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The Fourteenth Season: *Russian Reflections*

July 15–August 6, 2016

David Finckel and Wu Han, Artistic Directors

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Russian Reflections

THE FOURTEENTH SEASON
JULY 15–AUGUST 6, 2016

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

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A dance lesson in the main hall of the Smolny Institute, St. Petersburg. Russian photographer, twentieth century. Private collection/Calmann and King Ltd./Bridgeman Images

2016 Season Dedication

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

In memory of Barbara Almond
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Marcia & Hap Wagner
Melanie & Ron Wilensky
Marilyn Wolper

A Message from the Artistic Directors



Dear Listener,

Welcome to Music@Menlo 2016. We'd like to take this moment to explore this season's festival theme through the lens of its title: *Russian Reflections*—two words that capture a variety of perspectives on this summer's programming.

Russia's history is vividly reflected in its music. The birth of Russian nationalist music (with Glinka's opera *A Life for the Tsar* in 1836) was preceded by more than a century of Western European musical imitation, corresponding to Peter the Great's lasting initiatives to modernize and westernize Russia. From the twilight of the glorious empire through the revolution and into the Soviet era, Russian music not only reported on current events but perhaps even foretold the future. When, in 1914, Aleksandr Scriabin composed *Vers la flamme* (*Towards the Flame*, performed in Concert Program I), the world's fiery destruction he depicted was not far off.

Russian Reflections also refers to the reflections between Russian musical works and their Western European counterparts, such as, for example, the quintets by Sergei Taneyev and Johannes Brahms, which are paired in Concert Program VI. The extensive, historic cross-currents between Russia and the West ensured that Russian music was by no means created in cultural isolation. And by juxtaposing Russian masterworks with those of the West, we discover that the very elements that distinguish Russian music—passion, romance, elegance, and more—are in fact universally resonant themes that ultimately transcend any geographical or cultural divide.

And finally, Russia's great artists, across disciplines, have contributed some of the canon's most compelling works of self-reflection—from Tolstoy's *War and Peace* to Solzhenitsyn's *The Gulag Archipelago* and from Tchaikovsky's *Souvenir de Florence* to Shostakovich's Piano Trio no. 2. Such works represent these artists' lucid and often poignant looks at themselves as a people and a nation. In a land so vast, with a history filled with profound suffering, Russia's artistic voices have long asked the question "Why?" and with no reasonable answer to be found, their gaze turns inward.

We invite you to immerse yourself in the festival's many offerings and in the Russian spirit they will bring to life here in Silicon Valley, a place very far from Russia in so many ways. That is indeed the opportunity that great music offers: to be transported to the world's most interesting places and to gain a deeper understanding of those cultures. Certainly, at the end of these three weeks, the memories of all the musical delights and discoveries we'll share will constitute our own lasting reflections.

We look forward to seeing you at the festival's many events.

Best wishes,

Two handwritten signatures in dark ink. The first signature is a stylized, cursive 'D' followed by 'Finckel'. The second signature is a more fluid, cursive 'Wu Han'.

David Finckel and Wu Han
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Martin Family Artistic Directorship

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Mission Statement

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

Welcome from the Executive Director



Dear Friends,

It is my sincere pleasure to welcome you to our 2016 festival, *Russian Reflections*.

As I survey the extensive construction and renovation taking place this summer on Menlo School's extraordinary campus, I am heartened to see this school building for its future. Likewise, I am deeply encouraged by our work to build Music@Menlo into an institution that will serve this community and the broader classical music world for generations to come.

The logistics and planning that go into assembling each Music@Menlo festival are huge and take a team of dedicated professionals more than a year to execute. Even as we plan each season, however, we remain focused on the long-term future of the festival. Next year will be Music@Menlo's fifteenth season, a landmark for our festival that has seen more than two hundred artists from around the world bring the very finest chamber music to Menlo each year. While we will take a moment to observe that anniversary, we are certainly more focused on the subsequent ten years that will take us to the more auspicious milestone of twenty-five years.

Our work over the next decade will include expanding the community of concertgoers, donors, and volunteers at Music@Menlo, continuing to build a robust financial base for the long term, and developing the professional staffing that supports this endeavor from year to year. We intend to solidify Music@Menlo as a permanent and formidable presence on the international classical music scene, spreading its innovative outlook and training the next generation of young artists to carry the art form forward. This will be our legacy.

Thank you for your important part in this endeavor, and I look forward to sharing the summer with you!

With warmest regards,

A handwritten signature in dark ink, reading "Edward".

Edward P. Sweeney
Executive Director





Russian Reflections

Program Overview

All Concert Programs and Carte Blanche Concerts will take place at the Center for Performing Arts at Menlo-Atherton.

CONCERT PROGRAMS

Concert Program I: TOWARDS THE FLAME (p. 13)
Sat., July 16, 6:00 p.m.

Concert Program II: DARK PASSIONS (p. 17)
Tue., July 19, 8:00 p.m., and Wed., July 20, 8:00 p.m.

Concert Program III: ELEGANT EMOTION (p. 21)
Fri., July 22, 8:00 p.m., and Sat., July 23, 6:00 p.m.

Concert Program IV: ROMANCE (p. 25)
Wed., July 27, 8:00 p.m.

Concert Program V: LAMENTATIONS (p. 31)
Fri., July 29, 8:00 p.m., and Sat., July 30, 6:00 p.m.

Concert Program VI: MASTERY (p. 35)
Tue., August 2, 8:00 p.m., and Wed., August 3, 8:00 p.m.

Concert Program VII: SOUVENIRS (p. 39)
Thu., August 4, 8:00 p.m., and Sat., August 6, 6:00 p.m.

CARTE BLANCHE CONCERTS

Carte Blanche Concert I: THE RUSSIAN PIANO:
Alessio Bax with Lucille Chung (p. 43)
Sun., July 17, 6:00 p.m.

Carte Blanche Concert II: THE RUSSIAN VIOLIN:
Alexander Sitkovetsky and Wu Qian (p. 46)
Sun., July 24, 6:00 p.m.

Carte Blanche Concert III: THE RUSSIAN QUARTET:
Calidore String Quartet (p. 49)
Tue., July 26, 8:00 p.m.

Carte Blanche Concert IV: THE RUSSIAN CELLO:
David Finckel and Wu Han (p. 53)
Sun., July 31, 6:00 p.m.

ENCOUNTERS

Encounter I: Searching for the Musical Soul of Russia, led by Michael Parloff (p. 10)

Fri., July 15, 7:30 p.m., Martin Family Hall, Menlo School

Encounter II: Dmitry Shostakovich: An Artist's Chronicle of a Russian Century, led by Ara Guzelimian (p. 11)

Thu., July 21, 7:30 p.m., Martin Family Hall, Menlo School

Encounter III: American Sputnik: Van Cliburn's Victory in Cold-War Moscow, led by Stuart Isacoff (p. 11)

Thu., July 28, 7:30 p.m., Martin Family Hall, Menlo School

Artists

Piano

Alessio Bax
Michael Brown*
Gloria Chien†
Lucille Chung
Alon Goldstein*
Hyeyeon Park†
Wu Han
Wu Qian*

Violin

Ivan Chan†
Nicolas Dautricourt
Paul Huang*
Katie Hyun**
Ani Kavafian
Jessica Lee**
Sean Lee
Alexander Sitkovetsky
Arnaud Sussmann
Kyoko Takezawa*

Viola

Matthew Lipman*
Paul Neubauer

Cello

Dmitri Atapine†
Nicholas Canellakis
David Finckel
Clive Greensmith
Keith Robinson†
Paul Watkins

Bass

Scott Pingel

Calidore String Quartet*

Jeffrey Myers, *violin**
Ryan Meehan, *violin**
Jeremy Berry, *viola**
Estelle Choi, *cello**

Woodwinds

Tara Helen O'Connor, *flute*

Voice

Dina Kuznetsova, *soprano*
Nikolay Borchev, *baritone*

Encounter Leaders

Ara Guzelimian
Stuart Isacoff
Michael Parloff

*Music@Menlo debut

†CMI faculty

Natasha's Dance: The Myth of Exotic Russia

BY ORLANDO FIGES

In Tolstoy's *War and Peace* there is a famous and rather lovely scene where Natasha Rostov and her brother Nikolai are invited by their "Uncle" (as Natasha calls him) to his simple wooden cabin at the end of a day's hunting in the woods. There the noble-hearted and eccentric "Uncle" lives, a retired army officer, with his housekeeper, Anisya, a stout and handsome serf from his estate, who, as it becomes clear from the old man's tender glances, is his unofficial wife. Anisya brings in a tray loaded with homemade Russian specialties: pickled mushrooms, rye cakes made with buttermilk, preserves with honey, sparkling mead, herb brandy, and different kinds of vodka. After they have eaten, the strains of a balalaika become audible from the hunting servants' room. It is not the sort of music that a countess should have liked, a simple country ballad, but seeing how his niece is moved by it, "Uncle" calls for his guitar, blows the dust off it, and with a wink at Anisya, he begins to play, with the precise and accelerating rhythm of a Russian dance, the well-known love song "Came a Maiden down the Street." Though Natasha has never before heard the folk song, it stirs some unknown feeling in her heart. "Uncle" sings as the peasants do, with the conviction that the meaning of the song lies in the words and that the tune, which exists only to emphasize the words, "comes of itself." It seems to Natasha that this direct way of singing gives the air the simple charm of birdsong. "Uncle" calls on her to join in the folk dance.

"Now then, niece!" he exclaimed, waving to Natasha the hand that had just struck a chord.

Natasha threw off the shawl from her shoulders, ran forward to face "Uncle," and setting her arms akimbo, also made a motion with her shoulders and struck an attitude.

Where, how, and when had this young countess, educated by an émigrée French governess, imbibed from the Russian air she breathed that spirit and obtained that manner which the *pas de châte* would, one would have supposed, long ago have effaced? But the spirit and the movements were those inimitable and unteachable Russian ones that "Uncle" had expected of her. As soon as she had struck her pose and smiled triumphantly, proudly, and with sly merriment, the fear that had at first seized Nikolai and the others that she might not do the right thing was at an end, and they were all already admiring her.

She did the right thing with such precision, such complete precision, that Anisya Fyodorovna, who had at once handed her the handkerchief she needed for the dance, had tears in her eyes, though she laughed as she watched this slim, graceful countess, reared in silks and velvets and so different from herself, who yet was able to understand all that was in Anisya and in Anisya's father and mother and aunt and in every Russian man and woman.

What enabled Natasha to pick up so instinctively the rhythms of the dance? How could she step so easily into this village culture from which, by social class and education, she was so far removed? Are we to suppose, as Tolstoy asks us to in this romantic scene, that a nation such as Russia may be held together by the unseen threads of a native sensibility? Natasha's

dancing scene cannot be approached as a literal record of experience, though memoirs of this period show that there were indeed noblewomen who picked up village dances in this way. But art can be looked at as a record of belief—in this case, the writer's yearning for a broad community with the Russian peasantry, which Tolstoy shared with the "men of 1812," the liberal noblemen and patriots who dominate the public scenes of *War and Peace*.

Russia invites the cultural historian to probe below the surface of artistic appearance. For the past two hundred years the arts in Russia have served as an arena for political, philosophical, and religious debate in the absence of a parliament or a free press. As Tolstoy wrote in "A Few Words on *War and Peace*" (1868), the great artistic prose works of the Russian tradition were not novels in the European sense. They were huge poetic structures for symbolic contemplation, not unlike icons, laboratories in which to test ideas; and, like a science or religion, they were animated by the search for truth. The overarching subject of all these works was Russia—its character, its history, its customs and conventions, its spiritual essence, and its destiny. In a way that was extraordinary, if not unique to Russia, the country's artistic energy was almost wholly given to the quest to grasp the idea of its nationality. Nowhere has the artist been more burdened with the task of moral leadership and national prophecy, nor more feared and persecuted by the state. Alienated from official Russia by their politics, and from peasant Russia by their education, Russia's artists took it upon themselves to create a national community of values and ideas through literature and art. What did it mean to be a Russian? What was Russia's place and mission in the world? And where was the true Russia? In Europe or in Asia? St. Petersburg or Moscow? The tsar's empire or the muddy one-street village where Natasha's "Uncle" lived? These were the "accursed questions" that occupied the mind of every serious writer, literary critic and historian, painter and composer, theologian and philosopher in the golden age of Russian culture from Pushkin to Pasternak. If we look carefully, they may become a window onto a nation's inner life.

Natasha's dance is one such opening. At its heart is an encounter between two entirely different worlds: the European culture of the upper classes and the Russian culture of the peasantry. The war of 1812 was the first moment when the two moved together in a national formation. Stirred by the patriotic spirit of the serfs, the aristocracy of Natasha's generation began to break free from the foreign conventions of their society and search for a sense of nationhood based on "Russian" principles. They switched from speaking French to their native tongue; they Russified their customs and their dress, their eating habits, and their taste in interior design; they went out to the countryside to learn folklore, peasant dance, and music, with the aim of fashioning a national style in all their arts to reach out to and educate the common man; and, like Natasha's "Uncle" (or indeed her brother at the end of *War and Peace*), some of them renounced the court culture of St. Petersburg and tried to live a simpler (more "Russian") way of life alongside the peasantry on their estates.

The complex interaction between these two worlds had a crucial influence on the national consciousness and on all the arts in the nineteenth century—which does not suggest that a single "national" culture was the consequence. Russia was too complex, too socially divided, too politically diverse, too ill-defined geographically, and perhaps too big for a single culture to be passed off as the national heritage. It is rather my intention to

Essay from the book Natasha's Dance by Orlando Figes. Copyright © 2002 by Orlando Figes. Reprinted by permission of Henry Holt and Company, LLC. All rights reserved.

rejoice in the sheer diversity of Russia's cultural forms. What makes the Tolstoy passage so illuminating is the way in which it brings so many different people to the dance: Natasha and her brother, to whom this strange but enchanting village world is suddenly revealed; their "Uncle," who lives in this world but is not a part of it; Anisya, who is a villager yet who also lives with "Uncle" at the margins of Natasha's world; and the hunting servants and the other household serfs, who watch, no doubt with curious amusement (and perhaps with other feelings, too), as the beautiful countess performs their dance.

To view a culture in this refracted way is to challenge the idea of a pure, organic, or essential core. There was no "authentic" Russian peasant dance of the sort imagined by Tolstoy and, like the melody to which Natasha dances, most of Russia's "folk songs" had in fact come from the towns. Other elements of the village culture Tolstoy pictured may have come to Russia from the Asiatic steppe—elements that had been imported by the Mongol horsemen who ruled Russia from the thirteenth century to the fifteenth century and then mostly settled down in Russia as tradesmen, pastoralists, and agriculturalists. Natasha's shawl was almost certainly a Persian one, and, although Russian peasant shawls were coming into fashion after 1812, their ornamental motifs were probably derived from Oriental shawls. The *balalaika* was descended from the *dombra*, a similar guitar of Central Asian origin (it is still widely used in Kazakh music), which came to Russia in the sixteenth century. The Russian peasant dance tradition was itself derived from Oriental forms, in the view of some folklorists in the nineteenth century. The Russians danced in lines or circles rather than in pairs, and the rhythmic movements were performed by the hands and shoulders as well as by the feet, with great importance being placed in female dancing on subtle doll-like gestures and the stillness of the head. Nothing could have been more different from the waltz Natasha danced with Prince Andrei at her first ball, and to mimic all these movements must have felt as strange to her as it no doubt appeared to her peasant audience. But if there is no ancient Russian culture to be excavated from this village scene, if much of any culture is imported from abroad, then there is a sense in which Natasha's dance is an emblem of the view to be taken in this [essay]: there is no *quintessential* national culture, only mythic images of it, like Natasha's version of the peasant dance.

It is not my aim to "deconstruct" these myths; nor do I wish to claim, in the jargon used by academic cultural historians these days, that Russia's nationhood was no more than an intellectual "construction." There was a Russia that was real enough—a Russia that existed before "Russia" or "European Russia" or any other myths of the national identity. There was the historical Russia of ancient Muscovy, which had been very different from the West, before Peter the Great forced it to conform to European ways in the eighteenth century. During Tolstoy's lifetime, this old Russia was still animated by the traditions of the Church, by the customs of the merchants and many of the gentry on the land, and by the empire's sixty million peasants, scattered in half a million remote villages across the forests and the steppe, whose way of life remained little changed for centuries. It is the heartbeat of this Russia which reverberates in Natasha's dancing scene. And it was surely not so fanciful for Tolstoy to imagine that there was a common sense which linked the young countess to every Russian woman and every Russian man...There is a Russian temperament, a set of native customs and beliefs, something visceral, emotional, instinctive, passed on down the generations, which has helped to shape the personality and bind together the community. This elusive temperament has proved more lasting and more meaningful than any



Laurel K. Plahov. *Pyrushka Vodovozov*, 1833

Russian state: it gave the people the spirit to survive the darkest moments of their history and united those who fled from Soviet Russia after 1917. It is not my aim to deny this national consciousness but rather to suggest that the apprehension of it was enshrined in myth. Forced to become Europeans, the educated classes had become so alienated from the old Russia, they had so long forgotten how to speak and act in a Russian way, that when, in Tolstoy's age, they struggled to define themselves as "Russians" once again, they were obliged to reinvent that nation through historical and artistic myths. They rediscovered their own "Russianness" through literature and art, just as Natasha found her "Russianness" through the rituals of the dance.

The major cultural movements of the nineteenth century were all organized around these fictive images of Russia's nationhood: the Slavophiles, with their attendant myth of the "Russian soul," of a natural Christianity among the peasantry, and their cult of Muscovy as the bearer of a truly "Russian" way of life, which they idealized and set out to promote as an alternative to the European culture adopted by the educated *élites* since the eighteenth century; the Westernizers, with their rival cult of St. Petersburg, that "window onto the West," with its classical ensembles built on marshland reclaimed from the sea—a symbol of their own progressive Enlightenment ambition to redraw Russia on a European grid; the Populists, who were not far from Tolstoy, with their notion of the peasant as a natural socialist whose village institutions would provide a model for the new society; and the Scythians, who saw Russia as an "elemental" culture from the Asiatic steppe, which, in the revolution yet to come, would sweep away the dead weight of European civilization and establish a new culture where humanity and nature, art and life, were one. These myths were more than just "constructions" of a national identity. They all played a crucial role in shaping the ideas and allegiances of Russia's politics, as well as in developing the notion of the self, from the most elevated forms of personal and national identity to the most quotidian matters of dress or food or the type of language one used. The Slavophiles illustrate the point. Their idea of "Russia" as a patriarchal family of homegrown Christian principles was the organizing kernel of a new political community in the middle decades of the nineteenth century which drew its members from the old provincial gentry, the Moscow merchants and intelligentsia, the priesthood and certain sections of the state bureaucracy. The mythic notion of Russia's nationhood which brought these groups together had a lasting hold on the political imagination. As a political movement, it influenced the government's position on free trade and foreign policy and gentry attitudes towards the state and peasantry. As a broad cultural movement, the Slavophiles adopted a certain style of speech and dress, distinct codes of social interaction and behavior, a style of architecture and interior design, their own approach to literature and art. It was all bast shoes and homespun coats and beards, cabbage soup and *kvas*, folk-like wooden houses and brightly colored churches with onion domes.

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8:30 p.m.



Following the final Concert Program, join the Artistic Directors, festival musicians, and friends to celebrate the season finale at a catered dinner reception.



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Holiday village. Unknown artist, late eighteenth century. 24.5 in. x 32.5 in., oil on canvas. Tretyakov Gallery

In the Western imagination these cultural forms have all too often been perceived as “authentically Russian.” Yet that perception is a myth, as well: the myth of exotic Russia. It is an image first exported by the Ballets Russes, with their own exoticized versions of Natasha’s dance, and then shaped by foreign writers such as Rilke, Thomas Mann, and Virginia Woolf, who held up Dostoevsky as the greatest novelist and peddled their own versions of the “Russian soul.” If there is one myth which needs to be dispelled, it is this view of Russia as exotic and elsewhere. Russians have long complained that the Western public does not understand their culture, that Westerners see Russia from afar and do not want to know its inner subtleties, as they do with the cultures of their own domain. Though based partly on resentment and wounded national pride, the complaint is not unjustified. We are inclined to consign Russia’s artists, writers, and composers to the cultural ghetto of a “national school” and to judge them not as individuals but by how far they conform to this stereotype. We expect the Russians to be “Russian”—their art easily distinguished by its use of folk motifs, by onion domes, the sound of bells, and full of “Russian soul.” Nothing has done more to obscure a proper understanding of Russia and its central place in European culture between 1812 and 1917. The great cultural figures of the Russian tradition (Karamzin, Pushkin, Glinka, Gogol, Tolstoy, Turgenev, Dostoevsky, Chekhov, Repin, Tchaikovsky and Rimsky-Korsakov, Diaghilev, Stravinsky, Prokofiev, Shostakovich, Chagall and Kandinsky, Mandelstam, Akhmatova, Nabokov, Pasternak, Meyerhold and Eisenstein) were not simply “Russians,” they were Europeans, too, and the two identities were intertwined and mutually dependent in a variety of ways. However hard they might have tried, it was impossible for Russians such as these to suppress either part of their identity.

For European Russians, there were two very different modes of personal behavior. In the salons and the ballrooms of St. Petersburg, at court or in the theater, they were very *comme il faut*: they performed their European manners almost like actors on a public stage. Yet on another and perhaps unconscious plane and in the less formal spheres of private life, native Russian habits of behavior prevailed. Natasha’s visit to her “Uncle’s” house describes one such switch: the way she is expected to behave at home, in the Rostov palace, or at the ball where she is presented to the emperor is a world apart from this village scene where her expressive nature is allowed free rein. It is evidently her gregarious enjoyment of such a relaxed social setting that communicates itself in her dance. This same sense of relaxation, of becoming “more oneself” in a Russian milieu, was shared by many Russians of Natasha’s class, including her own “Uncle,” it would seem. The simple recreations of the country house or *dacha*—hunting in the woods, visiting the bath house, or what Nabokov called the “very Russian sport of *hodiť po gribi* (looking for mushrooms)” —were more than the retrieval of a rural idyll: they were an expression of one’s Russianness.

“Identity” these days is a fashionable term. But it is not very meaningful unless one can show how it manifests itself in social interaction and behavior. A culture is made up not simply of works of art, or literary discourses, but of unwritten codes, signs and symbols, rituals and gestures, and common attitudes that fix the public meaning of these works and organize the inner life of a society. These are the episodes where we may find, in life, the unseen threads of a common Russian sensibility, such as Tolstoy had imagined in his celebrated dancing scene.



Michael Steinberg Encounter Series



JULY 15

ENCOUNTER I

Searching for the Musical Soul of Russia Led by Michael Parloff

Friday, July 15, 7:30 p.m.

Martin Family Hall, Menlo School

Returning Encounter Leader Michael Parloff inaugurates the summer's Russian journey, providing an overview of that country's rich musical tapestry from the time of Mikhail Glinka to that of Dmitry Shostakovich. Clashing political and cultural passions provided the backdrop against which the drama of Russian music unfolded.

The journey will include a side trip to Paris—the early twentieth century's artistic crucible—where Sergei Diaghilev's Ballets Russes served as the catalyst for music of the most audacious imagination, including Stravinsky's *Firebird*, *Pétrouchka*, and *Le sacre du printemps*. This summer's first Encounter will explore the impact that this unique fusion of Russian nationalism and European modernism had on Western culture and Russia's complicated musical identity.

SPECIAL THANKS

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

Robert Delaunay (1885–1941).
Portrait de Stravinsky, 1918. The New Art Gallery Walsall

The Encounter series, Music@Menlo's signature multimedia symposia led by classical music's most renowned authorities, embodies the festival's context-rich approach to musical discovery and adds an integral dimension to the Music@Menlo experience.

The 2016 festival season's three Encounters explore diverse facets of Russia's extraordinary musical evolution, providing audiences with context for the season's seven Concert Programs and four Carte Blanche Concerts. They are an essential component of the festival experience for longtime music lovers and new listeners alike. The Encounter series is named in memory of Michael Steinberg, the eminent musicologist and Music@Menlo guiding light.



JULY 21

JULY 28

ENCOUNTER II

Dmitry Shostakovich: An Artist's Chronicle of a Russian Century

Led by Ara Guzelimian

Thursday, July 21, 7:30 p.m.
Martin Family Hall, Menlo School

Over the past two centuries, Russia has produced a veritable pantheon of musical giants—arguably none greater in the gravity of his artistic voice than Dmitry Shostakovich. Shostakovich was kept under Stalin's thumb for much of his career. Alternately lauded and condemned by the state, he bore an immense psychological oppression that would have silenced a lesser artist. Shostakovich persevered, chronicling his life's experiences in some of the most searing music ever composed.

This summer's second Encounter focuses on the life and music of Shostakovich. Led by Ara Guzelimian and featuring selections of the composer's chamber music, "Dmitry Shostakovich: An Artist's Chronicle of a Russian Century" will illuminate one of music history's most compelling figures, whose art powerfully expresses the indomitability of the human spirit.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Andrea and Lubert Stryer and also to Marilyn Wolper with gratitude for their generous support.

ENCOUNTER III

American Sputnik: Van Cliburn's Victory in Cold-War Moscow

Led by Stuart Isacoff

Thursday, July 28, 7:30 p.m.
Martin Family Hall, Menlo School

In April of 1958, at the height of the Cold War, a tall, lanky Texan named Van Cliburn showed up at the first-ever Tchaikovsky Piano Competition in Moscow and captured First Prize. The press christened him the "American Sputnik." His recording with Soviet conductor Kirill Kondrashin became the first classical album to sell one million copies, and with it a new era of cultural exchange between the nations took root. On the surface, it seemed that musical beauty had, for a time, changed the world.

But behind the scenes, complex forces were at work—in the larger political realm and in the tragic personal lives of the participants. This summer's third Encounter, led by award-winning author Stuart Isacoff, will reveal many of those hidden aspects for the first time, utilizing rare video clips to powerfully illustrate that dramatic moment in history.

SPECIAL THANKS

Music@Menlo dedicates this Encounter to Jim and Mical Brenzel and also to U.S. Trust with gratitude for their generous support.

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CONCERT PROGRAM I:

Towards the Flame

Russia Transformed

JULY 16

Saturday, July 16

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

PROGRAM OVERVIEW

As Russia marched towards revolution, her music was likewise headed for radical change. The Romantic spirit of Tchaikovsky—nowhere in greater evidence than in his magnificent *Serenade for Strings*—found its torchbearer a generation later in Sergei Rachmaninov. Meanwhile, Rachmaninov's boyhood schoolmate Aleksandr Scriabin developed a bold new language of his own, as audacious as it was fiercely expressive. This summer's first Concert Program follows the course of Russian music at the turn of the twentieth century, from Romanticism *vers la flamme* ("towards the flame"). The evening culminates with *The Rite of Spring*, Stravinsky's sea-parting masterpiece that forever changed Western music.

SPECIAL THANKS

Music@Menlo dedicates this performance to Mary Lorey and also to Abe and Marian Sofaer with gratitude for their generous support.

Members of the Ballets Russes de Diaghilev dance in the Paris production of *The Rite of Spring* by Igor Stravinsky (1882–1971). English photographer, 1913. Private collection/Roger-Viollet, Paris/Bridgeman Images

SERGEI RACHMANINOV (1873–1943)

Suite no. 2 in c minor for Two Pianos, op. 17 (1900–1901)

Introduction: Alla marcia

Valse: Presto

Romance: Andantino

Tarantella: Presto

Lucille Chung, Gloria Chien, *pianos*

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Serenade in C Major for Strings, op. 48 (1880)

Pezzo in forma di sonatina

Valse

Élégie

Finale: Tema russo

Nicolas Dautricourt, Jessica Lee, Stephen Waarts, Paul Huang, *first violins*; Ryan Meehan, Katie Hyun, Stella Chen, Jeffrey Myers, *second violins*; Paul Neubauer, Jeremy Berry, Lisa Sung, Matthew Lipman, *violas*; Estelle Choi, Coleman Itzkoff, *cellos*; Scott Pingel, *bass*

INTERMISSION

ALEKSANDR SCRIBIN (1871–1915)

Preludes for Piano

Andante in B Major, op. 16, no. 1 (1894–1895)

Andante in B-flat Major, op. 11, no. 21 (1896)

Vers la flamme (Towards the Flame), op. 72 (1914)

Lucille Chung, *piano*

IGOR STRAVINSKY (1882–1971)

Le sacre du printemps (The Rite of Spring) for Piano, Four Hands (1911–1913)

Part I: *The Adoration of the Earth*

Introduction (Day)

The Omens of Spring: Dance of the Maidens

Ritual of Abduction

Spring Rounds (Dances)

Ritual of the Rival Tribes

Procession of the Sage

Dance of the Earth

Part II: *The Sacrifice*

Introduction (Night)

Mystic Rites of the Maidens

Glorification of the Chosen Maiden

Evocation of the Ancestors

Ritual of the Ancestors

Sacrificial Dance of the Chosen Maiden

Wu Han, Gloria Chien, *pianos*

Program Notes: Towards the Flame

Notes on the program by Patrick Castillo

SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oneg, Russia; died March 28, 1943, Beverly Hills, California)

Suite no. 2 in c minor for Two Pianos, op. 17

Composed: 1900–1901

First performance: November 24, 1901, Moscow, by the composer and Aleksandr Siloti

Other works from this period: Piano Concerto no. 2 in c minor, op. 18 (1900–1901); Sonata in g minor for Cello and Piano, op. 19 (1901); *Variations on a Theme of Chopin* for Piano, op. 22 (transcription) (1902–1903)

Approximate duration: 21 minutes

In the years following his death, with manifold strains of modernism animating an increasingly contentious musical landscape, the unabashed **Romanticism** of Rachmaninov's compositional language did his legacy no favors. Writing in the 1954 edition of *Grove's Dictionary of Music and Musicians*, Eric Blom infamously asserted that Rachmaninov, belying the celebrity he had achieved in his lifetime as composer, pianist, and conductor, "did not have the individuality of Taneyev or Medtner." Blom went on to predict, "The enormous popular success some few of Rachmaninov's works had in his lifetime is not likely to last, and musicians never regarded it with much favor."

Hindsight half a century hence has reinforced the music critic Harold C. Schonberg's acute dismissal of Blom's assessment as "one of the most outrageously snobbish and even stupid statements in a work that is supposed to be an objective reference." (Schonberg did acknowledge that Blom was only articulating the day's prevailing critical thought.) The early twenty-first century finds Rachmaninov's image rehabilitated and, indeed, his artistic legacy more compelling than ever before. While the pop-star sheen of his performing career has long since faded, Rachmaninov endures as one of the repertoire's most cherished, and most performed, composers.

Rachmaninov's catalogue of music for his own instrument—from solo works to four concerti—rests at the center of that legacy. This body of work includes three works for two pianos: *Russian Rhapsody*, composed in 1891, when Rachmaninov was eighteen; the *Fantaisie-tableaux* (Suite no. 1), composed two years later; and the Suite no. 2, **op. 17**, completed in 1901. This last work was part of a triumphant string of successes that marked a comeback from creative trauma for Rachmaninov.

In 1897, a reportedly inebriated Aleksandr Glazunov conducted the premiere of Rachmaninov's First Symphony. The performance was a disaster. César Cui called the twenty-one-year-old Rachmaninov's new work "a program symphony on the Seven Plagues of Egypt...If there was a conservatory in Hell, Mr. Rachmaninov's symphony...would no doubt thoroughly entertain all of Hell's creatures." Three depressed, fallow years followed (which nevertheless had a bright side: hesitant to compose, Rachmaninov took up conducting, an arena in which he would find considerable success). Visits to a hypnotist restored Rachmaninov to "a cheerfulness of spirit, a desire to work, and confidence in his abilities," wrote his sister-in-law. And he returned to composition with a vengeance, producing the Second Piano **Concerto**, the Cello **Sonata**, the Opus 23 **preludes**, *Spring* (a cantata), Twelve Songs (op. 21), and the Suite no. 2.

Beyond overcoming demons, it was also during this period and in these works that Rachmaninov found his compositional voice. The Second Piano Concerto casts off the youthful angst and bombast of the beleaguered symphony in favor of the ravishing harmonies and impassioned lyricism that would become his signature.

These qualities likewise characterize the Suite no. 2. Like the concerto, the suite is poetically expressive and stylistically assured. It is cast in four

movements, beginning with a bold introduction, orchestral in its conception. Dizzying passagework elevates the second-movement **Valse** from elegance to ecstasy. Even in its luxurious middle section, the movement remains rapturous. The third movement *Romance* is one of Rachmaninov's loveliest creations. Long, generous melodic lines rise from a texture conceived from the sonic opulence of two pianos. The suite concludes with a heady **tarantella**.

As in his concerti, Rachmaninov's ferocious skill as a pianist is audible in the suite. Its virtuosic bravado and majestic sound serve as much to glorify the instrument as to gratify the pianists. For its perfect matrimony of technical assurance and personal expression, the Suite no. 2 must be heard as one of Rachmaninov's finest artistic achievements.

PYOTR ILYICH TCHAIKOVSKY

(Born April 25/May 7, 1840, Kamsko-Votkinsk, Vyatka province; died October 25/November 6, 1893, St. Petersburg)

Serenade in C Major for Strings, op. 48

Composed: September 9/21–October 14/26, 1880

Published: 1881

Dedication: Karl Albrecht

First performance: October 18/30, 1881, St. Petersburg

Other works from this period: *Souvenir d'un lieu cher* for Violin and Piano, op. 42 (1878); Concerto no. 2 in G Major, op. 44 (1879–1880); *1812 Festival Overture* in E-flat Major, op. 49 (1880)

Approximate duration: 28 minutes

A work of tremendous immediate appeal, Tchaikovsky's **Serenade** for Strings could equally well be heard on deeper listening as an artistic credo of sorts. Composed simultaneously with the *1812 Overture*, the serenade, in contrast to the bombast of *1812*, represents an intent focus on craft as a vehicle for personal expression.

The private anguish Tchaikovsky wrestled with throughout his life has been well documented, centering primarily on his sexuality and social relationships. Add to these his cultural orientation as a less palpable, but no less pointedly felt, source of angst. Tchaikovsky was Russian and held a fervent love for his homeland. He likewise grew up with a deep affinity for French culture: his mother, with whom he was close, was an amateur pianist and singer of French descent. One anecdote relates how, as a child, Tchaikovsky would kiss Russia on a map of Europe and then spit on the rest of the continent—but with his hand covering France.

The Russian-Western dichotomy would become more pronounced in his artistic maturity. Among the Russian composers of his generation, Tchaikovsky was the most firmly rooted in the Western **Classical** tradition and thus aesthetically distanced from his self-trained compatriots known as "the Five" (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov), who strove to create a distinctly Russian school of music. He was, in other words, not as Russian as the Russians, nor did he quite fit in among the German Romantics (Brahms, et al.).

In the Serenade for Strings, Tchaikovsky seems to work out his cultural identity before our very ears. The work demonstrates Western technique styled after Mozart—Tchaikovsky's musical idol—and Beethoven. It is, surmises musicologist Roland John Wiley, "as closely knit a motivic work as Tchaikovsky ever wrote." The opening **Pezzo in forma di sonatina**—an overt homage to Mozart in both form and character—begins with a descending melodic figure that unifies much of the work. The ascending scales that follow become the **theme** of the fetching second-movement *Valse* and reappear in the introductory measures of the poignant **Élégie**.

**Bolded terms are defined in the glossary, which begins on page 90.*

The serenade's rollicking finale is based on what Tchaikovsky identifies as a *Tema russo*, yet it derives from the **motif** that opens the Mozartian *Pezzo in forma di sonatina*. Lest there be any doubt, the Russian theme slows to a verbatim reprise of the previous melody before the serenade's climactic end. Wiley interprets the serenade as "an essay in Western/Russian rapprochement which favors Russian at the end." It is also, more importantly, a work of sheer triumph. Tchaikovsky's catharsis is our gain.

ALEKSANDR Scriabin

(Born December 25, 1871/January 6, 1872, Moscow; died April 14/27, 1915, Moscow)

Preludes for Piano: Andante in B Major, op. 16, no. 1; Andante in B-flat Major, op. 11, no. 21

Vers la flamme (Towards the Flame), op. 72

Composed: Opus 16: 1894–1895; Opus 11: 1888–1896; *Vers la flamme*: 1914

Other works from this period: Prelude and Nocturne for the Left Hand, op. 9 (1894); Piano Concerto in f-sharp minor (1896); Piano Sonata no. 3 in f-sharp minor, op. 23 (1897)

Approximate duration: 10 minutes

In every sense one of Western music history's singular figures, the Russian pianist and composer Aleksandr Scriabin has been an object of, in equal measure, cultish fascination and scorn. Both stem from his utterly unique artistic identity: the ravishing music that manifests that identity has won fervent admirers, just as the persona behind the music has drawn contempt. The self-absorption and off-putting egocentricity that so fueled Scriabin's creativity—in essence, his messiah complex—make him an easy target for our derision. In 1905, Scriabin unveiled his Third Symphony not merely as his latest composition but as "the first proclamation of my new doctrine." From such grandiosity, the arc is not so difficult to trace to his unrealized **fantasy**-masterpiece, the *Mysterium*: a weeklong ritual for orchestra, choir, dancers, and (naturally) piano soloist, involving lights, scents, and such esoteric elements as "bells suspended from the clouds," to be performed in the Himalayas and which would bring about the apocalypse.

But Scriabin's eccentricities aside, his extraordinary oeuvre of piano music has endured, and, no matter the listener's taste for the composer's "doctrine," these works warrant hearing on their own terms. "The cycle of ten [piano] sonatas," writes pianist Jonathan Powell, "is arguably of the most consistent high quality since that of Beethoven." For Russia's greatest pianists throughout the twentieth century, Scriabin's piano music has been essential repertoire. (Count Scriabin himself among these pianists, though he lent his exceptional virtuosity exclusively to his own music in public performance.)

This evening's program brings together three works from Scriabin's sizable output of music for piano: two preludes, of which he composed over one hundred in his career, and *Vers la flamme (Towards the Flame)*, a short work that was to be the beginning of his eleventh piano sonata but instead appeared as a "poem" for solo piano.

The Prelude in B Major, op. 16, no. 1, is an **Andante** in the glimmering key of B major. This is music of heart-stopping tenderness. Scriabin sets a gentle, **cantabile** melody within limpid textures and two-against-three **cross-rhythms** between right hand and left, evoking a tranquilly flowing stream. The *Andante* in B-flat Major, op. 11, no. 21—from a set of twenty-four preludes composed contemporaneously with Scriabin's Opus 16—demonstrates a similar gentleness.

That *Vers la flamme* stands in stark contrast to these is evident immediately from the "poem's" opening **stanza**, which is mysterious and primordial. The music's rhythmic ambiguity and dense **chromaticism** reinforce this quality. The temperature rises as Scriabin instructs the pianist to play *avec une émotion naissante* ("with incipient emotion")—the music remains rhythmically murky, marked by a five-against-three accompaniment pattern. The work arrives abruptly at its feverish climax (marked *Éclatant, lumineux*—"vivid, bright"—and *comme une fanfare*). Its conclusion is fittingly incandescent.

IGOR Stravinsky

(Born June 5/17, 1882, Oranienbaum [now Lomonosov], Russia; died April 6, 1971, New York City)

Le sacre du printemps (The Rite of Spring) for Piano, Four Hands

Composed: 1911–1913; final movement revised 1943

Publication: This version for four-hand piano was published in 1913; the full score was published later, in 1921.

First performance: May 29, 1913, Théâtre des Champs-Élysées, Paris, conducted by Pierre Monteux

Other works from this period: *The Firebird* (ballet) (1910); *Pétrouchka* (ballet) (1911, rev. 1946); Three Pieces for String Quartet (1914)

Approximate duration: 33 minutes

A succession of large orchestral scores produced during Stravinsky's mid-twenties, at the end of his apprenticeship to Nikolay Rimsky-Korsakov, solidified the young composer's reputation as a master of orchestral color. *The Faun and the Shepherdess* (1906) and the Symphony in E-flat Major (1907) appeared together on a program in 1908 that attracted Stravinsky's first press notice: *Stolichnaya Pochta* declared that Stravinsky's "lively cheerfulness of musical thinking...distinguishes him to his advantage from many of the newest composers." The harmonic language and colorful orchestration of the **Scherzo fantastique** (1907–1908) betrayed Rimsky-Korsakov's influence as much as they proclaimed Stravinsky's own mature craftsmanship. Most triumphantly, Stravinsky's pithily thrilling *Fireworks* (1908) heralded the emergence of a significant new voice.

These successes caught the attention of numerous among the Russian culturati, including the art critic and ballet impresario Sergei Diaghilev. Diaghilev commissioned Stravinsky to provide two orchestrations for the choreographer Mikhail Fokin's *Chopiniana*, to be presented as part of the Ballets Russes's 1909 Paris season (under the title *Les sylphides*). Two further commissions quickly followed, from Aleksandr Siloti, for orchestrations of works by Mussorgsky and Beethoven. Stravinsky completed the first, but the second was derailed by a consequential telegram from Diaghilev: the next three scores Stravinsky produced would forever alter the course of Western music.

Parisian audiences had criticized the 1909 Ballets Russes season for lacking musical interest to match its outstanding dance and design. Taking the criticism to heart, Diaghilev responded with a series of new commissions. The first of these, Stravinsky's *The Firebird*, premiered on June 25, 1910, at the Paris Opéra. The *Nouvelle Revue Française* declared *The Firebird* "the most exquisite marvel of equilibrium we have ever imagined between sounds, movements, and forms." The score delivered as expected on orchestral invention (its dazzling sonorities utterly bewildered both dancers and musicians in rehearsal) and made the twenty-eight-year-old Stravinsky—theretofore unknown to Western audiences—into an overnight sensation.

Far from provincial St. Petersburg (where he had studied), Stravinsky became the toast of the Parisian elite—feted by Debussy, Ravel, and Satie, as well as the likes of Proust, Claudel, and Sarah Bernhardt—and opted to stay in the West. In September 1910, with his wife expecting the couple's third child, Stravinsky moved his family to Lausanne. He began discussing a scenario for a new ballet on a prehistoric subject with the painter and designer Nicholas Roerich, which would be realized as *Le sacre du printemps (The Rite of Spring)*, arguably the single most notorious work of the twentieth century.

