; a \$3.00-per-ticket handling charge applies to all other exchanges. For ticket-related questions or to exchange tickets, please contact Music@Menlo's ticket services office at 650-331-0202 or tickets@musicatmenlo.org.

## Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating at all Music@Menlo events is by **general admission**. Seating at St. Mark's Episcopal Church and Menlo Park Presbyterian Church is by general admission within the two designated seating sections (A and B).
- **Student-ticket holders** who are ages eighteen and over must be prepared to present a valid full-time-student ID at the door.
- **Latecomers** will be seated at the discretion of the artists and house manager at an appropriate interval in the performance.
- All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. Please ask an usher to guide you to a designated location. One companion seat is reserved next to each wheelchair location. Additional guest seating is by general admission.

## Concert and Event Policies

- As a courtesy to the artists and to your fellow audience members, **please turn off** cell phones, pagers, watch alarms, personal organizers, and **all sound-emitting devices** prior to the start of all events.
- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Please unwrap any lozenges or other products

before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.

- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend ticketed concerts and Encounters. Please see pages 48-56 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food or beverages** (except bottled water) are not allowed inside the performance venues. Concessions are generally available for purchase outside of the concert halls.
- Many people are highly allergic to perfume, cologne, or **scented products**, so we kindly ask that patrons avoid using them.

## Entry and Re-entry Policy for Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. A **free seat pass** is now required for these concerts. One seat pass per person can be requested at the will-call table beginning one hour prior to the start of the performance. Seat passes cannot be reserved in advance, and seating is by general admission.

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event, which will be through two lines: one for arrivals who did not attend the preceding Prelude Performance or Koret Young Performers Concert and one for re-entry. **Doors will open simultaneously for both lines**. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts may be reclaimed at the will-call table outside the venue. Music@Menlo is not responsible for lost or stolen articles.

## Locations and Parking

**Menlo School, Martin Family Hall, and Stent Family Hall** are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **St. Mark's Episcopal Church** is located at 600 Colorado Avenue in midtown Palo Alto, between Middlefield Road and Cowper Street. **Menlo Park Presbyterian Church** is located at 950 Santa Cruz Avenue at the west end of downtown Menlo Park. **Parking is free** in any of the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

## Restrooms and Exits

Restrooms at Menlo School are located through the side exit at the back of Spieker Ballroom and in the building behind Martin Family Hall. Restrooms at St. Mark's Episcopal Church and Menlo Park Presbyterian Church are available in the adjoining walkways, next to the church office. Fire exits are marked at each venue.

## Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

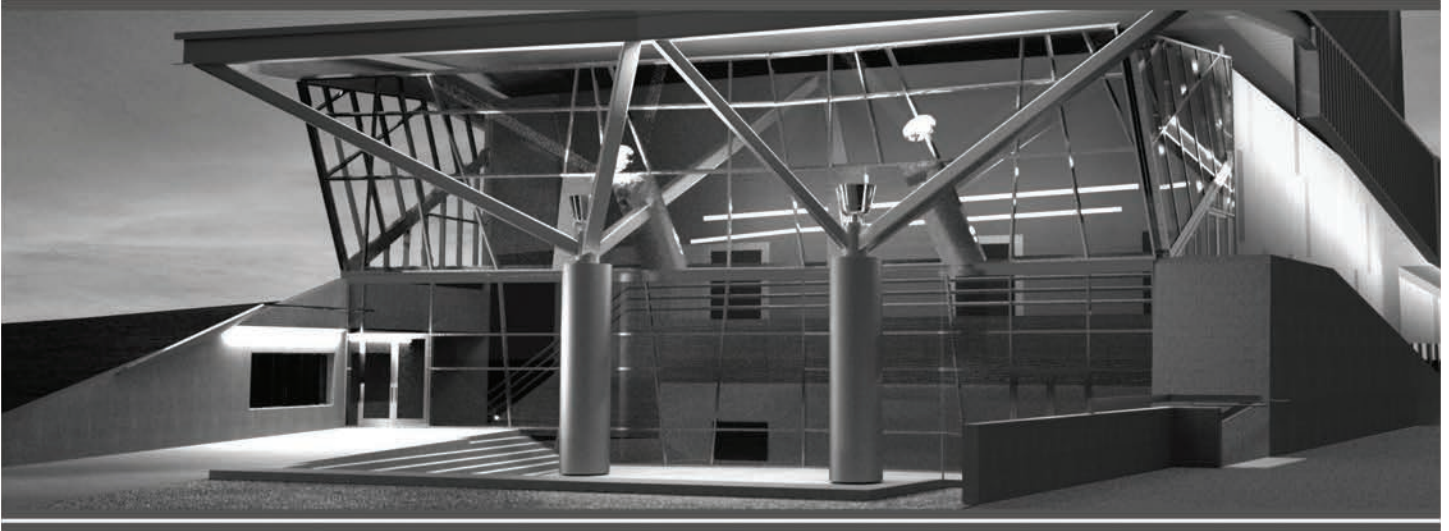


# Music@Menlo

CELEBRATES THE GRAND OPENING OF THE

## Center for the Performing Arts at Menlo-Atherton

October 11, 2009 • Atherton, California



featuring a special concert by

DAVID FINCKEL, cello • WU HAN, piano • ANTHONY MCGILL, clarinet

**SUNDAY, OCTOBER 11, 2009, 4:00 PM**

Center for the Performing Arts, Menlo-Atherton High School  
555 Middlefield Road, Atherton, CA 94027



Join Music@Menlo's Artistic Directors, cellist David Finckel and pianist Wu Han, and special guest Anthony McGill, Principal Clarinetist of New York's Metropolitan Opera, to celebrate the grand opening of the magnificent new Center for the Performing Arts at Menlo-Atherton, the Peninsula's first state-of-the-art concert hall, acoustically ideal for chamber music. The afternoon's program features Beethoven's g minor Cello Sonata, an early masterpiece by one of Western music's greatest visionaries, and two seminal works of the clarinet literature—Beethoven's Trio in B-flat Major, op. 11, and Johannes Brahms's stunning Opus 114 Trio in a minor. There will be a free preconcert reception for ticket holders from 2:30 p.m. to 3:30 p.m. TICKETS: \$60/\$50 (RESERVED SEATING)



### Program

**LUDWIG VAN BEETHOVEN:** Trio for Clarinet, Cello, and Piano in B-flat Major, op. 11

**LUDWIG VAN BEETHOVEN:** Cello Sonata in g minor, op. 5, no. 2

**JOHANNES BRAHMS:** Trio for Clarinet, Cello, and Piano in a minor, op. 114

Reserve your tickets today!

Call 650-331-0202 or order online at [www.musicatmenlo.org](http://www.musicatmenlo.org) starting July 20.

# Music@Menlo *LIVE*

*"Hours of world-class chamber music performed by top-ranked players and captured for posterity by a first-rate sound engineer."*

—Strings

Music@Menlo *LIVE*, the festival's exclusive recording label, has been praised as "the most ambitious recording project of any classical music festival in the world" (*San Jose Mercury News*) and its recordings have been hailed as "without question the best CDs I have ever heard" (*Positive Feedback Online*). Produced by Grammy Award-winning engineer Da-Hong Seetoo using state-of-the-art recording technology, these unique boxed sets feature select concert recordings from Music@Menlo's first six seasons and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

## Latest Release: 2008's *The Unfolding of Music II*

The 2008 edition of Music@Menlo *LIVE* offers five newly assembled programs of the summer's unforgettable performances, with each recording presenting a microcosm of the rich historical journey taken over the course of the festival's sixth season. This unique five-CD boxed set spans five hundred years of music and includes works by Bach, Haydn, Shostakovich, Schumann, Brahms, Stravinsky, Prokofiev, Louis Gruenberg, and Tan Dun, as well as the world-premiere recording of Music@Menlo's first commission, a piano trio by Kenneth Frazelle.

Other recordings include the fifth season's six-disc set, *Bridging the Ages*, the fourth season's seven-disc set, *Returning to Mozart*, the third season's four-disc collection, *Beethoven: Center of Gravity*, the second season's six-disc set, *Origin/Essence: A Musical Odyssey*, and the five-disc collection *Innovation/Evolution: The Unfolding of Music* from the festival's inaugural season.

## Coming This Fall: 2009's *Being Mendelssohn*

Watch for the 2009 festival recordings to be released in late fall. Complete boxed sets and individual CDs from all seasons can be purchased on our Web site at [www.musicatmenlo.org](http://www.musicatmenlo.org).

## Recording Producer: Da-Hong Seetoo

Five-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for a seventh consecutive season to record the festival concerts. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent clients include the Borromeo, Escher, Emerson, Miró, and Tokyo string quartets; the Beaux Arts Trio; pianists Daniel Barenboim, Yefim Bronfman, Derek Han, and Christopher O'Riley; violinist Gil Shaham; cellist Truls Mørk; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony Orchestra (Taipei, Taiwan); the New York Philharmonic under



Music Director Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Voices*, garnered the Grammy Award for Best Chamber Music Performance in 2006.