The ballet's scenario centers on a sacrificial pagan fertility rite. As Stravinsky wrote years later: "I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring."

The composer's own four-hand piano arrangement of *The Rite of Spring* represents the work's original manifestation. Stravinsky habitually worked out his musical ideas at the keyboard. Musicologist and pianist Peter Hill has surmised, "The piano seems to have exerted an unseen influence on the *Rite*, far more than just a useful composing tool. The music

has strong pianistic qualities: the snug 'fit' under the pianist's hands of its harmonies suggests that many were discovered while improvising...Hear in concert, the four-hand version makes a distinctive and valid alternative: pared to essentials the music's rhythmic and harmonic dissonance have an even sharper focus."

The Rite of Spring received its historic premiere on May 29, 1913, at the Théâtre des Champs-Élysées in Paris. Choreographed by Vaslav Nijinsky (who one year before had premiered a ballet for Diaghilev on Debussy's *Prelude to the Afternoon of a Faun*), the premiere created a legendary scandal. The bold dissonances and rhythmic patterns of Stravinsky's score, combined with Nijinsky's shockingly erotic choreography, led to agitated jeers from the audience and vociferous arguments in the house between those who supported the work and those who opposed it.

The Rite of Spring unfolds in a series of **episodes** over two parts. Part I, *The Adoration of the Earth*, begins with a solo melody—set, in the orchestral version, in the bassoon. At the time of *The Rite of Spring's* premiere, the bassoon (still oft regarded today as "the clown of the orchestra" for its nasal, sometimes cartoonish double-reed timbre) had rarely been entrusted with a melody of such lyricism and dramatic import. Stravinsky moreover set the melody in the bassoon's seldom-used high **register**, eliciting laughter from cynical listeners at the premiere. History has vindicated Stravinsky: this opening melody has become one of the twentieth-century literature's signature moments. In the four-hand piano arrangement, even without the bassoon's curious timbre, these opening measures set a mysterious tone. The introduction proceeds to traverse increasingly thorny textures, until the opening melody returns.

A **staccato** march-like figure signals the end of the introduction, and heavy-handed bass chords announce the next episode, *The Omens of Spring: Dance of the Maidens*. Stravinsky sets the dance to strange rhythmic patterns with irregular accents, which accelerate into the frantic third episode, *Ritual of Abduction*. The agitated melody yields to a gentle **trill**, and a new pastoral melody heralds the next episode, *Spring Rounds (Dances)*. Following this innocent new melody, however, comes a series of stoic, primordial chords, sounding as if emerging from beneath the surface of the earth. The music escalates into loud, crashing dissonances, culminating in a volcanic burst of energy. Through the frenzied *Ritual of the Rival Tribes* emerges the melody of the next scene, *Procession of the Sage*. After a sudden pause comes a brief interlude, *The Kiss of the Earth*, and the music immediately returns to a frenetic tempo for the Part I finale, *Dance of the Earth*.

Part II, *The Sacrifice*, begins with an eerie, menacing introduction, which ends with rumbling, subterranean chords that recall the earlier *Spring Rounds*; a lyrical melody, harmonized by harsh dissonances and set over a staccato eighth-note pattern, depicts the *Mystic Rites of the Maidens*. Drawing closer to the crux of the ritual, the dance is interrupted for the *Glorification of the Chosen Maiden*. In preparation for the sacrifice, the following episode depicts the *Evocation of the Ancestors*. Quiet eighth notes and ominous chromatic figures set the scene for the *Ritual of the Ancestors*. The ballet culminates in the *Sacrificial Dance of the Chosen Maiden*. Marked by its impossibly difficult rhythms, this final episode represents perhaps the entire work's most drastic departure from traditional concepts of ballet and has become one of the most notorious passages of twentieth-century music.

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CONCERT PROGRAM II:

Dark Passions

Shostakovich, Arensky || Mahler, Dohnányi

JULY 19 AND 20

Tuesday, July 19

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

Wednesday, July 20

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

PROGRAM OVERVIEW

The compositional and emotional elements that distinguish Russian musical culture—its opulence, pathos, lyricism, and more—resonate far and wide. This summer's second Concert Program delves into one of these characteristically Russian elements and reveals it to be truly universal. "Dark Passions" permeate the music of Dmitry Shostakovich and Anton Arensky, whose respective first piano trios bookend the program. Music by these composers' Central European counterparts, Dohnányi and Mahler, echoes Shostakovich's and Arensky's turbulent strains.

SPECIAL THANKS

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

July 19: Eileen and Joel Birnbaum and also to Drs. Michael and Jane Marmor/Marmor Foundation

July 20: Michèle and Larry Corash and also to Earl and Joy Fry

DMITRY SHOSTAKOVICH (1906–1975)

Piano Trio no. 1 in c minor, op. 8 (1923)

Michael Brown, *piano*; Nicolas Dautricourt, *violin*; David Finckel, *cello*

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet no. 2 in e-flat minor, op. 26 (1914)

Allegro ma non troppo

Intermezzo: Allegretto

Moderato

Michael Brown, *piano*; Ani Kavafian, Nicolas Dautricourt, *violins*; Paul Neubauer, *viola*; Clive Greensmith, *cello*

INTERMISSION

GUSTAV MAHLER (1860–1911)

Piano Quartet in a minor (ca. 1876–1878)

Nicht zu schnell

Wu Han, *piano*; Paul Huang, *violin*; Matthew Lipman, *viola*; David Finckel, *cello*

ANTON ARENSKY (1861–1906)

Piano Trio no. 1 in d minor, op. 32 (1894)

Allegro moderato

Scherzo: Allegro molto

Elegia: Adagio

Finale: Allegro non troppo

Gloria Chien, *piano*; Paul Huang, *violin*; Clive Greensmith, *cello*

Program Notes: Dark Passions

Notes on the program by Patrick Castillo

DMITRY SHOSTAKOVICH

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

Piano Trio no. 1 in c minor, op. 8

Composed: 1923

Published: Unpublished during Shostakovich's lifetime. The posthumously published edition was assembled from multiple manuscript sources, with the final twenty-two measures of the piano part supplied by Boris Tishchenko (Shostakovich's student).

Dedication: Tatiana I. Glivenko

First performance: December 1923, St. Petersburg Conservatory; first public performance: March 20, 1925, Moscow Conservatory

Other works from this period: *Two Fables of Krilov* for Mezzo-Soprano and Orchestra, op. 4 (1922); Suite in f-sharp minor for Two Pianos, op. 6 (1922); Symphony no. 1 in f minor, op. 10 (1924–1925)

Approximate duration: 13 minutes

Any mention of “Shostakovich's Piano Trio,” as if he wrote only one, refers by default to the Trio in e minor, op. 67. It's a fair enough assumption. The e minor Trio, composed in 1944, encapsulates much of Shostakovich's artistic identity, synonymous as his name has become with the intensity of his musical response to his sociopolitical climate. The work is an elegy to the young Russian intellectual Ivan Sollertinsky, a confidant to the composer with whom he weathered the oppression of Stalin's regime. It is a powerful work and has rightly become one of Shostakovich's most highly regarded chamber pieces.

But the Opus 67 Piano Trio is actually Shostakovich's second piano trio—and as with other prominent composers' lesser-known juvenilia (cf. Gustav Mahler's Piano Quartet), examination of the First Piano Trio is both informative for the historian and satisfying for the listener.

Shostakovich composed the Trio in c minor (published as his Opus 8) while still a student at the St. Petersburg Conservatory. Like other products of his adolescence (Two Pieces for String Octet, completed two years later, offers another fine example), the trio shows the promise of a gifted young composer. But, more than that, it presages the hallmarks of his later maturity.

A passive listener might find the trio's constant shifts in tempo erratic and disorienting. However, the work's fragmented shape, essential to its overall character, is held together by its musical materials. The most important of these appears in the first measure. The cello presents a simple motif—three descending **half-steps** (G-flat–F–E)—which is echoed by the violin (C–B–A-sharp) to commence a long, sinewy melody of its own. Those three notes contain the trio's genetic code.

The piece abruptly picks up speed, and hints of the sardonic smirk that characterizes much of Shostakovich's later work appear. Just as abruptly, the earlier *Andante* music returns, now hypnotically centered on the opening three-note motif. In these slower sections, the trio exhibits the lyric sensibility that would later serve such elegiac works as Shostakovich's Eighth String Quartet.

At the following ***Allegro*** episode, the cello parlays the descending three-note motif into a clipped staccato melody. The tempo quickens, momentum builds—and then it suddenly brakes to ***Adagio*** once again. The cello transforms the *Allegro* staccato melody into a slow, **legato** utterance, marked **piano, espressivo**; the piano punctuates the *Adagio* passage with soft, undulating chords.

This figure continues into the subsequent *Andante* section, as the cello introduces a new melodic idea. What follows is the trio's most beguiling music—yet the attentive listener will observe recurrences of the

three-note motif, like Waldo mischievously hiding behind the set of a love scene. The legato version of the previous melody returns, now in the violin and somehow suggesting a wry smile. The ear suspects a sly duplicity, as though the cello's earlier heartfelt utterance were not wholly ingenuous.

From here, the trio builds steadily—***Moderato***, then *Allegro*, and finally *Prestissimo fantastico*—with the three-note motif continuing to permeate the music's constantly evolving textures. Shostakovich indulges in a brief remembrance of the opening *Andante* before arriving at the trio's radiant climax. But by this time, the ear is dizzy from Shostakovich's wiles. The soaring strings and triumphantly clanging piano chords—signals, one would think, of jubilation—should, perhaps, be met warily.

Such subterfuge would later become an existentially vital part of Shostakovich's craft. In 1937, following official criticism of his opera *Lady Macbeth of the Mtsensk District*, Shostakovich designed his Fifth Symphony to outwardly gratify the Communist Party while furtively expressing his political angst. The Piano Trio in c minor, composed in Shostakovich's eighteenth year, contains early signs of the technique and artistic fortitude on which his greatness would be founded.

ERNŐ DOHNÁNYI

(Born July 27, 1877, Pozsony [now Bratislava]; died February 9, 1960, New York City)

Piano Quintet no. 2 in e-flat minor, op. 26

Composed: 1914

Published: 1921, Simrock

First performance: November 12, 1914, Berlin, by the Klingler Quartet and the composer

Other works from this period: *Tante Simona*, op. 20 (opera) (1911–1912); *Variations on a Nursery Song* for Piano and Orchestra, op. 25 (1914); Violin Concerto no. 1 in d minor, op. 27 (1914–1915); Six Concert Études for Piano, op. 28 (1916)

Approximate duration: 25 minutes

Excepting perhaps Franz Liszt, Ernő Dohnányi must be regarded as the most versatile musician to come from Hungary. He was, in addition to a great composer, one of history's finest pianists; he achieved particular notoriety for performing Beethoven's complete piano music in one season and undertaking all twenty-seven of Mozart's piano concerti in another. Dohnányi was moreover a supremely gifted conductor and an influential teacher and administrator, as well, playing a crucial role in building Hungary's musical culture in the first half of the twentieth century.

Dohnányi received his formal musical training at the Budapest Academy of Music, where he would later briefly serve as Director. At the time of his enrollment, he was the first Hungarian musician of his level to choose to study at the Budapest Academy; his childhood friend Béla Bartók followed suit, beginning a lifelong trope of Dohnányi leading the way forward for Hungarian musical culture by his example. Some years later, starting in 1915, Dohnányi took it upon himself to raise Hungary's collective musical sophistication: he independently presented hundreds of concerts, selecting programs that aspired to a higher artistic standard than Hungarian audiences were accustomed to—and, between 1919 and 1921, when guest artists were unavailable, Dohnányi himself performed some 120 concerts a year in Budapest alone. Bartók credited Dohnányi with providing his country's entire musical life during these years.

But unlike Bartók and Kodály, Dohnányi didn't mine Hungarian folk music for his compositional vocabulary—which has likely complicated his place in history somewhat, in that he was the chief architect of Hungary's musical landscape but has inevitably been overshadowed in this

**Bolded terms are defined in the glossary, which begins on page 90.*

respect by those composers who more literally gave Hungary its musical voice. Dohnányi's music instead celebrates the Romantic legacy of Johannes Brahms and Robert Schumann; his Piano Quintet in c minor, op. 1, which introduced Dohnányi to an international audience, can be heard as a descendant of the quintets of Schumann, Brahms, and Dvořák—the genre's definitive works.

Dohnányi's Second Piano Quintet, in e-flat minor, followed the first by two decades. By the time of its completion in 1914, Dohnányi had achieved global renown as the heir apparent to Liszt as Hungary's preeminent musical figure. And indeed, the e-flat minor Quintet is the work of a composer at the height of his creative powers. Its innovative features furthermore reveal Dohnányi's compositional skill in advancing the language of his predecessors into new territory.

The quintet's opening *Allegro non troppo* begins with an ominous theme, stated in **octaves, sotto voce**, by the first violin and cello over rumbling pianissimo **triplets** in the piano, like distant storm clouds. To this long and winding opening statement, the second violin and viola offer a terse response. Urgent triplets in the second violin clear the way for a chordal gesture in the piano, which turns quickly from an earnest sigh to an understated hurrah. The music becomes harmonically restive—a characteristic of the quintet that Dohnányi continues to probe over its three movements—before subsiding into quiet **tremolando** in the viola. As the piano issues a lyrical statement of the opening theme, the strings expand to a pseudo-orchestral texture.

The first violin introduces the **dolce** second theme, marked by a descending leap of a seventh and followed by a crooning chromatic ascent. But this music retains some of the nervous energy that preceded it, with continuing oscillations in the piano accompaniment and further harmonic restlessness. Dohnányi forgoes a repeat of the **exposition**; the piano's chordal gesture abruptly returns, launching the movement into its inclement **development** section. Overlapping string lines and clanging piano chords conjure waves crashing ashore. The movement's volatility is epitomized by its most glorious moment: as the storm seems to approach its fiercest roar, the music enters without warning into a **leggiere** passage. String pizzicati and nimble piano figurations surround the viola's restatement of the opening theme, now reimagined as a broad, generous major-key musical statement. Dohnányi has masterfully exploited the same thematic idea to encompass dark passions and rapturous ecstasy. In its final breaths, the movement returns the theme to e-flat minor, but now at the luxurious pace of the viola's major-key version; the final **cadence**, curiously, is in E-flat major.

The second movement **Intermezzo** resembles a waltz in its melodic elegance and triple-meter gait, but with a suggestion of something vaguely sinister afoot. The theme, set in the dark hue of the viola, is introduced with three enigmatic repeated notes. The tempo (*Allegretto*) is a bit rushed and agitated for a waltz. And, as in the first movement, the music is harmonically unsettled. Soon, this music is transformed into a psychedelic **Presto**—far from the beautiful *Blue Danube*, this is a fevered dream of a waltz. The following section, marked **Rubato e capriccioso**, takes the theme on an even more bizarre turn. Further **variations** ensue, ending with one in cut time, divorcing the theme even from its characteristic triple meter. Any illusion of a waltz is now completely dissolved, revealing this brief movement to be a thing of surprising gravity. Echoing the mystery of the first movement's final measure, the *Intermezzo* ends with an abrupt shift to a-flat minor.

The quintet's *Moderato* finale begins with a **fugue**, its melancholy **subject** introduced by the cello, *espressivo ma sotto voce*, followed in turn by the viola, second violin, and first violin. The fugue's quiet introspection escalates, briefly, to full-voiced anguish before the piano enters with a hymn-like **chorale**. Soon, the strings enter the sublime realm of the piano chorale with material derived from the fugue, now transfigured into a seraphic vision.

The rapture is fleeting. The piano reintroduces the ominous first movement theme, which propels the ensuing *Animato* section. This remembrance of previous turmoil augurs crisis in paradise. As the move-

ment continues, Dohnányi unites this theme with the finale's opening fugue subject, fashioning them into an overpowering statement. It seems as though the promise of paradise has been lost, subsumed into the pandemonium of what came before. But light triumphs over dark, as this newly unified musical idea ultimately emerges as an utterance of resplendent beauty. The quintet finally ends, unequivocally, in E-flat major.

In its facility with melodic and harmonic materials, its imaginative formal design, and its sure-handed treatment of ensemble textures, the Piano Quintet no. 2 reflects Dohnányi's exceptional craftsmanship. The work moreover demonstrates his supreme compositional technique in service of a compelling artistic point of view. It shows Dohnányi to be a composer of deep human empathy. It is a work too often overshadowed by the piano quintets of higher-profile composers and even by Dohnányi's own Opus 1—a neglect that such stirring music demands be rectified.

GUSTAV MAHLER

(Born July 7, 1860, Kalischt, near Iglau, Bohemia; died May 18, 1911, Vienna)

Piano Quartet in a minor

Composed: ca. 1876–1878

Published: 1973, Hamburg

First performance: ca. 1876–1878; January 12, 1964, New York

Other works from this period: *Das klagende Lied* (cantata for soloists, chorus, and orchestra) (1878–1880, rev. 1892–1893, 1898–1899); *Im Lenz* for Voice and Piano (1880)

Approximate duration: 12 minutes

One of the mightiest musical voices of the late Romantic period is that of the Austrian composer and conductor Gustav Mahler. Mahler's epic cycle of nine symphonies, plus a tenth left unfinished at his death, stand among the most powerful and intensely personal statements in the Western canon. In addition to his symphonies, Mahler left a significant catalogue of vocal pieces, many with orchestra, which likewise rank among the definitive works of the turn of the twentieth century. With each of his colossal symphonies and song cycles, Mahler created a vast musical world into which he poured heartrending expressions of profound joy and sorrow, love and fear, wonder and anxiety at the world around him, and deep reflections on the human condition, in turns fatalistic and sublime.

Only one chamber work survives from Mahler's pen—likely one of several he composed while a student at the Vienna Conservatory before going on to stake his claim in the pantheon of great symphonic composers. In the late 1870s, while still a teenager, he composed a movement for a Piano Quartet in a minor—projected as the first movement of a multimovement work, which he abandoned twenty-four measures into the second movement, a g-minor scherzo. The quartet was not published or performed until nearly a century later.

The quartet is a **sonata-form** movement built on three contrasting themes. The first is stated by the piano amidst ominous introductory chords and then taken up in short order by the strings. The more turbulent second theme (marked *Entschlossen*—"resolute") is not, as per sonata-form convention, set in a contrasting key but rather is also in a minor. Despite remaining in the home key, Mahler distinguishes the new theme with chromatic melodic descents. A third musical idea closes the exposition: as if to counteract the gravity of a minor, this theme **modulates** restlessly. Each of these materials is skillfully woven together in the impassioned development section.

The movement's most immediately striking feature is the brief but searing violin **cadenza** that appears near the work's conclusion. Mahler instructs the violinist to play *ungemein rubato und leidenschaftlich*—"uncommonly rubato (i.e., with rhythmic flexibility) and passionate." In the wake of all that preceded it, this cadenza seems to distill the entire work's emotional intensity into one vehement cry.

Given its place in Mahler's oeuvre, this single-movement piano quartet is routinely dismissed as a student work—an assessment that warrants closer examination. The expressive precision of its thematic materials and such moments as the violin cadenza reveal the work to be more than a merely competent student exercise. The work offers an informative lens into the gravitas and ferocity latent in the adolescent Mahler, soon to be unleashed in one of the twentieth century's most significant bodies of work.

ANTON ARENSKY

(Born June 30/July 12, 1861, Novgorod; died February 12/25, 1906, near Terioki, Finland [now Zelenogorsk, Russia])

Piano Trio no. 1 in d minor, op. 32

Composed: 1894

Dedication: To the memory of Karl Davidov

Other works from this period: *Six Children's Pieces* for Piano, op. 34 (1892); String Quartet no. 2 in a minor, op. 35 (1894); *Twenty-Four Characteristic Pieces* for Piano, op. 36 (1894)

Approximate duration: 25 minutes

If he tends to be overshadowed by such towering figures as Tchaikovsky and Rachmaninov, the composer, conductor, and pianist Anton Arensky must nevertheless be regarded in his own right as a seminal figure in Russian music history. He was a musician of unassailable skill, graduating from the St. Petersburg Conservatory in 1882 with a gold medal and, more significantly, the confidence and endorsement of his teacher, Rimsky-Korsakov. Following the completion of his studies, Arensky was immediately appointed professor of **harmony** and **counterpoint** at the Moscow Conservatory, where his students included Rachmaninov, Scriabin, and Reinhold Glière; his relocation to Moscow moreover brought him into the social and professional circles of Tchaikovsky and Sergei Taneyev.

"Arensky was one of the most eclectic Russian composers of his generation," writes musicologist David Brown. His output reflects a broad range of influences, both classically Western and traditionally Russian. His Piano Concerto betrays a fascination with Chopin; the Piano Trio no. 1 in d minor, op. 32, audibly nods to the d minor Trio of Felix Mendelssohn. Elsewhere in his catalogue, as in the Cello Quartet, elements of Russian folk song and liturgical music emerge.

The unifying element of Arensky's language is his instinct for melody; his ear for evocative keyboard textures is also a prevailing hallmark of much of his work. Given these qualities, Arensky primarily excelled in the composition of songs and piano miniatures. These attributes likewise color the Opus 32 Trio, Arensky's most finely wrought, and best-known, large-scale composition.

Above a burbling piano accompaniment, the violin presents the *Allegro moderato*'s brooding first theme—a long, emotive statement whose arching melodic contour simultaneously bespeaks passion and pathos. After a sudden impassioned outburst, the piano assumes the theme. An upbeat, elegant music takes over but just as quickly becomes tumultuous as the cello and violin in turn introduce the broad, sweeping second theme. The exposition closes with an adrenalized charge.

In the movement's development section, Arensky assembles a mosaic of fragments of thematic material from the exposition. The ensemble dynamic, here as throughout the movement, sets the violin and cello together as a counterbalance to the piano's gravitational pull. All three voices truly come together only as the development section hurtles inexorably towards the **recapitulation**, a rapturous denouement, before the *Adagio* **coda** transfigures the movement's primary theme into a wistful expression of melancholia.

The specter of Mendelssohn, peripherally audible in the first movement, becomes more so in the trio's scherzo. This music's blithe puckishness might recall that composer's signature *Midsummer Night's Dream*-style scherzi, but it seems somehow more manic. Nor, as the movement pro-

gresses, does it remain as light on its feet as the scherzo of Mendelssohn's d minor Trio: Arensky's is somehow brawnier, like an offensive lineman dancing a waltz but with surprising gracefulness. This is especially true of the movement's **trio** section (which further distinguishes the work from Mendelssohn's, whose d minor Trio's scherzo movement lacks a trio section altogether).

Arensky composed the Piano Trio in memoriam the Russian cellist Karl Davidov, who had died in 1889. Accordingly, the trio's third movement, designated *Elegia*, begins with a mournful cello solo, played **con sordino**. This soon becomes a duet with the violin (also muted), underpinned by the slightest suggestion of a funeral march in the piano accompaniment. The movement's faster middle section departs the gloom of g minor for brighter G major; the music remains pianissimo, like a hazy recollection of sunnier bygone days.

The work concludes with a vigorous *Allegro non troppo* finale. The main *Allegro* section is offset partway through by a gentle *Andante*; Arensky revisits the music of the *Elegia* and first movements, as if to honor Davidov a final time before bringing his **tombeau** to its powerful conclusion.

CONCERT PROGRAM III:

Elegant Emotion

Tchaikovsky, Glinka || Mozart, Mendelssohn

JULY 22 AND 23

Friday, July 22

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

Saturday, July 23

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

PROGRAM OVERVIEW

Concert Program III traces Tchaikovsky's deeply personal style back to Wolfgang Amadeus Mozart, whose Fifth String Quintet demonstrates the beauty and elegance that so entranced the Russian composer. The program also offers music by another of Mozart's spiritual descendants, Felix Mendelssohn, whose String Quartet in D Major, op. 44, no. 1, is a perennial favorite from the quartet literature. After the charming *Variations on a Theme of Mozart* by Mikhail Glinka, the acknowledged father of Russian classical music, the program concludes with Tchaikovsky's luminous First String Quartet.

SPECIAL THANKS

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

July 22: Vivian Sweeney and also to the David B. and Edward C. Goodstein Foundation

July 23: Bill and Bridget Coughran and also to George and Camilla Smith

WOLFGANG AMADEUS MOZART (1756–1791)

String Quintet no. 5 in D Major, K. 593 (1790)

Larghetto – Allegro

Adagio

Minuetto: Allegretto

Finale: Allegro

Ani Kavafian, Paul Huang, violins; Paul Neubauer, Matthew Lipman, violas; Clive Greensmith, cello

FELIX MENDELSSOHN (1809–1847)

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

Molto allegro vivace

Minuetto: Un poco allegretto

Andante espressivo ma con moto

Presto con brio

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, violins; Jeremy Berry, viola; Estelle Choi, cello

INTERMISSION

MIKHAIL GLINKA (1804–1857)

Variations on a Theme of Mozart in E-flat Major for Solo Piano (1822)

Thema: Moderato –

Variation I –

Variation II –

Variation III: Coda

Michael Brown, piano

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

String Quartet no. 1 in D Major, op. 11 (1871)

Moderato e semplice

Andante cantabile

Scherzo: Allegro non tanto e con fuoco

Finale: Allegro giusto

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, violins; Jeremy Berry, viola; Estelle Choi, cello

Program Notes: Elegant Emotion

Notes on the program by Patrick Castillo

WOLFGANG AMADEUS MOZART

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

String Quintet no. 5 in D Major, K. 593

Composed: December 1790, Vienna

Published: 1793

Dedication: *Un Amatore Ongarese (A Hungarian Amateur)*

Other works from this period: Symphony in C Major, K. 551, *Jupiter* (1788); *Così fan tutte*, K. 588 (opera) (1790); String Quartet in B-flat Major, K. 589, and in F Major, K. 590 (1790); Piano Concerto in B-flat Major, K. 595 (1791); String Quintet in E-flat Major, K. 614 (1791); *Die Zauberflöte (The Magic Flute)*, K. 620 (opera) (1791); Clarinet Concerto in A Major, K. 622 (1791)

Approximate duration: 28 minutes

The Quintet in D Major, K. 593, is the fifth of Mozart's six viola quintets, a chamber music genre that he largely pioneered. Haydn, the father of the string quartet, never composed such a quintet. (Some might argue for Luigi Boccherini, who composed numerous such works and, chronologically, beat Mozart to the punch; that Mozart's quintets outclass Boccherini's, however, is hardly debatable.) The genre offers a particularly suitable medium for Mozart's compositional language: his music is remarkable, among its myriad other wonders, for its melodic beauty and textural clarity. The addition of a second viola to the standard string quartet broadens the range of melodic, timbral, and textural possibilities. (Mozart, *nota bene*, was himself an avid violist, giving him keen insight into the family of instruments and a sensitive ear for inner voices; the string writing in these works is nonpareil.)

Mozart composed the D Major Quintet and the Quintet in E-flat Major, K. 614, within a year of his death. They were published posthumously, with the vague announcement upon publication that they were composed "at the earnest solicitation of a musical friend." The score was inscribed to "un Amatore Ongarese"—a Hungarian amateur. The composer's widow surmised that this was the skilled amateur violinist Johann Tost, who had also commissioned a number of Haydn's quartets. Aside from these vague details, little is known surrounding the genesis of these final two quintets. No matter—they are impeccably crafted works whose music can speak for itself.

The *Larghetto* introduction to the quintet's first movement presents a series of questioning statements from the cello, answered by the violins and violas. The *Allegro* proper soon begins with a jaunty first theme, marked by chuckling dotted rhythms and **syncopations**. Before this first theme has fully run its course, Mozart weaves an intricate, conversational texture, with each part actively asserting its voice. In fact, a contrasting second theme never truly appears; rather, Mozart eagerly develops the first theme group's multiple gestures in this manner, all at once, to round out the exposition. It is as though we are hearing the musings of a restless imagination unfold in real time. A lucid development section and standard recapitulation follow, but before the movement's conclusion, Mozart reprises the *Larghetto* introduction. This introspective music leads, just as before, to the jaunty *Allegro*, which stops abruptly after eight measures.

The quintet's second movement is a lush, lovely *Adagio*, rich with melodic allure. It is also a movement of exquisite textural subtlety, as in such moments as a call-and-response passage with violins and first viola, answered by violas and cello. Later, first violin and cello frame the ensemble with florid lines, decorated by ornate trills and turns and buoyed by repeated notes in the middle strings. This music shares that ineffable quality with the slow movements of Mozart's violin concerti that biographer Maynard Solomon has described as "inhabit[ing] a world of plenitude, [in which] beauty is everywhere for the taking...[T]he beauties succeed each

other with a breathtaking rapidity, their outpouring of episodic interpolations suggesting that we need not linger over any single moment of beauty, for beauty is abundant, it is to be found 'here, too,' and 'there, as well.'"

A graceful **minuet** follows, ending with a curious **canon**: lower strings follow violins, just one quarter note behind. The trio section serves less to contrast than to reinforce the minuet's sunny demeanor. Following this graceful dance, the quintet concludes with a spirited **rondo** finale.

FELIX MENDELSSOHN

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

String Quartet in D Major, op. 44, no. 1

Composed: completed July 24, 1838

Published: 1839 (parts); 1840 (full score)

First performance: February 16, 1839, Leipzig

Other works from this period: Piano Concerto no. 2 in d minor, op. 40 (1837); *Serenade and Allegro giocoso* for Piano and Orchestra, op. 43 (1838); Sonata no. 1 in B-flat Major for Cello and Piano, op. 45 (1838); Piano Trio no. 1 in d minor, op. 49 (1839); *Lieder ohne Worte (Songs without Words)*, Book IV, op. 53 (1835–1841)

Approximate duration: 30 minutes

The three quartets of Opus 44, composed between 1837 and 1838, mark a happy time in Mendelssohn's life and career. The composer's numerous successes had installed him, not yet thirty years old, as the most renowned musician in Europe. In 1835, he was appointed Music Director of the Leipzig Gewandhaus Orchestra, which would grow into one of Europe's premier ensembles under his leadership. His contributions as a conductor during this time also included the first public performance of Schubert's *Great C Major Symphony*. And Mendelssohn 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. The Quartet in D Major was the last of the set to be composed, but, reflecting the composer's satisfaction with the work, it was published as Opus 44 Number 1. (Mendelssohn wrote to the violinist Ferdinand David, "I have just finished my Third Quartet, in D major, and like it very much. I hope it may please you, as well. I rather think it will, since it is more spirited and seems to me likely to be more grateful to the players than the others.")

A euphoric theme begins the quartet, with excited *tremolandi* in the second violin and viola cheering on the first violin's soaring melody. Warm, legato lines in all four voices follow, less exuberant but equally blissful. Recalling Beethoven's penchant for restless thematic development, or perhaps even foreshadowing Brahms's technique of developing variation, Mendelssohn returns to and extends the euphoric opening idea before proceeding to a new theme. In due course, the second theme appears: an understated idea, voiced pianissimo and in rhythmic unison. Yet the effervescent character of what came before seems somehow to still be contained in this contrasting idea, as though Mendelssohn were bringing to light different facets of the same gem. And indeed, this hushed musical idea leads naturally back to the opening melody—*tremolandi* and all—presented softly at first before erupting, fortissimo, to close the exposition. The ensuing development section dwells for some time on the legato gestures that previously appeared, now overlapping one another like rolling waves and exploring various harmonic territory. Mendelssohn follows this by fragmenting the opening theme and reassembling its shards into a brilliant mosaic.

Mendelssohn's penchant for Classical tradition is in evidence in the quartet's second movement: a minuet, per the models of Haydn's and

*Bolded terms are defined in the glossary, which begins on page 90.

Mozart's quartets, rather than the more modern scherzi of Beethoven's. As if to underscore the undisturbed serenity of the minuet's gently flowing melody, the music remains contentedly in D major rather than setting off for a new key. The movement's middle section modulates to gloomy b minor; the graceful quarter-note current quickens to eighth notes in the first violin above sustained chords in the lower strings. But, as in the first movement, contrasting ideas here seem to represent two sides of the same musical thought. Even as the mood turns introspective, the music remains serene rather than suggesting real turmoil.

The quartet lacks a true slow movement. Instead, Mendelssohn provides a beguiling *Andante espressivo ma con moto*. This elegant movement further demonstrates Mendelssohn's mastery of texture. An unhurried melody in the first violin is urged along by staccato sixteenth notes in the second and paced by pizzicati in the viola and cello. The texture expands, but the debonair character of the *Andante*'s opening measures permeates the entire movement.

The quartet concludes with an ebullient *Presto* finale. The movement begins with a triumphant, fist-in-the-air series of chords issued by the full ensemble followed by an animated ascending eighth-note triplet run. A cheerful tune follows in the first violin; the second violin and viola accompany with quick repeated notes, recalling the sonic profile of the quartet's opening measures. Variants of these two musical ideas recur throughout the rest of the finale, their constant development dynamically propelling the finale to the work's final cadence. The bright optimism and *joie de vivre* that marked the time of the quartet's creation abound throughout, and the piece ends on a spirited note.

MIKHAIL GLINKA

(Born May 20/June 1, 1804, Novospasskoye, near Yelnya, Smolensk district, Russia; died February 15, 1857, Berlin)

Variations on a Theme of Mozart in E-flat Major for Solo Piano

Composed: 1822

Published: by 1856

Other works from this period: Sextet in E-flat Major for Piano, String Quartet, and Double Bass, *Grand* (ca. 1823); Symphony in B-flat Major, (incomplete) (1824); *Rokeby* (for stage) (1824); *Ne iskushay menya bez nuzhdi* (Do Not Tempt Me Needlessly) for Voice and Piano (1825)

Approximate duration: 10 minutes

Russian classical music's point of origin is more straightforwardly identifiable than that of perhaps any other region. While schools of composers, aesthetic movements, and other broad phenomena have coalesced to define German, Italian, French, and other musical traditions, Russian classical music begins with the early nineteenth-century composer Mikhail Glinka.

Rooted from a young age in Russian peasant, liturgical, and other musical traditions, Glinka was captivated by music by the time of his early adolescence. Hearing the Finnish-born composer Bernhard Crusell's Clarinet Quartet when he was ten or eleven years old pointed Glinka unequivocally towards his vocation. He would go on to encounter the music of Haydn, Mozart, Beethoven, Cherubini, and others from Western Europe throughout his teenage years.

In 1828, Glinka set off for a three-year stay in Italy, where he met Donizetti and Bellini and was subsequently drawn to Italian opera. (He also met Mendelssohn on these travels; chemistry between the two was apparently poor.) Glinka mastered the Italian operatic idiom, but by 1833, he found himself dissatisfied with composing in a style that felt alien. He endeavored from this point forward to compose "in a Russian manner" and thereby find his voice.

With a fundamental grasp of the lingua franca of Western European composers, Glinka, largely self-taught, cultivated a musical language that integrated a Russian character with classical and operatic styles. "As Pushkin assimilated elements from West European literatures and naturalized them

in Russia by means of his choice of subject matter," writes Russian music scholar Stuart Campbell, "so Glinka drew on the musical mainstreams of his day and acclimatized them in Russia." The idiom Glinka developed would be a guiding light to virtually all subsequent nineteenth-century Russian composers, encompassing the nationalist set known as "the Five" (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov), Tchaikovsky, and others, and his greatest works are considered foundational to the Russian repertoire. Tchaikovsky credited Glinka's seven-minute orchestral fantasy *Kamarinskaya* with containing the entire Russian symphonic school, "just as the whole oak is in the acorn."

Glinka's *Variations on a Theme of Mozart* for Solo Piano (also playable on harp) reflects the composer's embrace of Viennese Classicism alongside his quest to develop a distinctly Russian style. The theme comes from Mozart's *Die Zauberflöte*. Glinka's original manuscript has been lost, but the work was written down from memory by the composer's sister, Lyudmila Shestakova, who played the variations herself, and henceforth published.

The short work comprises three variations on Mozart's theme and a coda. The keyboard texture and florid right-hand melodic writing of this and others of Glinka's sets of variations (on themes by Cherubini, Bellini, Donizetti, et al., as well as on Russian folk songs) might for some listeners resemble Chopin. These qualities reflect the influence of the Irish pianist and composer John Field, whose **nocturnes**—a form he invented—were the models for Chopin's. Field was an unlikely influential figure in Russian music in the first half of the nineteenth century: he first traveled to St. Petersburg in 1802 and, seduced by the city's artistic and cultural vibrancy, decided to stay. He remained in Russia for more than two decades, concertizing, teaching, and contributing to the development of a Russian school of pianism. Glinka encountered Field directly, taking three piano lessons from the Irish maestro while a teenager.

PYOTR ILYICH TCHAIKOVSKY

(Born April 25/May 7, 1840, Kamsko-Votkinsk, Vyatka province; died October 25/November 6, 1893, St. Petersburg)

String Quartet no. 1 in D Major, op. 11

Composed: February 1871

Published: 1872

Dedication: Sergei Alexandrovich Rachinsky

First performance: March 28, 1871, by members of the Russian Musical Society

Other works from this period: *The Snow Maiden*, op. 12 (incidental music) (1873); String Quartet no. 2 in F Major, op. 22 (1874); *Swan Lake*, op. 20 (ballet) (1875–1876)

Approximate duration: 25 minutes

In 1865, Tchaikovsky graduated from the St. Petersburg Conservatory, concluding his studies with Anton Rubinstein, the pianist, composer, and conductor who had founded the conservatory three years prior. Anton's brother Nikolay was at this time preparing to open an equivalent institution in Moscow and recruited Tchaikovsky to teach theory.

Tchaikovsky's first decade in Moscow was a formative period in his life and career. He became a prominent figure among Moscow's cultural elite, rubbing shoulders with the literati and other sophisticates. He encountered Balakirev and his circle of nationalist-minded composers, who took a contrasting view of composition to the Rubinstein's academic approach. And he tackled his work with gusto (that is, his creative work; Tchaikovsky openly resented his professional duties for getting in the way of composition).

These years produced Tchaikovsky's first three symphonies, his First Piano Concerto, and other important orchestral works (*Fatum*, *Romeo and Juliet*, *The Tempest*, and others); *The Snow Maiden*, *Swan Lake*, and other stage works; songs and music for solo piano; and, in the arena of chamber music, his three string quartets.

Despite his ascendancy to social celebrity, Tchaikovsky's early years in Moscow were also marked by constant financial duress. In a pragmatic manner redolent of Mozart's and Beethoven's *Akademies*, Tchaikovsky independently presented a program in March 1871 to introduce new work and to raise personal funds. The program concentrated on solo and chamber music in order to avoid the costs of hiring an orchestra. With no major chamber work yet to his credit (a Quartet in B-flat Major was previously started and then abandoned after one movement), Tchaikovsky specially composed his String Quartet no. 1 in D Major. The work was performed by members of the Russian Musical Society and published the following year as Tchaikovsky's Opus 11.

With few significant Russian precedents in the string quartet genre, Tchaikovsky's Opus 11 betrays Western Classical models. Its lyricism evokes Schubert, echoes of whose *Death and the Maiden* Quartet might be heard in the second and third movements. The D Major Quartet's finale suggests Tchaikovsky's study of Beethoven's *Razumovsky* Quartets.

The warmly undulating chords that begin the D Major Quartet have given the work the occasional nickname *Accordion*. Tchaikovsky sets this opening chorale in a syncopated 9/8, with the beat elusive to the ear. But the gentle touch of the harmony and ensemble texture (*piano, dolce*) alleviates any feeling of unsettledness. A transition fueled by legato sixteenth-note runs leads to the second theme: not too distant in character from the first but of harder stock. The rhythmic ambiguity is dispensed with, the triple-meter gait is now confidently assured, and the quartet voices the tune *mezzo forte, largamente e cantabile*. In the paradigm of Robert Schumann, this music provides the Florestan (passionate and extroverted) to the first theme's Eusebius (more introverted). The transitional sixteenth notes continue to swirl about the melody, *piano e leggiero*.

The subsequent development section combines elements of the exposition but with the legato sixteenth-note motif transformed into a more incisive staccato gesture. It is a dramatic episode, reflecting Tchaikovsky's keen narrative instinct, as also demonstrated in his programmatic orchestral music (*Romeo and Juliet*, etc.) and stage works during this time. Those sixteenth-note flourishes color the return of the opening "accordion" theme, signaling that the recapitulation is not merely a reprise of earlier material but the arrival stage of the journey. The movement comes to a rhapsodic finish.

The quartet is most famous for its *Andante cantabile* second movement, in B-flat major. Based on a folk song, "Sidel Vanya," the music bespeaks a hushed nostalgia. The ensemble timbre underlines the melody's tenderness, as all four instruments play *con sordino* (with muted strings). A folk-like simplicity also marks the movement's secondary subject, in D-flat major, but this is music of a different character: at first, it is vaguely coquettish—then, as the music turns *pochissimo agitato*, subtle harmonic shading alters that coquetry into world-weariness. When the opening subject returns, what might have previously been heard as a tender lullaby intensifies to rapturous bliss before subsiding to *pianissimo, dolcissimo*. The secondary subject returns but now in the home key of B-flat major, and the movement ends with a whispered amen.

The scherzo answers the delicacy of the second movement with a bounding peasant dance. The trio section, rather than offsetting the scherzo's vigor with more serene music, barrels forward with even greater relish, powered by motoric oscillations in the cello. The third movement's folk character extends into the jubilant finale.

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CONCERT PROGRAM IV:

Romance

Shostakovich, Rachmaninov || Schumann, Dvořák, Fauré, Janáček

JULY 27

Wednesday, July 27

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

PROGRAM OVERVIEW

The element of romance may well be the soul of Russian music, whether manifested in the lovelorn strains of Rachmaninov's songs for voice and piano or in the provocative verse of Aleksandr Blok, set powerfully to music by Dmitry Shostakovich. Concert Program IV places these composers alongside the mercurial German Romantic Robert Schumann, the urbane Frenchman Gabriel Fauré, and the ardent Czech nationalists Antonín Dvořák and Leoš Janáček—casting Russia's uniquely romantic music in sharp relief while revealing an essential character that transcends any cultural division.

SPECIAL THANKS

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

Nils Hans Christiansen (1850–1922). *Snow Scene-Wanstead Park*, late nineteenth century. Chenil Galleries, London/Bridgeman Images

ROBERT SCHUMANN (1810–1856)

Piano Trio no. 2 in F Major, op. 80 (1847)

Sehr lebhaft

Mit innigem Ausdruck

In mässiger Bewegung

Nicht zu rasch

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

GABRIEL FAURÉ (1845–1924)

Romance in B-flat Major for Violin and Piano, op. 28 (1877)

Arnaud Sussmann, violin; Michael Brown, piano

ANTONÍN DVOŘÁK (1841–1904)

Písňe milostné (Love Songs), op. 83 (1888)

Ó, naši lásce nekvěte to vytoužené štěstí (Oh, That Longed-for Happiness Does Not Bloom for Our Love)

V tak mnohém srdci mrtvo jest (So Many a Heart Is As Though Dead)

Kol domu se teď' potácím (Around the House Now I Stagger)

Já vím, že v sladké naději (I Know That in Sweet Hope)

Nad krajem vévodí lehký spánek (Over the Countryside Reigns a Light Sleep)

Zde v lese u potoka (Here in the Forest by a Brook)

V té sladké moci očí Tvých (In That Sweet Power of Your Eyes)

Ó, duše drahá, jedinká (Oh Dear Soul, the Only One)

Dina Kuznetsova, soprano; Wu Qian, piano

SERGEI RACHMANINOV (1873–1943)

Ne poy, krasavitsa, pri mne (Sing Not to Me, Beautiful Maiden), op. 4, no. 4 (ca. 1892–1893)

Dina Kuznetsova, soprano; Wu Qian, piano; Paul Neubauer, viola

INTERMISSION

LEOŠ JANÁČEK (1854–1928)

Pohádka (Fairy Tale) for Cello and Piano (1910)

Con moto – Andante

Con moto – Adagio

Allegro

Keith Robinson, cello; Hyeyeon Park, piano

DMITRY SHOSTAKOVICH (1906–1975)

Seven Romances on Poems of Aleksandr Blok for Soprano, Piano, Violin, and Cello, op. 127 (1967)

Pesnja Ofelii (Ophelia's Song)

Gamajun ptica veshchaja (Gamayun, the Prophetic Bird)

My byli vmeste (We Were Together)

Gorod spit (The City Sleeps)

Burja (The Storm)

Tajnyje znaki (Secret Signs)

Muzyka (Music)

Dina Kuznetsova, soprano; Michael Brown, piano; Alexander Sitkovetsky, violin; Paul Watkins, cello

Program Notes: Romance

Notes on the program by Patrick Castillo

ROBERT SCHUMANN

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

Piano Trio no. 2 in F Major, op. 80

Composed: 1847

Published: 1849

Other works from this period: Piano Trio no. 1 in d minor, op. 63 (1847); *Drei Romanzen und Balladen* for Voice and Piano, op. 64 (1847); *Bilder aus Osten*: Six Impromptus for Piano, Four Hands, op. 66 (1848)

Approximate duration: 30 minutes

Robert Schumann, by any measure a quintessentially Romantic figure, was an artist with a lot to say. The biography of the pianist, composer, music critic, and erstwhile poet reads like a Goethe tale: his courtship and marriage to Clara Wieck made for one of music history's most intense love affairs; he meanwhile dealt with crippling mental illness, which prompted a suicide attempt and subsequent hospitalization in the Bonn asylum where he died at forty-six. And of course, there are the hundreds of compositions (as well as diaries and other writings) produced along the way. Schumann felt life's joys and trials with frightening intensity. His yen to express those feelings bore one of the most piercingly emotive bodies of work in the Western canon.

The Piano Trio no. 2 in F Major, op. 80, reflects the need for self-expression central to Schumann's artistic identity. The work consists of one deeply felt musical idea after another, flowing from the composer's pen with irrepressible energy. It is sprawling in form rather than Classically tidy, as if struggling to contain its own narrative. In this, the trio captures Romanticism's penchant for extremes as much as it manifests Schumann's fecund imagination.

The trio's first movement, marked *Sehr lebhaft* ("very lively"), mirrors the ambitious breadth and breathtaking splendor of a Caspar David Friedrich painting. Its brawny first theme, presented in galloping 6/8 time, has an impressive wingspan ranging across declamatory chords, surging legato lines, and invigorated charges of sixteenth notes. Schumann's music is often viewed through the lens of the composer's alter egos: Florestan, the extroverted hero; and Eusebius, the gentle, lyrical, and, in dated parlance, feminine counterpart to the masculine Florestan. This opening theme reveals the voice of Florestan through and through.

The movement's second theme arguably remains the purview of Florestan: though it begins softly, it retains the rhythmic vigor and adrenalized sixteenth-note figures that came before. Eusebius enters on the appearance of a third musical idea: a tender melody, voiced *piano e dolce*, shared between all three instruments (though still buoyed by a bubbling rhythmic energy). This melody quickly comes together with a fragment of the first theme and launches without warning—Schumann forgoes a repeat of the exposition—into the fraught development section.

Here we witness the composer's interest in counterpoint. Schumann had suffered a severe bout of depression in 1844; his gradual recovery early the following year was aided by the catharsis of counterpoint studies, which produced a set of Four Fugues for Piano, op. 72, and *Six Fugues on the Name BACH* for Organ, op. 60. Two years later, in the present F Major Trio, Schumann would use a defiant, fist-in-the-air gesture in the violin (derived from the movement's second theme) to begin an intricate fugato passage. The development concentrates primarily on this melodic idea, later incorporating the legato Eusebius melody, as well, to chart a broad emotive terrain. What at first appears to be developmental consideration of the first theme yields quickly to the unexpected arrival of the recapitulation. An extended coda gives further voice to Schumann's restless imagination.

**Bolded terms are defined in the glossary, which begins on page 90.*

The trio's slow movement (*Mit innigem Ausdruck*—"with heartfelt expression"), set in D-flat major, features a suave melodiousness. The rhythmic blur of pulsing triplets in the piano set against steady eighth notes in the strings creates a hazy reverie. A change of key to A major brings music first of sober focus, then of devastating loveliness, finally dissolving in a gossamer passage in c-sharp minor. A simple series of chords in the piano, decorated by quiet filigree in the violin, marks one of the trio's most magical moments.



A variation of the suave opening idea follows, now *lebhaft*, and recurs throughout the movement. Schumann goes on to revisit subsequent musical ideas, as well, stretching the canvas to encompass further harmonic territory. The final appearance of the opening musical idea shows it utterly transformed by the ravishing delicacy of Schumann's piano writing, as an ecstatic flow of thirty-second-note triplets flutters about the tune.

A flirtatious third movement follows, its **offbeat** accents and slick melodic character answering the sentimental slow movement with seductive mystery. A more animated middle section contrasts this music's swagger but remains piano, never fully emerging from the shadows. If a Friedrich hangs in the trio's first movement, perhaps a Goya sits in the third. Schumann marks the outgoing finale *Nicht zu rasch* ("not too fast"), but the movement demonstrates an inexorable energy nevertheless. An eighth-note ***moto perpetuo***, uninterrupted almost from beginning to end, paces the finale, bringing the work to an exhilarated finish.

GABRIEL FAURÉ

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

Romance in B-flat Major for Violin and Piano, op. 28

Composed: 1877

Published: 1883

Dedication: Arma Harkness

First performance: February 3, 1883

Other works from this period: *Après un rêve* (*Levati sol che la luna è levata*) in c minor, op. 7, no. 1 (1877); Violin Concerto in d minor, op. 14 (1878–1879); Piano Quartet no. 1 in c minor, op. 15 (1876–1879); Ballade in F-sharp Major for Solo Piano, op. 19 (1877–1879)

Approximate duration: 6 minutes

Gabriel Fauré noted that at the first hearing of his Romance for Violin and Piano, op. 28, the work "was received with much grinding of teeth." This was at the home of Louis and Pauline Viardot, prominent figures among the Parisian cultural elite (Pauline was a singer and composer herself), to whose daughter, Marianne, Fauré was briefly engaged. "At second hearing," Fauré continued, "the lights began to go on, and at third hearing, it provoked comparison with a limpid stream coursing through green meadows! What a pity one cannot always begin with the third hearing."

The limpid stream is certainly audible; the romance's untroubled opening, marked by gently arcing melodic figures in the violin (played *dolce e tranquillo*), is serenity incarnate. History recognizes Fauré as the greatest composer of *mélodie* (French song); while this Romance for Violin and Piano lacks voice and text, the same penchant for intimacy and

emotive immediacy for which Fauré stood unexcelled in the composition of *mélodie* likewise permeates this work.

What begins innocuously, however, soon takes flight with virtuosic derring-do. A fast section in g minor visits a heady bout of *Sturm und Drang* on the idyllic scene. (*Nota bene*: The work's *concertante* violin writing prompted a later orchestration by Philippe Gaubert. A full-bore cadenza even precedes the return to the opening section in B-flat major.) It may be these emblems of Romanticism—not only the middle section's dramatic power but also its unapologetic proximity to *dolcezza e tranquillità*—that brought about the Viardots' consternation. At times resembling a concerto disguised as salon entertainment, the romance packs a sudden explosiveness that may indeed waylay the listener. Even today, this quality defies the popular image of Fauré as the elegant vignettist. In addition to his achievements in *mélodie* and miniatures, as this work reveals, Fauré likewise possessed a voice of utmost Romantic depth.

ANTONÍN DVOŘÁK

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

Pisně milostné (Love Songs), op. 83

Composed: December 1888

Published: 1889, Berlin

Other works from this period: *Slavonic Dances* for Piano, Four Hands, op. 72 (1886); Piano Quintet in A Major, op. 81 (1887); *Jakobín*, op. 84 (opera) (1887–1888); Piano Quartet no. 2 in E-flat Major, op. 87 (1889); Symphony no. 8 in G Major, op. 88 (1889)

Approximate duration: 15 minutes

Just as his piano, chamber, and orchestral music offers a Central European analog to the equivalent work of his German Romantic counterparts, Dvořák's songs, which number over one hundred, follow in the *lied* tradition of Schubert and Schumann, peppered with the accent of his Bohemian heritage. Many of these use texts by contemporaneous Czech poets; the *Pisně milostné* (Love Songs), op. 83, set eight poems by the Moravian poet and novelist Gustav Pflieger-Moravský. With an acuity likewise redolent of Schubert, Schumann, and Dvořák's mentor, Johannes Brahms, Dvořák captures the cadence and character of his countryman's words in the melodic and rhythmic profile of his musical settings. Naturally, the singular meter and inflection of the Czech language, as opposed to the German texts set by Schubert, et al., suggest a musical garb to match. Witness the irresistible Bohemian flair of *Kol domu se ted' potácím* (Around the House Now I Stagger).

But more than that, images and poetical ideas come to life through Dvořák's vivid musical imagination. In the sixth song of the Opus 83 set, *Zde v lese u potoka* (Here in the Forest by a Brook), a limpid texture and pregnant fermatas evoke the poet's solitude. Midway through, anxious *tremolandi* in the piano, restlessly vacillating between minor triads and seventh chords, underpin the lines *Ten kámen stoupá a padá / Bez klidu pod vlou. / A proud se oň opírá, / Až kámen zvrhne se.* ("And that stone beneath the waves always rises and falls. The stone battles the waves and finally overturns.") The *tremolandi* remain in the left hand of the piano accompaniment even as the tumult subsides and the metaphor comes home: *Kdy vlna života mne ze světa Odnese, kdy, ach, vlna života mne odnese?* ("When will the waves of life finally sweep me away from this world?")

A similar matrimony between verse and setting is in evidence in the last of the set, *Ó, duše drahá, jedinká* (Oh Dear Soul, the Only One). Here, Dvořák sets the most candidly lovesick text of the cycle:

Oh dear soul, the only one
That still lives in my heart:
My thoughts hover about you,
Though evil fate separates us.

Oh, were I a singing swan,
I'd fly to you

And in my final sighing would
Sing out my heart to you, swooning.

The softly cascading piano figurations surrounding the quarter-note vocal melody, sung *mezza voce*, arm these words with a beguiling sincerity.

Commenting on the mastery of Schubert (Dvořák's favorite composer) in the realm of art song, Schubert's friend Josef von Spaun remarked, "Every one of his songs is in reality a poem on the poem he set to music." Though his voice is filtered through the unique lens of his cultural heritage, Dvořák exhibits a comparably penetrating approach to the genre in these well-loved settings.

SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oneg, Russia; died March 28, 1943, Beverly Hills, California)

Ne poy, krasavitsa, pri mne (Sing Not to Me, Beautiful Maiden), op. 4, no. 4

Composed: ca. 1892–1893

Published: 1893

Dedication: Nataliya Alexandrovna Rakhmaninova

Other works from this period: Piano Concerto no. 1 in f-sharp minor, op. 1 (1890–1891, rev. 1917); Prelude in c-sharp minor for Piano, op. 3, no. 2 (1892); *Trio élégiaque* in d minor for Piano, Violin, and Cello, op. 9 (1893, rev. 1907, 1917)

Approximate duration: 5 minutes

Ne poy, krasavitsa, pri mne comes from Rachmaninov's set of Six Songs, op. 4, composed between 1890 and 1893. The set is among the composer's early music, contemporaneous with the famous Prelude in c-sharp minor, op. 3, no. 2, among other piano works; the First Piano Concerto (later revised); and the *symphonic poems* *Prince Rostislav* and *The Rock*. (This period also came shortly before the ill-fated First Symphony, whose disastrous premiere notoriously sent Rachmaninov into a three-year creative crisis.)

Like the solo piano music of this period—and, indeed, not surprisingly for the composer who also ranked among his generation's greatest pianists—the Opus 4 songs demonstrate characteristically idiomatic keyboard writing. Though sparse relative to the hellfire of the c-sharp minor Prelude, the piano accompaniment has a clarity of texture that surrounds the piercing vocal melody with Schubertian incisiveness. (This evening's performance features a version of the work with obligato viola.)

The song sets a text by Pushkin: "Sing Not to Me, Beautiful Maiden." The song's title and the ardent expressive character of Rachmaninov's setting might leave the impression of a jilted lover's torch song. But the prevailing sentiment is, rather, one of homesickness.

Do not sing, Oh Beauty, before me,
The melancholy songs of Georgia!
For they remind me
Of a different life, of a distant shore.

Alas, they remind me,
Your cruel melodies,
Of the steppes, and night,
And under a moonlight, of features of a faraway, poor maiden.

For Rachmaninov, who loved Russia deeply and ached for his homeland after fleeing in the wake of the 1917 Revolution, it was a short distance indeed between a lover's longing for his beloved and a Russian's nostalgia for home.

LEOŠ JANÁČEK

(Born July 3, 1854, Hukvaldy, Moravia; died August 12, 1928, Moravská Ostrava)

Pohádka (Fairy Tale) for Cello and Piano

Composed: 1910, rev. 1912, 1913 (lost), 1923

Published: 1924

First performance: March 13, 1910

Other works from this period: *Presto* for Cello and Piano (1910); *V mlhách (In the Mists)* for Solo Piano (1912); *Šumařovo dítě (The Fiddler's Child)*, Ballade for Orchestra (1912)

Approximate duration: 12 minutes

While celebrated alongside Smetana and Dvořák as one of Czechoslovakia's greatest composers, Leoš Janáček likewise had a deep affinity for Russian culture. He visited Russia multiple times, spoke the language, and had a known fondness for Russian music and literature. He counted Dostoyevsky, Gogol, Lermontov, Tolstoy, and Vasily Zhukovsky among his favorite writers.

Russian literature directly influenced Janáček's work on multiple occasions, most famously in the conception of his First String Quartet, subtitled *The Kreutzer Sonata* after the Tolstoy novella. Another instance is *Pohádka*, Janáček's duo for cello and piano originally written in 1910 (and revised multiple times thereafter)—a programmatic work based on Zhukovsky's *Skazka o tsare Berendyye (The Tale of Tsar Berendyye)*. Per the composer's paraphrase in his preface to *Pohádka*:

Once upon a time there lived Tsar Berendyye, who had a beard down to his knees. He had been married for three years and lived with his wife in perfect harmony; but God still hadn't given them any children, which grieved the tsar terribly. One day the tsar felt the need to inspect his kingdom. He bade farewell to his consort and for eight months he was on his travels.

Pohádka (literally "Fairy Tale" or, more simply, "A Tale") offers something of a musical montage of scenes from the Russian fable, rather than a strict narration. The work fittingly reflects a sense of childlike wonder, as is characteristic of much of Janáček's chamber music (e.g., *Mládi* for Wind Sextet, a reminiscence of the composer's youth, or the **Concertino** for Piano, Winds, and Strings, which illustrates a fantastical menagerie).

Pohádka is cast in three movements. The first, marked *Con moto*, begins with an enchanting piano introduction, punctuated by **pizzicato** gestures in the cello. This music immediately ignites the listener's imagination, transporting the ear to a time long ago, in a land far, far away. The piano and cello **phrases** alternate eight times, with the harmonic profile of each iteration becoming increasingly intriguing, as if drawing the listener deeper into the story.

An animated transition, urged forward by bowed sixteenth-note patterns in the cello and expectant piano *tremolandi*, arrives at an *Andante* passage. An introspective lyricism takes hold. Throughout, Janáček's arresting instrumental textures lend the music a wispy, fairy-tale haze. The music subsequently turns more enigmatic, as the melody becomes fragmented and nearly inscrutable. The movement closes with an agitated salvo of thirty-second notes, parried back and forth between cello and piano.

The second movement, also marked *Con moto*, begins with a playful game of leapfrog (with the cello again playing pizzicato, echoing the outset of the first movement).

The music suddenly slows. The piano issues a delicate, legato melody, swathed in a glimmering sixteenth-note texture; the three-note tail to the leapfrog gesture becomes the point of departure for a counter melody in the cello.

Soon thereafter, Janáček combines these two musical ideas, setting the pizzicato figure against the piano's flowing melody, in the left hand, while the right hand intersects the leapfrog gesture.

The cello grows agitated, recalling the pizzicato figure from the first movement, now remade into an anxious exclamation in its upper register. But from this cauldron of disquiet, the music quickly emerges in a blaze of blinding light. The movement ends with a smiling reminiscence of the opening measures, as if waking happily from a vivid dream. The contented demeanor of this music extends into the *Allegro* finale, a happy march that expands into a luxurious sunlit stroll.

DMITRY SHOSTAKOVICH

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

Seven Romances on Poems of Aleksandr Blok for Soprano, Piano, Violin, and Cello, op. 127

Composed: 1967

Published: 1969

Dedication: Galina Vishnevskaya

First performance: October 23, 1967, Moscow

Other works from this period: Violin Concerto no. 2 in c-sharp minor, op. 129 (1967); Symphony no. 14, op. 135 (1969); String Quartet no. 13 in b-flat minor, op. 138 (1970)

Approximate duration: 25 minutes

Shostakovich suffered from chronically poor health throughout his life. In 1965, he was diagnosed with a form of poliomyelitis, which deteriorated his nerve endings and bones. A chain smoker since adolescence, Shostakovich was kept in a cardiologic clinic for one month and suffered a heart

attack the following year. During his frequent stays in hospitals, he was ordered by doctors to avoid the strain of composition; during these times, he read voraciously as a means of keeping his mind active and engaged. The poems set in the *Seven Romances on Poems of Aleksandr Blok* were chosen during one of these hospital stays.

Completed in February 1967, the Aleksandr Blok songs were Shostakovich's first compositions following his heart attack. The work was written for three of the composer's closest friends and collaborators: violinist David Oistrakh, cellist Mstislav Rostropovich, and soprano (and Rostropovich's wife) Galina Vishnevskaya. Shostakovich had been inactive as a pianist for several years when he completed the Blok settings, but he nevertheless hoped for the opportunity to perform the suite with this ensemble of friends and wrote the hauntingly stark piano part with his physical limitations in mind.

Rostropovich recalled the genesis of the suite:

All the works that Shostakovich wrote for me and for Galina appeared spontaneously. Possibly you could say that the exception was the *Seven Romances on Poems by Blok*. I had asked Dmitry Dmitriyevich to write some vocalises which Galina and I could perform together. When I made this request, he made no response. When he had finished the cycle, he said to me, "Slava, you understand, you see, I wanted to satisfy your request—I found some suitable texts to set. And I wrote the first song as you wanted, *Ophelia's Song*, for voice and cello. But then I started the second song with a whacking great pizzicato on the cello, and I realized that I didn't have sufficient instruments to continue, so I added the violin and piano."

The cello's long, sustained melodic line to start *Ophelia's Song*, with no chordal support from the piano, colors the vocal line with a bleak sense of despair appropriate to the text.

On parting from your sweetheart, my beloved,
You promised to love me.
Departing for that hated land,
You swore to keep your promise.

There, beyond cheerful Denmark,
Your native shores lie in darkness...
An angry, vociferous wave
Washes teardrops from the rocks.

My beloved warrior, all dressed in silver,
Will not return...
In the sepulcher his ribbon and black plume
Will wave fretfully.

While the instrumental combination changes from song to song, a like morose air pervades the entire suite. The second song replaces the cello with the piano, which begins with a series of grim parallel octaves in the bass register. The text of the third song, *We Were Together*, calls for a solo violin accompaniment, which lends Shostakovich's setting a fitting element of romance.

We were together, I remember it...
The night was troubled, a violin sang.
In those days you were still mine,
Growing more lovely by the hour.

Through the soft murmur of streams,
Through the mystery of a woman's smile,
A kiss beckoned to our lips
As the violin beckoned to our hearts...

Later in the suite, grief yields to fury, as in the fifth song, *The Storm*. Witness the striking effect of the violin playing *sul ponticello* (near the bridge) to produce a frenzied sound above the piano's turbulent rhythm. The full ensemble comes together only for the seventh and final song, *Music*.

RIDGE VINEYARDS

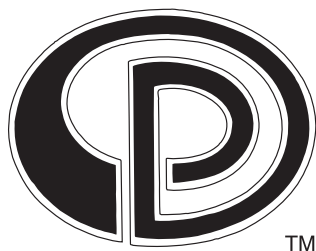
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CONCERT PROGRAM V:

Lamentations

Mussorgsky, Rachmaninov || Fauré, Bloch

JULY 29 AND 30

Friday, July 29

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

Saturday, July 30

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

PROGRAM OVERVIEW

Composed in the same year as Tchaikovsky's death and dedicated "to the memory of a great artist," Sergei Rachmaninov's *Trio élégiaque* captures an essential component of Russian musical identity. From Glinka to Shostakovich and beyond, Russia's composers have depicted melancholia with both a dignified nobility and a devastating dolor. Yet through these composers' empathy and perseverance, Russia's musical lamentations likewise extol the indomitability of the human spirit, ultimately uplifting the listener from even the darkest despair. Evident in Mussorgsky's chilling *Songs and Dances of Death*, these qualities likewise emerge in the music of Fauré and the Swiss-American composer Ernest Bloch.

SPECIAL THANKS

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

July 29: Karen and Rick DeGolia and also to Michael Jacobson and Trine Sorensen

July 30: Alan and Corinne Barkin and also to Kathleen G. Henschel and John W. Dewes

GABRIEL FAURÉ (1845–1924)

Élégie for Cello and Piano, op. 24 (1880)

Keith Robinson, cello; Hyeyeon Park, piano

ERNEST BLOCH (1880–1959)

Baal Shem: Three Pictures of Hassidic Life for Violin and Piano (1923)

Nigun (Improvisation)

Arnaud Sussmann, violin; Alon Goldstein, piano

MODEST MUSSORGSKY (1839–1881)

Pesni i plyaski smerti (Songs and Dances of Death) for Voice and Piano (1875, 1877)

Kolibel'naya (Lullaby)

Serenada (Serenade)

Trepak

Polkovodets (The Field Marshal)

Nikolay Borchev, baritone; Wu Qian, piano

INTERMISSION

SERGEI RACHMANINOV (1873–1943)

Trio élégiaque in d minor for Piano, Violin, and Cello, op. 9 (1893, rev. 1907, 1917)

Moderato

Quasi variazione

Allegro risoluto – Moderato

Alon Goldstein, piano; Arnaud Sussmann, violin; Paul Watkins, cello

Program Notes: Lamentations

Notes on the program by Patrick Castillo

GABRIEL FAURÉ

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

Élégie for Cello and Piano, op. 24

Composed: 1880

Published: 1883

Dedication: Jules Loëb

First performance: December 15, 1883

Other works from this period: Piano Quartet no. 1 in c minor, op. 15 (1876–1879); *Berceuse* in D Major for Violin and Piano, op. 16 (1879); Impromptu no. 1 in E-flat Major for Solo Piano, op. 25 (1881)

Approximate duration: 7 minutes

The compact frame of Gabriel Fauré's *Élégie*, op. 24—its brevity, intimate scoring, and frank designation as an elegy—belies its expressive range. The work seems to honor grief as a multifaceted thing and depicts it as such: not prosaically, according to the classic stages of denial, anger, and so on, but in more poetical fashion. Herein lies Fauré's mastery. He possesses the sensibility to probe, with economy and exquisite subtlety, the depth of human emotion, giving graceful voice to our innermost feelings.

The *Élégie*, cast in the somber key of c minor, begins with a mournful cello melody, paced by a solemn procession of chords in the piano. The theme's melodic contour traces a slow descent, as if insisting on its own dignity as it approaches its nadir. A contrasting middle section modulates to A-flat major, but the music retains its melancholia, as if offering a tearful remembrance of better times. A sudden anguished eruption heralds the return of the opening melody, transformed now from a somber dirge to a piercing cry. The piano spins a flurry of thirty-second-note triplets; the cello proclaims the theme in its keening upper register, *fortissimo con grandezza*.

Fauré completed the *Élégie* in the same month as his First Piano Quartet, also in c minor. The *Élégie* was projected to be the slow movement of a multimovement cello sonata. It was first heard at a salon hosted by Camille Saint-Saëns. Fauré wrote to his publisher, Julien Hamelle: "I was very sorry you could not be at Saint-Saëns's on Monday. My cello piece was excellently received, which greatly encourages me to go on and do the whole sonata." The *Élégie* received its public premiere in December 1883, at the Société Nationale, featuring the cellist (and the work's dedicatee) Jules Loëb.

Though the original plans for a larger cello sonata were abandoned, the *Élégie*'s popular success prompted a string of similar chamber miniatures, including Fauré's *Papillon* (ca. 1885) and *Romance* for Cello and Piano (1894); the *Andante* for Violin and Piano (1897); and the *Fantaisie* for Flute and Piano (1898). Such works consolidated the small-form emotive immediacy that would become Fauré's trademark. Later in his career, Fauré did produce two cello sonatas; the second sonata's *Andante* movement audibly echoes the *Élégie*'s doleful character. The *Élégie*'s popularity also led Fauré to prepare a version for cello and orchestra in 1896.

ERNEST BLOCH

(Born July 24, 1880, Geneva; died July 15, 1959, Portland, Oregon)

***Nigun (Improvisation) from Baal Shem: Three Pictures of Hassidic Life* for Violin and Piano**

Composed: 1923

Dedication: "To the memory of my mother"

Other works from this period: *In the Night* for Orchestra (1922); Piano Quintet no. 1 (1921–1923); *Méditation hébraïque* for Cello and Piano

(1924); *Nuit exotique* for Violin and Piano (1924); Sonata no. 2 for Violin and Piano, *Poème mystique* (1924)

Approximate duration: 6 minutes

For the Swiss-born American composer Ernest Bloch, cultural and artistic identity were intrinsically linked. Bloch, born in Geneva in 1880 to Jewish parents, found his musical voice in a series of large-scale works known as his "Jewish cycle." These included Psalm settings for voice and orchestra (1912–1914); *Israel*, a symphony with five vocal soloists (1912–1916); and his most famous work, *Schelomo* for Cello and Orchestra (1915–1916). "What interests me is the Jewish soul," Bloch wrote, "the enigmatic, ardent, turbulent soul that I feel vibrating throughout the Bible...it is all this that I endeavor to hear in myself and transcribe in my music; the venerable emotion of the race that slumbers way down in our souls." (G. Schirmer would publish the "Jewish" works emblazoned with a Star of David, placing the composer's initials in the center—thus affirming Bloch's cultural identity in the public consciousness, as well.)

Following the "Jewish cycle," Bloch's oeuvre would continue to nod to the composer's Jewish heritage. In 1923 came *Baal Shem: Three Pictures of Hassidic Life* for Violin and Piano. Bloch composed the work in memoriam his deceased mother.

The second piece in the *Baal Shem* triptych is titled *Nigun*—literally, "improvisation," or "melody." Per Kabbalah, melody represents a spiritual medium, empowering the faithful to achieve a state of transcendence; song is consequently a vital component of Hassidic worship. Bloch's *Nigun* captures this reverence for song in its oratorical violin writing.

The work begins on a dramatically charged note; Bloch instructs both pianist and violinist to play *fieramente* ("fiercely"). Harmonic gestures and melodic flourishes immediately evoke Jewish folk music—many ears will quickly detect the telltale grace notes and augmented seconds in the work's opening measures. Above rumbling *tremolandi* in the piano, the violin intones its first utterance like a cantor calling the faithful to prayer. Here, as throughout *Nigun*, the violin conjures a vocal expressivity with its semi-improvisatory melodic character, its rhythmic freedom, and, on its first entrance, the composer's instruction that the violinist play on the fourth (lowest) string, coloring the tune with an especially dusky quality.

These features permeate the entire work, which reverberates from start to finish with a take-no-prisoners dramatic power. As the work proceeds, the violinist's melodic ornamentation, **double-stopped** melodic figures, and increasingly virtuosic flourishes seem to approach religious ecstasy. After its most fervent declamation, *Nigun* ends with a meditative amen.

MODEST MUSSORGSKY

(Born March 9/21, 1839, Karevo, Pskov district, Russia; died March 16/28, 1881, St. Petersburg)

***Pesni i plyaski smerti (Songs and Dances of Death)* for Voice and Piano**

Composed: Nos. 1–3: 1875; No. 4: 1877

Published: 1882 (ed. Rimsky-Korsakov)

Other works from this period: *Pictures from an Exhibition* for Solo Piano (1874); *Neponyatnaya (The Misunderstood One)* (song) (1875); *Sorochintsi Fair* (opera) (1874–1880); *Five Russian Folk Songs* for Male Voices (1880)

Approximate duration: 19 minutes

Modest Mussorgsky was, with Mily Balakirev (with whom he studied informally for a time), César Cui, Nikolai Rimsky-Korsakov, and Aleksandr

**Bolded terms are defined in the glossary, which begins on page 90.*

Borodin, one of the five composers known collectively as “the Mighty Handful” (also called “the Five”), a group that sought to create a distinctly Russian musical aesthetic. Musicologist and Mussorgsky scholar Robert Oldani moreover credits him as “the most strikingly individual Russian composer of the later nineteenth century and an avatar of modernism for the generation of Debussy and Ravel.” The repertoire indeed bears witness to these latter composers’ fascination with Mussorgsky, whose most famous composition, *Pictures from an Exhibition*, is equally well-known in Ravel’s orchestration as in the original version for solo piano.

Mussorgsky most excelled in the composition of opera and song. In these arenas, he developed a technique of vocal writing at once lyrical and true to the cadence of inflection of Russian speech. These qualities are nowhere in stronger evidence than in the starkly intense *Songs and Dances of Death*.

This cycle of four songs sets texts by the Russian poet (and Mussorgsky’s distant relative) Arseny Golenishchev-Kutuzov. Each poem personifies Death entering a mundane scenario to claim a new victim; befitting such a morbid subject matter, Mussorgsky’s music is unrelentingly dark.

The set begins with a mother’s worried lullaby to her sick child. Haunting, chromatic piano lines, punctuated by pregnant silences, set the sleepless scene: “A child moans. A candle, burning low, Casts a dim light...” Death appears in the form of a babysitter, offering to relieve the tired mother: “You’re weary, from weeping, grieving, and loving. I’ll keep watch for you. You failed to calm your child. But I’ll sing more sweetly than you.” The music becomes harried as the mother anxiously resists—“Away, evil one! Your caress will kill my joy.” Her entreaties are for naught: Death finally reassures her, “See, he’s been lulled by my quiet song.”

In the second song of the cycle, Death masquerades as a lover serenading a dying young woman from outside her window. Mussorgsky signals this serenade’s morbidity without delay: the song begins with an eerie single bell toll. The subsequent lilting piano accompaniment, while gentle, is shaded by ghostly harmonies. The music turns gallant as Death sings: “In the darkness of cruel bondage, your youth is fading...I will stifle you in my strong embrace. Hear my murmurs of love—Be still...you are mine!”

The following song takes the form of a *trepak*, a traditional Ukrainian folk dance. Here, an old peasant drunkard is caught in a blizzard. Death invites him to dance. From the opening measures, the ominous piano accompaniment warns of what lies ahead, accenting the song’s opening strain with an allusion to the *Dies irae* plainchant melody from the Latin Mass for the Dead (“The day of wrath, that day will dissolve the world in ashes...”).

The music turns jaunty as Death sings into the peasant’s ear: “Poor old peasant, you drank yourself blind and took to the road. But an old witch of a blizzard blustered up, suddenly driving you from field to deep forest... Lie down, take cover, fall asleep.” Spiraling turbulence in the piano, driven by quick chromatic runs, reflects the rising inclemency of the storm as Death claims the old peasant.

The Field Marshall, the cycle’s final number, is also its most vigorous. Marked *Vivo—alla guerra*, the song portrays Death as a commanding military officer. At the song’s climax, Death, surveying the battlefield, triumphantly sings, “The battle is over! I have conquered all! You have all made peace before me, warriors! Life made you enemies, but I have united you!”

Songs and Dances of Death also exists in a later orchestral version, prepared by Rimsky-Korsakov and Aleksandr Glazunov.

SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oneg, Russia; died March 28, 1943, Beverly Hills, California)

Trio élégiaque in d minor for Piano, Violin, and Cello, op. 9

Composed: 1893, rev. 1907, 1917

Published: 1894, rev. 1907

Dedication: In memory of Tchaikovsky

First performance: January 31, 1894, with the composer at the piano

Other works from this period: Romance in G Major for Piano, Four Hands (1893); Suite no. 1 in g minor for Two Pianos, *Fantaisie-tableaux* (1893); Symphony no. 1 in d minor, op. 13 (lost) (1895); *Moments musicaux* for Solo Piano, op. 16 (1896)

Approximate duration: 46 minutes

In 1893, Tchaikovsky—revered then, as now, as Russia’s greatest composer—heard the twenty-year-old Sergei Rachmaninov’s orchestral fantasy *Utyos (The Rock)*. Impressed by the work, Tchaikovsky offered to conduct *The Rock* the following season. The occasion never materialized; Tchaikovsky died later that fall.

Sixty thousand mourners applied for tickets to attend Tchaikovsky’s funeral at St. Petersburg’s Kazan Cathedral, which seats six thousand. Rachmaninov joined his compatriots in grieving their country’s loss, paying singular tribute with his *Trio élégiaque* in d minor, op. 9.

The trio is an epic *tombeau* to Russia’s towering musical figure, bespeaking an epic sadness. It is the second of Rachmaninov’s two piano trios, both titled *Trio élégiaque*. The first is a fifteen-minute work reflecting the young composer’s brooding imagination; Rachmaninov completed it over a four-day burst of creative energy. The second trio, though still the work of a young man, marks a personal response to a deeply felt loss; it comes across as a wholly mature work, despite being composed in just Rachmaninov’s twentieth year. Rachmaninov labored over the d minor Trio for six weeks.

Befitting a tribute from a rising young composer to a revered master, the *Trio élégiaque* is modeled after Tchaikovsky’s own Piano Trio, itself dedicated “to the memory of a great artist,” the pianist and conductor Nikolai Rubinstein. Like Tchaikovsky’s trio, the *Trio élégiaque* comprises three imposing movements: a large-scale sonata-form first movement, a set of variations, and a resolute finale. Each trio also casts the piano as its center of gravity, though this is likewise a signature of Rachmaninov’s oeuvre at large. Indeed, just as it nods to Tchaikovsky, the *Trio élégiaque* strongly exhibits Rachmaninov’s artistic individuality.

The *Moderato* first movement begins with a funereal piano figure, marked by an obsessive descending four-note chromatic motif. The cello and violin issue stone-faced melodic utterances in turn. This opening procession gradually builds to feverish intensity. Following a slow transition, the second theme appears. Marked *Allegro moderato*, this music begins with the vitality of a folk dance—

Allegro moderato (♩ = 104)
pizz.

—but quickly escalates to an impassioned cry, fueled by clanging chords in the piano and furious repeated sixteenth-note figures in the strings. The outburst subsides and yields to a radiant new musical idea: against the backdrop of a shimmering piano accompaniment, the cello and violin

present long-breathed melodic lines, derived from the folk-like second theme's anapestic (short-short-long) **motif**.

Allegro moderato ($\text{♩} = 104$)

From here, through the subsequent development and recapitulation, the movement might be heard to traverse the stages of grief (prefiguring the oft-cited Kübler-Ross model—denial, anger, bargaining, depression, and acceptance—whose conception postdates the work by several decades). If this gleaming music to close the exposition shows the bereaved in denial, what follows is surely anger. The piano thereafter transforms the second theme into a thing of radiant beauty, as if in avoidance of the prevailing grief.

Meno mosso ($\text{♩} = 66$)

The bargaining is perhaps also reflected in Rachmaninov's fragmentation and transfiguration of the movement's primary melodic materials and modulation from key to key. After a cadenza-like passage in the piano, depression sets in: the development's final *Andante* passage is quiet and forlorn. The movement ends with an aggrieved acceptance, as the piano icily reprises the opening theme, accompanied now by muted strings.

The second movement presents eight variations on a theme from *The Rock*, the orchestral work of Rachmaninov's that Tchaikovsky was to conduct. The piano presents the poignant theme: a naïve, heartfelt lullaby or perhaps a hymn. The *Allegro* first variation turns bright and optimistic as the strings issue a flowing melody above a quietly bubbling piano accompaniment. The freely musing second variation is set again in the piano alone: grandiose chords punctuate wandering, semi-improvisatory melodic elaborations. The puckish energy of the third variation, marked *Allegro scherzando*, evokes Mendelssohn's trademark *Midsummer Night's Dream* scherzo style.

The fourth variation casts the third in sharp relief, answering the devilish piano runs and pizzicato chords with muted strings, like a warm halo around a cherubic series of chords in the piano. The strings remain muted in the fifth variation, as the cello takes the melody, turning the theme into a rustic tune.

Following the *Allegro vivace* sixth variation—a refreshing sea breeze, buoyed by sweeping triplets in the piano—the seventh variation turns moribund. This music nods askance to the first movement's dour opening: violin and cello join in a plaintive duet. The piano offers only periodic interjections, as if to emphasize the music's sudden barrenness. The cello, **cantando**, begins the final variation, bringing the theme closer still to the trio's opening. Augmented seconds hint at Jewish folk music. Finally, the variations come to a serene close.

The trio's final movement begins with a muscular piano introduction—big, bravura chords that herald Rachmaninov's *concertante* writing for the piano throughout the movement. The ensemble steadily builds to the finale's dramatic climax before the devastating denouement: a haunting remembrance of the music that began the trio, now with strings in octaves and the piano in fuller voice. What had begun as a somber funeral procession reappears as the work's most intense outpouring of sadness. These final cries abate: violin and cello replace their mutes, and the piano ends the piece on a pianississimo d minor chord. After the *Trio élégiaque*'s fiercest roar comes its most overpowering moment: a deafening final silence.



CONCERT PROGRAM VI:

Mastery

Prokofiev, Taneyev || Brahms

AUGUST 2 AND 3

Tuesday, August 2

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

Wednesday, August 3

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

PROGRAM OVERVIEW

From the nationalist-minded autodidacticism of its beginnings, the modern tradition of Russian classical music bore the unmistakable stamp of its cultural heritage: Glinka and “the Five”—Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—eschewed Western classicism in order to find their own, distinctly Russian, path. But nearing the turn of the twentieth century, as this tradition developed, a new generation of composers embraced the rigorous technical standards of Brahms and others of their Western counterparts, creating a powerful new repertoire: music as impeccably crafted as the most masterly German scores, yet with its Russian soul blazing more brightly than ever. Concert Program VI celebrates the “Mastery” of Russian music in the generation following Tchaikovsky, juxtaposing music by Prokofiev and Taneyev with the Opus 88 Quintet of Johannes Brahms, whose craftsmanship remains unsurpassed over a century later.

SPECIAL THANKS

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

August 2: Darren H. Bechtel and also to Peter and Georgia Windhorst

August 3: Iris and Paul Brest and also to Dr. Condoleezza Rice

JOHANNES BRAHMS (1833–1897)

String Quintet no. 1 in F Major, op. 88 (1882)

Allegro non troppo, ma con brio

Grave ed appassionato – Allegretto vivace

Allegro energico

Sean Lee, Arnaud Sussmann, *violins*; Paul Neubauer, Matthew Lipman, *violas*; Nicholas Canellakis, *cello*

SERGEI PROKOFIEV (1891–1953)

Sonata in D Major for Flute and Piano, op. 94 (1943)

Moderato

Scherzo: Allegretto scherzando

Andante

Allegro con brio

Tara Helen O'Connor, *flute*; Wu Qian, *piano*

INTERMISSION

SERGEI TANEYEV (1856–1915)

Piano Quintet in g minor, op. 30 (1910–1911)

Introduzione: Adagio mesto – Allegro patetico

Scherzo: Presto

Largo

Finale: Allegro vivace

Wu Han, *piano*; Arnaud Sussmann, Sean Lee, *violins*; Paul Neubauer, *viola*; David Finckel, *cello*

Program Notes: Mastery

Notes on the program by Patrick Castillo

JOHANNES BRAHMS

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

String Quintet no. 1 in F Major, op. 88

Composed: 1882

Published: 1882

First performance: December 29, 1882, Frankfurt

Other works from this period: Piano Concerto no. 2 in B-flat Major, op. 83 (1881); Piano Trio no. 2 in C Major, op. 87 (1880–1882); Symphony no. 3 in F Major, op. 90 (1883); Six Songs and Romances for Chorus, op. 93a (1883)

Approximate duration: 28 minutes

Though it remains curiously under recognized relative to much of the rest of his chamber music, Brahms's String Quintet in F Major, op. 88, was, in the composer's estimation, "one of my finest works," as he proudly attested to Clara Schumann. And to his publisher, Fritz Simrock, Brahms promised, "You have never had such a beautiful work from me."