## Broadcast Partner: American Public Media

This summer, the festival is proud to welcome back American Public Media as Music@Menlo's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today™*, the country's largest daily classical music program, which airs on 245 stations and reaches more than 1.2 million people each week, and via Classical 24®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media also participate in the festival as event moderators and educators. Visit [www.americanpublicmedia.org](http://www.americanpublicmedia.org) for archived performances, photos, and interviews.



# Music@Menlo Calendar

JULY 17–AUGUST 8, 2009

Date	Free Events	Ticketed Events
Friday, July 17		<b>7:30 p.m.</b> Encounter I: Life of Discovery: A Portrait of Felix Mendelssohn, with Orli Shaham Martin Family Hall (Tickets: \$40) <b>PAGE 10</b>
Saturday, July 18	<b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church <b>PAGE 48</b>	<b>8:00 p.m.</b> Concert Program I: From Bach St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 12</b>
Sunday, July 19	<b>4:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 48</b>	<b>6:00 p.m.</b> Concert Program I: From Bach Stent Family Hall (Tickets: \$70) <b>PAGE 12</b>
Monday, July 20	<b>12:00 p.m.</b> Master class: Ian Swensen, <i>violin</i> Stent Family Hall <b>PAGE 59</b> <b>6:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 49</b>	<b>8:00 p.m.</b> Concert Program I: From Bach Stent Family Hall (Tickets: \$70) <b>PAGE 12</b>
Tuesday, July 21	<b>12:00 p.m.</b> Café Conversation: Audience Engagement in the Age of Digital Media, with Brian Newhouse Martin Family Hall <b>PAGE 58</b> <b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church <b>PAGE 49</b>	<b>8:00 p.m.</b> String Quartet Program I: The Early Quartets St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 29</b>
Wednesday, July 22	<b>12:00 p.m.</b> Café Conversation: A Conversation with the Pacifica Quartet Martin Family Hall <b>PAGE 58</b>	
Thursday, July 23	<b>12:00 p.m.</b> Master class: Bruce Adolphe, <i>composer and Encounter leader</i> Stent Family Hall <b>PAGE 59</b>	<b>7:30 p.m.</b> Encounter II: Intuition, Intellect, and Insects: Felix and the Fireflies, with Bruce Adolphe Martin Family Hall (Tickets: \$40) <b>PAGE 10</b>
Friday, July 24	<b>12:00 p.m.</b> Master class: Joseph Swensen, <i>violin</i> Stent Family Hall <b>PAGE 59</b> <b>6:00 p.m.</b> Prelude Performance Menlo Park Presbyterian Church <b>PAGE 50</b>	<b>8:00 p.m.</b> Concert Program II: Genius Proclaimed Menlo Park Presbyterian Church (Tickets: \$50/\$40) <b>PAGE 16</b>
Saturday, July 25 Open House	<b>8:30 a.m.</b> Q & A Coffee Menlo School <b>PAGE 57</b> <b>12:00 p.m.</b> Café Conversation: The Art of Theo Noll, with 2009 Visual Artist Theo Noll Stent Family Hall <b>2:00 p.m.</b> Koret Young Performers Concert Martin Family Hall <b>PAGE 54</b>	<b>7:30 p.m.</b> Encounter III: The Grand Tour, with R. Larry Todd Martin Family Hall (Tickets: \$40) <b>PAGE 11</b>
Sunday, July 26	<b>5:00 p.m.</b> Koret Young Performers Concert Martin Family Hall <b>PAGE 54</b>	<b>10:00 a.m.</b> Carte Blanche Concert I: The Romantic Cello Sonata Colin Carr, <i>cello</i> , and Thomas Sauer, <i>piano</i> Stent Family Hall (Tickets: \$70) <b>PAGE 35</b>
Monday, July 27	<b>12:00 p.m.</b> Café Conversation: Performing at the Presidential Inauguration, with Anthony McGill Martin Family Hall <b>PAGE 58</b> <b>6:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 50</b>	<b>8:00 p.m.</b> Concert Program III: Midsummer Night Dreams Stent Family Hall (Tickets: \$70) <b>PAGE 19</b>