The quintet is the first of two such works Brahms produced, adding a second viola to the standard string quartet. Mozart had pioneered the genre, but Brahms's viola quintets—the present work and the Quintet in G Major, op. 111, composed eight years later—are unmistakably his own. Biographer Jan Swafford writes, "As in the 1860s, Brahms, enjoying his liberation from the onus of genres the past had perfected, wrote two string sextets with great freedom and success, so in his maturity he produced two string quintets undaunted by Mozart's great ones."

Brahms completed the quintet in the spring of 1882, which he spent in the Austrian resort town of Bad Ischl; the work's character seems indeed to reflect his idyllic environs, beginning with its key—F major, typically associated with pastoral settings (cf. Beethoven's *Pastoral* Symphony). The first movement's tempo marking is similarly telling: *Allegro non troppo, ma con brio*—"fast, not too much, but with vigor." The work begins with a bucolic first theme, as beguiling for its melodic charm (redolent perhaps of Schubert) as for the lush texture produced by the addition of a second viola. The first viola offers a splendid countermelody to the first violin, which carries the tune, while the second viola and cello provide a sturdy foundation.

The first viola comes to the fore to present the second theme—in the mediant key of A major, rather than the dominant (C major), as would be expected. (In the movement's recapitulation, this theme resurfaces in D major, *down* a third from the home key. This harmonic structure represents perhaps another nod to Schubert, whose magnificent Cello Quintet follows a similar plan.) The viola's leisurely triplets, set against flowing eighth notes in the first violin, conjure the relaxed, worry-free air of a lazy Sunday afternoon.

A richly sonorous development section follows, furnished likewise by lush ensemble textures and the second theme's four-against-three rhythmic profile. The movement arrives at its grandest sonority at the recapitulation's glorious arrival:

Violin I
Violin II
Viola I
Viola II
Vc.

After a thorough reprise of its primary materials, the movement melts into a pleasantly languorous coda, punctuated by an exuberant final cadence.

An equally rich sonority marks the quintet's second movement. In its opening section, marked *Grave ed appassionato*, each voice moves fluidly between background and foreground, creating a dynamically fibrous texture. The affecting theme comes from Brahms's own *Sarabande* in b minor for Solo Piano, composed in 1855. This music recurs three times in alternation with two quick interludes, also based on an early keyboard work, Brahms's *Gavotte* in A Major. It is noteworthy that Brahms summons two *Baroque* forms. His avant-garde contemporaries of the so-called New German School heeded Franz Liszt's declaration that "new wine demands new bottles"—that traditional forms were insufficient for such bold new ideas as theirs; Brahms, whose scholarship and reverence for tradition matched his compositional ingenuity, here offers compelling evidence to the contrary.

This movement's mere form further demonstrates Brahms's innovation. The quintet comprises three movements rather than the usual four; by alternating these slow and fast sections, Brahms essentially combines slow movement and scherzo into one coherent unit. The serenity of the first movement moreover echoes throughout the second. The slow sections are content, rather than sentimental or distressed; the interludes are bright and optimistic but eschew the high-octane energy of a true scherzo. Time seems to stop in the movement's breathtaking close: the ensemble whispers a pianissimo series of chords, set in each instrument's lowest register, before the first violin traces a delicate upward arc to the feather-weight final bar.

Western music has known no more consummate craftsman or more notorious perfectionist than Brahms, who famously set fire to many a manuscript that he deemed unsatisfactory. (One surmises that the whole of discarded Brahms might well have outclassed the entire published oeuvres of composers of lesser skill.) The Opus 88 Quintet's finale puts Brahms's technical prowess on audacious display. The movement combines two strict musical forms: it is a sonata-form movement whose first theme is a fugue. (Again, Brahms appropriates a Baroque convention in the service of innovation.) As if to deliberately highlight the ensemble's distinct sonority, the fugue subject is introduced by the first viola. The fugue subject continues as accompanimental material as the first violin issues the movement's soaring second theme (in A major, echoing the first movement's harmonic contour).

Violin I
Violin II
Viola I
Viola II
Vc.

Violin I
Violin II
Viola I
Viola II
Vc.

A development section as richly layered as it is joyfully rambunctious follows, permeated throughout by fragments of the first theme's fugal subject. A *Presto coda*, played *pianissimo e leggiero*, serves as a giddy windup to the quintet's fortissimo conclusion.

*Bolted terms are defined in the glossary, which begins on page 90.

SERGEI PROKOFIEV

(Born April 11/23, 1891, Sontsovka, Ukraine; died March 5, 1953, Moscow)

Sonata in D Major for Flute and Piano, op. 94

Composed: 1943

Published: 1944

First performance: December 7, 1943, by Nikolay Kharkovsky and Sviatoslav Richter

Other works from this period: Sonata no. 1 in f minor for Violin and Piano, op. 80 (1938–1946); *Cinderella*, op. 87 (ballet) (1940–1944); *War and Peace*, op. 91 (opera) (1941–1943); Symphony no. 5 in B-flat Major, op. 100 (1944); *Ivan the Terrible*, op. 116 (film score) (1942–1945)

Approximate duration: 24 minutes

A generation after Franz Liszt derided Brahms's traditionalist leanings, a number of early twentieth-century modernist voices expressly espoused Classical values as a means of giving voice to a contemporary perspective. Neoclassicism's chief exponents included Stravinsky, Satie, and Prokofiev. In such works as Stravinsky's *Pulcinella* and *The Rake's Progress* and Prokofiev's *Classical* Symphony, these composers turned to eighteenth- and nineteenth-century forms, as well as that period's penchant for thematic clarity, in reaction to what they saw as the excesses of late Romanticism.

Prokofiev's Flute Sonata in D Major, op. 94, offers a prime example of the composer's **neoclassical** period. The work is cast in four movements and illustrates the thematic and textural clarity valued by the new aesthetic. But equally importantly—and as is the case with Stravinsky's and others' finest neoclassical essays—the sonata's embrace of Classical qualities does nothing to obscure the freshness of its composer's voice. On the contrary, the distillation of its features brings Prokofiev's musical identity into razor-sharp focus.

The *Moderato* first movement begins with a mellifluous theme decorated with florid turns; this genial music flares up suddenly with a circus-like glee. In this juxtaposition of seemingly disparate humors, the opening theme reflects characteristic elements of Prokofiev's language: his keen ear for melody and texture, combined with his sardonic wit. The second theme restores the first theme's limpid grace but seems to wear a wry smirk: dotted rhythms and sly chromatic winks trace the music's mischievous modulations from one harmonic area to the next.

The start of the development section, with its quick repeated triplets, again suggests carnival entertainment. This rhythmic élan animates the first theme on its reappearance, complicating its expressive character. After a standard recapitulation, the piano takes an unexpectedly menacing turn in the movement's final measures.

The scherzo brings further mischief, here of a rhythmic sort rather than harmonic. Prokofiev willfully obscures the beat, setting the pianist's right and left hands in a jarring hocket as the flute dances playfully up and down the staff. Obsessive repetition of an unnerving motoric gesture in the piano injects a dystopian feeling into this good-natured frolic.



Prokofiev has another trick up his sleeve in the central trio section: the music seems to get slower as the piano's steady quarter notes yield to a sustained chord; but though the rhythmic profile becomes static, the tempo pacing the flute melody is actually *poco più mosso*. The character of the music adds to the feeling of something deliciously off-kilter.

The *Andante* third movement appears, on the surface, naïve and sentimental, but its chromaticism suggests there is more than meets the

ear. Winding triplets vaguely conjure Baroque ornamentation. The sonata's rondo finale answers with a **refrain** of spirited high jinks. This recurs in alternation with episodes of varying characters but is unified by an unrelenting vivacity until the work's final measure.

One year following its completion, Prokofiev adapted the Flute Sonata in a version for violin and piano at the urging of David Oistrakh. While the work is equally popular (and perhaps even more frequently performed) in its incarnation as a violin sonata, Prokofiev's expert approach to the flute has installed it as essential to that instrument's repertoire.

SERGEI TANEYEV

(Born November 13/25, 1856, Vladimir-na-Klyaz'me; died June 6/19, 1915, Dyud'kovo, near Moscow)

Piano Quintet in g minor, op. 30

Composed: 1910–1911

Published: 1912

Dedication: Georgy Catoire

Other works from this period: *Suite de concert* for Violin and Orchestra, op. 28 (1908–1909); Prelude and Fugue in g-sharp minor for Solo Piano, op. 29 (1910); Trio in E-flat Major for Violin, Viola, and Tenor Viola, op. 31 (1910–1911); Four Songs, op. 32 (1911)

Approximate duration: 45 minutes

The development of Russian music's classical tradition was catalyzed, in the nineteenth century, by the dialectic between nationalist autodidacticism and Western-influenced professionalization. In the former camp, Glinka, Russian classical music's progenitor, prepared the way for Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—composers, collectively known as “the Five,” who set out to create a distinctly Russian musical language. Opposite these were the Rubinstein brothers—Nikolai and Anton, founders of the St. Petersburg and Moscow Conservatories, respectively—whose quest to elevate Russian music to elite professional standards entailed embracing the German Classical-Romantic tradition.

Sergei Taneyev, in the last quarter of the century, emerged as the exemplar of the academic camp. His association with the Moscow Conservatory began in September 1866, when he matriculated at that institution two months shy of his tenth birthday; three years later, he entered Tchaikovsky's composition class and subsequently became a piano student of Nikolai Rubinstein's. The promise of his youthful precocity was fulfilled in his public debut in 1875, when, at eighteen years old, he appeared as soloist in Brahms's herculean d minor Piano Concerto. Later that year, he performed in the Moscow premiere of Tchaikovsky's Piano Concerto, and thereafter he gave the Russian premieres of all of Tchaikovsky's music for piano and orchestra. Taneyev was moreover one of a select few (and certainly alone among Tchaikovsky's students) whose criticism of that hallowed composer's work was tolerated, even invited. (The pupil notoriously suggested to the master a stronger working out of the fugal variation in his Opus 50 Piano Trio.)

Also in 1875, Taneyev became the first to graduate from the Moscow Conservatory with a gold medal in both performance and composition. Three years later, he was appointed to Tchaikovsky's faculty position, upon the latter composer's resignation. In 1881, upon the death of Nikolai Rubinstein, Taneyev took over Rubinstein's piano class. Finally, from 1885 to 1889, he served as the conservatory's Director. His students included Scriabin, Rachmaninov, and others.

Taneyev's intellectual pursuits were fervent and broad. Russian critic Boris Asaf'yev surmised that Taneyev, “like no other Russian composer, lived and worked immersed in the world of ideas, in the development of abstract concepts.” Taneyev was fascinated with Bach's counterpoint, as well as with the great Renaissance contrapuntalists—Ockeghem, Josquin, Lassus—and wrote an influential counterpoint treatise of his own. His wide-ranging interests also included ancient Greece, which prompted his

most ambitious work, an opera on *The Oresteia*. He studied Esperanto and composed a number of vocal settings of texts in that language.

The Russian nationalist composers, by and large, focused on opera, orchestral music, and songs—apt vehicles for nationalist expression. Chamber music was more specifically the purview of the Rubinshteyns, Tchaikovsky, and their ilk. Taneyev's chamber output includes six string quartets, two string quintets, and the grand Piano Quintet in g minor, op. 30, among other works. The rigorous approach to form, impeccable counterpoint, exhaustive investigation of thematic developmental possibilities, and attention to detail found in these works—the Piano Quintet, in particular—call to mind the uncompromising craftsmanship of Brahms. The two composers also had in common formidable intellect and unsparing self-criticism. Taneyev has more than once been referred to as “the Russian Brahms”—somewhat ironic, considering his indifference to Brahms's music. No matter. Taneyev's dedication to his craft places him squarely in league with the German Romantic master; musicologist David Brown has credited Taneyev with “a compositional skill unsurpassed by any Russian composer of his period.”

The Piano Quintet offers a powerful demonstration of Taneyev's compositional mastery. The work is equally notable for its daunting piano part, which Taneyev perhaps was equal to, but few other pianists are. The athleticism required is surely the only thing that has kept the quintet from becoming a repertoire fixture.

The quintet's mighty first movement begins with a slow introduction, marked *Adagio mesto*. An ominous figure in the piano, stated in stark pianissimo octaves, snakes downward to the bottom of the instrument's range. The strings respond in kind, but with a lush, full-blooded texture to foil the piano's wan opening statement. This music builds with exquisite slowness; each gesture points organically towards the next (resembling, indeed, Brahms's technique of developing variation).

The piano presents the theme at the exposition proper, derived from the *Introduzione* but now transformed into a forceful fortissimo statement. As the full ensemble works over the theme, Taneyev's contrapuntal prowess comes to the fore. After a sudden silence and a series of tentative chords, voiced *piano e dolce*, Taneyev introduces the tender second theme, driven by opulent piano writing and highlighted by equally luxurious string textures. A vigorous surge of orchestral brawn hurtles the music into the cauldron of the development section. Here, Taneyev's gift of invention, deft counterpoint, and ear for instrumental color are on full display.

The ravishing sound of the development section's volcanic climax further illustrates Taneyev's facility with the forces at his disposal. The recapitulation has further invention in store, as when a lyrical cello solo, set in the instrument's tenor register, launches an interlude fit for a Hollywood romance. The canvas tautly stretched, the movement ends with an electrifying *più mosso* coda.

As a balm following the no-holds-barred first movement, Taneyev writes a fleet and bright second-movement scherzo. At the outset, the strings play *ricochet à la pointe*—bouncing the tip of the bow—to create a chipper march. This music's transparent texture contrasts the first movement's pseudo-orchestral dimensions. The scherzo subsequently contains much textural contrast, but even at its heartiest, the music remains radiant and light on its feet, never feeling weighted. The trio section, marked *Moderato teneramente*, is rich with heartwarming melody. The scherzo's *Prestissimo* coda includes two notable features: a two-measure parenthetical reference to the tender trio section, ephemeral but devastating, and, just before the movement's conclusion, the artful insertion of a descending scalar motif in the left hand of the piano—

—which, reimagined *fortissimo*, *largamente*, becomes the foundation of the expertly wrought **Largo**, a stately **passacaglia**:

Following the movement's initial declaration, the cello continues the opening theme as the upper strings weave a rhapsodic tapestry. The piano responds with sublime, dream-like music. From here, a thoughtful exchange unfolds between piano and strings; as the movement proceeds, a simultaneous dialogue develops between regal *largamente* and more introspective *dolce* statements. At moments, the *Largo* evokes Baroque splendor; at its apex, it reaches dazzling heights.

The quintet's macho *Allegro vivace* finale starts with a frenzy and never quite gets settled. Instead, Taneyev conjures a swirling, *Sturm-und-Drang* maelstrom with relish. The movement's unrelenting energy owes in large part to Taneyev's take-no-prisoners piano writing. (Nor does he allow the strings any reprieve.)

The attentive ear will catch an allusion to the quintet's opening, reprising the first movement's lyrical second theme, now in a triumphant, **maestoso** style. This soon dissolves into a new romantic musical idea that builds to a transcendent climax. But Taneyev saves his amplest firepower for the work's fortississimo conclusion. At the work's victorious denouement, Taneyev marks the piano *Quasi campane* (“like bells”), emphasizing the resounding joy with which the quintet reaches its final measure.



CONCERT PROGRAM VII:

Souvenirs

Shostakovich, Tchaikovsky || Barber

AUGUST 4 AND 6

Thursday, August 4

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

Saturday, August 6

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

PROGRAM OVERVIEW

Music@Menlo's 2016 season concludes on a poignant note: Concert Program VII brings together a collection of souvenirs—musical remembrances of things past, faraway, and dear—all essential characteristics of the Russian musical spirit. Samuel Barber's *Souvenirs* are delectable reminiscences of early twentieth-century New York City. Shostakovich's *Spanish Songs* take listeners half a world away but cast an equally heartfelt gaze upon the object of their nostalgia. The festival comes to a thrilling close with Tchaikovsky's exhilarating *Souvenir de Florence*, written after the composer spent three months in the birthplace of the Renaissance.

Fête the Festival

8:30 p.m., following the concert

Join the Artistic Directors, festival musicians, and friends on August 6 to celebrate the season finale at a catered dinner reception at the Menlo Park Arrillaga Family Recreation Center. (Tickets: \$65. Advance purchase required.)

SPECIAL THANKS

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

August 4: Mark Flegel and also to Mr. Laurance R. Hoagland Jr. and Mrs. Grace M. Hoagland

August 6: Marcia and Hap Wagner

SAMUEL BARBER (1910–1981)

Selections from *Souvenirs* for Piano, Four Hands, op. 28 (1951–1952)

Waltz
Schottische
Pas de deux
Two-Step
Hesitation-Tango
Galop

Wu Qian, Wu Han, piano

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Souvenir d'un lieu cher for Violin and Piano, op. 42 (1878)

Méditation
Scherzo
Mélodie

Kyoko Takezawa, violin; Wu Qian, piano

DMITRY SHOSTAKOVICH (1906–1975)

Ispanskiye pesni (Spanish Songs) for Voice and Piano, op. 100 (1956)

Proshchaj, Grenada! (Farewell, Granada!)
Zvezdochki (Little Stars)
Pervaya vstrecha (First Meeting)
Ronda (The Round Dance)
Chernookaja (Black-Eyed Maiden)
Son (The Dream)

Nikolay Borchev, baritone; Hyeyeon Park, piano

INTERMISSION

PYOTR ILYICH TCHAIKOVSKY

Souvenir de Florence for String Sextet, op. 70 (1890; rev. 1891–1892)

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

Kyoko Takezawa, Alexander Sitkovetsky, violins; Paul Neubauer, Matthew Lipman, violas; Nicholas Canellakis, Keith Robinson, cellos

Program Notes: Souvenirs

Notes on the program by Patrick Castillo

SAMUEL BARBER

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

Selections from *Souvenirs* for Piano, Four Hands, op. 28

Composed: 1951–1952

First performance: Version for piano, four hands: July 1952, for an NBC television performance; ballet version: November 15, 1955, New York City

Other works from this period: *Capricorn* Concerto for Flute, Oboe, Trumpet, and Strings, op. 21 (1944); *Sonata* for Solo Piano, op. 26 (1949); *Prayers of Kierkegaard* for Chorus and Orchestra, op. 30 (1954); *Summer Music* for Woodwind Quintet, op. 31 (1955)

Approximate duration: 16 minutes

Samuel Barber ranks among the most venerated American musical figures of the twentieth century. His music is widely admired for its fervent lyricism and expressive immediacy. Throughout his lifetime and in the years since his death in 1981, he has consistently been among classical music's most frequently performed American composers. Barber's compositional language can be classified as neo-Romantic for its audible debt to the music of the late nineteenth century. His *Adagio* for Strings—one of the most iconic works in the repertoire since it was broadcast with the radio announcement of President Franklin Roosevelt's death—illustrates the essence of Barber's finest music: it is melodically concise, harmonically rich, and emotionally affecting.

Barber originally composed *Souvenirs* in 1952 for a ballet by the renowned dancer and choreographer Todd Bolender. He subsequently arranged the score for piano, four hands, and also adapted it as an orchestral suite; a version for solo piano came, as well, in 1954. The music captures Barber's fondness for New York, evoking that city's yesteryear *joie de vivre*. "Imagine a **divertissement** in a setting of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos," Barber wrote. "*Souvenirs*—remembered with affection, not in irony or with tongue in cheek, but in amused tenderness."

The work is a suite of six miniatures, each based on a traditional dance form. The opening waltz begins with a stylish introduction before settling into a graceful melody. Curious chromatic turns stir the music's surface charm but never mar its immediate attractiveness. The following *Schottische* equally well combines prettiness and piquancy.

The *Pas de deux* introduces a darker hue to the suite's palette, conjuring an air of seductive mystery. Though languidly entering into a minor key, the music remains rich with allure—evoking, perhaps, the smoke unfurling off the end of a cigarette more than any sense of real dismay. A two-step of inane glee follows.

Barber labels the suite's penultimate movement *Hesitation-Tango*. This music is rife with the sense of intrigue associated with that Latin American dance, peppered with provocative melodic and harmonic turns. The tango's sun-kissed middle section calls to mind a Cuban habanera. *Souvenirs* concludes with a rollicking *Galop*, alternately redolent of Stravinsky here, Poulenc there—but ultimately, this finale demonstrates the individuality of Barber's voice as assertively as the rest of the suite.

PYOTR ILYICH TCHAIKOVSKY

(Born April 25/May 7, 1840, Kamsko-Votkinsk, Vyatka province; died October 25/November 6, 1893, St. Petersburg)

***Souvenir d'un lieu cher* for Violin and Piano, op. 42**

Composed: March–May 1878

Published: May 1879

Dedication: B***** ("Brailov," Nadezhda von Meck's estate)

Other works from this period: Violin Concerto in D Major, op. 35 (1878); Symphony no. 4 in f minor, op. 36 (1878); Six Romances, op. 38 (1878); *Album pour enfants: Vingt-quatre pièces faciles (à la Schumann)*, op. 39 (1878); *Douze morceaux*, op. 40 (1878); *Liturgy of St. John Chrysostom*, op. 41 (1878)

Approximate duration: 16 minutes

In 1866, upon graduating from the St. Petersburg Conservatory, Tchaikovsky received an invitation from Anton Rubinstein (brother of Nikolai, Tchaikovsky's teacher and the head of the St. Petersburg Conservatory) to teach at his equivalent institution in Moscow. "I have entered the newly opened conservatory," Tchaikovsky wrote to his sister. "Do not imagine that I dream of being a great artist. I only feel I must do the work for which I have a vocation. Whether I become a celebrated composer or only a struggling teacher—'tis all the same."

Indeed, Tchaikovsky was only a struggling teacher, constantly mired in dire financial straits, for the following decade. His fortunes changed when he began exchanging letters with Nadezhda von Meck, the eccentric millionaire widow of a railroad tycoon and mother of eleven. Meck, ten years Tchaikovsky's senior, had become enamored with his music and became his patroness for the next thirteen years. By her own request, the two never formally met—yet through their constant written correspondence, they developed a strong, if curious, bond. "In my relations with you," the composer wrote, "there is the ticklish circumstance that every time we write to one another, money appears on the scene."

In addition to receiving financial support, Tchaikovsky was welcome at a guesthouse at Brailov, Meck's estate (so long as their agreement to avoid personal contact remained in effect; during one stay, while the composer was out for a walk and Meck was running late for a social appointment, the two inadvertently came face to face for the only time).

Over the course of three days in March 1878, Tchaikovsky wrote a *Méditation* in d minor, originally intended as the slow movement of his Violin Concerto but quickly discarded. He returned to the work in May, now envisioning it as the first movement of a three-movement work for violin and piano. On May 25, Tchaikovsky traveled to Brailov for a two-week vacation, where he added a scherzo and *Mélodie*.

The resultant work, *Souvenir d'un lieu cher*—"memory of a beloved place"—bears an enigmatic dedication to "B*****." The dedicatee is Brailov itself; Tchaikovsky made a gift of his manuscript to Meck.

The *Méditation* opens with a piano introduction of searching poignancy. The music is set in d minor, but provocatively chromatic turns and sighing appoggiaturas shroud the harmony in an enigmatic haze. The music settles unequivocally into somber d minor as the violin enters, issuing the melancholic theme. Staccato triplets in the piano add a sense of urgency to the violin's soulful strains.

A second theme appears in B-flat major, graceful and elegant. Tchaikovsky marks the piano accompaniment *Dolce* as the violin takes a fanciful turn, marked by dancing triplets and decorative trills and turns. Though the music's character has changed, a sense of nostalgia continues to permeate the movement. The *Méditation* soon returns to d minor; the violin revisits the melancholic opening theme, accompanied now by a florid, cantabile countermelody in the piano. As the movement approaches its close, the violin shows flashes of virtuosity, betraying Tchaikovsky's original intention for the work as the slow movement of his Violin Concerto.

The blistering scherzo movement, marked *Presto giocoso*, recalls the *Midsummer Night's Dream*-style scherzi of Mendelssohn. A songful middle section in A-flat major, *con molto espressione e un poco agitato*, trades fire for lyricism yet retains the scherzo section's caffeinated energy.

*Bolted terms are defined in the glossary, which begins on page 90.

If the scherzo betrays the influence of Mendelssohn's scherzi, the *Souvenir's* concluding *Mélodie* may equally recall that composer's *Lieder ohne Worte* (*Songs without Words*); indeed, Tchaikovsky alternately described this movement as a "chant sans paroles." It likewise harkens back to Schubert in its uncannily expressive melodic sensibility. Particularly in its lighthearted **grazioso** scherzando moments, this delightful finale strongly suggests the composer's fond appreciation of his benefactress's hospitality.

Aleksandr Glazunov later prepared an arrangement of *Souvenir d'un lieu cher* for violin and orchestra, in which incarnation it is often heard today.

DMITRY SHOSTAKOVICH

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

Ispanskiye pesni (*Spanish Songs*) for Voice and Piano, op. 100

Composed: 1956

Other works from this period: *Lady Macbeth of the Mtsensk District*, op. 29 (opera) (1955–1963); *The Gadfly*, op. 97 (film score) (1955); String Quartet no. 6 in G Major, op. 101 (1956); Symphony no. 11, op. 103, *The Year 1905* (1956–1957); *Two Russian Folk Song Arrangements* for Chorus, op. 104 (1957)

Approximate duration: 16 minutes

Shostakovich's six *Spanish Songs*, op. 100, set texts found in a book of Spanish ballads in Russian translation. Shostakovich's settings are straightforward and unassuming, allowing the essence of the Spanish folk songs to come through.

"There is no greater tragedy," the saying goes, "than that of a blind man in Granada"—a sentiment affirmed by the first of the set, *Proshchaj, Grenada!* (*Farewell, Granada!*) A noble procession of chords paces the wistful melody, decorated with exotic flourishes that add a dash of Spanish flair. The salacious *Zvezdochki* (*Little Stars*) follows: "I come with my guitar to teach my sweetheart songs. But to teach for free I'm not inclined: I shall take a kiss for each note...Strange—in the morning she recognizes everything except the notes!" Shostakovich sets this suggestive text with a playful piquancy.

Pervaya vstrecha (*First Meeting*), based on a Spanish folk poem rather than an actual folk song, departs from the overtly Spanish character of the preceding two settings. Befitting the text—"Once, you gave me water near a stream, fresh water, cold...Your gaze was darker than night"—the song's opening takes on a solemn, more characteristically Russian flavor. Shostakovich's setting turns upbeat as the singer recalls the thrill of love at first sight: "See, the round dance turns once more, the tambourine roars, rings, and sings..." Following the spirited *Ronda* (*The Round Dance*), the set turns warmhearted in *Chernookaja* (*Black-Eyed Maiden*), a fetching love song. The set's finale, *Son* (*The Dream*), is equally love struck.

PYOTR ILYICH TCHAIKOVSKY

Souvenir de Florence for String Sextet, op. 70

Composed: June 12/24–August 1890 (sketches begun in 1887); rev. December 1891–January 1892

Published: 1892

Dedication: St. Petersburg Chamber Music Society

First performance: December 10, 1890, St. Petersburg

Other works from this period: *Valse-scherzo* no. 2 in A Major for Piano (1889); *Ne kukushechka vo sirom boru* (*'Tis Not the Cuckoo in the Damp Pinewood*) for Chorus (1891); *Iolanthe*, op. 69 (opera) (1891); Piano Concerto no. 3 in E-flat Major, op. posth. 75 (1893)

Approximate duration: 34 minutes

In 1886, Tchaikovsky was elected an honorary member of the St. Petersburg Chamber Music Society, whom he promised a new composition. The new work, a sextet for strings, did not come to fruition until 1890, shortly after the composer completed his opera *The Queen of Spades*. The sextet's title, *Souvenir de Florence*, is literal: Tchaikovsky sketched the main theme of the second movement while working on the opera in Florence. Otherwise, the work betrays little that is particularly Italian; on the contrary, *Souvenir* demonstrates the distinct Russian character that, integrated with the Romantic idiom of his German contemporaries, fueled Tchaikovsky's intensely personal musical voice and has placed him among Western music's most irresistible composers. The work ranks among Tchaikovsky's finest creations and, indeed, is one of the foremost masterpieces of the Romantic chamber repertoire. If it is not universally regarded as such, *Souvenir* certainly warrants closer attention, particularly for its place in the literature, bridging the string sextets of Brahms to the hyper-expressionism of Schoenberg's *Verklärte Nacht*.

Tchaikovsky confided to the pianist and conductor Aleksandr Siloti that, having just completed such a large-scale work in *The Queen of Spades*, he worried he might have thought in overly orchestral terms while conceiving the sextet. The grandeur of *Souvenir's* opening measures, blasting off from a powerful dissonance into the hot-blooded theme, lends some credence to the composer's concern; the result, however, is magnificent. Tchaikovsky marks the second theme *Dolce, espressivo e cantabile*—"sweet, expressive, and singing"—as the accompaniment figure in the violas and second violin maintains the steady, driving rhythm of the opening melody. After developing this musical idea into a series of fortissimo chords, Tchaikovsky introduces a third melody in the second viola: a gentle serenade, accompanied by pizzicato chords throughout the rest of the ensemble, creating the impression of a strumming guitar.

The slow movement begins with a richly textured, sensuous introduction. Accompanied by pizzicati in the lower strings, the first violin sings a tender lullaby; the second half of the melody takes on a plaintive, Russian-inflected character. After the first viola reprises the opening melody, the movement launches into a contrasting central section, music of a hushed, jittery nervousness, as if over-caffeinated to offset the languor of what came before. When the movement returns to the music of the opening section, it is the first cello that reintroduces the theme, while the upper strings provide a faster sixteenth-note accompaniment, instead of the triplet accompaniment employed at the beginning of the movement.

The *Allegretto moderato's* opening section suggests a hearty Russian folk dance. Following the dance, the music embarks on a more contrapuntal section: overlapping entrances by the violins, violas, and cellos in succession lead to a more haughty and festive musical gesture, characterized by forceful rhythms and wide melodic leaps. In this music, we hear indeed the cogency of Tchaikovsky's mother tongue within the trappings of Brahmsian Romanticism. The movement's staccato middle section gallops along at a quicker, carefree gait. Here, perhaps, we hear Tchaikovsky under Italy's spell.

The energetic finale begins with a rollicking accompaniment in the violas and second violin, and the first violin introduces a Gypsy-like dance tune. The movement fashions what sounds like simple peasant music into well-crafted contrapuntal passages, demonstrating Tchaikovsky's dual musical profile as a composer steeped in his Russian heritage yet equally facile in the Western tradition.

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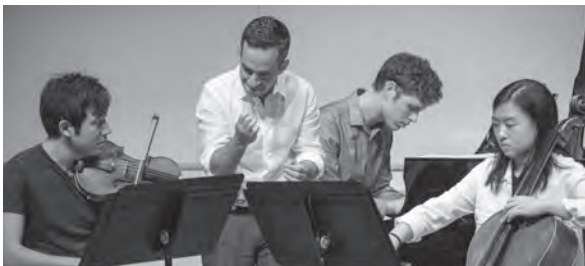


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CARTE BLANCHE CONCERT I:

The Russian Piano

Alessio Bax, *piano*, with Lucille Chung, *piano*

JULY 17

Sunday, July 17

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

PROGRAM OVERVIEW

Celebrated pianist Alessio Bax performs a tour-de-force program of Russian piano repertoire, exploring European Romanticism as viewed through the Russian musical tradition. The first half of the program is given over to the impressionistic atmosphere of Scriabin's Piano Sonata no. 3 in f-sharp minor, *États d'âme*, Mussorgsky's charmingly rustic *Hopak*, and Rachmaninov's arrangements of two salon pieces evoking Viennese high style by celebrated violinist and composer Fritz Kreisler. Stravinsky's epic *Pétrouchka*, featuring guest pianist Lucille Chung in the composer's own arrangement for piano, four hands, concludes the program.

SPECIAL THANKS

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

THE WILLIAM AND FLORA
HEWLETT FOUNDATION

ALEKSANDR SCRIBIN (1871–1915)

Piano Sonata no. 3 in f-sharp minor, op. 23, *États d'âme*
(*States of the Soul*) (1897–1898)

Drammatico
Allegretto
Andante
Presto con fuoco

MODEST MUSSORGSKY (1839–1881)

Hopak from the opera *Sorochints'i Fair* (arr. Rachmaninov in 1925)

FRITZ KREISLER (1875–1962)

Liebesleid (*Love's Sorrow*) (arr. Rachmaninov in 1921)

Liebesfreud (*Love's Joy*) (arr. Rachmaninov in 1925)

Alessio Bax, *piano*

INTERMISSION

IGOR STRAVINSKY (1882–1971)

Pétrouchka, Ballet in Four Tableaux for Piano, Four Hands (1911; rev. 1946)

First Tableau: The Shrove-Tide Fair
Second Tableau: Pétrouchka's Room
Third Tableau: The Moor's Room
Fourth Tableau: The Shrove-Tide Fair towards Evening

Alessio Bax, Lucille Chung, *piano*

Program Notes: The Russian Piano

Notes on the program by Dr. Richard E. Rodda

ALEKSANDR SCRIBIN

(Born December 25, 1871/January 6, 1872, Moscow; died April 14/27, 1915, Moscow)

Piano Sonata no. 3 in f-sharp minor, op. 23, *États d'âme* (States of the Soul)

Composed: 1897–1898

Other works from this period: Piano Concerto in f-sharp minor, op. 20 (1896); Polonaise in b-flat minor for Solo Piano, op. 21 (1897); Symphony no. 1 in E Major (with chorus in finale), op. 26 (1899–1900)

Approximate duration: 20 minutes

“The Muscovite seer”; “the Russian musical mystic”; “the clearest case of artistic egomania in the chronicles of music”: Aleksandr Scriabin was one of the most unusual of all composers. Living in the generation between Tchaikovsky and Prokofiev, he showed an early talent for music and trod the accepted path of lessons, conservatory training, and teaching. His visions, however, refused to be channeled into the conventional forms of artistic expression, and he developed a style and a philosophy that were unique. During the last dozen years of his life, Scriabin believed that humankind was approaching a final cataclysm from which a nobler race would emerge, with himself playing some exalted but ill-defined Messianic role in the new order. (He welcomed the beginning of World War I as the fulfillment of his prophecy.) As the transition through this apocalypse, Scriabin posited an enormous ritual that would purge humanity and make it fit for the millennium. He felt that he was divinely called to create this ritual, this “Mystery,” as he called it, and he spent the last twelve years of his life concocting ideas for its realization. Scriabin’s mammoth “Mystery” was to be performed in a specially built temple in India (in which country he never set foot) and was to include music, mime, fragrance, light, sculpture, costume, etc., etc., which were to represent the history of humanity from the dawn of time to the ultimate world convulsion. He even imagined a language of sighs and groans that would express feelings not translatable into mere words. He whipped all these fantasies together with a seething sexuality to create a vision of whirling emotional ferment quite unlike anything else in the history of music or any other art. In describing the *Poem of Ecstasy* to his friend Ivan Lipaev, he said, “When you listen to it, look straight into the eye of the sun!”

Scriabin composed his Sonata no. 3 in f-sharp minor in 1897–1898, soon after he had returned to Russia from the tour that established his reputation in Europe, had married a young pianist named Vera Ivanovna Isakovich, and had begun to imbibe the “theosophy” of the Ukrainian occultist, spiritual medium, and writer Helena Blavatsky, which purported to reveal the mysteries of being, nature, and divinity. The f-sharp minor Sonata was created at that nodal point in Scriabin’s philosophical evolution, and it is his first work to embody the fervent mysticism that became the driving creative force for the rest of his life. He structured it in the traditional four movements—a dramatic opening movement in sonata form, scherzo, slow movement, and culminating finale—but intimated its expressive subtext with the descriptive title *États d'âme*: *States of the Soul*. Several years after the sonata was completed, Tatyana Schloezer, who was then his mistress and ultimately was his life companion (Scriabin and Vera were never divorced), made explicit the emotional progress of the Sonata no. 3. She wrote, “[First movement, *Drammatico*] The soul, free and wild, thrown into the whirlpool of suffering and strife. [Second movement, *Allegretto*] Apparent momentary and illusory respite; tired from suffering, the soul wants to forget, wants to sing and flourish, in spite of everything. But the light rhythm, the fragrant harmonies are just a cover through which gleams the restless and languishing soul. [Third movement, *Andante*] A sea of feelings, tender and sorrowful: love, sorrow, vague desires, inexplicable

thoughts, illusions of a delicate dream. [Finale, *Presto con fuoco*] From the depth of being rises the fearsome voice of creative man whose victorious song resounds triumphantly. But too weak yet to reach the acme, he plunges, temporarily defeated, into the abyss of non-being.”

Despite the sonata’s contemporariness of thought and style, its first movement is disposed in classical sonata form based on two themes. The main theme comprises a quick leap upward in the bass, a rising three-note step-wise response, and a falling triplet figure; the subsidiary subject is lyrical, almost dreamy. Both ideas figure in the development section before being recapitulated in compressed versions. A coda based on the main theme brings the movement to a quiet, somewhat tentative close. The *Allegretto*, more intermezzo than scherzo, takes an intriguingly harmonized strain of a faintly martial character for its outer sections and a gentle yet playful theme for its central episode. The *Andante*, based on one of Scriabin’s most inspired melodies, is music for a tender, moonlit love scene, which, like romance in real life, passes through a period of sadness in a chromatic passage marked *Dolorosa*—“tearfully.” A hushed reminiscence of the first movement provides a transition to the sonata-form finale, which begins in a tempestuous mood. An expressive alternative is provided by the sweet second subject, but the music then undertakes a long developmental consideration of the tempestuous theme. The sweet theme returns before giving way again to the stormy mood. Finally, the sonata seems to turn toward a triumphant close with a grandiloquent statement of the romantic theme of the *Andante*, but this, too, is ultimately defeated by the tempest. The work comes to a stunningly abrupt ending as “the soul plunges into the abyss of non-being.”

MODEST MUSSORGSKY

(Born March 21, 1839, Karevo, Pskov District, Russia; died March 28, 1881, St. Petersburg)

***Hopak* from the opera *Sorochints’i Fair* (arr. Sergei Rachmaninov)**

Composed: 1874–1881, arranged 1925

Other works from this period: *Five Russian Folk Songs* (arranged for four male voices) (1880); *Pictures at an Exhibition* for Solo Piano (1874); *Pesni i plyaski smerti* (*Songs and Dances of Death*) for Voice and Piano (1875, 1877)

Approximate duration: 2 minutes

Nikolai Gogol’s short story *Sorochints’i Fair* (1831) recounts how a young girl, Parasya, attends a Ukrainian country fair with her father, the farmer Cherevik, and mother, Khivrya. Parasya falls in love in Sorochintsk with the peasant Gritsko and wants to marry him. Her father agrees to the union when he learns that Gritsko is the son of a friend, but Khivrya forbids it. Gritsko, disconsolate, consults a Gypsy, who reveals that Khivrya has planned an assignation with the local priest’s son while Cherevik is out of the house. Complications inevitably ensue, but the objections of Khivrya, now compromised, to the marriage of Parasya and Gritsko are eventually overcome and the young lovers are allowed to wed. Modest Mussorgsky began his opera based on Gogol’s tale in 1874 but left it in unfinished disarray when he died seven years later. Anatoly Liadov orchestrated three numbers from the score and César Cui, Nikolai Tcherepnin, and Vyacheslav Karatigin all attempted to complete the work, but *Sorochints’i Fair* did not reach a settled performable state until it was finished by Vissarion Shebalin in 1932 as part of Pavel Lamm’s complete edition of Mussorgsky’s compositions. The marriage celebration in the opera’s closing scene features a vigorous ***hopak***, the national dance of Ukraine that originated with the Cossacks in the sixteenth century.

*Bolted terms are defined in the glossary, which begins on page 90.

FRITZ KREISLER

(Born February 2, 1875, Vienna; died January 29, 1962, New York City)

Liebesleid (Love's Sorrow) (arr. Sergei Rachmaninov)

Liebesfreud (Love's Joy) (arr. Sergei Rachmaninov)

Composed: before 1905; arranged 1921 and 1925, respectively

Other works from this period: *Caprice viennois*, op. 2 (1910); *Chanson Louis XIII et Pavane in the Style of Couperin* (1910); *Praeludium and Allegro in the Style of Pugnani* (1910); *Apple Blossoms* (operetta) (1919)

Approximate duration: 11 minutes

Fritz Kreisler—"unanimously considered among his colleagues to be the greatest violinist of the twentieth century," wrote critic Harold Schonberg in the *New York Times* on January 30, 1962, the day after Kreisler died—was admitted to the Vienna Conservatory when he was seven, gave his first performance at nine, and won a gold medal when he was ten. He then transferred to the Paris Conservatoire, where, at age twelve, he won the school's gold medal over forty other competitors, all of whom were at least ten years his senior. In 1888–1889, Kreisler successfully toured the United States, but then he virtually abandoned music for several years, studying medicine in Vienna and art in Rome and Paris and serving as an officer in the Austrian army. He again took up the violin in 1896 and failed to win an audition to become a member of the Vienna Philharmonic but quickly established himself as a soloist, making his formal reappearance in Berlin in March 1899. He returned to America in 1900 and gave his London debut in 1901, creating a sensation at every performance. At the outbreak of World War I, Kreisler rejoined his former regiment, but he was wounded soon thereafter and discharged from service. In November 1914, he moved to the United States, where he had been appearing regularly for a decade. He gave concerts in America to raise funds for Austrian war relief, but anti-German sentiment ran so high after America's entry into the war that he had to temporarily withdraw from public life. He resumed his concert career in New York in October 1919 and then returned to Europe. In 1938, following the annexation of Austria by the Nazis, Kreisler settled in the United States for good; he became an American citizen in 1943. Despite being injured in a traffic accident in 1941, he continued concertizing to immense acclaim through the 1949–1950 season. He died in New York in 1962.

In addition to being one of the twentieth century's undisputed masters of the violin, Fritz Kreisler also composed a string quartet, a violin concerto, and two operettas (*Apple Blossoms* and *Sissy*), but he is most fondly remembered for his many short compositions and arrangements for violin, including two well-known waltzes imbued with the distinctive *Gemütlichkeit* of his native Vienna: *Liebesleid* (Love's Sorrow) and *Liebesfreud* (Love's Joy), one wistful, the other exuberant.

IGOR STRAVINSKY

(Born June 5/17, 1882, Oranienbaum [now Lomonosov], Russia; died April 6, 1971, New York City)

Pétrouchka, Ballet in Four Tableaux for Piano, Four Hands

Composed: 1911, revised 1946; reductions 1912, 1948

Other works from this period: *The Firebird* (ballet) (1910); *Pétrouchka* (ballet) (1911, rev. 1946); *Le sacre du printemps* (*The Rite of Spring*) (ballet) (1911–1913)

Approximate duration: 35 minutes

Stravinsky burst meteor-like onto the musical firmament in 1910 with the brilliant triumph of his first major score for the Ballets Russes, *The Firebird*. Immediately, Sergei Diaghilev, the enterprising impresario of the troupe, sought to capitalize on this success by commissioning Stravinsky to write a second score as soon as possible. Stravinsky was already prepared with an idea which had come to him even before finishing *The Firebird*. "I saw in imagination a solemn pagan rite," he recalled in his *Autobiography* of 1936. "Sage elders, seated in a circle, watched a young girl dance herself to

death. They were sacrificing her to propitiate the god of spring." Such was the theme of *Le sacre du printemps*. Diaghilev was as excited about this vision as was Stravinsky, and he sent the composer off to write the score with all possible haste. Stravinsky continued the story in his *Autobiography*:

Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part—a sort of *Konzertstück*. In composing the music, I had a distinct picture of a puppet, suddenly endowed with life... Having finished this piece, I struggled for hours to find a title which would express in a word the character of my music and, consequently, the personality of this creature. One day I leaped for joy, I had indeed found my title—*Pétrouchka*, the immortal and unhappy hero of every fair in all countries. Soon afterwards, Diaghilev came to visit me. He was much astonished when, instead of the sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of *Pétrouchka*. He was so pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet.

Though his progress on the score was interrupted by a serious bout of "nicotine poisoning," Stravinsky finished the work in time for the scheduled premiere on June 13, 1911. The production was a triumph.

Tableau I. *The Shrove-Tide Fair*. Crowds of people stroll about, entertained by a hurdy-gurdy man and dancers. The Showman opens the curtains of his little theater to reveal three puppets—*Pétrouchka*, the *Ballerina*, and the *Moor*. He charms them into life with his flute, and they begin to dance among the public.

Tableau II. *Pétrouchka's Room*. *Pétrouchka* suffers greatly from his awareness of his grotesque appearance. He tries to console himself by falling in love with the *Ballerina*. She visits him in his cell, but she is frightened by his uncouth antics and flees.

Tableau III. *The Moor's Room*. The *Moor* and the *Ballerina* meet in his tent. Their love scene is interrupted by the arrival of *Pétrouchka*, furiously jealous. The *Moor* tosses him out.

Tableau IV. *The Shrove-Tide Fair towards Evening*. The festive scene of Tableau I resumes with the appearance of a group of wet nurses, a performing bear, Gypsies, a band of coachmen, and several masqueraders. At the theater, *Pétrouchka* rushes out from behind the curtain, pursued by the *Moor*, who strikes his rival down with his sword. *Pétrouchka* dies. The Showman assures the bystanders that *Pétrouchka* is only a puppet, but he is startled to see *Pétrouchka's* jeering ghost appear on the roof of the little theater.

The version of *Pétrouchka* for piano, four hands, created simultaneously with the orchestral score in 1911 and revised in 1946, was intended to be used both for rehearsals of the ballet and for performance of the music in intimate spaces.

CARTE BLANCHE CONCERT II:

The Russian Violin

Alexander Sitkovetsky, *violin*; Wu Qian, *piano*

JULY 24

Sunday, July 24

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

PROGRAM OVERVIEW

Russian violinist Alexander Sitkovetsky returns to Music@Menlo, joined by pianist Wu Qian in her festival debut, for a lavish program exploring the stylistic and emotional range of Russian works for violin and piano. The beguiling Romanticism of Cui's Sonata for Violin and Piano is an exquisite preface to Stravinsky's Baroque-inflected *Suite italienne*. The second half of the program is devoted to works written during World War II and following the fall of the Soviet Union, ushering in a decidedly darker mood. Desyatnikov's powerful *Wie der alte Leiermann* is an icy reimagining of Schubert's final song from *Winterreise*, and the rich textures of Prokofiev's Sonata no. 1 in f minor, op. 80, one of the most gripping works of the modern violin repertoire, close the program.

SPECIAL THANKS

Music@Menlo dedicates this performance to Elizabeth Wright and also to the David and Lucile Packard Foundation with gratitude for their generous support.

THE David &
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CÉSAR CUI (1835–1918)

Sonata in D Major for Violin and Piano, op. 84 (1860–1870)

*Allegro**Andante non troppo**Allegro*

IGOR STRAVINSKY (1882–1971)

Suite italienne for Violin and Piano (1932)*Introduzione**Serenata**Tarantella**Gavotta con due variazioni**Scherzino: Presto alla breve**Minuetto e finale: Moderato – Molto vivace*

INTERMISSION

LEONID DESYATNIKOV (Born 1955)

Wie der alte Leiermann (Like the Old Organ-Grinder) for Violin and Piano (1997)

SERGEI PROKOFIEV (1891–1953)

Sonata no. 1 in f minor for Violin and Piano, op. 80 (1938–1946)

*Andante assai**Allegro brusco**Andante**Allegro: Poco più tranquillo – Andante assai, come prima*Alexander Sitkovetsky, *violin*; Wu Qian, *piano*

Program Notes: The Russian Violin

Notes on the program by Dr. Richard E. Rodda

CÉSAR CUI

(Born January 6/18, 1835, Vilnius, Lithuania; died March 26, 1918, St. Petersburg)

Sonata in D Major for Violin and Piano, op. 84

Composed: 1860–1870

Published: 1911

Dedication: Mr. Boris Mickhalowsky

Other works from this period: Scherzo no. 2 in g-sharp minor for Piano, Four Hands, op. 2, à la Schumann (1857); *Chorus Mysticus* for Female Chorus and Orchestra, op. 6 (1871); Tarantella in g minor for Orchestra, op. 12 (1858); *The Mandarin's Son* (comic opera) (1859)

Approximate duration: 16 minutes

César Cui was the son of a French army officer who had stayed behind when Napoleon retreated from Russia in 1812; the elder Cui settled in Vilnius, Lithuania, where César was born in 1835. César was educated in music and general studies at the school where his father, an amateur pianist and music lover, taught French, and he had some lessons in harmony and counterpoint with Stanisław Moniuszko when that noted Polish composer was in Vilnius for the premiere of his opera *Halka* in 1848, but he took his professional training in St. Petersburg at the Engineering School and the Academy of Military Engineering. Cui joined the faculty of the academy upon his graduation in 1857 and became an acknowledged expert on military fortifications, eventually rising to the rank of Lieutenant General. Paralleling the military duties in Cui's life was a comparable dedication to music, which he began to pursue zealously after meeting the pioneering Russian nationalist Mily Balakirev in St. Petersburg in 1856. Cui and Balakirev became allies with three other young composers—Mussorgsky, Rimsky-Korsakov, and Borodin (all banded together by the influential critic Vladimir Stasov as “the Mighty Handful,” known in the West as “the Five”)—who were seeking to throw off the influences of Germany, Italy, and France to establish a distinctive character for the country's concert music.

Cui, eager to find a specifically Russian accent for his musical voice, devoted most of his creative energy during the 1860s to opera, and he finally found some success in 1869 with *William Ratcliff*, based on Heine's play. He also became a spokesman for the Five and their nationalistic philosophy during those years with his many reviews and essays for a wide variety of music journals and his study of *La musique en Russie*. While remaining active in his military career (he fought in the Russo-Turkish War in 1877), he composed prolifically throughout the rest of his long life: sixteen operas (as well as collaborating with Rimsky-Korsakov to complete Dargomyzhsky's *The Stone Guest* and Mussorgsky's *Sorochints'i Fair*), numerous orchestral and chamber works, choruses, songs, and many piano miniatures. Though he gained a certain notoriety in his day—there were jubilee celebrations in Russia for the twenty-fifth anniversary of *William Ratcliff* in 1894 and for his fiftieth year as a composer in 1909, he directed the St. Petersburg division of the Russian Music Society from 1896 to 1904, and he was made a member of the Institut de France in 1894—Cui has remained the least-known member of the Five, and today his works are only occasionally performed, even in Russia. He died in St. Petersburg in 1918.

Cui completed his only sonata, for violin and piano in D major, in 1870, though the first sketches for it may date from a decade earlier. The work is suffused with melody and agreeable emotion, but it was not published until 1911 and has remained a rarity in the recital repertory. The sonata-form first movement, lyrical throughout, takes a genial, arching melody as its main theme and a broad, poignant strain as its subsidiary subject. The development begins with a reference to the genial theme but soon abandons that for a new melody that soars high into the vio-

lin's compass. The exposition's materials are fully recapitulated to round out the movement. The *Andante* is framed by a pensive, pleading theme whose mood is balanced by the brighter strains of the movement's flowing central episode. The finale is in four formal stanzas. The first and third are given over to a showy, *moto perpetuo* bit of fiddling; the second and fourth sections each introduce a new lyrical melody, the last played at the speed of and mixed with some of the *moto perpetuo* figurations of the opening.

IGOR STRAVINSKY

(Born June 5/17, 1882, Oranienbaum [now Lomonosov], Russia; died April 6, 1971, New York City)

Suite italienne for Violin and Piano

Composed: 1932

Published: 1934

Other works from this period: *Symphony of Psalms* for Chorus and Orchestra (1930); Violin Concerto in D Major (1931); *Duo Concertante* for Violin and Piano (1932)

Approximate duration: 18 minutes

So successful was the premiere of the Violin Concerto in D Major that Igor Stravinsky wrote for violinist Samuel Dushkin on October 23, 1931, in Berlin that composer and violinist received invitations to present the piece all over Europe, from Florence to London to Madrid. The resulting series of concerts made Stravinsky realize, however, that a good performance of the concerto demanded both a first-rate orchestra and an adequate number of rehearsals, circumstances that could not be taken for granted in all cities. So for a subsequent tour with Dushkin, he devised several recital pieces for violin and piano that would enable them to play almost anywhere without difficulty. The centerpiece of the tour program was the *Duo Concertante* of 1931–1932, but to round out the concert together they arranged excerpts from some of his ballets, including *The Firebird*, *The Fairy's Kiss*, *Pétrouchka*, and *The Nightingale*. (Dushkin extracted the violin parts from the orchestral scores; Stravinsky made the piano arrangements.) The best known of this set of transcriptions is the *Suite italienne*, derived from Stravinsky's luminous score for *Pulcinella*, the 1920 ballet based on works of Giovanni Battista Pergolesi (1710–1736), a musical meteor who flashed briefly across the Italian artistic firmament during the early years of the eighteenth century and created several important instrumental and operatic pieces that laid the foundations of the Classical style. In 1933, Stravinsky arranged five of its numbers for violin and piano as the *Suite italienne*.

The plot of *Pulcinella* was based on an eighteenth-century manuscript of *commedia dell'arte* plays discovered in Naples. Stravinsky provided the following synopsis:

All the local girls are in love with Pulcinella; but the young men to whom they are betrothed are mad with jealousy and plot to kill him. The minute they think they have succeeded, they borrow costumes resembling Pulcinella's to present themselves to their sweethearts in disguise. But Pulcinella—cunning fellow!—had changed places with a double, who pretends to succumb to their blows. The real Pulcinella, disguised as a magician, now resuscitates his double. At the very moment when the young men, thinking they are rid of their rival, come to claim their sweethearts, Pulcinella appears and arranges all the marriages. He himself weds Pimpinella, receiving the blessing of his double, who in his turn has assumed the magician's mantle.

Though the *Suite italienne* is a sort of vest-pocket version of *Pulcinella*, it fully captures the ballet's wit, insouciance, and *joie de vivre*.

*Bolded terms are defined in the glossary, which begins on page 90.

LEONID DESYATNIKOV*(Born October 16, 1955, Kharkiv, now in Ukraine)***Wie der alte Leiermann (Like the Old Organ-Grinder) for Violin and Piano****Composed:** 1997**Other works from this period:** *Du côté de chez Swann* for Two Pianos (1995); *A Captive in the Caucasus* (film score) (1996); *The One Who Is More Tender* (film score) (1996); *The Rite of Winter 1949* for Chorus, Soloists, and Orchestra (1998)**Approximate duration:** 15 minutes

"I was born and raised in Kharkiv," explained St. Petersburg composer Leonid Desyatnikov in a 1998 interview. "Like most Jewish kids, I was taught to play a musical instrument (in my case it was the piano). I was making feeble attempts to compose music from about the age of ten. I had a few lessons with the Kharkiv composer Valentin Bibik and then I went to a specialized music school. There I was given the basic technical grounding that any artist needs: harmony, **solfeccio**, and the history of music. In 1973, when I was seventeen years old, I got a place as a composition student at the Leningrad Conservatory without too much difficulty. I came in second out of all the entrants in the musical disciplines. Our teacher was Boris Arapov." Desyatnikov graduated from the school in 1978, and he was accepted into the Union of Composers the following year at the extraordinarily young age of twenty-three. He explained what happened:

I'd just been called up into the army and was serving in a regimental band somewhere on the Arctic Circle. I wrote a letter to a friend saying that it was terrible and I was horrified by the idea of wasting eighteen months of my life in the middle of nowhere. I asked if it would be worth my while to enter the union. He replied that I'd have to get out of Allakuri, where I was stationed, and somehow make my way to Leningrad. My CO organized a fictitious business trip—I was supposed to be buying cases for flutes and piccolos. When I got to Leningrad, I played some of my recordings and showed them a few compositions from my conservatory days. I think I was still in uniform at the interview. They listened and then voted me into the union with only one abstention. I returned to my unit, and my documents were sent off to Moscow. Then my discharge papers came through, and I became the youngest member of the Union of Composers at that time.

With the imprimatur of union membership, Desyatnikov was quickly accepted into Soviet musical life. His opera *Poor Liza* was premiered in Moscow in 1980, within weeks of his discharge from the army, and he has since composed steadily and received frequent performances. In addition to a ballet and three more operas, he has composed numerous vocal pieces on Russian and English texts (settings of poems by Gerard Manley Hopkins and an excerpt from an English textbook for Soviet schools which he titled *The Rite of Winter 1949*) and several instrumental works in a wide-ranging style whose eclecticism is reminiscent of the late Russian master Alfred Schnittke. Desyatnikov has summarized his musical style as "the emancipation of consonance, the transformation of the banal, minimalism with a human face."

Desyatnikov became associated with Gidon Kremer as Composer-in-Residence at the 1996 Lockenhaus Festival, and for Kremer's "Schubert Today" project the following year in Gstaadt, Switzerland, he wrote *Wie der alte Leiermann (Like the Old Organ-Grinder)* for Violin and Piano, a "commentary," the composer called it, on the closing movement of Schubert's *Winterreise*, the incomparable song cycle on poems of Wilhelm Müller that he wrote shortly before his premature death in 1828. The cycle tells of a nameless character's hopelessly lost love, his frigid emotional world, and his welcome acceptance of his own mortality, personified in the organ-grinder who appears as a grim escort at the sad journey's end: "There, behind the village, / Stands an organ-grinder, / And with numb fingers / He plays the best he can...Strange old man, / Shall I go with you? / Will you grind out my songs / On your hurdy-gurdy?"

SERGEI PROKOFIEV*(Born April 11/23, 1891, Sontsovka, Ukraine; died March 5, 1953, Moscow)***Sonata no. 1 in f minor for Violin and Piano, op. 80****Composed:** 1938–1946**First performance:** October 23, 1946**Other works from this period:** *Betrothal in a Monastery (The Duenna)*, op. 86 (opera) (1940–1941); *Cinderella*, op. 87 (ballet) (1940–1944); Symphony no. 5 in B-flat Major, op. 100 (1944); Suite no. 3 from *Romeo and Juliet*, op. 101 (1946); *Ivan the Terrible*, op. 116 (film score) (1942–1945)**Approximate duration:** 29 minutes

Israel Nestyev headed the chapter of his biography of Prokofiev dealing with the composer's life from 1945 to 1948, "The Difficult Years." In January 1945, Prokofiev conducted the premiere of his Fifth Symphony with great success, and it seemed that, at age fifty-three, he had many years of untroubled service to Soviet music in his future. Such was not to be the case. Only two weeks after the Fifth Symphony was introduced, Prokofiev was leaving a friend's Moscow flat when he was suddenly stricken with a minor heart attack. He lost consciousness, fell down a flight of stairs, and was taken to the hospital, where a heart condition and a concussion were diagnosed. From that moment, his vigorous lifestyle and busy social and musical schedules had to be abandoned. He spent the rest of his life—he died in 1953, on the same day as Joseph Stalin—in and out of hospitals, constantly taking precautions against a relapse.

Late in the spring of 1945, Prokofiev went to the country retreat at Ivanova provided by the government for Russia's professional composers and spent the summer there working on his Sixth Symphony. He returned to Moscow in the fall but was too ill to participate in the bustling artistic and social life of the capital or to attend the premiere of his opera *Betrothal in a Monastery* at the Kirov Theater or a production of *Romeo and Juliet* at the Bolshoi. The commotion of Moscow proved too much for his fragile health, and early in 1946, he acquired a country house in Nikolina Gora, a village some forty miles west of Moscow. The dacha was hidden away in trees and thick underbrush a short distance from the Moscow River, with Prokofiev's studio facing a dense patch of forest. He loved the place and left it only for the most pressing appearances and appointments, preferring to meet his colleagues on his glassed-in back porch so that he could show off the flower garden and the large yard and perhaps engage them in a proscribed game of chess. During the summer of 1946, Prokofiev completed the f minor Sonata for Violin and Piano that he had begun eight years before.

"The Violin Sonata no. 1," Prokofiev wrote, "is more serious in mood than the Second Sonata [op. 94a, a reworking of the Flute Sonata]. The first movement, *Andante assai*, is severe in character and is a kind of extended introduction to the second movement, a sonata-allegro, which is vigorous and turbulent but has a broad second theme. The third movement is slow, gentle, and tender. The finale is fast and is written in complicated rhythms." Though Prokofiev gave no hint of any extramusical associations in his brief description, his biographer Israel Nestyev believed that "the sonata has something of the quality of a narrative poem and seems to contain a hidden program." He explains:

The four movements present four sharply contrasting scenes, which might have been inspired by Russian epic poetry. The first movement is a compact *bylina*-like melody, suggesting the meditation of an ancient bard on the fate of the motherland; the second presents a scene of brutal encounter between warring forces; the third creates a poetic image of a young girl's lament; and the finale is a hymn to the might of Russia in arms, a paean to the people's freedom and strength. At the very end of the finale, material from the opening *Andante* returns, underscoring the basic epic-narrative quality of the work...Prokofiev here succeeded in filling the modest framework of a violin sonata with epic content of truly symphonic proportions.



CARTE BLANCHE CONCERT III:

The Russian Quartet

Calidore String Quartet

JULY 26

Tuesday, July 26

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

PROGRAM OVERVIEW

The Calidore String Quartet's ambitious Menlo debut illuminates the powerful force of the Russian string quartet tradition in a program of late-nineteenth-century to mid-twentieth-century masterworks. Rachmaninov's wistfully rhapsodic *Two Movements for String Quartet* opens the program, followed by three works that recalibrate regional folk music to fit into classical and nationalistic compositional styles. Prokofiev's formal, classically structured *String Quartet no. 2 in F Major, op. 92, Kabardinian*, was inspired by the music he heard during a summer spent in the foothills of the Caucasus mountains. The second half of the program juxtaposes Stravinsky's enigmatic *Three Pieces for String Quartet* with Shostakovich's *Quartet no. 2 in A Major, op. 68*, a strikingly defiant work written during the throes of World War II.

SPECIAL THANKS

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

SERGEI RACHMANINOV (1873–1943)

Two Movements for String Quartet (1889)

Romance: Andante espressivo

Scherzo: Allegro

SERGEI PROKOFIEV (1891–1953)

String Quartet no. 2 in F Major, op. 92, Kabardinian (1941)

Allegro sostenuto

Adagio

Allegro

INTERMISSION

IGOR STRAVINSKY (1882–1971)

Three Pieces for String Quartet (1914)

Dance

Eccentric

Canticle

DMITRY SHOSTAKOVICH (1906–1975)

String Quartet no. 2 in A Major, op. 68 (1944)

Overture: Moderato con moto

Recitative and Romance: Adagio

Valse: Allegro

Theme and Variations: Adagio – Moderato con moto – Allegretto – Più mosso – Allegro

Calidore String Quartet: Jeffrey Myers, Ryan Meehan, violins; Jeremy Berry, viola; Estelle Choi, cello

Program Notes: The Russian Quartet

Notes on the program by Dr. Richard E. Rodda

SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oneg, Russia; died March 28, 1943, Beverly Hills, California)

Two Movements for String Quartet

Composed: 1889

Other works from this period: Two Pieces for Piano, Six Hands (1890–1891); *Aleko (The Gypsies)* (opera) (1892); *Capriccio on Gypsy Themes*, op. 12 (1892, 1894)

Approximate duration: 13 minutes

Rachmaninov was born of noble blood, but his father, Vasily, squandered the family fortune (David Mason Greene, in his useful *Greene's Biographical Encyclopedia of Composers*, described him as “a wastrel, a compulsive gambler, a pathological liar, and a skirt chaser”), and by 1882 he had had to sell off all of the estates to settle his debts. The family moved into a flat in St. Petersburg, where Sergei received a scholarship to study piano and composition at the city's conservatory. The death of his sister in a diphtheria epidemic later that year and the family's continuing financial strains eventually caused his parents to separate, and his studies at the conservatory suffered so severely that he failed all of his examinations in general subjects in 1885. His mother consulted about her gifted but troubled son with the budding conductor and pianist (a pupil of Liszt's) Aleksandr Siloti, her husband's nephew, who arranged for the boy to study at the Moscow Conservatory with his own early piano teacher, the rigorous disciplinarian Nikolai Zverev.

In the summer of 1890, Rachmaninov went to stay with his aunt Varvara Satina and her four children at their isolated country home at Ivanovka, 250 miles southeast of Moscow; he returned there frequently to compose until leaving the country in the wake of the 1917 Revolution. It was at Ivanovka that he completed two movements—*Romance* and *Scherzo*—of a string quartet that he had sketched the year before, perhaps as an assignment for fellow composer Anton Arensky; it was his first attempt (and one of his few) at a chamber piece. The *Romance* embodies the pervasive sadness then prevalent in upper-class Russian life, which was summarized by Soviet musicologist Leonid Sabaneyev: “Music there was a terrible narcosis, a sort of intoxication and oblivion, a going-off into irrational places...It was not form or harmoniousness or Apollonic vision that was demanded of music, but passion, feeling, languor, heartache.” The drooping main theme of the *Romance* finds an emotional and formal counter in a brighter strain, urged on by a gently opposed accompanimental rhythm, at the movement's center. The *Scherzo*, vigorous and dance-like, is balanced by a wistful central trio.

SERGEI PROKOFIEV

(Born April 11/23, 1891, Sontsovska, Ukraine; died March 5, 1953, Moscow)

String Quartet no. 2 in F Major, op. 92, Kabardinian

Composed: 1941

Published: 1944

First performance: September 5, 1942, Moscow

Other works from this period: Suite from *Semyon Kotko*, op. 81 bis (1941); *Betrothal in a Monastery (The Duenna)*, op. 86 (opera) (1940–1941); *Cinderella*, op. 87 (ballet) (1940–1944); *Ivan the Terrible*, op. 116 (film score) (1942–1945)

Approximate duration: 23 minutes

When the Germans invaded Soviet Russia in June 1941, Prokofiev and several other composers were evacuated from Moscow to Nalchik, the capital of the Kabardino-Balkaria Republic, in the northern Caucasus Mountains. Prokofiev recalled in his autobiography, “The Chairman of the Arts Committee in Nalchik said to us, ‘Look here...you have a gold mine of folk music in this region that has practically been untapped.’ He went to his files and brought out some songs collected by earlier musical visitors to Nalchik. The material proved to be very fresh and original, and I settled on writing a string quartet, thinking that the combination of new, untouched Oriental folklore with the most classical of classic forms, the string quartet, ought to produce interesting and unexpected results.” Prokofiev began the Quartet no. 2 on November 2, finishing the score early the following month. Though some critics faulted Prokofiev for overemphasizing the primitive qualities of his folk materials with “barbaric” harmonies and “strident” sonorities, the quartet's premiere, given in Moscow by the Beethoven Quartet on April 7, 1942, was a fine success.

The quartet's opening movement follows conventional sonata form, though Prokofiev's craggy, open-interval harmonies and virile, stamping rhythms bring a bracing peasant vitality to the old city-bred structure. Three themes make up the exposition: a string of tiny, one-measure phrases with snapping rhythms, a melody of hammered notes that moves within a tightly restricted range, and a **motive** of broad gestures. The themes are aggressively worked out in the development section before being recapitulated in compressed versions to round out the movement. The second movement is music of double purpose. Its opening paragraph, the quartet's “slow movement,” is a nocturne based on a Kabardinian love song; the center of the movement, the “scherzo,” gradually increases in speed and becomes more dance-like as the music suggests the strumming of a traditional Caucasian string instrument known as the *kemange*. The finale revives Haydn's old sonata-rondo form with some modern twists, the chief of which is the quotation of a joyous Kabardinian folk dance as the main theme. The cello and viola then take up a fast, agitated figure that becomes the accompaniment to the movement's formal second subject, an anxious melody in longer notes given by the muted violin. The opening dance theme returns, rondo-fashion, before a cello cadenza leads into a ferocious development section. The recapitulation brings back the earlier materials as expected, but in reverse order, so that the dashing dance melody is held in reserve to bring the quartet to a brilliant conclusion.

IGOR STRAVINSKY

(Born June 5/17, 1882, Oranienbaum [now Lomonosov], Russia; died April 6, 1971, New York City)

Three Pieces for String Quartet

Composed: 1914

Published: 1922

Dedication: Ernest Ansermet

Other works from this period: *Three Japanese Lyrics* (song cycle) (1912–1914); *Three Easy Pieces for Piano, Four Hands* (1914–1915); *Renard or Fable of the Fox, the Cock, the Tomcat, and the Ram* (burlesque in song and dance) (1915–1916)

Approximate duration: 7 minutes

In April 1914, to recover from the rigors of supervising the premiere in Paris of his opera *Le rossignol (The Nightingale)*, Stravinsky sketched a tiny piece for string quartet, his first composition for chamber ensemble, in the style of a Russian folk dance. Ever since he had taken the musical world by storm with *The Rite of Spring* the year before, his creative work had been closely monitored, and even this little *morceau* for quartet did not escape

**Bolted terms are defined in the glossary, which begins on page 90.*

notice. Alfred Pochon, second violinist of the Flonzaley Quartet, wrote to the composer asking about the veracity of the Parisian rumor that he had just written a “scherzo” for quartet and expressing an interest in taking such a piece on the quartet’s American tour the following year. The composer’s friend and champion the conductor Ernest Ansermet was assigned the task of negotiating the commission with the Flonzaley (the score was dedicated to him in appreciation), and Stravinsky added two more short movements in July to round out this set of Three Pieces for String Quartet. The Flonzaley played the premiere in Chicago on November 8, 1915. Stravinsky originally issued the Three Pieces as pure, abstract music, giving them no titles or even tempo markings, but when he arranged them as the first three of the Four Studies for Orchestra in 1914–1918, he called them *Dance*, *Eccentric*, and *Canticle*.

The small scale of the Three Pieces belies the crucial juncture they occupy in Stravinsky’s stylistic evolution, since they were his first works to move away from the opulence and enormous performing forces of the early ballets toward the economical, emotionally detached “neoclassical” language of his later works. This forward-looking quality is most evident in the second movement, which is in a brittle, modern, pointillistic idiom usually associated with Anton Webern’s compositions, though Stravinsky claimed that he knew none of that composer’s music at the time. He later explained the movement’s inspiration in an interview with Robert Craft: “I had been fascinated by the movements of Little Tich, whom I had seen in London in 1914, and the jerky, spastic movement, the ups and downs, the rhythm—even the mood or joke of the music—which I later called *Eccentric*, was suggested by the art of this great clown.” In 1930, Stravinsky transformed a phrase from this piece into the subject for the instrumental fugue in the *Symphony of Psalms*. The opening *Dance*, while more conventional in its folk-based idiom, was also prophetic of several important Russia-inspired works of the following years, notably *The Soldier’s Tale* and *Les noces*. The third piece (later titled *Canticle*) is a solemn processional evocative of ancient church rites, whose almost static harmonic motion Stravinsky used in *Mass*, *Symphonies of Wind Instruments*, *Symphony of Psalms*, and other compositions to create a sense of suspended time and rapt ecstasy.

DMITRY SHOSTAKOVICH

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

String Quartet no. 2 in A Major, op. 68

Composed: 1944

Other works from this period: *Zoya*, op. 64 (film score) (1944); *Symphony no. 8* in c minor, op. 65 (1943); *Russian River* (incidental music) (1944); *Symphony no. 9* in E-flat Major, op. 70 (1945); *Simple People*, op. 71 (film score) (1945)

Approximate duration: 36 minutes

Vissarion Shebalin was a steadfast friend to Dmitry Shostakovich when he had precious few. “He was an extremely fine person,” Shostakovich said after Shebalin’s death in Moscow in 1963. “I always admired his goodness, honesty, and exceptional adherence to principle. How pleasant it was to share one’s joys and sorrows with him. In his company, joy became greater and grief less.”

Shebalin, four years Shostakovich’s senior, was born in Omsk in 1902 and studied under the Russian symphonist Miaskovsky at the Moscow Conservatory. He was appointed to the conservatory’s faculty upon his graduation in 1928 and occupied increasingly important positions there during the next decade; he became the school’s Director in 1942. Despite his heavy teaching and administrative duties during those years, he composed steadily, trying to forge a style that would satisfy the Communist Party’s demands for music that promoted its social and political agendas without sacrificing completely his own creative identity. His work was recognized with such official honors as two Stalin Prizes and the title of People’s Artist. None of this service to Soviet music, however, allowed

Shebalin to escape censure in 1936 and 1948, along with Prokofiev, Shostakovich, Khachaturian, Miaskovsky, and other leading musicians, for creating works of “decadent formalism.” In 1936, he was suspended from the conservatory faculty for a time; in 1948, he was stripped of his Director’s position and assigned to teach beginning theory at a bandmaster’s school; and performances of his music were all but banned. “He suffered deeply and painfully under this highly unjustified dismissal,” Shostakovich recalled. By the time Shebalin was reinstated at the conservatory in 1951, his health had deteriorated badly, and he suffered a stroke two years later that left him paralyzed on his right side. He taught himself to write with his left hand and continued to teach and compose, winning one of his greatest successes in 1957 with an opera based on *The Taming of the Shrew*. His rehabilitated position in the nation’s musical life was confirmed the following year through an official proclamation “restoring the dignity and integrity of Soviet composers.” During his six remaining years, Shebalin composed a ballet, his Eighth and Ninth String Quartets, his Symphony no. 5, and several vocal and instrumental works.

Shebalin and Shostakovich first met in 1923, when both were students—Shebalin in Moscow, Shostakovich in Leningrad—and aspiring composers. Friendship and mutual professional regard blossomed promptly and firmly. They corresponded regularly, followed each other’s work closely, and stayed at each other’s flats when visiting Moscow and Leningrad. Shebalin tried to get Shostakovich to move to Moscow for years, but he was not successful until 1943, when he gave his friend refuge from the German siege of Leningrad by making a place for him on the Moscow Conservatory faculty. In 1936, when Shostakovich was publicly denounced for writing “Muddle Instead of Music” (the title of an article in *Pravda*) in his lurid opera *Lady Macbeth of the Mtsensk District* and other modernistic pieces, Shebalin spoke in his defense. Shebalin’s wife, Alisa, recounted the chilling scene:

Shostakovich was criticized, purged, disciplined, and scolded by one and all on every count. Only Shebalin maintained silence throughout the meeting. But then he, too, was asked to speak; it was hardly a request but a demand. He refused all the same. A short while elapsed and again it was “suggested” that he should take the stand. Vissarion then stood up but, remaining where he was without going to the podium, announced in a loud and clear voice for all to hear: “I consider that Shostakovich is the greatest genius amongst composers of this epoch.” And with that statement he sat down.

Shebalin was censured for this audacity with suspension from his conservatory post and prohibition of performances and publication of his music, edicts that were not lifted until the start of World War II. Though he began tailoring his own compositions more closely to the realities of musical life in Stalinist Russia through their subject matter and by using folk melodies as thematic material, Shebalin’s devotion to Shostakovich continued undiminished, and he again stood by his colleague in 1948 with results that devastated his health and his career. Shebalin and Shostakovich remained close. In 1953, Dmitry, Shebalin’s son, became violist with the Borodin Quartet, which had championed Shostakovich’s music since its founding in 1946. A decade later, when Shebalin’s health was declining rapidly, Shostakovich paid tribute to him in *A Career*, the finale of his Symphony no. 13, *Babi Yar*, whose text, by Yevgeny Yevtushenko, praises those who courageously follow their visions and set an example for people of smaller faith. It was to Vissarion Shebalin that Shostakovich dedicated his String Quartet no. 2, composed in September 1944, a year after the war had thrown the two old friends together at the Moscow Conservatory.

In addition to being masterly revitalizations of hallowed Classical genres and forms, many of Shostakovich’s important compositions are richly layered with meaning and reference. The String Quartet no. 2 is no exception. The score’s dedication not only recognized the stalwart friendship of Vissarion Shebalin but also acknowledged his place as one of the leading Soviet composers of string quartets. Furthermore, though the

name of Shostakovich's friend the critic Ivan Sollertinsky is not explicitly associated with the Second Quartet, he is also evoked by its music. Sollertinsky died unexpectedly on February 11, 1944 (just five days after giving an introductory speech for a performance of Shostakovich's Eighth Symphony in Novosibirsk), and the Piano Trio no. 2 in e minor poured out of Shostakovich as a memorial tribute to him. The composer continued to vent his grief and loss in this quartet, composed immediately after the trio, most notably in the keening **Recitative** and in the melancholy descent from A major to a minor for the finale.

Any significant work written in the Soviet Union in 1944 could not be restricted to purely personal expression, however, but also had to address the broader issues of the war and the country's place in the international community. By September 1944, Allied victory was becoming increasingly assured, and Shostakovich mirrored the country's optimism and national spirit in the buoyant, folkish theme that opens the quartet. Lurking behind this public confidence, however, Shostakovich saw the menacing figure of Stalin, who was even then positioning himself to reassert his stifling power over the country when the war was over, and he may have intended that the movement's second theme—with its snapping dotted rhythms, hammered accents, and strange, squeezed **crescendos** on single notes (which Ian MacDonald, in his study *The New Shostakovich*, suggested may represent "some mannerism of Stalin's personality or style of speech")—portray the barbarous dictator. That such a range of references could be molded into a finely balanced and logically developed Classical first-movement sonata form marks Shostakovich as not only one of the most proficient but also one of the most subtle of modern artists.

MacDonald finds yet further associations in the second movement, a melancholy *Romance* framed at beginning and end by long violin recitatives: "Here, Shostakovich universalizes the predicament of persecuted Jewry [with whom he developed a deep sympathy during and after the war], mingling the voice of the cantor with that of the Bachian evangelist." The third movement is a spectral *Valse*, grown in its formal type from those of Tchaikovsky and Glazunov but in its expressive character from the tragedy and pathos of the early war years. The finale begins with a solemn unison phrase that serves as an introduction to the set of variations on a somber, folk-like theme (borrowed from the Piano Trio no. 2) that composes the main body of the movement. The variations grow increasingly more agitated until a kind of numbed calm is restored by the recall of the solemn introduction theme in long notes by the viola and cello. Both themes coexist for the remainder of the movement, perhaps indicating the sense of loss after five years of war, perhaps apprehensive of the fate of Russia when Stalin reclaimed his full authority, perhaps, according to MacDonald, prophesying that "the People will overcome, will be avenged," or—perhaps—just as the atmospheric close to a carefully crafted work of pure, abstract, "meaningless" music. Each listener must assess the delicate expressive balance that Shostakovich achieved here. Only great masterworks can be so personal, so universal, and so profoundly ambiguous.

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CARTE BLANCHE CONCERT IV:

The Russian Cello

David Finckel, *cello*; Wu Han, *piano*

JULY 31

Sunday, July 31

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

PROGRAM OVERVIEW

David Finckel and Wu Han offer a program that tells the story of Russian cello music from the twilight of the age of the tsars through the twenty-first century. The program begins with Shostakovich's groundbreaking Sonata in d minor, op. 40, followed by Lera Auerbach's haunting Sonata for Cello and Piano, composed for David Finckel and Wu Han by this spirited musical descendant of Shostakovich. Glazunov's sublime *Chant du ménestrel* (Minstrel's Song) opens the second half of the program, followed by Rachmaninov's Sonata in g minor, op. 19, one of the grandest Romantic cello sonatas, which dates from the same years as the composer's iconic Second Piano Concerto.

SPECIAL THANKS

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

DMITRY SHOSTAKOVICH (1906–1975)

Sonata in d minor for Cello and Piano, op. 40 (1934)

Allegro non troppo

Allegro

Largo

Allegro

LERA AUERBACH (Born 1973)

Sonata no. 1 for Cello and Piano, op. 69 (2002)

Allegro moderato

Lament (Adagio)

Allegro assai

Con estrema intensità

INTERMISSION

ALEKSANDR GLAZUNOV (1865–1936)

Chant du ménestrel (Minstrel's Song) for Cello and Piano, op. 71 (1900)

SERGEI RACHMANINOV (1873–1943)

Sonata in g minor for Cello and Piano, op. 19 (1901)

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

David Finckel, *cello*; Wu Han, *piano*

Program Notes: The Russian Cello

Notes on the program by Dr. Richard E. Rodda

DMITRY SHOSTAKOVICH

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

Sonata in d minor for Cello and Piano, op. 40

Composed: 1934

First performance: December 25, 1934, Moscow

Other works from this period: *Lady Macbeth of the Mtsensk District*, op. 29 (opera) (1930–1932); Piano Concerto no. 1 in c minor for Piano, Trumpet, and Strings, op. 35 (1933); *Love and Hate*, op. 38 (film score) (1934); Symphony no. 4 in c minor, op. 43 (1935–1936)

Approximate duration: 23 minutes

When Shostakovich undertook the composition of a cello sonata for his friend and supporter Viktor Kubatsky during the early months of 1934, he had just vaulted to the forefront of Soviet music on the enormous success of his opera *Lady Macbeth of Mtsensk*. Audiences in Moscow and Leningrad filled every available seat at the work's performances for nearly two years and confirmed the words of one critic that the opera "could only have been written by a Soviet composer brought up in the best traditions of Soviet culture" and of others that it was "a triumph for Soviet music" and "a brilliant opera." During one period in 1935, *Lady Macbeth* played in three Moscow theaters simultaneously. The condemnation of the opera ordered by Stalin, who was enraged when he experienced for himself the work's powerful modernity and lurid depictions of murder and adultery late in 1935, would not come until the following year.

The first important work that Shostakovich composed after the premiere of *Lady Macbeth* in Leningrad on January 22, 1934, was his Cello Sonata, begun in Moscow and completed during a holiday in the Crimea just before his twenty-eighth birthday. (Solomon Volkov, the Russian musicologist who transcribed and published *Testimony*, the composer's memoirs, claimed that much of the work was sketched in Shostakovich's empty apartment during two sleepless nights after he had quarreled with his wife, who stomped off to Leningrad.) The sonata is built on a large, nearly symphonic formal plan and exhibits the juxtaposition of lyricism and acidulousness that characterizes Shostakovich's best compositions. The two lyrical flights that serve as the first and second themes of the opening movement's exposition are among Shostakovich's most unabashedly romantic melodic inspirations. The center of the movement, however, is much concerned with a somewhat premonitory repeated-note rhythmic figure, which the piano posits as a challenge to the songful nature of the cello's part. The order of the earlier themes is reversed upon their return in the recapitulation, and the movement ends with a rumbling ghost of the repeated-note motive from the development section. The second movement is a volatile scherzo whose central trio is marked by wave-form cello **arpeggios** in icy **harmonics**. The *Largo* is a deeply felt lament, solemn, almost tragic, in its emotion and darkly introspective in its harmony and instrumental coloring. The finale is a typically Shostakovian blending of the traditional, in its brilliant, energetic nature, clear texture, and rondo form, and the modern, in its cheeky main theme and acerbic, nose-thumbing chordal constructions.

LERA AUERBACH

(Born October 21, 1973, Chelyabinsk, Russia)

Sonata no. 1 for Cello and Piano, op. 69

Composed: 2002

Other works from this period: Violin Concerto no. 1, op. 56 (2003); *Suite Concertante* for Violin, Piano, and Strings, op. 60 (2001); *Serenade*

for a *Melancholic Sea* for Violin, Cello, Piano, and String Orchestra, op. 68 (2002)

Approximate duration: 25 minutes

Lera Auerbach, a young artist with breathtaking creative gifts, is forging impressive parallel careers as a composer, pianist, visual artist, and poet. Born in Chelyabinsk, Russia, in 1973, Auerbach first appeared in public at age six, performed on national television at eight, and wrote a full-length opera four years later that was performed in Moscow. She toured throughout the Soviet Union, won several international piano competitions, and in 1996 was not only named Poet of the Year by the International Pushkin Society but also received the Weinberg-Vainer Poetry Prize presented by *Novoye Russkoye Slovo*, the largest Russian-language daily newspaper in the West. She has been living in New York since 1991, when, despite her youth and the separation from her family, she defected during a concert tour of the United States; she was among the last artists to defect before the dissolution of the Soviet Union. Auerbach attended the Juilliard School, where she earned degrees in piano and composition, and the Hannover Hochschule für Musik and also studied comparative literature at Columbia University; her teachers included Einar-Steen Nøkleberg, Nina Svetlanova, and Joseph Kalichstein in piano and Milton Babbitt and Robert Beaser in composition. In May 1998, Auerbach became a recipient of the first Paul and Daisy Soros Fellowship for New Americans, the only artist among the twenty people chosen for that major grant, which recognizes and assists some of the most accomplished and deserving young people among recent immigrants and children of immigrants. In 2002, she was invited to serve on the fellowship's selection panel. In 2000 and 2004, Auerbach was Composer-in-Residence for the Brahms International Society and Foundation at Baden-Baden, where she lived and worked in Brahms's house. She has also held residencies at Gidon Kremer's Lockenhaus Festival in Austria, Deutschlandfunk (German National Radio), the Bremen Music Festival, the Pacific Music Festival (Japan), Les Muséiques Festival (Basel), and the Orchestra Ensemble Kanazawa (Japan). She was Composer-in-Residence with the Staatskapelle Orchestra as well as the Semper Opera in Dresden in 2011. Her other distinctions include the Hindemith Prize from the Schleswig-Holstein Music Festival, Deutschlandfunk's Förderpreis, and selection as a member of the Young Global Leaders Forum by the World Economic Forum in Davos, Switzerland.