<b>Date</b>	<b>Free Events</b>	<b>Ticketed Events</b>
<b>Tuesday, July 28</b>	<p><b>12:00 p.m.</b> Master class: Jeffrey Kahane, <i>piano</i> Stent Family Hall <b>PAGE 59</b></p> <p><b>6:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 51</b></p>	<p><b>8:00 p.m.</b> Concert Program III: Midsummer Night Dreams Stent Family Hall (Tickets: \$70) <b>PAGE 19</b></p>
<b>Wednesday, July 29</b>	<p><b>12:00 p.m.</b> Master class: Paul Watkins, <i>cello</i> Stent Family Hall <b>PAGE 59</b></p> <p><b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church <b>PAGE 51</b></p>	<p><b>8:00 p.m.</b> Concert Program III: Midsummer Night Dreams St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 19</b></p>
<b>Thursday, July 30</b>	<p><b>12:00 p.m.</b> Café Conversation: Odysseus, Prometheus, and Beethoven: The Mythological Sources of the <i>Eroica</i> Symphony and Other Musical Masterworks of the Eighteenth and Nineteenth Centuries, with Jeffrey Kahane Martin Family Hall <b>PAGE 58</b></p>	
<b>Friday, July 31</b>	<p><b>12:00 p.m.</b> Café Conversation: Poetry Reading Workshop, with Michael Steinberg Martin Family Hall <b>PAGE 58</b></p>	<p><b>8:00 p.m.</b> String Quartet Program II: The Opus 44 Quartets St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 30</b></p>
<b>Saturday, August 1</b>	<p><b>12:00 p.m.</b> Master class: Wu Han, <i>piano</i> Stent Family Hall <b>PAGE 59</b></p> <p><b>6:00 p.m.</b> Koret Young Performers Concert St. Mark's Episcopal Church <b>PAGE 55</b></p>	<p><b>8:00 p.m.</b> Carte Blanche Concert II: The Brahms Sonatas for Violin and Piano Joseph Swensen, <i>violin</i>, and Jeffrey Kahane, <i>piano</i> St. Mark's Episcopal Church (Tickets: \$65/\$45) <b>PAGE 40</b></p>
<b>Sunday, August 2</b>	<p><b>4:00 p.m.</b> Koret Young Performers Concert St. Mark's Episcopal Church <b>PAGE 55</b></p>	<p><b>7:00 p.m.</b> Carte Blanche Concert III: An Evening with Menahem Pressler Menahem Pressler, <i>piano</i>, with Wu Han, <i>piano</i> St. Mark's Episcopal Church (Tickets: \$65/\$45) <b>PAGE 43</b></p>
<b>Monday, August 3</b>	<p><b>12:00 p.m.</b> Café Conversation: The Legacy of Isaac Stern, with Ara Guzelimian Martin Family Hall <b>PAGE 58</b></p> <p><b>6:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 52</b></p>	<p><b>8:00 p.m.</b> Concert Program IV: Mendelssohn Perspectives Stent Family Hall (Tickets: \$70) <b>PAGE 23</b></p>
<b>Tuesday, August 4</b>	<p><b>12:00 p.m.</b> Master class: Pacifica Quartet Stent Family Hall <b>PAGE 59</b></p> <p><b>6:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 52</b></p>	<p><b>8:00 p.m.</b> Concert Program IV: Mendelssohn Perspectives Stent Family Hall (Tickets: \$70) <b>PAGE 23</b></p>
<b>Wednesday, August 5</b>	<p><b>12:00 p.m.</b> Master class: Jorja Fleezanis, <i>violin</i> Stent Family Hall <b>PAGE 59</b></p> <p><b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church <b>PAGE 53</b></p>	<p><b>8:00 p.m.</b> Concert Program IV: Mendelssohn Perspectives St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 23</b></p>
<b>Thursday, August 6</b>	<p><b>12:00 p.m.</b> Master class: Menahem Pressler, <i>piano</i> Stent Family Hall <b>PAGE 59</b></p>	<p><b>7:30 p.m.</b> Encounter IV: Songs without Words: Mendelssohn's Last Year, with Ara Guzelimian Martin Family Hall (Tickets: \$40) <b>PAGE 11</b></p>
<b>Friday, August 7</b>	<p><b>6:00 p.m.</b> Prelude Performance St. Mark's Episcopal Church <b>PAGE 53</b></p>	<p><b>8:00 p.m.</b> String Quartet Program III: The Final Quartets, opp. 80 and 81 St. Mark's Episcopal Church (Tickets: \$50/\$35) <b>PAGE 31</b></p>
<b>Saturday, August 8</b>	<p><b>1:00 p.m.</b> Koret Young Performers Concert Martin Family Hall <b>PAGE 56</b></p> <p><b>5:00 p.m.</b> Prelude Performance Martin Family Hall <b>PAGE 53</b></p>	<p><b>8:00 p.m.</b> Concert Program V: Promise Fulfilled Menlo Park Presbyterian Church (Tickets: \$50/\$40) <b>PAGE 26</b></p>

# Music@Menlo

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