Lera Auerbach has composed nearly one hundred works, including chamber music, concerti, symphonies, operas, and ballets. Among her recent projects are the full-length opera based on her original play *Gogol*, premiered at Vienna's historic Theater an der Wien in 2011, and the two-act ballet *Tatiana*, after Pushkin's *Evgeny Onégin*, commissioned in 2014 by the Hamburg State Theater and the Stanislavsky Theater of Moscow. As a pianist, Lera Auerbach has appeared to great acclaim in Germany, Austria, Italy, France, Norway, Bulgaria, Russia, Panama, Mexico, Israel, and Switzerland and throughout the United States, as well as at leading international music festivals. Her accomplishments as a poet have kept pace with her musical ones: her writings have appeared in over one hundred Russian-language literary newspapers and magazines worldwide, and her published works include two novels and five volumes of poetry and prose. She was President of the jury for the 2000 International Pushkin Poetry Competition. David Dubal, Vladimir Horowitz's biographer, wrote of Lera Auerbach, "I have been in a constant state of amazement at her actual genius. She is a young woman who is part of the great humanist tradition... In short, Ms. Auerbach is a Poly-Artist, one that is more needed than ever in a society which has become skeptical about anyone who sees expression in all things."

Auerbach's Sonata no. 1 for Cello and Piano was composed during the summer of 2002 on a co-commission from Hancher Auditorium/the

**Bolded terms are defined in the glossary, which begins on page 90.*

University of Iowa and the Music in the Park Series, St. Paul, Minnesota, and dedicated to David Finckel and Wu Han. She writes:

I was happy when David Finckel and Wu Han asked me to write a large-scale work for them. They form a very dramatic union, capable of captivating audiences with magnetic intensity and powerful interpretations. I was well aware of these qualities while writing the sonata.

In any performance there is an element of theater and drama. In this work, the instruments often play different roles and embody different characters even though they might be playing simultaneously. At times this coexistence is a dialogue, at times—a struggle or an attempt to solve inner questions.

I began working on the piece while reading Hermann Hesse's novel *Demian*. Although there is no direct connection and the work is not programmatic, perhaps some of the imagery from Hesse's novel may have infiltrated the writing, especially in the first movement—*Allegro moderato*—where I thought of a dance of Abraxas, a mysterious god who combines in himself both good and evil. The sonata starts with a violent and terrifying statement in the piano, full of inner tension. The cello's response is more human, desperate and questioning. The very first "calling" statement of the cello becomes a **leitmotif** throughout the piece. This introduction leads to a dark and strange waltz in 5/4—as if from the depths of the past, shadows have emerged. The second theme is both dreamy and passionate and leads to a fugal development with its dry twists.

In the second movement—*Lament (Adagio)*—the juxtaposition of characters is also present. The piano carries an inescapable, column-like chordal progression, while the cello's lamenting monologue is free and deeply human.

The third movement—*Allegro assai*—is a **toccata** with fiery syncopations and obsessive energy.

The last movement—*With extreme intensity*—may be one of the most tragic pieces I have written. It begins with the cello playing quarter-tone trills. The image I had in mind was of reaching a point in life where one stands at the very edge of the abyss, when nothing is left of the past or of the future and one is completely alone with one's trembling soul. Sometimes it is possible, through pain and tragedy, to find lost beauty and meaning—as it may release something in the soul that was aching to be freed. At the end, both instruments rise beyond the limits of their registers, as if entering a different kind of existence.

ALEKSANDR GLAZUNOV

(Born August 10, 1865, St. Petersburg; died March 21, 1936, Neuilly-sur-Seine, France)

Chant du ménestrel (Minstrel's Song) for Cello and Piano, op. 71

Composed: 1900

Other works from this period: *Romantic Intermezzo* in D Major for Orchestra, op. 69 (1900); *Theme and Variations* in f-sharp minor for Solo Piano, op. 72 (1900); *Piano Sonata no. 1* in b-flat minor, op. 74 (1901); *March on a Russian Theme* in E-flat Major, op. 76 (1901); *Symphony no. 7* in F Major, op. 77, *Pastoral'naya* (1902)

Approximate duration: 4 minutes

Aleksandr Glazunov was gifted with an exceptional ear and musical memory (after Borodin's death, he completely reconstructed the overture to *Prince Igor* from recollections of Borodin's piano performance of the piece), and he early demonstrated his gifts in his native St. Petersburg. By age nineteen, he had traveled to Western Europe for a performance of his First Symphony. During the 1890s, he established a wide reputation as a com-

poser and a conductor of his own works, journeying to Paris in 1889 to direct his Second Symphony at the World Exhibition. In 1899, he was engaged as instructor of composition and orchestration at the St. Petersburg Conservatory. When his teacher, Nikolai Rimsky-Korsakov, was dismissed from the conservatory staff in the wake of the 1905 revolutionary turmoil, Glazunov resigned in protest in April and did not return until December 14, by which time most of the demands by the faculty for the school's autonomy had been granted. Two days later he was elected Director of the conservatory. He worked ceaselessly to improve the school's curriculum and standards and made a successful effort to preserve its independence following the 1917 Revolution. In the final years of his tenure, which lasted officially until 1930, Glazunov was criticized for his conservatism (Shostakovich, one of his students, devoted many admiring but frustrated pages to him in his purported memoirs, *Testimony*) and spent much of his time abroad. In 1929, he visited the United States to conduct the orchestras of Boston and Detroit in concerts of his music. When his health broke, in 1932, he settled with his wife in Paris; he died there in 1936. In 1972, his remains were transferred to Leningrad and reinterred in an honored grave. A research institute devoted to him in Munich and an archive in Paris were established in his memory.

Among Glazunov's friends early in his career was the brilliant cellist Aleksandr Verzhbilovich (1850–1911), a graduate and later faculty member of the St. Petersburg Conservatory, Principal Cellist of the Russian Imperial Opera Orchestra, and a member of the St. Petersburg String Quartet. He was also Tchaikovsky's confidant and performed with late-nineteenth-century Russia's finest musicians, including Leopold Auer, Anton Rubinstein, and Sergei Rachmaninov. In 1902 in St. Petersburg, Verzhbilovich became the first artist to make a commercial recording of any music by Bach with an arrangement for cello and piano of the *Air* from the *Orchestral Suite no. 3* in D Major (**BWV** 1068). Glazunov wrote for Verzhbilovich the *Élégie in Memory of Liszt* (Opus 17) in 1887, the *Two Pieces (Mélodie and Sérénade espagnole)* in 1888, and the poignant *Chant du ménestrel (Minstrel's Song)* in 1900.

SERGEI RACHMANINOV

(Born March 20/April 1, 1873, Oleg, Russia; died March 28, 1943, Beverly Hills, California)

Sonata in g minor for Cello and Piano, op. 19

Composed: 1901

Published: 1902

Dedication: Anatoly Brandukov

First performance: December 15, 1901, Moscow

Other works from this period: *Suite no. 2* for Two Pianos, op. 17 (1900–1901); *Piano Concerto no. 2* in c minor, op. 18 (1900–1901); *Variations on a Theme of Chopin*, op. 22 (transcription) (1902–1903); *The Miserly Knight*, op. 24 (opera) (1903–1905)

Approximate duration: 32 minutes

The absolute failure of Sergei Rachmaninov's First Symphony at its premiere in 1897 thrust the young composer into such a mental depression that he suffered a complete nervous collapse. His family, alarmed at the prospect of Sergei wasting his prodigious talent, sought professional psychiatric help. Rachmaninov's aunt, Varvara Satina, had some time before been successfully treated for an emotional disturbance by one Dr. Nicholas Dahl, a Moscow physician familiar with the latest psychiatric advances in France and Vienna, and she suggested the family consult him. Rachmaninov, who began treatments in January 1900, recalled years later:

My relatives had informed Dr. Dahl that he must by all means cure me of my apathetic condition and bring about such results that I would again be able to compose. Dahl had inquired what kind of composition was desired of me, and he was informed

"a concerto for pianoforte," which I had given up in despair of ever writing. In consequence, I heard repeated, day after day, the same hypnotic formula, as I lay half somnolent in an arm-chair in Dr. Dahl's consulting room: "You will start to compose a concerto—You will work with the greatest of ease—The composition will be of excellent quality." Always it was the same, without interruption. Although it may seem impossible to believe, this treatment really helped me. I began to compose again at the beginning of the summer.

The Second Piano Concerto was completed and launched with enormous success within a year; it was the first music to carry Rachmaninov's name to an international audience. In gratitude, the new work was dedicated to Nicholas Dahl. Full of confidence and pride, Rachmaninov immediately followed the concerto with a Sonata for Cello and Piano, written during the summer of 1901 for his longtime friend Anatoly Brandukov. Composer and cellist gave the first performance of the new sonata on December 2, 1901, in Moscow.

Rachmaninov's Cello Sonata is symphonic in its scope and its expressive ambition. The work opens with a large movement in sonata form prefaced by a dreamy, slow introduction. The cello states the lyrical main theme over a busy accompaniment, while the complementary melody, a simple, almost chant-like theme of touching simplicity, is initiated by the piano. Much of the development section is ingeniously extrapolated from a half-step motive first heard in the introduction. As is characteristic of several of Rachmaninov's large formal structures, the recapitulation emerges without pause or strong demarcation from the climax of the development. The whirling scherzo that follows presents some extremely challenging problems of bowing to the cellist, who, in compensation, is rewarded with two superb melodies—one serving as the second theme of the scherzo and the other as the principal theme of the central trio. The *Andante* is a wonderful, moonlit song of great warmth and nostalgia. The finale is another fully realized sonata form, with a second theme even more melodically ingratiating than that of the opening movement and a robust, invigorating coda.



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THE ISAAC STERN CIRCLE

*Your Vision. Your Legacy.
Music@Menlo's Future.*



Violinist Isaac Stern was an extraordinary musician, arts advocate, and humanitarian. His contributions to the performing arts—including advocacy roles with Carnegie Hall and the National Endowment for the Arts—created a lasting legacy that continues to be celebrated to this day.

In the spirit of Isaac Stern, we invite you to join a group of visionary individuals who have expressed their support for the future of the performing arts by including Music@Menlo in their estate plans.


As a Member of the Isaac Stern Circle, you will enjoy the greatest benefit of all—knowing that your spirit of philanthropy will have a lasting impact on Music@Menlo and will inspire others who share your vision.

Membership does not involve annual dues or any major commitment of time, though Circle Members will receive special invitations to events from time to time. Letting us know that you would like to become a Member (or have already included Music@Menlo in your estate plans) allows us to thank you and recognize your kindness and generosity year after year.

For more information on membership or to join the Isaac Stern Circle, visit musicatmenlo.org or contact Andrew Bradford, Development Director, at andrew@musicatmenlo.org or 650-330-2133.

HONORING AVIS AND BYRNE HULL

This summer, we honor the legacy of Avis Aasen-Hull and Byrne Hull, both of whom were longtime Menlo Park residents, passionate lovers of music, and loyal patrons of Music@Menlo. The gift their estate made to Music@Menlo this past spring is a testament to their desire to ensure a bright future for Music@Menlo and the many young musicians it serves. Avis and Byrne's vision, kindness, and generosity will be celebrated for years to come, and their spirit will be inextricably linked with the music and the young artists they so admired.



Chamber Music Institute

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

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

Music@Menlo's 2016 Chamber Music Institute welcomes forty-one exceptional young musicians, selected from an international pool of applicants, to work closely with an elite artist-faculty throughout the festival season. Festival audiences can witness the timeless art of musical interpretation being passed from today's leading artists to the next generation of chamber musicians in various settings, including the festival's master classes (see p. 70), Café Conversations (see p. 71), Prelude Performances, and Koret Young Performers Concerts, all of which are free and open to the public.

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

International Program

Music@Menlo's distinguished training program serves conservatory-level and young professional musicians ages eighteen to twenty-nine in the burgeoning stages of their careers. Following their participation in Music@Menlo's Chamber Music Institute, alumni of the International Program have gone on to perform in the world's most prestigious venues, including Lincoln Center and Carnegie Hall in New York and London's Wigmore Hall, and earn top honors, such as Avery Fisher Career Grants, as well as prizes at important competitions such as the Naumburg Competition and Young Concert Artists International Auditions.

Stella Chen, *violin*
John-Henry Crawford, *cello*
Fei-Fei Dong, *piano*
Francisco Fullana, *violin*
Coleman Itzkoff, *cello*
Henry Kramer, *piano*

Shannon Lee, *violin*
Sung Jin Lee, *viola*
Lisa Sung, *viola*
Stephen Waarts, *violin*
Yi Qun Xu, *cello*

The students of the International Program work daily with Music@Menlo's esteemed artist-faculty and are featured in the festival's Prelude Performances (see p. 60), which precede selected evening concerts. Prelude Performances expand on the festival's Concert Programs and

offer audiences the opportunity to experience masterworks of the chamber music repertoire free of cost.

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

Young Performers Program

The Young Performers Program is a training program for gifted young musicians ages nine to eighteen. These extraordinary students work with a diverse faculty comprising festival artists and International Program alumni. Each week during the festival, student ensembles share their work with audiences through the Koret Young Performers Concerts (see p. 67), in which they introduce and perform great works of the chamber music literature for listeners of all ages.

Cameron Akioka, *piano*
Jenny Bahk, *cello*
Max Bobby, *cello*
Beatrice Chen, *viola*
Alex Chien, *piano*
Tsutomu William Copeland, *violin*
Richard Gao, *piano*
Sofia Gilchenok, *viola*
Sasha Kandybin, *violin*
Grace Kim, *viola*
Hannah Kim, *violin*
Tess Krobe, *viola*
Vivian Kukieli, *violin*
Christine Lee, *violin*
Cheng "Allen" Liang, *cello*

Jun Lin, *violin*
Ian Maloney, *cello*
Hana Mizuta, *piano*
Jason Moon, *violin*
Woojin Nam, *cello*
Clara Neubauer, *violin*
Emma Richman, *violin*
Benjamin Rossen, *piano*
Sakurako Saimaru, *violin*
Sean Takada, *violin*
William Tan, *cello*
Patricia Tang, *viola*
Emily Wang, *violin*
Wangshu Xiang, *cello*
Hsin-Hao Yang, *piano*

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



The Ann S. Bowers Young Artist Fund

Through the support of the Ann S. Bowers Young Artist Fund, all eleven artists from Music@Menlo's esteemed International Program are able to participate in the program with fully sponsored fellowships. And, this season, through the generosity of the many contributors to the Young Artist Fund, all Young Performers Program participants who applied for financial aid received partial or full assistance.

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

Please consider becoming a vital part of this community by making a gift to the Ann S. Bowers Young Artist Fund. Become a Sponsor of the International Program with a gift of \$15,000 or the Young Performers Program with a gift of \$7,500. All contributors to the Ann S. Bowers Young Artist Fund receive benefits at the corresponding membership levels. The greatest reward of supporting these young artists is knowing that you are making a transformative difference in their lives. Thank you!

We gratefully acknowledge the following individuals and organizations that have generously contributed to the Ann S. Bowers Young Artist Fund in 2016:

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Contributors to this fund play a crucial role in supporting Music@Menlo's educational mission. To learn more about sponsoring a young artist in the Chamber Music Institute, please contact Andrew Bradford, Development Director, at 650-330-2133 or andrew@musicatmenlo.org.



Prelude Performances

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

Free and open to the public. Free tickets are required and may be reserved in advance on the day of the concert.

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

JULY 16

Saturday, July 16

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

DMITRY SHOSTAKOVICH (1906–1975)

String Quartet no. 7 in f-sharp minor, op. 108 (1960)

Allegretto –

Lento –

Allegro – Allegretto

Stephen Waarts, Stella Chen, *violins*; Lisa Sung, *viola*; Coleman Itzkoff, *cello*

JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1855–1856, 1874)

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Henry Kramer, *piano*; Francisco Fullana, *violin*; Sung Jin Lee, *viola*; Yi Qun Xu, *cello*

SPECIAL THANKS

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

JULY 17

Sunday, July 17

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat Major, op. 1, no. 1 (1794–1795)

Allegro

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

Fei-Fei Dong, *piano*; Shannon Lee, *violin*; John-Henry Crawford, *cello*

JOHANNES BRAHMS (1833–1897)

Piano Quartet no. 3 in c minor, op. 60 (1855–1856, 1874)

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Henry Kramer, *piano*; Francisco Fullana, *violin*; Sung Jin Lee, *viola*; Yi Qun Xu, *cello*

SPECIAL THANKS

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



JULY 19

Tuesday, July 19

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

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat Major, op. 1, no. 1 (1794–1795)

Allegro

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

Fei-Fei Dong, piano; Shannon Lee, violin; John-Henry Crawford, cello

DMITRY SHOSTAKOVICH (1906–1975)

String Quartet no. 7 in f-sharp minor, op. 108 (1960)

Allegretto –

Lento –

Allegro – Allegretto

Stephen Waarts, Stella Chen, violins; Lisa Sung, viola; Coleman Itzkoff, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to the memory of Barbara Almond.

JULY 21

Thursday, July 21

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

LUDWIG VAN BEETHOVEN (1770–1827)

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

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace, ma serioso

Larghetto espressivo – Allegretto agitato

Stella Chen, Francisco Fullana, violins; Sung Jin Lee, viola; Yi Qun Xu, cello

DMITRY SHOSTAKOVICH (1906–1975)

Adagio and Allegretto (Elegy and Polka) for String Quartet (1931)

Adagio

Allegretto

Stella Chen, Francisco Fullana, violins; Sung Jin Lee, viola; Yi Qun Xu, cello

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro, ma non tanto

Dumka: Andante con moto

Scherzo: Furiant, molto vivace

Finale: Allegro

Fei-Fei Dong, piano; Shannon Lee, Stephen Waarts, violins; Lisa Sung, viola; John-Henry Crawford, cello

SPECIAL THANKS

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



JULY 22

Friday, July 22

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

BENJAMIN BRITTEN (1913–1976)

Sonata in C Major for Cello and Piano, op. 65 (1960–1961)

Dialogo: Allegro
Scherzo-Pizzicato: Allegretto
Elegia: Lento
Marcia: Energico
Moto perpetuo: Presto

Coleman Itzkoff, cello; Henry Kramer, piano

ANTONÍN DVOŘÁK (1841–1904)

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

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo: Furiant, molto vivace
Finale: Allegro

Fei-Fei Dong, piano; Shannon Lee, Stephen Waarts, violins; Lisa Sung, viola;
 John-Henry Crawford, cello

SPECIAL THANKS

*Music@Menlo dedicates this performance to Dave and Judith Preves
 Anderson in memory of Nick Clinch.*

JULY 24

Sunday, July 24

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

LUDWIG VAN BEETHOVEN (1770–1827)String Quartet in f minor, op. 95, *Serioso* (1810–1811)

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo – Allegretto agitato

Stella Chen, Francisco Fullana, violins; Sung Jin Lee, viola; Yi Qun Xu, cello

DMITRY SHOSTAKOVICH (1906–1975)Adagio and Allegretto (*Elegy and Polka*) for String Quartet (1931)

Adagio
Allegretto

Stella Chen, Francisco Fullana, violins; Sung Jin Lee, viola; Yi Qun Xu, cello

BENJAMIN BRITTEN (1913–1976)

Sonata in C Major for Cello and Piano, op. 65 (1960–1961)

Dialogo: Allegro
Scherzo-Pizzicato: Allegretto
Elegia: Lento
Marcia: Energico
Moto perpetuo: Presto

Coleman Itzkoff, cello; Henry Kramer, piano

SPECIAL THANKS

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



JULY 27

Wednesday, July 27

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

ANTON ARENSKY (1861–1906)

Quartet no. 2 in a minor for Violin, Viola, and Two Cellos, op. 35 (1894)

Moderato

Variations on a Theme of Tchaikovsky: Moderato

Andante sostenuto – Allegro moderato

Francisco Fullana, violin; Lisa Sung, viola; Yi Qun Xu, John-Henry Crawford, cellos

CÉSAR FRANCK (1822–1890)

Piano Quintet in f minor (1879)

Molto moderato quasi lento – Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

Henry Kramer, piano; Stephen Waarts, Shannon Lee, violins; Sung Jin Lee, viola;
Coleman Itzkoff, cello

SPECIAL THANKS

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

JULY 28

Thursday, July 28,

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

JOHANNES BRAHMS (1833–1897)

Sonata in d minor for Violin and Piano, op. 108 (1886–1888)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Stella Chen, violin; Fei-Fei Dong, piano

CÉSAR FRANCK (1822–1890)

Piano Quintet in f minor (1879)

Molto moderato quasi lento – Allegro

Lento, con molto sentimento

Allegro non troppo, ma con fuoco

Henry Kramer, piano; Stephen Waarts, Shannon Lee, violins; Sung Jin Lee, viola;
Coleman Itzkoff, cello

SPECIAL THANKS

Music@Menlo dedicates this performance to Leslie Hsu and Rick Lenon with gratitude for their generous support.



JULY 29

Friday, July 29

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

JOHANNES BRAHMS (1833–1897)

Sonata in d minor for Violin and Piano, op. 108 (1886–1888)

*Allegro**Adagio**Un poco presto e con sentimento**Presto agitato*

Stella Chen, violin; Fei-Fei Dong, piano

ANTON ARENSKY (1861–1906)

Quartet no. 2 in a minor for Violin, Viola, and Two Cellos, op. 35 (1894)

*Moderato**Variations on a Theme of Tchaikovsky: Moderato**Andante sostenuto – Allegro moderato*

Francisco Fullana, violin; Lisa Sung, viola; Yi Qun Xu, John-Henry Crawford, cellos

SPECIAL THANKS

Music@Menlo dedicates this performance to Lindy Barocchi and also to the Ann and Gordon Getty Foundation with gratitude for their generous support.

JULY 31

Sunday, July 31

3:30 p.m., The Center for Performing Arts at Menlo-Atherton

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Trio in E Major, K. 542 (1788)

*Allegro**Andante grazioso**Allegro*

Henry Kramer, piano; Francisco Fullana, violin; John-Henry Crawford, cello

ALEKSANDR BORODIN (1833–1887)

String Quartet no. 2 in D Major (1881)

*Allegro moderato**Scherzo: Allegro**Notturmo: Andante**Finale: Andante – Vivace*

Shannon Lee, Stella Chen, violins; Sung Jin Lee, viola; Coleman Itzkoff, cello

SPECIAL THANKS

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



AUGUST 2

Tuesday, August 2
5:30 p.m., The Center for Performing Arts at Menlo-Atherton

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Trio in E Major, K. 542 (1788)

Allegro
Andante grazioso
Allegro

Henry Kramer, *piano*; Francisco Fullana, *violin*; John-Henry Crawford, *cello*

ROBERT SCHUMANN (1810–1856)

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

Sostenuto assai – Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Fei-Fei Dong, *piano*; Stephen Waarts, *violin*; Lisa Sung, *viola*; Yi Qun Xu, *cello*

SPECIAL THANKS

Music@Menlo dedicates this performance to Rosann and Ed Kaz with gratitude for their generous support.

AUGUST 3

Wednesday, August 3
5:30 p.m., The Center for Performing Arts at Menlo-Atherton

ALEKSANDR BORODIN (1833–1887)

String Quartet no. 2 in D Major (1881)

Allegro moderato
Scherzo: Allegro
Notturmo: Andante
Finale: Andante – Vivace

Shannon Lee, Stella Chen, *violins*; Sung Jin Lee, *viola*; Coleman Itzkoff, *cello*

ROBERT SCHUMANN (1810–1856)

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

Sostenuto assai – Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Fei-Fei Dong, *piano*; Stephen Waarts, *violin*; Lisa Sung, *viola*; Yi Qun Xu, *cello*

SPECIAL THANKS

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

AUGUST 5

Friday, August 5

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

WOLFGANG AMADEUS MOZART (1756–1791)

Quintet in g minor for Two Violins, Two Violas, and Cello, K. 516 (1787)

*Allegro**Minuetto: Allegretto**Adagio ma non troppo**Adagio – Allegro*

Stephen Waarts, Shannon Lee, violins; Lisa Sung, Sung Jin Lee, violas; Yi Qun Xu, cello

ANTONÍN DVOŘÁK (1841–1904)Piano Trio in e minor, op. 90, *Dumky* (1890–1891)*Lento maestoso – Allegro quasi doppio movimento**Poco adagio – Vivace non troppo**Andante – Vivace non troppo**Andante moderato (quasi tempo di marcia) – Allegretto scherzando**Allegro**Lento maestoso – Vivace quasi doppio movimento*

Henry Kramer, piano; Stella Chen, violin; John-Henry Crawford, cello

INTERMISSION

DMITRY SHOSTAKOVICH (1906–1975)

Piano Trio no. 2 in e minor, op. 67 (1944)

*Andante – Moderato**Allegro con brio**Largo**Allegretto*

Fei-Fei Dong, piano; Francisco Fullana, violin; Coleman Itzkoff, cello

DMITRY SHOSTAKOVICH

Two Pieces for String Octet, op. 11 (1924–1925)

*Prelude: Adagio**Scherzo: Allegro molto*

Stephen Waarts, Francisco Fullana, Shannon Lee, Stella Chen, violins; Sung Jin Lee, Lisa Sung, violas; Yi Qun Xu, Coleman Itzkoff, cellos

SPECIAL THANKS

Music@Menlo dedicates this performance to the Jeffrey Dean and Heidi Hopper Family with gratitude for its generous support.

Koret Young Performers Concerts

EXTRAORDINARY CONCERTS PERFORMED BY THE YOUNG PERFORMERS
PROGRAM ARTISTS OF THE CHAMBER MUSIC INSTITUTE

*Free and open to the public. Free tickets are required and may be reserved in
advance on the day of the concert.*

Koret Young Performers Concerts are generously supported by Koret Foundation Funds.



JULY 23

Saturday, July 23, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

FELIX MENDELSSOHN (1809–1847)

String Quintet no. 2 in B-flat Major, op. 87 (1845)

I. Allegro vivace

Tsutomu William Copeland, Sasha Kandybin, violins; Tess Krobe, Beatrice Chen, violas;
Woojin Nam, cello

ALEKSANDR GLAZUNOV (1865–1936)

String Quintet for Two Violins, Viola, and Two Cellos in A Major, op. 39

(1891–1892)

I. Allegro

Hannah Kim, Christine Lee, violins; Grace Kim, viola; Jenny Bahk, Max Bobby, cellos

JOHANNES BRAHMS (1833–1897)

Piano Quintet in f minor, op. 34 (1861–1864)

I. Allegro non troppo

Cameron Akioka, piano; Emily Wang, Sean Takada, violins; Patricia Tang, viola;
Cheng "Allen" Liang, cello

JOHANNES BRAHMS

Piano Quintet in f minor, op. 34

IV. Finale: Poco sostenuto – Allegro non troppo

Hana Mizuta, piano; Emma Richman, Sakurako Saimaru, violins; Vivian Kukiell, viola;
Wangshu Xiang, cello

ANTON ARENSKY (1861–1906)

Piano Trio in d minor, op. 32 (1894)

I. Allegro moderato

Richard Gao, piano; Clara Neubauer, violin; Ian Maloney, cello

ANTON ARENSKY

Piano Quintet in D Major, op. 51 (1900)

I. Allegro moderato

Benjamin Rossen, piano; Jun Lin, Jason Moon, violins; Sofia Gilchenok, viola;
William Tan, cello

IGOR STRAVINSKY (1882–1971)

Selections from *Le sacre du printemps* (*The Rite of Spring*) for Piano, Four
Hands (1911–1913)

Part I. The Adoration of the Earth

Alex Chien, Hsin-Hao Yang, piano

SPECIAL THANKS

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

JULY 30

Saturday, July 30, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

*Repertoire is not listed in program order.***DMITRY SHOSTAKOVICH** (1906–1975)**Two Pieces for String Octet, op. 11** (1924–1925)*Prelude: Adagio**Scherzo: Allegro molto*Vivian Kukiell, Sakurako Saimaru, Jason Moon, Jun Lin, *violins*; Beatrice Chen, Sofia Gilchenok, *violas*; Ian Maloney, William Tan, *cellos***DMITRY SHOSTAKOVICH****Piano Quintet in g minor, op. 57** (1940)*I. Prelude: Lento –**II. Fugue: Adagio**III. Scherzo: Allegretto*Hsin-Hao Yang, *piano*; Hannah Kim, Clara Neubauer, *violins*; Grace Kim, *viola*; Wangshu Xiang, *cello***DMITRY SHOSTAKOVICH****Piano Quintet in g minor, op. 57***IV. Intermezzo**V. Finale*Cameron Akioka, *piano*; Sasha Kandybin, Christine Lee, *violins*; Patricia Tang, *viola*; Cheng "Allen" Liang, *cello***BÉLA BARTÓK** (1881–1945)**String Quartet no. 2, op. 17, Sz. 67** (1915–1917)*I. Moderato*Emma Richman, Sean Takada, *violins*; Tess Krobe, *viola*; Woojin Nam, *cello***FRANZ SCHUBERT** (1797–1828)**Piano Trio in B-flat Major, op. 99, D. 898** (1827)*I. Allegro moderato*Alex Chien, *piano*; Tsutomu William Copeland, *violin*; Max Bobby, *cello***MAURICE RAVEL** (1875–1937)**Piano Trio in a minor** (1914)*I. Modéré*Hana Mizuta, *piano*; Emily Wang, *violin*; Jenny Bahk, *cello***ROBERT SCHUMANN** (1810–1856)**Selections from *Zwölf Klavierstücke für kleine und grosse Kinder*, op. 85**

(1849)

*Gartenmelodie (Garden Melody)**Am Springbrunnen (At the Fountain)**Gespensermärchen (Ghost Tales)**Abendlied (Evening Song)*Richard Gao, Benjamin Rossen, *piano***SPECIAL THANKS***Music@Menlo dedicates this performance to David Finckel and Wu Han and also to the City of Menlo Park with gratitude for their generous support.*



AUGUST 6

Saturday, August 6, 1:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Repertoire is not listed in program order.

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Souvenir de Florence for String Sextet, op. 70 (1890; rev. 1891–1892)

I. Allegro con spirito

Emily Wang, Emma Richman, *violins*; Tess Kroke, Vivian Kukiell, *violas*; Jenny Bahk, Wangshu Xiang, *cellos*

CÉSAR FRANCK (1822–1890)

Piano Quintet in f minor (1878–1879)

I. Molto moderato quasi lento – Allegro

Hsin-Hao Yang, *piano*; Tsutomu William Copeland, Jun Lin, *violins*; Patricia Tang, *viola*; Cheng “Allen” Liang, *cello*

CÉSAR FRANCK

Piano Quintet in f minor

III. Allegro non troppo, ma con fuoco

Alex Chien, *piano*; Hannah Kim, Sakurako Saimaru, *violins*; Grace Kim, *viola*; Max Bobby, *cello*

MAURICE RAVEL (1875–1937)

String Quartet in F Major (1902–1903)

I. Allegro moderato – Très doux

Sean Takada, Clara Neubauer, *violins*; Beatrice Chen, *viola*; Ian Maloney, *cello*

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet no. 2 in e-flat minor, op. 26 (1914)

I. Allegro non troppo

Richard Gao, *piano*; Sasha Kandybin, Jason Moon, *violins*; Sofia Gilchenok, *viola*; Woojin Nam, *cello*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in G Major, op. 1, no. 2 (1794–1795)

IV. Finale: Presto

Benjamin Rossen, *piano*; Christine Lee, *violin*; William Tan, *cello*

ANTON ARENSKY (1861–1906)

Suite no. 2 for Piano, Four Hands, op. 23, *Silhouettes* (1892)

II. La coquette (The Coquette)

IV. Le rêveur (The Dreamer)

V. La danseuse (The Dancer)

Cameron Akioka, Hana Mizuta, *piano*

SPECIAL THANKS

Music@Menlo dedicates this performance to Jeff and Jamie Barnett with gratitude for their generous support.



Master Classes

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

Music@Menlo unites the next generation of exceptional musicians with a renowned faculty of today's most esteemed artists and educators. Join the young artists and faculty of the Chamber Music Institute as they exchange ideas, discuss interpretive approaches, and prepare masterworks of the chamber music literature for the concert stage. The Institute's master classes and other select Institute activities give visitors the rare opportunity to deepen their appreciation for the nuanced process of preparing a piece of music for performance. All master classes are held at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Monday, July 18

Ivan Chan, violinist

Wednesday, July 20

Calidore String Quartet

Thursday, July 21

Ani Kavafian, violinist

Friday, July 22

Alexander Sitkovetsky, violinist

Monday, July 25

Clive Greensmith, cellist

Tuesday, July 26

Alon Goldstein, pianist

Thursday, July 28

Paul Watkins, cellist

Friday, July 29

Wu Qian, pianist

Tuesday, August 2

Kyoko Takezawa, violinist

Wednesday, August 3

Arnaud Sussmann, violinist

Thursday, August 4

Keith Robinson, cellist

Friday, August 5

Wu Han, pianist

Master class schedule is subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.



Café Conversations

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

Since their inception, Café Conversations have explored a multitude of topics from the unique perspectives of the festival's artistic community. Café Conversations allow audiences to participate in a fascinating array of music- and arts-related discussions. All Café Conversations take place at 11:45 a.m. in Martin Family Hall on the Menlo School campus and are free and open to the public.

Tuesday, July 19

Encounters with Slava: Learning from Rostropovich

With Ara Guzelimian, *Provost and Dean of the Juilliard School*, and David Finckel, *Artistic Codirector of Music@Menlo*

Wednesday, July 27

The Art of Andrei Petrov

With Andrei Petrov, *Music@Menlo's 2016 Visual Artist*, and Cathy Kimball, *Executive Director, San Jose Institute of Contemporary Art*

Monday, August 1

Aleksandr Scriabin and Other Russian Madmen

With Stuart Isacoff, *writer, composer, and musician*

Café Conversation topics and speakers are subject to change. Please visit www.musicatmenlo.org during the festival for the latest information.

2016 Visual Artist: Andrei Petrov

Each season, Music@Menlo invites a distinguished visual artist to exhibit a selection of works throughout the festival and showcases the artist's work in the festival's publications. This year, Music@Menlo is pleased to feature Andrei Petrov. His paintings will be on display in the Center for Performing Arts at Menlo-Atherton.



Of Russian heritage, **Andrei Petrov** was born in Washington, D.C., and grew up in New York City, where he continues to live and work. He attended LaGuardia High School of Music and Art and furthered his education at SUNY Purchase and SUNY New Paltz. His paintings can be found in collections worldwide, including at the Four Seasons Washington, D.C., Pantone Inc., the Fairmont Chicago,

and Golden Books, and his works have also appeared in numerous film and television productions and on CDs for composers Ben Allison and Matthew Shipp. Petrov exhibits regularly at Morton Fine Art in Washington, D.C., and Anderson Contemporary in New York City, among others.

Join us on Wednesday, July 27, for a special Café Conversation with Andrei Petrov (11:45 a.m., Martin Family Hall).

Music@Menlo's Visual Artist is generously supported by Libby and Craig Heimark through their gift to the Tenth-Anniversary Campaign.

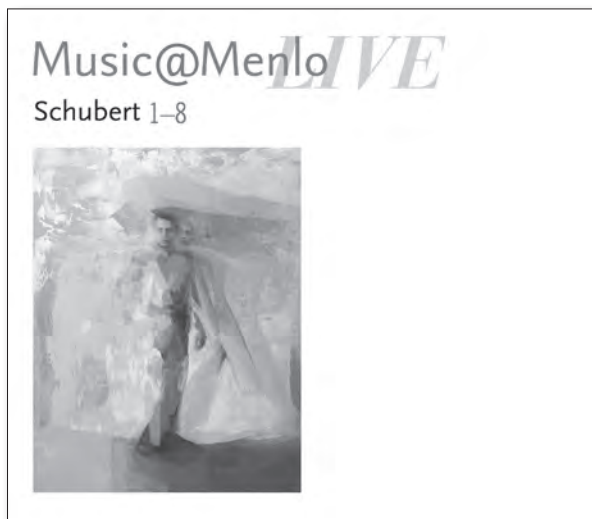


Crossroads, 2014, 51 in. x 48 in., oil on canvas

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 more than a decade of Music@Menlo's signature thematic programming and offer "hours of chamber music delight, recapturing all that Menlo magic" (*Gramophone*).

Available in Digital Format

Music@Menlo *LIVE*'s entire critically acclaimed catalogue, which features extraordinary recordings of some of classical music's most beloved works as well as numerous rarely recorded masterpieces, is available online in digital format from a variety of online digital music retailers, including iTunes, Amazon, and Google Music.

Latest Release: *Schubert* (2015)

This unique collection of eight CDs features live recordings from Music@Menlo's thirteenth season. *Schubert* celebrates one of history's most profound and beloved musical voices, offering an in-depth journey through the composer's brief but remarkable life. The recordings present virtually all of the composer's greatest chamber music and his celebrated lieder, alongside works by Mozart, Beethoven, Mendelssohn, Brahms, and more.

Coming Soon: *Russian Reflections* (2016)

Watch for the 2016 festival recordings to be released this winter. Complete boxed sets and individual CDs from every Music@Menlo season can be purchased on our website at www.musicatmenlo.org or downloaded from iTunes, Amazon, and Google Music.

Recording Producer: Da-Hong Seetoo

Six-time Grammy Award-winning recording producer Da-Hong Seetoo returns to Music@Menlo for a fourteenth consecutive season to record the festival concerts for release on the Music@Menlo *LIVE* label. A Curtis Institute- and Juilliard School-trained violinist, Da-Hong Seetoo has emerged as one of a handful of elite audio engineers, using his own custom-designed microphones, monitor speakers, and computer software. His recent clients include the Borromeo, Escher, Emerson, Miró, and Tokyo String Quartets; the Beaux Arts Trio; pianists Daniel Barenboim, Yefim Bronfman, Derek Han, and Christopher O'Riley; violinist Gil Shaham; cellist Truls Mørk; the Chamber Music Society of Lincoln Center; the Chicago Symphony Orchestra under David Zinman; the Evergreen Symphony (Taipei, Taiwan); the New York Philharmonic under Lorin Maazel; the ProMusica Chamber Orchestra (Columbus, Ohio); the Royal Philharmonic Orchestra under Carlos Miguel Prieto; the Singapore Symphony Orchestra; and David Finckel and Wu Han for the ArtistLed label. His recording with the Emerson String Quartet for Deutsche Grammophon, *Intimate Letters*, garnered the 2010 Grammy Award for Best Chamber Music Performance.



Broadcast Partner: American Public Media

American Public Media is the leading producer of classical music programming for public radio. This summer, Music@Menlo is proud to welcome American Public Media once again as the festival's exclusive broadcast partner. Performances from the festival will air nationwide on American Public Media's *Performance Today*®, the largest daily classical music program in the United States, which airs on 260 stations and reaches more than 1.3 million people each week, and via *Classical 24*®, a live classical music service broadcast on 250 stations and distributed by Public Radio International. Hosts and producers from American Public Media often participate in the festival as event moderators and educators. Go online to www.americanpublicmedia.org for archived performances, photos, and interviews.



Music@Menlo 2016–2017 Winter Series

Music@Menlo's Winter Series offers listeners the opportunity to experience the festival's signature chamber music programming throughout the year, deepening the festival's presence as one of the Bay Area's leading cultural institutions.

Enjoy Music@Menlo's incomparable chamber music programming throughout the year, performed by both familiar festival favorites and distinguished artists making their highly anticipated Music@Menlo debuts. The 2016–2017 season will comprise three afternoon and evening performances, featuring a rich range of repertoire and instrumentation.

Thursday, December 8, 2016

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto
(Note: different venue)

Wednesday, January 11, 2017

The Center for Performing Arts at Menlo-Atherton

Sunday, May 21, 2017

The Center for Performing Arts at Menlo-Atherton

Konstantin Lifschitz, piano

J. S. Bach: Six Partitas for Keyboard
(*Clavier-Übung I*), BWV 825–830

Thursday, December 8, 2016, 7:30 p.m.

Schultz Cultural Arts Hall, Oshman Family JCC, Palo Alto

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Music@Menlo's 2016–2017 Winter Series opens with a boldly immersive journey through J. S. Bach's Six Partitas for Keyboard (*Clavier-Übung I*), performed in their entirety by the charismatic Russian pianist Konstantin Lifschitz, an artist known for performing extraordinary feats of musical endurance. Composed while he served as Cantor at the St. Thomas Church in Leipzig, Bach's Six Partitas were the first of ultimately four installments written to explore the artful study of keyboard instruments. They are as renowned for their dazzling virtuosity as for their ingenious craftsmanship.

"To say that Mr. Lifschitz made his playing look easy would not be quite accurate. What he offered was a performance of such poetry that the question of whether executing it was difficult hardly came to mind."

—Anne Midgette, *New York Times*

JOHANN SEBASTIAN BACH (1685–1750)

Six Partitas for Keyboard (*Clavier-Übung I*) (1725–1731)

Partita no. 1 in B-flat Major, BWV 825

Partita no. 2 in c minor, BWV 826

Partita no. 3 in a minor, BWV 827

Partita no. 4 in D Major, BWV 828

Partita no. 5 in G Major, BWV 829

Partita no. 6 in e minor, BWV 830

Konstantin Lifschitz, piano



Pacifica Quartet

Beethoven, Shostakovich, and Ravel

Wednesday, January 11, 2017, 7:30 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Recognized for its virtuosity, exuberant performance style, and daring repertoire choices, the Pacifica Quartet has gained international stature over the past two decades as one of the finest chamber ensembles performing today. For the second concert of Music@Menlo's Winter Series, the Pacifica presents an entrancing program of German, French, and Russian masterworks. Beethoven's energetic String Quartet in B-flat Major, op. 18, no. 6, gives way to Shostakovich's contemplative Third Quartet, written in 1946, immediately after the conclusion of World War II. The program closes with Ravel's innovative, richly textured String Quartet in F Major, a chamber music masterpiece of the Impressionist era.

LUDWIG VAN BEETHOVEN (1770–1827)

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

DMITRY SHOSTAKOVICH (1906–1975)

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

MAURICE RAVEL (1875–1937)

String Quartet in F Major (1902–1903)

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

Quartet for the End of Time

Ravel, Andy Akiho (Music@Menlo commission, world premiere), and Messiaen

Sunday, May 21, 2017, 4:00 p.m.

The Center for Performing Arts at Menlo-Atherton

Tickets: \$52/\$47 full price; \$25/\$20 under age thirty

Clarinetist David Shifrin joins the Sitkovetsky Trio in a program featuring the world premiere of a Music@Menlo commission by composer Andy Akiho, winner of the 2014–2015 Luciano Berio Rome Prize. This new work has been deliberately paired with a work of the same instrumentation, Olivier Messiaen's iconic *Quatuor pour la fin du temps* (*Quartet for the End of Time*), the transcendent 1941 chamber music classic that received its extraordinary premiere in a prisoner-of-war camp.

MAURICE RAVEL (1875–1937)

Piano Trio in a minor (1914)

ANDY AKIHO (Born 1979)

Music@Menlo commission (World premiere)

OLIVIER MESSIAEN (1908–1992)

Quatuor pour la fin du temps (*Quartet for the End of Time*) (1940–1941)

David Shifrin, *clarinet*

Sitkovetsky Trio: Wu Qian, *piano*; Alexander Sitkovetsky, *violin*; Danjulo Ishizaka, *cello*

2016 Artist and Faculty Biographies

Artistic Directors

The Martin Family Artistic Directorship



Music@Menlo founding Artistic Directors cellist **DAVID FINCKEL** and pianist **WU HAN** rank among the most esteemed and influential classical musicians in the world today. *Musical America's* 2012 Musicians of the Year, they bring unmatched talent, energy, imagination, and dedication to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs. In high demand as individuals and as a duo, they appear each season at a host of the most prestigious venues and concert series across the United States and around the world.

Since 2004, David Finckel and Wu Han have together held the prestigious position of Artistic Director of the Chamber Music Society of Lincoln Center, the world's largest presenter and producer of chamber music, programming and performing under its auspices worldwide. Their wide-ranging musical innovations include the launch of ArtistLed (www.artistled.com), classical music's first musician-directed and Internet-based recording company, whose catalogue of eighteen albums has won widespread critical acclaim. In 2011, David Finckel and Wu Han were named Artistic Directors of Chamber Music Today, an annual festival held in Korea, and in 2013 they inaugurated an intensive annual chamber music workshop at the Aspen Music Festival. In these capacities, as well as through a multitude of other education initiatives, they have achieved universal renown for their passionate commitment to nurturing the careers of countless young artists. David Finckel and Wu Han reside in New York. For more information, please visit www.davidfinckelandwuhan.com.

Wu Han will perform in Concert Program I (July 16) and Concert Program VII (August 4 and 6). David Finckel and Wu Han will perform in Concert Program II (July 19 and 20), Concert Program IV (July 27), Carte Blanche Concert IV: The Russian Cello (July 31), and Concert Program VI (August 2 and 3).

The Martin Family Artistic Directorship is generously supported through a gift to the Tenth-Anniversary Campaign.



DMITRI ATAPINE has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive" (*Strad*). As a soloist and recitalist, he has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill Halls at Carnegie Hall, the Chicago Cultural Center, and the National Auditorium of Spain. An avid chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, and his frequent festival appearances have included Music@Menlo, La Musica in Sarasota, the Nevada Chamber Music Festival, Cactus Pear Music Festival, the Pacific Music Festival, the Aldeburgh Festival, and the Aix-en-Provence Festival, with performances broadcast on radio and television in Spain, Italy, the United States, Canada, Mexico, and South Korea. His multiple awards include top prizes at the Carlos Prieto International, the Florian Ocampo, and the Llanes cello competitions, as well as the Plowman, New England, and Premio Vittorio Gui chamber competitions. His recent engagements have included collaborations with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, David Shifrin, and the St. Lawrence String Quartet. His recordings, among them a world premiere of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. Dmitri Atapine holds a doctoral degree from the Yale School of Music, where he studied with Aldo Parisot. Born into a family of musicians, he has also studied with Alexander Fedorchenko and Suren Bagratuni. He is the Artistic Director of Ribadesella Chamber Music Festival and the Argenta Concert Series, a cello professor at the University of Nevada, Reno, and a member of the Chamber Music Society of Lincoln Center's CMS Two program.

Dmitri Atapine is on the faculty of the Chamber Music Institute.



Pianist **ALESSIO BAX**, First Prize winner at the Leeds and Hamamatsu International Piano Competitions, is a 2009 Avery Fisher Career Grant recipient. He has appeared as soloist with over one hundred orchestras worldwide, including the London Philharmonic, the Houston Symphony, the NHK Symphony in Japan, the St. Petersburg Philharmonic under Yuri Temirkanov, and the City of Birmingham Symphony Orchestra with Sir Simon Rattle. Recent

highlights include return engagements with the Dallas Symphony under Jaap van Zweden and the Royal Philharmonic on tour, performances with Los Angeles Chamber Orchestra under Hans Graf and London's Southbank Sinfonia led by Vladimir Ashkenazy, tours with Joshua Bell, and concerts with the Chamber Music Society of Lincoln Center in both New York and Boston. Among his festival appearances are London's International Piano Series, England's Aldeburgh and Bath festivals, Switzerland's Verbier Festival, the Risør Festival in Norway, Germany's Ruhr Klavier-Festival and BeethovenFest, and Bravo! Vail, Music@Menlo, and the Santa Fe Chamber Music Festival in the United States. Bax's acclaimed discography includes Beethoven's *Hammerklavier* and *Moonlight Sonatas* (*Gramophone* Editor's Choice); *Bax & Chung*, featuring Stravinsky's four-hand *Pétrouchka*; Mozart's Piano Concerti K. 491 and K. 595; *Alessio Bax Plays Brahms* (*Gramophone* Critic's Choice); *Rachmaninov: Preludes and Melodies* (*American Record Guide* Critics' Choice); *Bach Transcribed*; and *Baroque Reflections* (*Gramophone* Editor's Choice). At age fourteen, he graduated with top honors from the conservatory of his hometown, Bari, Italy, and after further studies in Europe he moved to the United States in 1994. A Steinway Artist, Alessio Bax resides in New York City with his wife, pianist Lucille Chung, and their daughter.

Alessio Bax will perform in Carte Blanche Concert I: The Russian Piano (July 17).



Russian baritone **NIKOLAY BORCHEV** started his career as a Principal of the Bavarian State Opera, followed by two seasons at the Vienna State Opera. With his wide-ranging repertoire in both opera and concert, he has been simultaneously establishing himself as a sought-after artist for all main companies and festivals. He is a regular guest at the Theater an der Wien, Vienna Musikverein, Festspiele Baden-Baden, Theater Basel, Opera Frankfurt, Hamburger Symphoniker, Munich Bach-Chor, Deutsches Sinfonie-Orchester Berlin, Festival Mecklenburg-Vorpommern, Glyndebourne Festival, La Monnaie in Brussels, Palais des Beaux Arts, Staatsoper Berlin, Deutsche Oper Berlin, Opéra Comique Paris, Staatsoper Hamburg, Opera Leipzig, London's Covent Garden, and Opera Cologne, among others. In 2014 he gave his debut at Carnegie Hall in New York. Future engagements include his debut at the Amsterdam Concertgebouw as well as with the State Academic Symphony Orchestra "Evgeny Svetlanov" at the Moscow Philharmonic.

Nikolay Borchev will perform in Concert Program V (July 29 and 30) and Concert Program VII (August 4 and 6).



Winner of a 2015 Avery Fisher Career Grant, pianist **MICHAEL BROWN** has been described by the *New York Times* as a "young piano visionary" and "one of the leading figures in the current renaissance of performer-composers." Selected by Sir András Schiff for his "Building Bridges" series in 2016–2017, Brown will perform debut solo recitals in Berlin, Frankfurt, Antwerp, and Zurich and at New York's 92nd Street Y. Recent highlights include debuts with the Seattle and Maryland Symphony Orchestras and the New York Youth

Symphony in Carnegie Hall's Stern Auditorium. He joined the roster of the Chamber Music Society of Lincoln Center's CMS Two program in 2015 and performs with the society in Alice Tully Hall and on tour. He regularly performs concerto and solo recitals and in a trio with violinist Elena Urioste and cellist Nicholas Canellakis, frequently performing recitals with each of them. Recent commissions of his own compositions include a piano concerto for the Maryland Symphony Orchestra and works for the Look & Listen Festival, Bargemusic, the Concert Artists Guild, and Lincoln Center's Great Performers series. A native New Yorker, Michael Brown earned dual bachelor's and master's degrees in piano and composition from the Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is a Steinway Artist. michaelbrownmusic.com

Michael Brown will perform in Concert Program II (July 19 and 20), Concert Program III (July 22 and 23), and Concert Program IV (July 27).

Michael Brown holds the Karen and Rick DeGolia Piano Chair for 2016.



Described as "the epitome of confidence and finesse" (*Gramophone* magazine) and "a miracle of unified thought" (*La Presse*, Montreal), the **CALIDORE STRING QUARTET**—violinists Jeffrey Myers and Ryan Meehan, violist Jeremy Berry, and cellist Estelle Choi—has established an international reputation for its informed, polished, and passionate performances. The quartet members are currently Artists-in-Residence and visiting faculty at Stony Brook University (SUNY) and have

been appointed to the prestigious roster of the Chamber Music Society of Lincoln Center's CMS Two for the 2016–2019 seasons. The Calidore String

Quartet has won grand prizes in virtually all the major U.S. chamber music competitions as well as several international competitions in Europe. It regularly performs throughout North America, Europe, and Asia and has debuted in such esteemed venues as Wigmore Hall, Lincoln Center, Seoul's Kumho Arts Hall, and Schneider Concerts (New York City) and at many festivals, including Verbier, Ravinia, Mostly Mozart, and Festspiele Mecklenburg-Vorpommern. In 2015, the quartet released its critically acclaimed debut recording of quartets by Mendelssohn and Haydn, and it will release an album on Éditions Hortus commemorating the World War I centennial. The Calidore was featured as Young Artists-in-Residence on American Public Media's *Performance Today*, and its performances have been broadcast on National Public Radio, the BBC, the Canadian Broadcasting Corporation, the Korean Broadcasting Corporation, and elsewhere. As a passionate supporter of music education, the ensemble is committed to mentoring and educating young musicians through a variety of residency and outreach efforts. Formed in 2010 at the Colburn School of Music, the Calidore String Quartet aims to present performances that share the passion and joy of the string quartet repertoire.

The Calidore String Quartet will perform in Concert Program I (July 16), Concert Program III (July 22 and 23), and Carte Blanche Concert III: The Russian Quartet (July 26).



Hailed as a "superb young soloist" (*New Yorker*), **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation, captivating audiences throughout the United States and abroad. In the spring of 2015, Canellakis made his Carnegie Hall concerto debut, performing Leon Kirchner's *Music for Cello and Orchestra* with the American Symphony Orchestra in Isaac Stern Auditorium.

He is an Artist of the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. As a member of the Canellakis-Brown Duo (his collaboration with pianist/composer Michael Brown), Canellakis performs numerous recitals throughout the country each season. A frequent performer at Bargemusic in New York City, he has also been a guest artist at many of the world's leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Verbier, Mecklenburg, Moab, Bridgehampton, Sarasota, and Aspen. He is also the Coartistic Director of the Sedona Winter MusicFest in Arizona. Canellakis was a winner of the Chamber Music Society of Lincoln Center's CMS Two international auditions and was selected to be in residence at Carnegie Hall as a member of Ensemble ACJW, with which he performed in Weill and Zankel Halls and worked to enhance music education throughout New York City. He is a graduate of the Curtis Institute of Music and New England Conservatory, where his teachers included Orlando Cole, Peter Wiley, and Paul Katz. Nicholas Canellakis is on the faculty of the Brooklyn College Conservatory of Music. Filmmaking is a special interest of his, and he has produced, directed, and starred in several short films and music videos, including his popular comedy web series *Conversations with Nick Canellakis*. All of his videos can be found on his website at www.nicholascanellakis.com.

Nicholas Canellakis will perform in Concert Program VI (August 2 and 3) and Concert Program VII (August 4 and 6).



The *Cleveland Plain Dealer* stated, "In **IVAN CHAN**, the group (Miami String Quartet) has a prodigious first violinist whose tonal sweetness is matched by impeccable taste, purposeful energy, and an unerring sense of phrasing." Bronze medalist of the Third Quadrennial International Violin Competition of Indianapolis, Chan was a member of the Miami String Quartet from 1995 to 2010. With the ensemble, he performed at Music@Menlo in 2005 and 2007. The onset of focal dystonia even-

tually led to his departure from the MSQ, and he currently holds the position of Senior Lecturer in String Chamber Music at the Hong Kong Academy for Performing Arts. As a visiting artist, he has taught at the Curtis Institute of Music, the Juilliard School, New England Conservatory, the Cleveland Institute of Music, and the New York String Orchestra Seminar. In the summer of 2016, he will also be on faculty at Ravinia's Steans Institute, Morningside Music Bridge, Kent/Blossom, and the Heartland Music Festival. Ivan Chan began studying violin with Thomas Wang in his native Hong Kong and continued with Jascha Brodsky, David Cerone, Jaime Laredo, Felix Galimir (chamber music), and Miriam Fried at the Curtis Institute of Music and Indiana University.

Ivan Chan is on the faculty of the Chamber Music Institute.



Picked by the *Boston Globe* as one of the Superior Pianists of the Year, "...who appears to excel in everything," pianist **GLORIA CHIEN** made her orchestral debut at the age of sixteen with the Boston Symphony Orchestra. Since then she has appeared as a soloist under the batons of Sergiu Comissiona, Keith Lockhart, Thomas Dausgaard, and Irwin Hoffman. She has presented concerts at

Alice Tully Hall, the Library of Congress, the Isabella Stewart Gardner Museum, the Phillips Collection, Jordan Hall, the Philadelphia Chamber Music Society, the Savannah Music Festival, Kissinger Sommer, the Dresden Chamber Musical Festival, the Salle Cortot in Paris, and the National Concert Hall in Taiwan. An avid chamber musician, she has collaborated with artists such as David Shifrin, Daniel Hope, Shmuel Ashkenasi, Jaime Laredo, James Ehnes, Roberto Díaz, David Finckel, Jan Vogler, Soovin Kim, Radovan Vlatković, and Carolin Widmann and the St. Lawrence, Miró, Pacifica, and Brentano quartets. She also recently released a CD with clarinetist Anthony McGill. In 2009 she launched String Theory, a chamber music series at the Hunter Museum in Chattanooga, Tennessee, as its founder and Artistic Director. The following year, she was appointed Director of the Chamber Music Institute at Music@Menlo by Artistic Directors David Finckel and Wu Han. A native of Taiwan, Gloria Chien is a graduate of New England Conservatory, where she studied with Russell Sherman and Wha Kyung Byun. She is an Artist-in-Residence at Lee University in Cleveland, Tennessee, and a Steinway Artist.

Gloria Chien is the Director of the Chamber Music Institute. She will perform in Concert Program I (July 16) and Concert Program II (July 19 and 20).



Born in Montreal, pianist **LUCILLE CHUNG** is the First Prize winner of the Stravinsky International Piano Competition and made her debut at the age of ten with the Montreal Symphony Orchestra under Charles Dutoit. She has performed with over sixty-five orchestras including the Philadelphia Orchestra, Moscow Virtuosi, BBC NOW, and Seoul Philharmonic with conductors such as Nézet-Séguin, Penderecki, and Spivakov. As a recitalist, she has performed at Wigmore

Hall, the Great Performers series at Lincoln Center, the Kennedy Center, and the Concertgebouw. Festival appearances include the Verbier Festival and the Santander International Festival. Lucille Chung graduated from the Curtis Institute and the Juilliard School before she turned twenty. She also studied in London, Salzburg, Imola, and Weimar under Lazar Berman. She recorded the complete works of György Ligeti as well as Scriabin works on the Dynamic label to great critical acclaim. Her vast discography includes works by Mendelssohn, Mozart, Poulenc, and Saint-Saëns in addition to a duo recital with Alessio Bax.

Lucille Chung will perform in Concert Program I (July 16) and Carte Blanche Concert I: The Russian Piano (July 17).



Voted ADAMI Classical Discovery of the Year at the Midem in Cannes and awarded the SACEM Georges Enesco Prize, **NICOLAS DAUTRICOURT** is one of the most brilliant and engaging French violinists of his generation. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals, such as Lockenhaus, Music@Menlo,

Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Orchestre National de France, Orchestre du Capitole de Toulouse, Quebec Symphony, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, Kanazawa Orchestral Ensemble, Belgrade Radio Orchestra, Kiev Philharmonic, Nice Philharmonic, Orchestre National des Pays de la Loire, Orchestre National de Lorraine, Novosibirsk Chamber Orchestra, and European Camerata, under conductors Leonard Slatkin, Paavo Järvi, Tugan Sokhiev, Dennis Russell Davies, Eivind Gullberg Jensen, Yuri Bashmet, Michael Francis, François-Xavier Roth, Fabien Gabel, Kazuki Yamada, and Fayçal Karoui. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, the Südtirol Jazz Festival, Jazz San Javier, the Copenhagen Jazz Festival, and the European Jazz Festival in Athens. An award winner in numerous international violin contests, such as Wieniawski, Lipizer, and Belgrade, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. An Artist of the Chamber Music Society of Lincoln Center, he currently plays a magnificent instrument by Antonio Stradivari, the "Château Fombrange" (Cremona 1713), on loan from Bernard Magrez.

Nicolas Dautricourt will perform in Concert Program I (July 16) and Concert Program II (July 19 and 20).



Pianist **ALON GOLDSTEIN** is one of the most original and sensitive artists of his generation, admired for his musical intelligence and dynamic personality. Goldstein's artistic vision and innovative programming have made him a favorite with audiences and critics alike throughout the United States, Europe, and Israel. He made his orchestral debut at the age of eighteen with the Israel Philharmonic under the baton of Zubin Mehta

and returned a few seasons ago with Maestro Herbert Blomstedt in Beethoven's Concerto no. 1. In recent seasons, Goldstein has performed with the Los Angeles and Rhode Island Philharmonics, the Philadelphia Orchestra, and the San Francisco, Baltimore, St. Louis, Houston, Vancouver, Kansas City, and North Carolina Symphonies, as well as orchestras on tour in Paris, Russia, Romania, and Bulgaria. His 2015–2016 season began with performances at the Ravinia Festival and New York's International Keyboard Festival, followed by a tour of China with the Amber String Quartet. He has performed with the Alabama, Knoxville, Fairfax, Spokane, and Kitchener-Waterloo Symphony Orchestras, among others. He will also be heard in solo recitals and with the Goldstein-Peled-Fiterstein Trio and the Tempest Trio in chamber music concerts throughout the world including appearances in Israel, Romania, England, Germany, Ecuador, China, and across the United States. In the fall of 2015, Naxos released his recording of Mozart Piano Concerti no. 20 and no. 21 with the Fine Arts Quartet. He is a passionate advocate for music education, and his recent teaching engagements have included posts at the Steans Institute at Ravinia and the Gilmore International Keyboard Festival, in addition to extended educational residencies across the country.

Alon Goldstein will perform in Concert Program V (July 29 and 30).

Alon Goldstein holds the Kathleen G. Henschel Piano Chair in honor of Wu Han for 2016.



Cellist **CLIVE GREENSMITH** joined the Tokyo String Quartet in 1999 and has performed with the quartet at the most prestigious venues and concert series across the globe. Previously, he has held the position of Principal Cellist of London's Royal Philharmonic Orchestra, and as a soloist he has appeared with the London Symphony Orchestra, Royal Philharmonic, Seoul Philharmonic, and RAI Orchestra of

Rome, among others. He has collaborated with distinguished musicians such as Leon Fleisher, Claude Frank, Steven Isserlis, Lynn Harrell, Alicia de Larrocha, Midori, András Schiff, and Pinchas Zukerman. A regular visitor to many international festivals, Greensmith has performed at the Marlboro Music Festival, the Salzburg Festival, the Edinburgh Festival, the Pacific Music Festival, and Music@Menlo. His recording of works by Brahms and Schumann with Boris Berman was recently released on the Biddulph label. Recordings with the Tokyo String Quartet include the complete Beethoven quartets and the Mozart *Prussian* Quartets. Clive Greensmith has served on the faculties of the Royal Northern College of Music, the Yehudi Menuhin School, the San Francisco Conservatory of Music, Manhattan School of Music, and the Yale School of Music. He is currently a professor of cello and Codirector of Chamber Music at the Colburn School and was a jury member at the 2015 Carl Nielsen Chamber Music Competition in Copenhagen. He released a recording of clarinet trios with clarinetist Jon Manasse and pianist Jon Nakamatsu featuring works by Beethoven and Brahms on the Harmonia Mundi label in fall 2014.

Clive Greensmith will perform in Concert Program II (July 19 and 20) and Concert Program III (July 22 and 23).



ARA GUZELIMIAN is Provost and Dean of the Juilliard School, having been appointed to the post in August 2006. At Juilliard, he works closely with the President in overseeing the faculty, curriculum, and artistic planning of the distinguished performing arts conservatory in all three of its divisions—dance, drama, and music. Previously, he was Senior Director and Artistic Advisor of Carnegie Hall from 1998 to 2006; in that post, he oversaw the artistic planning and programming for the opening of

Zankel Hall in 2003. He was also host and producer of the acclaimed *Making Music* composer series at Carnegie Hall from 1999 to 2008. He is an active lecturer, writer, and music critic. In recent years, he has given lectures at the invitation of the Library of Congress, the Metropolitan Opera, the Salzburg Easter Festival, Lincoln Center, Carnegie Hall, Music@Menlo, the Banff Centre for the Arts, the Chicago Symphony, the National Center for the Performing Arts in Taipei, and the Jerusalem Music Center. He has also been heard both on the Metropolitan Opera radio broadcasts and, as a guest host, on public radio's *Saint Paul Sunday*. 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. As a writer and music critic, he has contributed to such publications as *Musical America*, *Opera Quarterly*, *Opera News*, *Symphony* magazine, the *New York Times*, the *Record Geijutsu* magazine (Tokyo), the program books of the Salzburg and the Helsinki Festivals, and the journal for IRCAM in Paris. In addition, he is a member of the Music Visiting Committee of the Morgan Library and Museum in New York City. Ara Guzelimian is editor of *Parallels and Paradoxes: Explorations in Music and Society* (Pantheon Books, 2002), a collection of dialogues between Daniel Barenboim and Edward Said. In September 2003, he was awarded the title Chevalier des Arts et des Lettres by the French government for his contributions to French music and culture. In May 2016, he served on the jury of the Mahler Conducting Competition in Bamberg, Germany.

Ara Guzelimian will lead Encounter II: Dmitry Shostakovich: An Artist's Chronicle of a Russian Century (July 21).



Recipient of the 2015 Avery Fisher Career Grant and winner of the 2011 Young Concert Artists International Auditions, violinist **PAUL HUANG** has recently debuted to critical acclaim with the Orchestra of St. Luke's (Prieto); the Detroit (Slatkin), Louisville (Mester), Alabama, Bilbao, Taipei, National Taiwan (Hogwood), and Mexico National Symphonies; and the Louisiana and Seoul Philharmonics (Stenz). Recital appearances

include the Phillips Collection and Washington Performing Arts in Washington, D.C., Lincoln Center's Great Performers series in New York, San Francisco Performances, Boston's Gardner Museum, and the Louvre in Paris. His first solo CD, *Intimate Inspiration*, was released on the CHIMEI label. In association with the Camerata Pacifica, his recording of *Four Songs of Solitude* for Solo Violin by John Harbison was released on Harmonia Mundi in fall 2014. An acclaimed chamber musician, Paul Huang appears as a member of the Chamber Music Society of Lincoln Center's CMS Two as well as in Santa Barbara and throughout California as a Principal Artist of the Camerata Pacifica. This summer, he debuts with the Pacific and Houston Symphonies and La Jolla SummerFest, Music@Menlo, and Kissinger Sommer and returns to the Great Mountains, Moritzburg, and Caramoor festivals. Huang plays the 1742 "ex-Wieniawski" Guarneri del Gesù, on loan from the Stradivari Society.

Paul Huang will perform in Concert Program I (July 16), Concert Program II (July 19 and 20), and Concert Program III (July 22 and 23).



Praised for her "sensitivity and top-shelf artistry" (Cleveland.com), violinist **KATIE HYUN** has made solo appearances with the Houston Symphony, the Dallas Chamber Orchestra, the Philadelphia Orchestra, and the Columbia Festival Orchestra, among others. Additional highlights include concerto performances with the Busan Sinfonietta and Incheon Philharmonic in South Korea. Festival appearances include the Chelsea Music Festival in New

York, Habitat4Music in Vermont, Bravo! Vail in Colorado, the Chamber Music Northwest Winter Festival in Portland, Bright Sheng's "Intimacy of Creativity" in Hong Kong, and New York in Chuncheon and the Busan Chamber Music Festival, both in South Korea. Hyun was a founding member of the award-winning Amphion String Quartet, which won the Concert Artists Guild management contract in 2011 and a spot on the roster of the Chamber Music Society of Lincoln Center's CMS Two program. The Amphion String Quartet's debut CD was also featured on the *New York Times*'s Best of 2015 list. Additionally, the quartet has performed at Carnegie Hall, Alice Tully Hall, Chamber Music Northwest in Portland, La Jolla SummerFest, the Phillips Collection in Washington, D.C., OK Mozart, the Chautauqua Institution, and the Caramoor Music Festival. The ASQ has collaborated with such eminent artists as the Tokyo String Quartet, Ani Kavafian, David Shifrin, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffman. Hyun is also the founder and Director of Quodlibet Ensemble, a small chamber orchestra that made its debut in 2008 to great acclaim and has since performed at the Shepherd Music Series in Collinsville in Connecticut, the Yale Center for British Art, and Drew University in Madison, New Jersey, and recently made its New York debut in March 2016. Quodlibet Ensemble also released its debut album in the spring of 2014. Katie Hyun received her Artist Diploma at the Yale School of Music, studying Baroque violin with Robert Mealy and modern violin with Ani Kavafian, and her master's degree at the State University of New York in Stony Brook, where she studied with Pamela Frank, Ani Kavafian, and Philip Setzer. She also studied with Aaron Rosand and Pamela Frank at the Curtis Institute of Music, where she received her bachelor of music degree.

Katie Hyun is on the faculty of the Chamber Music Institute's Young Performers Program. She will perform in Concert Program I (July 16).



STUART ISACOFF is active across North America and Europe as a writer, pianist, composer, and lecturer. His ongoing presence in the cultural landscape has included presentations and recitals at New York's Metropolitan Museum of Art and Lincoln Center, as well as at festivals around the world. He regularly contributes on music and art to many publications, including the *Wall Street Journal*. Isacoff is the author of *A Natural History of the Piano: The Instrument, the Music, the Musicians—From Mozart to Modern Jazz and Everything in Between* (Knopf) and of the highly acclaimed *Temperament: How Music Became a Battleground for the Great Minds of Western Civilization* (Knopf/Vintage). He is a winner of the prestigious ASCAP Deems Taylor Award for excellence in writing about music. His compositions and instructional texts have been published by G. Schirmer, Boosey & Hawkes (London), Carl Fischer, Warner Bros. Music, and others. Isacoff's piano recitals combine classical repertoire with jazz improvisation, demonstrating the threads that connect them. Of his playing, pianist André Watts has said: "Stuart Isacoff's music making is original and revelatory. Subtle, brilliant use of the instrument combined with a unique musical perspective create performances of uncommon depth. Isacoff reveals his beautiful interior world with every performance."

Stuart Isacoff will lead Encounter III: American Sputnik: Van Cliburn's Victory in Cold-War Moscow (July 28).



Violinist **ANI KAVAFIAN** continues to enjoy a busy career as a chamber musician, teacher, and Concertmaster and frequent soloist of the New Haven Symphony Orchestra. She has conducted workshops in Taiwan alongside Leon Fleisher and Arnold Steinhardt, has performed and given master classes for young artists in Korea, and recently recorded a series of master class videos for the Korean company LG. She appears frequently with her sister, violinist Ida Kavafian; they celebrated the twenty-fifth anniversary of their Carnegie Hall debut as a duo in 2008. She tours regularly with clarinetist David Shifrin and pianist André-Michel Schub as a member of the Kavafian-Schub-Shifrin Trio. This summer she will be performing at seven festivals: Sarasota, Chamber Music Northwest (Portland, Oregon), Music@Menlo, Bridgehampton, NY, and Saratoga, as well as Music from Angel Fire. Along with David Finckel and Wu Han, Kavafian will be taking part in the first Encounter series at the Chamber Music Society of Lincoln Center. She has appeared as soloist with the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, and Los Angeles Chamber Orchestra. Her recordings include the Bach sonatas with Kenneth Cooper, Mozart sonatas with Jorge Federico Osorio, Henri Lazarof's *Divertimento* with the Seattle Symphony, Tod Machover's *Forever and Ever* with the Boston Modern Orchestra, and Justin Dello Joio's piano trio with Jeremy Denk and Carter Brey. She has appeared at the White House on three separate occasions for three different presidents. She is a full professor at Yale University and appeared with her students and colleagues at Carnegie's Zankel Hall three times during the 2013–2014 season. Ani Kavafian, who plays a 1736 Stradivarius, has been an Artist of the Chamber Music Society of Lincoln Center since 1979.

Ani Kavafian will perform in Concert Program II (July 19 and 20) and Concert Program III (July 22 and 23).



A graduate of its Young Artists Program, Moscow-born soprano **DINA KUZNETSOVA** went on to star in a number of new productions at the Lyric Opera of Chicago, including *Cunning Little Vixen*, *Rigoletto*, and, marking her role debut as Tatyana, *Eugene Onegin* under the baton of Sir Andrew Davis. Noted for her outstanding musicianship and captivating stage

presence, Kuznetsova also enjoyed early success in Europe with such productions as *Gianni Schicchi* with Sir Antonio Pappano at the Royal Opera House, *Don Giovanni* with Daniel Barenboim at Berlin's Staatsoper Unter den Linden, *Roméo et Juliette* at the Wiener Staatsoper under Claude Schnitzler, and *Rodelinda* with Ivor Bolton at Munich's Bayerische Staatsoper. She has been developing more Slavic and Russian repertoire, and recent role debuts have included *Katya Kabanová* for Teatro Municipal de Santiago de Chile and the Hamburgische Staatsoper, *Rusalka* for the Glyndebourne Festival under Sir Andrew Davis, and Lisa (*Pique Dame*) with the Sydney Symphony Orchestra under Vladimir Ashkenazy. This season features a return to the title role of *Rodelinda* for the Bolshoi Theatre in Richard Jones's production under Christopher Moulds, and further ahead she looks forward to her title role debut in *Jenůfa*. A keen recitalist and chamber musician, Dina Kuznetsova appears regularly at both the New York Festival of Song and the Chamber Music Society of Lincoln Center and is featured on the Music@Menlo LIVE series of CDs performing songs by Dvořák and Shostakovich.

Dina Kuznetsova will perform in Concert Program IV (July 27).



Violinist **JESSICA LEE**, Grand Prize winner of the 2005 Concert Artists Guild International Competition, has performed around the world, including solo performances with the Pilsen Philharmonic, Gangnam Symphony, and Malaysia Festival Orchestra and in recital at the Rudolfinum in Prague. An active chamber musician, Lee has toured with the Guarneri Quartet in its farewell season as a member of the Johannes Quartet and with Musicians from Marlboro. She regularly

performs with the ensemble ECCO and has appeared at the Bridgehampton, Santa Fe, Seoul Spring, and Olympic festivals. A former member of the Chamber Music Society of Lincoln Center's CMS Two, she currently serves on the faculty at Rutgers University and Vassar College.

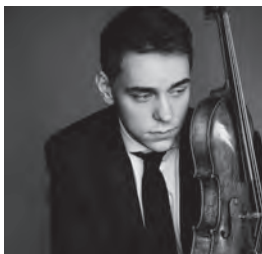
Jessica Lee is on the faculty of the Chamber Music Institute's Young Performers Program. She will perform in Concert Program I (July 16).



Recipient of the Avery Fisher Career Grant in 2016, violinist **SEAN LEE** is one of today's most exciting classical artists, with performances hailed by the *New York Times* as "breathtakingly beautiful." His debut album on EMI Classics reached the top twenty on the Classical Best Sellers list on iTunes. Having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions, he has appeared as a soloist with the Jerusalem Symphony, Utah Symphony, Orchestra del Teatro Carlo Felice, Westchester Symphony, Peninsula Symphony, and Juilliard Orchestra. As a recitalist, Lee has performed at Carnegie Hall's Weill Hall, the Los Angeles County Museum of Art, Lincoln Center's David Rubenstein Atrium, Italy's Festival Paganiniano di Carro, and the Wiener Konzerthaus. An Artist of the Chamber Music Society of Lincoln Center, he has performed with the Chamber Music Society at Alice Tully Hall, as well as on tour at the LG Arts Center in Seoul, Korea, St. Cecilia Music Center, and the Naumburg Bandshell in Central Park. He currently teaches chamber music in the Pre-College Division of the Juilliard School and joined the violin faculty of the Perlman Music Program in 2010. Sean Lee performs on a violin originally made in 1999 for violinist Ruggero Ricci, by David Bague.

Sean Lee will perform in Concert Program VI (August 2 and 3).

Recipient of the prestigious Avery Fisher Career Grant in 2015, American violinist **MATTHEW LIPMAN** has been hailed by the *New York Times* for his "rich tone and elegant phrasing." He released his debut recording the same year of Mozart's *Sinfonia concertante* with Rachel Barton Pine, Sir Neville Marriner, and the Academy of St. Martin in the Fields to critical acclaim and will debut as soloist with the Minnesota Orchestra in the 2016–2017 season. Lipman



is regularly heard in recital at venues across the country, including the Phillips Collection in Washington, D.C., and has performed at Alice Tully Hall and Wigmore Hall with the Chamber Music Society of Lincoln Center as a member of CMS Two. A top-prize winner of the Primrose and Tertis International Competitions, he completed his studies at the Juilliard School as a Kovner Fellow with Heidi Castleman, Misha Amory, and Steven Tenenbom. He performs on a 1700 Goffriller viola, on loan from the RBP Foundation.

Matthew Lipman will perform in Concert Program I (July 16), Concert Program II (July 19 and 20), Concert Program III (July 22 and 23), Concert Program VI (August 2 and 3), and Concert Program VII (August 4 and 6).



This past season violist **PAUL NEUBAUER** recorded the Aaron Jay Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul and Los Angeles Chamber Orchestras, the Chautauqua Symphony, and the Idyllwild Arts Orchestra in 2014. Appointed Principal Violist of the New York Philharmonic at age twenty-one, he has appeared as soloist with over one hundred orchestras, including the New York, Los Angeles, and Helsinki Philharmonics; the National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. A two-time Grammy nominee, Neubauer has recorded on Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical.

Paul Neubauer will perform in Concert Program I (July 16), Concert Program II (July 19 and 20), Concert Program III (July 22 and 23), Concert Program IV (July 27), Concert Program VI (August 2 and 3), and Concert Program VII (August 4 and 6).



A two-time Grammy nominee and an Avery Fisher Career grant recipient, flutist **TARA HELEN O'CONNOR** is an Artist of the Chamber Music Society of Lincoln Center. A William S. Haynes Flute Artist, O'Connor regularly participates in the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, the Mainly Mozart Festival, Music from Angel Fire, the Great Mountains Music Festival, the Chesapeake Music Festival, and the

Bravo! Vail Valley Music Festival and at the Banff Centre. A sought-after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape and the Bach Aria Group. She has premiered hundreds of new works and has collaborated with the Orion, St. Lawrence, and Emerson String Quartets. She has appeared on A&E's *Breakfast with the Arts* and *Live from Lincoln Center* and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society of Lincoln Center, and Bridge Records. Tara Helen O'Connor is Associate Professor of Flute and Coordinator of Classical Music Studies at Purchase College Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory and the Contemporary Performance Program at Manhattan School of Music. Her yearly summer flute master class at the Banff Centre in Canada is legendary.

Tara Helen O'Connor will perform in Concert Program VI (August 2 and 3).



Selected as an Artist of the Year by the Seoul Arts Center in 2012, **HYEYeon PARK** has been described as a pianist "with power, precision, and tremendous glee" (*Gramophone*). She has appeared as a soloist and chamber musician on major concert stages in the United States, Korea, Japan, Italy, Germany, Austria, England, Mexico, Spain, and Australia, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony, Incheon Philharmonic, Gangnam

Symphony, and Seoul Festival Orchestra, among others. She is a prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Maria Canals, Prix Amadè, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WB3C (Baltimore), and WETA (Washington, D.C.) radio. Her performances at the Dame Myra Hess Recital Series in Chicago, the Trinity Wall Street Series in New York City, the Phillips Collection in Washington, D.C., and the Seoul Arts Center Concert Series have led her to venues such as Zankel Hall at Carnegie Hall, Merkin Recital Hall, the Kennedy Center, and the Seoul Arts Center, among others. As an active chamber musician, she has been invited to festivals such as Music@Menlo, Chamber Music Northwest, Santander, and Yellow Barn and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, Ani and Ida Kavafian, Paul Neubauer, and many others. Hyecheon Park holds degrees from the Peabody Institute of the Johns Hopkins University, Yale School of Music, and Korea National University of Arts. She is Artistic Director of the Argenta Concert Series (Nevada) and a professor of piano at the University of Nevada, Reno, and can be heard on the Blue Griffin, Urtext Digital, HM, and Naxos labels.

Hyecheon Park is on the faculty of the Chamber Music Institute's Young Performers Program. She will perform in Concert Program IV (July 27), Concert Program V (July 29 and 30), and Concert Program VII (August 4 and 6).



MICHAEL PARLOFF is the founder and Artistic Director of Parlance Chamber Concerts. The mission of Parlance Chamber Concerts is to promote the appreciation and understanding of classical chamber music by presenting the world's finest singers and instrumentalists in affordable, innovatively programmed public concerts and educational events. Principal Flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, Parloff has been heard regularly as recitalist, chamber musician, and concerto

soloist throughout North America, Europe, and Japan. His many New York City appearances have included solo recitals at Lincoln Center's Alice Tully Hall and Carnegie Hall's Weill Recital Hall, concerto appearances at Carnegie Hall and the Metropolitan Museum of Art, and chamber music performances at the Mostly Mozart Festival and the Morgan Library and with the Chamber Music Society of Lincoln Center. Highly respected as a teacher and lecturer, Michael Parloff has presented master classes at major conservatories and university music schools in the United States and abroad. In recent seasons, he has been a regular lecturer at Music@Menlo and the Chamber Music Society of Lincoln Center. A member of the flute faculty at Manhattan School of Music since 1985, he is also the conductor of woodwind ensemble concerts.

Michael Parloff will lead Encounter I: Searching for the Musical Soul of Russia (July 15).



SCOTT PINGEL began playing the double bass at age seventeen because of a strong interest in jazz, Latin, and classical music. At age twenty-nine, he became Principal Bass of the San Francisco Symphony and was named by the *San Francisco Chronicle* as one of the most "prominent additions" to the ensemble. Previously, he served as Principal Bass of the

Charleston Symphony Orchestra; performed with the Metropolitan Opera, the Boston Symphony Orchestra at Tanglewood, and the Metamorphosen Chamber Orchestra; and served as Guest Principal with the National Arts Centre Orchestra in Canada. As a chamber musician, he has collaborated with such luminaries as Yo-Yo Ma, Julia Fischer, Gilbert Kalish, Wu Han, Joseph Silverstein, Jorja Fleezanis, Yefim Bronfman, and members of the Emerson, Miró, Pacifica, St. Lawrence, and Takács quartets. He can often be heard at the Music in the Vineyards festival and on television and radio programs including NPR's *Performance Today*. Pingel has taught master classes at prestigious institutions such as the Curtis Institute of Music, the Juilliard School, the Colburn School, Manhattan School of Music, the Shanghai Conservatory, and the New World Symphony. He has served on the faculty of the University of Michigan and is currently a faculty member of the San Francisco Conservatory of Music. Pingel's primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a B.M. degree from the University of Wisconsin–Eau Claire and an M.M. degree and a P.S.D. from Manhattan School of Music and spent two years as a fellow at the New World Symphony.

Scott Pingel will perform in Concert Program I (July 16).



Cellist **KEITH ROBINSON** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. Robinson has had numerous solo appearances with orchestras throughout the United States including the New World Symphony, the American Sinfonietta, and the Miami Chamber Symphony, and in 1989 he won the PACE Classical Artist

of the Year Award. His most recent recording, released on Blue Griffin Records, features Mendelssohn's complete works for cello and piano with his colleague Donna Lee. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid recording labels. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The Miami has also won recognition in competitions throughout the world, including the 1993 Evian Competition, 1991 London String Quartet Competition, and the 1989 Fischhoff Chamber Music Competition (Grand Prize winner). In 2000 the quartet received the prestigious Cleveland Quartet Award and was named to the Chamber Music Society of Lincoln Center's CMS Two program. Robinson regularly attends festivals across the United States, including Santa Fe, Kent/Blossom, Mostly Mozart, Bravo! Vail Valley, Savannah, and Virginia Arts. Highlights of recent seasons include performances in New York at Lincoln Center's Alice Tully Hall and engagements in Boston, Indianapolis, Los Angeles, New Orleans, San Francisco, Seattle, St. Paul, and Philadelphia. International highlights include appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Keith Robinson hails from a musical family and his siblings include cellist Sharon Robinson of the Kalichstein-Laredo-Robinson Trio and Hal Robinson, Principal Bass of the Philadelphia Orchestra. He plays a Carlo Tononi cello made in Venice and dated 1725.

Keith Robinson is on the faculty of the Chamber Music Institute. He will perform in Concert Program IV (July 27), Concert Program V (July 29 and 30), and Concert Program VII (August 4 and 6).



Violinist **ALEXANDER SITKOVETSKY** was born in Moscow into a family with an established musical tradition. He made his concerto debut at the age of eight and the same year moved to the UK to study at the Yehudi Menuhin School. Lord Menuhin was his inspiration throughout his school years, and they performed together on several occasions, performing the Bach Double Concerto and Bartók Duos at St. James's

Palace. Sitkovetsky has gone on to perform with the Netherlands Philharmonic, London Philharmonic, Royal Philharmonic, BBC Scottish Symphony, Tokyo Symphony, Brussels Philharmonic, St. Petersburg Symphony, and Moscow Symphony, among many others. Chamber music has always been very important to him. In 2011, he was awarded First Prize at the Trio di Trieste Duo Competition. He is also an Artist of the prestigious Chamber Music Society of Lincoln Center in New York. Alexander Sitkovetsky is a founding member of the Sitkovetsky Trio, with whom he has won various prizes including the Mecklenburg-Vorpommern Kammermusik Prize.

Alexander Sitkovetsky will perform in Carte Blanche Concert II: The Russian Violin (July 24), Concert Program IV (July 27), and Concert Program VII (August 4 and 6).

Alexander Sitkovetsky holds the Leslie Hsu and Rick Lenon Violin Chair for 2016.



Winner of an Avery Fisher Career Grant in 2009, violinist **ARNAUD SUSSMANN** has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener. His clear tone [is] a thing of awe-inspiring beauty,

his phrasing spellbinding." A thrilling young musician capturing the attention of classical critics and audiences around the world, Sussmann has appeared with the American Symphony Orchestra, Stamford Symphony, Chattanooga Symphony, Minnesota Sinfonia, Lexington Philharmonic, Jerusalem Symphony, and France's Nice Orchestra. He has been presented in recital by the University of Chicago, the Tuesday Musical series in Omaha, and the New Orleans Friends of Music and at the Tel Aviv Museum of Art and the Louvre Museum in Paris. Sussmann's 2015–2016 season included debut performances with the New World Symphony with Cristian Macelaru, the Jacksonville Symphony with Courtney Lewis, the Grand Rapids Symphony with Marcelo Lehninger, the Cheyenne Symphony in Saint-Saëns's Violin Concerto no. 3, and the Brevard Music Festival in the Tchaikovsky Violin Concerto. Abroad he played the Brahms Double Concerto in Tel Aviv with cellist Gary Hoffman and returned to his native France to work closely with violinist Kolja Blacher and the Orchestre de Chambre de Paris in intensive training on the play-direct technique. A dedicated chamber musician, Sussmann has been affiliated with the Chamber Music Society of Lincoln Center since 2006 and has regularly appeared with it in New York and on tour, including 2015 appearances at London's Wigmore Hall, Korea's LG Arts Center, Shanghai's Oriental Center, and the Beijing Modern Music Festival. Born in Strasbourg, France, and based now in New York City, Arnaud Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman. In December 2014, he released a debut solo disc, featuring three Brahms violin sonatas with pianist Orion Weiss, on the Telos Music label.

Arnaud Sussmann will perform in Concert Program IV (July 27), Concert Program V (July 29 and 30), and Concert Program VI (August 2 and 3).

Arnaud Sussmann holds the Marilyn and Boris Wolper Violin Chair in honor of Philip Setzer for 2016.



Since winning the gold medal at the Second Quadrennial International Violin Competition in Indianapolis in 1986, violinist **KYOKO TAKEZAWA** has performed with major orchestras worldwide such as the New York Philharmonic, the Boston and Chicago Symphonies, the Philadelphia and Cleveland Orchestras, the Royal Concertgebouw Orchestra, and the London, Bavarian Radio, Berlin Radio, NDR, and NHK Symphonies and has collaborated with many distinguished conductors including

Seiji Ozawa, Sir Colin Davis, Michael Tilson Thomas, David Zinman, Alan Gilbert,

David Robertson, Wolfgang Sawallisch, Charles Dutoit, Marek Janowski, and Sir Andrew Davis. She has given recitals at major venues internationally and participated in festivals such as Aspen, Ravinia, La Jolla, BBC Proms, and Lucerne. She has received invitations from the La Folle Journée Festival in France and Japan, Suntory's Chamber Music Garden project, the Casals Festival in Prades, and La Jolla SummerFest. She was a jury member of the Indianapolis Violin Competition, Menuhin International Violin Competition, Isang Yun Competition in Korea, and Marguerite Long Thibaud Violin Competition in France. Most recently, her new CD of Brahms's complete violin sonatas with pianist Itamar Golan was released by Sony. She plays the Antonio Stradivarius "Viotti" violin (1704), on loan to her from the nonprofit organization Yellow Angel.

Kyoko Takezawa will perform in Concert Program VII (August 4 and 6).



PAUL WATKINS enjoys a distinguished career both as a cellist and as a conductor, and in the 2009–2010 season he became the first-ever Music Director of the English Chamber Orchestra. As a solo cellist he performs regularly with all the major British orchestras including the London Philharmonic, the Royal Philharmonic, London's Philharmonia, and the City of Birmingham Symphony. Outside the UK, he has performed with the Netherlands Philharmonic, Melbourne Symphony,

Konzerthausorchester Berlin, and RAI National Symphony Orchestra of Turin. Recent highlights include his debut at Carnegie Hall performing Brahms's Double Concerto with Daniel Hope and appearances with the Royal Flemish Philharmonic, the City of Birmingham Symphony, London's Philharmonia, and the Hong Kong Philharmonic Orchestra. He also was the dedicatee of Mark-Anthony Turnage's new concerto, premiering it with the Royal Flemish, Tampere, and Royal Liverpool Philharmonic Orchestras and the Gewandhausorchester Leipzig. A dedicated chamber musician, Watkins was a member of the Nash Ensemble from 1997 to 2013 and joined the Emerson String Quartet in 2013. He has given solo recitals at Wigmore Hall, the Amsterdam Concertgebouw, South Bank Centre, Manchester's Bridgewater Hall, and Queens Hall in Edinburgh. In 2009 he signed an exclusive contract with Chandos Records. Recent releases include the Delius, Elgar, and Lutosławski concerti and discs of British music for cello and piano. In 2014 he was appointed Artistic Director of the Great Lakes Music Festival of Detroit. Paul Watkins plays a cello made by Domenico Montagnana and Matteo Goffriller in Venice, ca. 1730.

Paul Watkins will perform in Concert Program IV (July 27) and Concert Program V (July 29 and 30).

Paul Watkins holds the Kathleen G. Henschel Cello Chair in honor of David Finckel for 2016.



Selected as classical music's "bright young star" for 2007 by the *Independent*, pianist **WU QIAN** has appeared as soloist in many international venues including the UK's Wigmore, Royal Festival, and Bridgewater Halls, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, D.C. As an orchestral performer, she has appeared with the Konzerthausorchester in Berlin, the Brussels Philharmonic, I Virtuosi Italiani, the European Union Chamber Orchestra, the Munich Symphoniker, and many others. Wu Qian won First Prize in the Trio di Trieste Duo Competition and the Commerzbank Piano Trio Competition in Frankfurt and has received numerous other awards. Her debut recording of Schumann, Liszt, and Prior was met with universal critical acclaim and her next disc, an all-Schumann program, is due to be released this year. Wu Qian is a founding member of the Sitkovetsky Piano Trio. In addition to performing in major concert halls and series around the world, this acclaimed young trio has released two recordings for BIS and one for Wigmore Live.

Wu Qian will perform in Carte Blanche Concert II: The Russian Violin (July 24), Concert Program IV (July 27), Concert Program V (July 29 and 30), Concert Program VI (August 2 and 3), and Concert Program VII (August 4 and 6).

Chamber Music Institute International Program Artists



Violinist **STELLA CHEN** is a recent graduate of the Harvard College/New England Conservatory Dual Degree Program, where she studied with Donald Weilerstein and Miriam Fried. She graduated with honors from Harvard in 2015 with a degree in psychology and as the first-ever recipient of the Robert Levin Award. Chen has performed as a soloist on tour in Israel and Jordan with the Harvard-Radcliffe Orchestra and with the Orquesta Filarmónica de

Medellín in Colombia. Other recent performances include concerti with Harvard's Bach Society Orchestra and Mozart Society Orchestra, the London Chamber Orchestra, the Welsh National Symphony Orchestra, and members of the Academy of St. Martin in the Fields. Her achievements include being the youngest-ever prizewinner at the Yehudi Menuhin International Competition and winning First Prize at the Los Angeles Philharmonic's Bronislaw Kaper Awards. She has also been invited by the Silk Road Ensemble to be a guest soloist in performances in Farkas Hall. Chen has collaborated with Itzhak Perlman, Robert Levin, Roger Tapping, Miriam Fried, Paul Biss, and Merry Peckham, among others. In addition, she has performed at venues such as the Kennedy Center, the Metropolitan Museum of Art, and the Dame Myra Hess Memorial Concert series and on the radio show *From the Top*. In the 2015–2016 season, Stella Chen served as Artist-in-Residence at Harvard University's Lowell House. In the fall, she will begin her doctorate of musical arts degree program at the Juilliard School under the tutelage of Sylvia Rosenberg and Donald Weilerstein.



A graduate of the Curtis Institute of Music, cellist **JOHN-HENRY CRAWFORD** has been hailed by the *Philadelphia Inquirer* for having "projected polished charisma and a singing sound in Prokofiev's *Symphony-Concerto*." He was one of only two U.S. cellists chosen to compete in the 2015 International Tchaikovsky Competition in Russia. He gave his European debut at the International Concert Series of the Louvre in Paris and won

Grand Prize at the 2015 American String Teachers National Solo Competition. Recent engagements include concerto performances with the Memphis Symphony and Shreveport Symphony. He was featured twice on NPR's *From the Top* and has performed in twenty-two states as well as in Canada, Switzerland, Germany, France, Brazil, Costa Rica, and Mexico. His performances have been on WHYY public television in Philadelphia, he was included in the documentary *Maestro*, and he was interviewed and quoted in the best-selling book *The Talent Code* by Daniel Coyle. Crawford performed at the inaugural season of the Tippet Rise Art Center this summer in Montana alongside pianist Christopher O'Riley. He has performed a wide spectrum of music, ranging from early music as part of the Curtis Collegium to works by John Adams and Joan Tower with members of the contemporary music group Eighth Blackbird. John-Henry Crawford performs on a rare European cello smuggled out of Austria during the Holocaust by his grandfather, cellist Robert Popper. He also enjoys reading, swimming, and performing magic tricks.



Praised for her "bountiful gifts and passionate immersion into the music she touches" (*Plain Dealer*), Chinese pianist **FEI-FEI DONG** is a winner of the 2014 Concert Artists Guild Victor Elmaleh Competition and a top-six finalist at the Fourteenth Van Cliburn International Piano Competition. Dong's burgeoning career includes a number of prominent engagements in the 2015–2016 season, including New York

Chamber Music Institute International Program Artists (cont.)

City debut recitals at Weill Recital Hall at Carnegie Hall and Merkin Concert Hall (Tuesday matinee series). Additional recitals include the Gilmore Rising Stars Series (Kalamazoo, Michigan), Macon Concert Association (Georgia), and Saint Vincent College Concert Series (near Pittsburgh), where she will receive the Father Joseph Bronder Memorial Piano Prize. Highlights from her 2015 concert season include Bravo! Vail Valley, the Highlands Chamber Music and Lake George Music Festivals, and a recital for Chicago's Dame Myra Hess Concert Series. She is also showcased prominently in the new documentary film about the 2013 Van Cliburn Competition, *Virtuosity*, which premiered on PBS in August 2015. Dong has performed at Alice Tully Hall in recital as the winner of Juilliard's Thirty-Third Annual William Petschek Recital Award and as a soloist with the Juilliard Orchestra. She has appeared as soloist with the Aspen Music Festival Orchestra, Fort Worth Symphony, and Hong Kong Philharmonic Orchestra and in China with the Shanxi and Shenzhen Symphony Orchestras. Notable recitals include those at the Warsaw Philharmonic Concert Hall and the Louvre, as well as the Cliburn's spring 2015 Chopin Festival. Born in Shenzhen, China, Fei-Fei Dong began piano lessons at the age of five. She earned her bachelor and master of music degrees at the Juilliard School under the guidance of Yoheved Kaplinsky.



Acclaimed for his performances in both Europe and the United States, Spanish violinist **FRANCISCO FULLANA** is enjoying a diverse international career of concerto and recital appearances, such as his recent debut under Gustavo Dudamel in Venezuela's Simón Bolívar Hall as well as his debuts with the Pacific and Mary-

land Symphony Orchestras. Upcoming performances include solo recital engagements at Carnegie's Weill Recital Hall, Boston's Pickman Hall, and Hakuju Hall in Tokyo and his concerto debuts with the Alabama, Guanajuato, and Central Aichi Symphonies, among many others. First Prize winner at the 2015 Munetsugu Angel International Violin Competition in Nagoya, Japan, Fullana has also received First Prize at both the Pro Musicis International Awards in New York and the 2014 Johannes Brahms International Violin Competition in Austria. He was recently named Artist-in-Residence of the Balearic Islands Symphony Orchestra in Spain for the 2015–2018 seasons. A passionate chamber musician, he has been part of the prestigious Marlboro Music Festival and will be part of two Musicians from Marlboro tours in 2016. Fullana is also the Concertmaster of the Chamber Orchestra of San Antonio, Texas, and is the Coartistic Director of San Antonio's Chamber Music Institute. A graduate of the Juilliard School under Donald Weilerstein and Masao Kawasaki, he is currently pursuing an Artist Diploma with his mentor Midori Goto at the University of Southern California. Francisco Fullana has been a recipient of the Stradivari Society of Chicago since 2013 and concertizes on the 1697 "Rainville" Stradivarius, courtesy of the Yellow Angel Foundation of Japan.



Hailed by the *Los Angeles Times* for his "astounding prowess," cellist **COLEMAN ITZKOFF** enjoys a diverse career as a soloist, chamber and orchestral musician, and educator. Itzkoff has been a featured Artist-in-Residence on American Public Media's *Performance Today* and has performed as soloist with numerous orchestras across the country, recently giving his Walt Disney Hall concerto debut. He enjoys playing in the orchestra, as well, and is currently the Principal Cellist of the

American Youth Symphony. An avid chamber musician, he has collaborated with such distinguished artists as Midori, John O'Connor, Richie Hawley, Cho-Liang Lin, James Dunham, and Daniel Heifetz. Itzkoff is a regular performer at the Brooklyn concert series Bargemusic and has per-

formed at festivals around the country, including the Aspen Music Festival and School, the International Heifetz Institute, La Jolla SummerFest, and Yellow Barn in 2015. Aside from his performing career, Coleman Itzkoff is a gifted educator and communicator, teaching and performing outreach concerts in schools, community centers, and hospitals around the country. Through this work, he was recently awarded the Cleveland Clinic Arts and Medicine Award in recognition of his contributions and performances for patients in the clinic. This summer's engagements include appearances at the Piatigorsky Festival, the Irving Klein Competition, and the Heifetz Institute. Itzkoff received his B.M. degree from Rice University and his master's degree at the Thornton School of Music at USC under the tutelage of Ralph Kirshbaum.



The winner of the 2015 William Petschek Recital Debut Award from the Juilliard School, pianist **HENRY KRAMER** is establishing himself as one of the most exciting young pianists on the concert stage today. His performances have been praised by critics as "triumphant" and "thrilling" (*New York Times*) and "technically effortless" (*La Presse*,

Montreal). A Maine native, Kramer has earned top prizes in the 2015 Honens International Piano Competition, the 2011 Montreal International Music Competition, and the Sixth China Shanghai International Piano Competition. In June 2016, he won Second Prize at the Queen Elisabeth Competition in Belgium. He was also a prizewinner in the Eighth National Chopin Competition in Miami and received the 2014 Harvard Musical Association Arthur Foote Award. He is a winner of Astral's 2014 National Auditions. Kramer has appeared as soloist with the Calgary Philharmonic Orchestra, the Shanghai Philharmonic, the Bilkent Symphony Orchestra in Ankara, Turkey, the Portland (Maine) Symphony Orchestra, Orchestre Métropolitain du Montréal, and the Yale Philharmonia. In the spring of 2012, he made his European debut in a solo recital at Amsterdam's Concertgebouw. An engaging chamber musician, he has been featured in performances at Lincoln Center and has participated in the Steans Institute at the Ravinia Festival and La Jolla Music Society's SummerFest. Recent performances include events at Boston's Isabella Stewart Gardner Museum and New York's Morgan Library, as well as an unprecedented appearance in Havana, Cuba, as a cultural ambassador. Henry Kramer holds both a bachelor's and a master's degree from the Juilliard School and an Artist Diploma from the Yale School of Music, where he received the Charles S. Miller Prize for the most outstanding first-year pianist. He currently is pursuing doctoral studies at the Yale School of Music and was recently appointed the Iva Dee Hiatt Visiting Artist in Piano at Smith College.



Violinist **SHANNON LEE** made a stunning orchestral debut with the Dallas Symphony Orchestra at the age of twelve, performing Chausson's *Poème* and Franz Waxman's fiendishly difficult *Carmen Fantasy*. Two years later she made her European debut with Maestro Christof Perick and the Nuremberg Philharmonic Orchestra in Germany. Other engagements have included performances with the Nashville

Symphony, Colorado Music Festival, and Phoenix Symphony. At fourteen, Lee made her debut recording for Telarc International entitled *Introducing Shannon Lee, a Recital of Nineteenth- and Twentieth-Century Pieces for Violin and Piano*. Born in Canada, she moved to Plano, Texas, when she was two and began playing the violin at the age of four with the Suzuki method. She studied for several years with Jan Mark Sloman in Dallas and won multiple awards, including first place in the Lynn Harrell Concerto Competition,

silver medal in the Stulberg International String Competition, and the Davidson Fellows Scholarship. Shannon Lee completed a degree in computer science at Columbia University in New York City while taking violin lessons with David Nadien. She currently attends the Curtis Institute of Music, where she holds the John H. McFadden and Lisa D. Kabnick Fellowship and studies with Ida Kavafian and Arnold Steinhardt.



Violist **SUNG JIN LEE** was born in South Korea. Her teachers have included Michael Tree, Hsin-Yun Huang, Roberto Díaz, and Joseph de Pasquale. Currently a student at the Curtis Institute of Music, she has collaborated with many artists, including Gidon Kremer, Steven Isserlis, Christian Tetzlaff, Mate Bekavac, Peter Wiley, Ida Kavafian, Ani Kavafian, Philip Setzer, and Keith Robinson. A

recipient of several awards, including Special Prize of the Lionel Tertis Viola Competition (2013) and First Prize of the Just Viola Festival Competition (2009) and the Seoul Youth Chamber Music Competition (2006), she has appeared as soloist with many orchestras, including the Baden-Baden Philharmonic, Korean Symphony Orchestra, and Academie Ensemble. She was Principal Violist of the Curtis Institute Symphony Orchestra for one year, and she is a substitute violist in the Philadelphia Orchestra and Symphony in C Orchestra. Sung Jin Lee has performed many solo recitals across Korea and previously attended Music from Angel Fire, Chamber Music Connects the World (Kronberg, Germany), the Heifetz International Music Institute, the Carl Flesch Academy (Baden-Baden, Germany), the New York String Orchestra Seminar, and the Great Mountains International Music Festival.



Australian-Korean violist **LISA SUNG** is an avid chamber musician and soloist and has frequently performed at the Sydney Opera House and across the world in Italy, France, Germany, Spain, the Philippines, and Korea. She made her concerto debut at age fourteen, and her noteworthy performances include the Bartók Viola Concerto at the Sydney Opera House, the Mozart *Sinfonia Concertante* at Sydney Angel

Place Concert Hall with the MLC Symphony Orchestra, and the Walton Viola Concerto and Wranitzky Double Viola Concerto with the Ku-ring-gai Philharmonic Orchestra (Australia) as winner of the Australian States Concerto Competition. She has been featured in Australia's national music magazine, *Stringendo*, and in numerous national newspapers across Australia and Korea. She has performed live on radio broadcasts in Sydney and for Australia's former prime minister, John Howard. Sung won the International String Player Award at the Tenth Gisborne International Music Competition, New Zealand, and recently won a Special Prize at the Twelfth Lionel Tertis International Viola Competition (2016). A keen chamber musician, she has been selected for the esteemed Juilliard Chamber Music Honors Program starting in the fall of 2016. Sung attended the Taos Chamber Music Festival in 2015, where she worked with the Borromeo, Brentano, and Shanghai String Quartets. Originally from Sydney, Australia, Lisa Sung has just completed her sophomore year at the Juilliard School, where she studies with Paul Neubauer as a proud recipient of the Kovner Fellowship Scholarship.



Violinist **STEPHEN WAARTS**'s innate and individual musical voice is establishing him as a firm favorite with audiences in North America and Europe. His prize-winning success at the 2015 Queen Elisabeth Competition, including securing the majority vote of the television audience, has boosted international attention and followed similar accolades at the 2014 Menuhin Competition and the 2013 Montreal International

Competition. In 2013, he won the Young Concert Artists Auditions in New York, at the age of seventeen. With a voracious appetite for repertoire, the young Dutch-American violinist has already performed over thirty standard, as well as rarely performed, violin concerti and is meanwhile building significant experience in recital as well as in a wide range of chamber music. Recent engagements include the Orchestre Symphonique de Montréal, Brussels Philharmonic, San Francisco Chamber Orchestra, and Konzerthausorchester Berlin. He has given highly successful debut recitals at Merkin Concert Hall, the Kennedy Center, the Isabella Stewart Gardner Museum, and the Louvre in Paris. Following the 2015 Krzyżowa Music Festival in Poland, he was awarded the Mozart Gesellschaft Scholarship, which will see him work with the Bremer Philharmoniker in the 2016–2017 season. Other forthcoming engagements include the Hilton Head Symphony Orchestra, Philharmonie Zuidnederland, and a recital at the Tonhalle concert hall in Zürich, and he will take part in the 2016 Dubrovnik Summer Festival following his appearance at Music@Menlo. Waarts is in his final year of study at the Curtis Institute of Music under Aaron Rosand, having been awarded the Frank S. Bayley Annual Fellowship. His previous teachers include Itzhak Perlman at the Perlman Music Program and Li Lin at the San Francisco Conservatory.



Chinese-born cellist **YI QUN XU** has performed extensively as a soloist and chamber musician across the United States. She currently studies with Timothy Eddy at the Juilliard School, where she is the proud recipient of a Kovner Fellowship. Xu previously studied with Laurence Lesser and Ronald Leonard at New England Conservatory Preparatory and at the Colburn Conservatory of Music. She has participated in many festivals, including the Perlman Music Program, the

Four Seasons Music Festival, the Heifetz International Music Institute, Kneisel Hall, Orford Arts Centre, and the Piatigorsky Cello Festival. Yi Qun Xu came to the United States after studying at the Central Conservatory of Music in China, during which time she won multiple top prizes in national cello competitions. Additionally, she has received many honors, including second place at the Juilliard Concerto Competition as well as First Prize in the Seventh Antonio Janigro International Cello Competition in Croatia, the ASTA National Solo Competition, and the Wellesley Concerto Competition. A passionate chamber musician, she has collaborated with many artists, including her mentors Itzhak Perlman, Ani Kavafian, Ralph Kirshbaum, Hsin-Yun Huang, Mark Kaplan, Merry Peckham, Jon Kimura Parker, and members of the Cleveland, Juilliard, Tokyo, and Ébène quartets. In addition to attending Music@Menlo this summer, she will attend the Perlman Music Program and the Olympic Music Festival.

Chamber Music Institute Young Performers Program Artists



Cameron Akioka, piano

Hometown: Palo Alto, CA
Instructor: Olya Katsman
Age: 16



Sasha Kandybin, violin

Hometown: New Providence, NJ
Instructor: Wu Jie
Age: 17



Jenny Bahk, cello

Hometown: Los Angeles, CA
Instructor: Clive Greensmith
Age: 16



Grace Kim, viola

Hometown: Demarest, NJ
Instructor: Mai Motobuchi
Age: 16



Max Bobby, cello

Hometown: Larchmont, NY
Instructor: Richard Aaron & Sieun Lin
Age: 16



Hannah Kim, violin

Hometown: Seoul, Korea
Instructor: Soovin Kim
Age: 17



Beatrice Chen, viola

Hometown: Chicago, IL
Instructor: Desirée Ruhstrat & Paul Neubauer
Age: 13



Tess Krope, viola

Hometown: Chicago, IL
Instructor: Li-Kuo Chang
Age: 18



Alex Chien, piano

Hometown: San Jose, CA
Instructor: Kaichi Zhu & Mack McCray
Age: 18



Vivian Kukiell, violin

Hometown: Toronto, Ontario, Canada
Instructor: Victor Danchenko & Kelly Parkins-Lindstrom
Age: 16



Tsutomu William Copeland, violin

Hometown: Palo Alto, CA
Instructor: Wei He
Age: 17



Christine Lee, violin

Hometown: Saratoga, CA
Instructor: Eugenia Wie
Age: 13



Richard Gao, piano

Hometown: Markham, Ontario, Canada
Instructor: Michael Berkovsky
Age: 12



Cheng "Allen" Liang, cello

Hometown: Los Angeles, CA
Instructor: Clive Greensmith
Age: 17



Sofia Gilchenok, viola

Hometown: Columbia, CT
Instructor: Yi-Fang Huang
Age: 14



Jun Lin, violin

Hometown: Larchmont, NY
Instructor: Catherine Cho
Age: 13

Chamber Music Institute Young Performers Program Artists (cont.)



Ian Maloney, cello

Hometown: Hackensack, NJ
Instructor: Madeleine Golz
Age: 12



Sean Takada, violin

Hometown: New York, NY
Instructor: Li Lin
Age: 15



Hana Mizuta, piano

Hometown: Los Altos, CA
Instructor: Heidi Hau
Age: 18



William Tan, cello

Hometown: Hinsdale, IL
Instructor: Hans Jørgen Jensen
Age: 11



Jason Moon, violin

Hometown: Cupertino, CA
Instructor: Wei He
Age: 16



Patricia Tang, viola

Hometown: Palo Alto, CA
Instructor: Susan Bates
Age: 18



Woojin Nam, cello

Hometown: San Ramon, CA
Instructor: Jonathan Koh
Age: 15



Emily Wang, violin

Hometown: Scotch Plains, NJ
Instructor: Deborah Buck
Age: 16



Clara Neubauer, violin

Hometown: New York, NY
Instructor: Li Lin
Age: 14



Wangshu Xiang, cello

Hometown: Shenzhen, China
Instructor: Allison Eldredge
Age: 17



Emma Richman, violin

Hometown: Minneapolis, MN
Instructor: Erin Keefe
Age: 18



Hsin-Hao Yang, piano

Hometown: Hsinchu City, Taiwan
Instructor: Ning An
Age: 17



Benjamin Rossen, piano

Hometown: Great Neck, NY
Instructor: Jeffrey Cohen
Age: 13



Sakurako Saimaru, violin

Hometown: Mamaroneck, NY
Instructor: Naoko Tanaka
Age: 15



Music@Menlo Arts Management Internship Program

Music@Menlo's internship program provides college students and recent college graduates with the opportunity to learn what goes on behind the scenes at an internationally acclaimed music festival.

Each summer, Music@Menlo hires approximately twenty-two interns to assist with all areas of the festival, including merchandising, operations, hospitality, production, and many others. Through project-based, hands-on work, the summer experience allows interns to learn skills in project management, customer service, organization, communication, and planning.

"The demanding responsibilities of the Music@Menlo internship program provided me with the experience I needed to kick-start a career in arts administration. There is no other program like it. The festival continues to inspire my work years later."

—Marina Vidor, Digital Assistant, Philharmonia Orchestra and Rite Digital (London), Music@Menlo Intern, 2004 and 2005

Music@Menlo interns are integral to the success of the festival. Working side by side with the festival's staff, the interns are highly visible

members of the Music@Menlo team. In keeping with Music@Menlo's mission, a unique component of the internship program is a series of educational seminars on various topics including marketing in the arts, strategic planning for nonprofit organizations, fundraising, and career planning and development. While these sessions are primarily focused on the arts, their main themes apply across many disciplines. Since 2003, Music@Menlo has provided more than two hundred fifty students and recent graduates with internships in the arts.

Many former interns have launched careers in the field of arts management, working at institutions such as Carnegie Hall, the San Francisco Symphony, the New York Philharmonic, Orpheus Chamber Orchestra, and the Metropolitan Opera Guild, as well as in other fields in the for-profit and nonprofit sectors. Students have traveled from over one hundred colleges and universities across the United States and internationally to take part in Music@Menlo's internship program.

Music@Menlo Arts Management Interns



Autumn Baldwin

Patron and Donor Stewardship Intern
University of South Carolina
Hometown: Columbia, SC



Hannah Christian

Development Intern
Lee University
Hometown: Chattanooga, TN



Yvonne Chan

Merchandising and Sales Intern
University of California at Berkeley
Hometown: San Jose, CA



Anna Dailey

Production/Stage Crew Intern
University of Pennsylvania
Hometown: Menlo Park, CA

Music@Menlo Arts Management Interns (cont.)



Emil Ernstrom

Production/Stage Crew Intern
Yale University
Hometown: Palo Alto, CA



Alexis Nguyen

Operations Intern
Southern Methodist University
Hometown: Fort Worth, TX



Genie Claire Ferszt

Hospitality Intern
DePaul University
Hometown: West Bloomfield, MI



Kelly O'Moore

Production/Stage Crew Intern
University of the Pacific
Hometown: Roseville, CA



Carlos García León

Student Liaison Intern
University of Illinois at Urbana-Champaign
Hometown: Elgin, IL



Samantha Pejouan

Development Intern
Santa Clara University
Hometown: Carlsbad, CA



Bill Hitt

Development Intern
Simpson College
Hometown: Grimes, IA



Adriana Ramírez Mirabal

Production/Stage Crew Intern
University of California at Los Angeles
Hometown: Panama City, Panama



Nicola Hu

Production/Stage Crew Intern
State University of New York at Buffalo
Hometown: Shijiazhuang, China



Jessica Richter

Hospitality Intern
Drake University
Hometown: Des Moines, IA



Emily Ji

Merchandising and Sales Intern
University of Michigan
Hometown: Ann Arbor, MI



Aileen Saboff

Production/Stage Crew Intern
Seattle Pacific University
Hometown: San Jose, CA



Emma Lin

Student Liaison Intern
University of Georgia
Hometown: Lawrenceville, GA



Francesca Spindel

Hospitality Intern
San Jose State University
Hometown: Napa, CA



Caleb Ling

Production/Stage Crew Intern
University of Southern California
Hometown: Half Moon Bay, CA



Lauren Tokunaga

Patron and Donor Stewardship Intern
University of Washington
Hometown: Mililani, HI

Musical Glossary

Adagio – Italian: leisurely. “Adagio” designates a slow tempo.

Agitato – Italian: Agitated, restless. In an agitated manner.

Alla breve – (Italian) An indication meaning double the speed, so that, for example, 4/4 is given the effect of 2/2 (i.e., the basic time unit becomes the half note rather than the quarter note shown in the time signature).

Allegro – Italian: merry, lively. “Allegro” designates a fast tempo.

Andante – Italian: at a walking pace. “Andante” designates a moderate tempo. (“Andantino,” a diminutive of “andante,” is used to indicate a tempo slightly quicker than “andante.”)

Appassionato – Italian: impassioned, passionate. A performance direction indicating an impassioned style.

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”).

Balalaika – (Russian) A long-necked chordophone with a triangular body and three strings. The balalaika is related to the *dōmbra*, a variant of the long-necked lute played by peoples of Central Asia.

Baroque – A term used to describe music of the seventeenth and early eighteenth centuries. Baroque music is characterized by strict musical forms, contrapuntal textures, and florid ornamentation.

Burlesque – In the eighteenth century, the term was used as a title for humorous works employing farce and parody for the purpose of achieving a grotesque effect. (French/Italian: burlesca; German: bürleske.)

BWV – Bach-Werke-Verzeichnis (German): Bach works catalogue. The BWV index is used to catalogue the works of Johann Sebastian Bach.

Cadence – The conclusion or resolution of a musical phrase.

Cadenza – A virtuosic passage at the end of a concerto or aria that is either improvised by the performer or written out by the composer.

Canon – A musical passage in which several instruments or voices state the same melody in succession.

Cantabile – Italian: songlike, singable.

Cantando – See cantabile.

Capriccio – Italian: whim, fancy. A designation applied to a piece of music of capricious character.

Chorale – A polyphonic passage typically comprising a sequence of chords in rhythmic unison or near unison; the chorale originated as four-part congregational German Protestant hymns.

Chromaticism (chromatic) – (From the Greek word for color) Chromatic notes fall outside the central tonality of a piece (e.g., in C major—C, D, E, F, G, A, B—such notes as C-sharp and A-flat are chromatic).

Classical – Music composed roughly between 1750 and 1830 (i.e., after the Baroque period and before the Romantic era), when the classical symphony and concerto were developed. It implies music of an orderly nature, with qualities of clarity and balance and emphasizing formal beauty rather than emotional expression.

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. Wild and fast.

Con moto – Italian: with motion.

Con sordino – Italian: with mute.

Concertante – A term used to describe a concerto-like composition in which one voice is featured in a soloistic manner.

Concertino – A work with solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements or cast in one movement with changes of speed and character.

Concerto – Typically an instrumental work marked by the contrast between an instrumental soloist (or group of soloists) and an orchestral ensemble (plural: concerti).

Counterpoint (contrapuntal) – The musical texture produced by note-against-note movement between two or more instruments.

Crescendo – An increase in volume.

Cross-rhythm – The regular use of conflicting rhythmic groupings, e.g., three notes against four.

Development – See Sonata form.

Dies irae – Latin: day of wrath. A section of the Requiem mass based on a poem probably by Thomas of Celano (died ca. 1250). The plain-song tune has frequently been introduced into instrumental music, as in Berlioz’s *Symphonie fantastique*.

Divertissement – (French) A term used since the seventeenth century partly as an equivalent of the Italian divertimento but also in a wider sense for music, usually with spectacle, intended for entertainment or diversion.

Dolce – Italian: sweet.

Double-stop – The technique of bowing two strings of a stringed instrument at once (triple- and quadruple-stops are also employed).

Dumka – (from Czech *dumat*, Polish *Dumać*: to ponder) A Slavonic folk ballad from Ukraine, with a lamenting quality. In the nineteenth century, the name was also given to a type of instrumental music, most notably by Dvořák, whose sympathies were more pan-Slavonic than narrowly Bohemian. (Plural: dumky.)

Elegy – A song of lament for the dead or for some melancholy event or an instrumental composition with that suggestion, such as Elgar’s *Elegy for Strings* and Fauré’s *Élégie*. (French: élégie; Italian: elegia.)

Episode – In compositions designed on one of the regular patterns, a section containing thematic material of secondary importance is sometimes called an episode. It can also contain new material.

Espressivo – Italian: expressive. Used as an emotive qualification of a tempo marking, as in “Andante espressivo.”

Étude – French: study. Used to describe short pieces designed to explore and develop a certain performance technique.

Exposition – See Sonata form.

Expressionism – A Modernist movement in the early twentieth century, in which art was created to evoke emotion rather than represent reality.



Fantasia (Fantasy, Fantasie) – A term used to describe a work whose form derives “solely from the fantasy and skill of an author who created it” (Luis de Milán, 1536).

Forte – Italian: loud. (Fortissimo: very loud.)

Fugue – A movement or passage of music based on the contrapuntal development of a short musical idea called the subject, which is stated in succession by each voice.

Gavotte – An old French dance in common time beginning on the third beat of the bar.

Giocoso – Italian: jocular; adjective from *gioco*, a game. A designation of mood often found qualifying a tempo mark, as in “Allegro giocoso.” It also can appear alone as a tempo designation.

Grave – French: serious, solemn. A tempo indication which in the seventeenth century meant very slow but which by the eighteenth came to mean the same as “Andante.”

Grazioso – Italian: graceful.

Half-step – See Semitone.

Harmonics – On a stringed instrument, high ringing notes produced by lightly placing the finger at nodal points along the string.

Harmony – The combination of notes producing chords and chord progressions and the subsequent determination of the mood or atmosphere of a piece of music.

Hopak [gopak] – A Ukrainian folk dance, apparently deriving its name from the exclamation “hop” uttered during performance. It is usually in a major key and fast duple meter.

Impromptu – A work for solo instrument, usually piano, the nature of which occasionally suggests improvisation. The most famous are those of Schubert and Chopin.

Incidental music – Music composed to accompany a dramatic production.

Intermezzo – Originally, a musical interlude, such as an entr’acte in a dramatic work. Since the nineteenth century, “intermezzo” has been used as a designation for independent works or individual movements within multimovement works.

K. – Abbreviation for Köchel, used to catalogue 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. (Leggerissimo: very light.)

Leitmotif – (from German *Leitmotiv*: leading motif) In its primary sense, a theme or other coherent musical idea clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force, or any other ingredient in a dramatic work.

Lento – Italian: slow.

Lied – German: song. (Plural: lieder.)

Maestoso – Italian: majestic.

Meter – The rhythmic organization of a piece of music (e.g., 4/4 meter: ONE-two-three-four, ONE-two-three-four).

Minuet – An aristocratic French dance, played in a moderate triple tempo, which became a standard movement in works of the Classical period. It came to be replaced toward the end of the eighteenth century by the scherzo. (French: menuet; Italian: minuetto.)

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.”

Motif – A short musical gesture.

Motive – See Motif.

Moto perpetuo – Italian: perpetual motion. A title sometimes given to a piece in which rapid figuration is persistently maintained. (Latin: perpetuum mobile.)

Movement – A self-contained section of a larger composition. Movements of a piece of music are analogous to chapters in a book: although they can stand on their own to some degree, they more significantly combine with and relate to each other in ways that produce a cohesive whole.

Neoclassical – An aesthetic style found in music, visual art, and architecture that draws inspiration from “classical” art, culture, and forms.

Nocturne – A Romantic work for solo piano characterized by a lyrical melody played by the right hand above an arpeggiated accompaniment played by the left.

Octave – The interval between two notes that are seven diatonic scale degrees apart.

Offbeat – Any impulse in a measured rhythmic pattern except the first (called the downbeat). The term is commonly applied to rhythms that emphasize the weak beats of the bar.

Opus – Latin: work. The most common method of cataloguing a composer’s work, although opus numbers are often unreliable in establishing the chronology of composition. (Abbreviation: op.)

Overture – A piece of music either introducing a dramatic work or intended for concert performance.

Passacaglia – (Italian, French) In nineteenth- and twentieth-century music, a set of ostinato variations, usually of a deliberate character.

Pezzo – Italian: piece. A composition, the word sometimes being used as part of a title, e.g., “Pezzo concertante,” “Tre pezzi.” (Plural: pezzi.)

Phrase – A musical gesture. Melodies, as complete ideas, typically comprise a series of interdependent phrases.

Piano – Italian: soft. (Pianissimo: very soft.)

Pizzicato – Played by plucking the strings of a stringed instrument.

Poco – Italian: a little, rather, as in “poco lento” (rather slow).

Polonaise – French: a Polish dance, often of a stately, processional character.

Prelude – A piece preceding other music; its function is to introduce the mode or key.

Presto – Italian: ready, prompt. “Presto” designates a fast tempo.

Program – A preface added to a piece of instrumental music by the composer to direct the listener’s attention to the poetical idea of the whole piece or to a particular part of it.

Recapitulation – See Sonata form.

Recitative – A style of writing, typically employed in opera and other vocal music, designed to imitate dramatic speech.

Refrain – A phrase or theme that recurs at intervals, especially at the end of a verse or section of music.

Register – A portion of the entire range of an instrument or voice.

Romanticism – A literary, artistic, and philosophical movement during the late eighteenth and early nineteenth centuries that emphasized the imagination and emotions over form and order.

Rondo (rondeau) – A musical structure, commonly used throughout the Classical and Romantic eras, in which a main passage, called the refrain, alternates with episodes, which depart from the movement’s central musical material.

Rubato – Italian: robbed or stolen time. “Rubato” designates a flexible or unmarked tempo.

Sarabande – Music often composed for a seventeenth-century courtly dance in slow triple meter.

Scherzo – Italian: joke. A fast movement that came to replace the minuet around the turn of the nineteenth century. (Scherzando: playfully.)

Semitone – The smallest interval of the Western tone system (e.g., C-natural to C-sharp); 1/12 of an octave.

Serenade – A musical composition often intended for outdoor celebrations. In the late eighteenth century, they were written quickly and regarded as ephemera, rarely with an expectation of future performance. (Italian: serenata.)

Solfeggio – (Italian) Originally referring to the singing of scales, intervals, and melodic exercises to solmization syllables. (French: solfège.)

Sonata – A composition for one or more instruments, usually comprising several movements. While the term has been used to describe works quite different from each other formally and stylistically depending on the period of composition, a sonata almost always describes a work for solo instrument with or without piano accompaniment.

Sonata form – The most standard musical structure throughout the Classical and Romantic eras for first, and often final, movements of multimovement pieces composed for solo, chamber, or orchestral forces. In sonata form, musical ideas are organized into three sections: the exposition, in which the main themes are introduced; the development, in which the themes are transformed; and the recapitulation, in which the music restates each theme in the home key. (Also sonata-allegro form.)

Sonatina – Italian: diminutive of “sonata.” Flourishing in the late Classical era, the sonatina is a brief, easy, or light sonata, especially a work whose first movement, in sonata form, has a very short development section.

Sostenuto – Italian: sustained.

Sotto voce – Italian: below the voice. In an undertone or barely audible (as in an aside). Applied to vocal and instrumental performance.

Staccato – Italian: detached. A musical expression indicating that notes should be played with separation.

Stanza – A line of music.



Sturm und Drang – German: storm and stress.

An artistic movement that valued impulse and emotion over more Classical virtues such as balance and form. The *Sturm-und-Drang* movement had a profound influence on the entire Romantic generation.

Subject – The central musical idea of a fugue, which is stated in succession by each instrument to begin the fugue.

Sul ponticello – The technique of playing near the bridge of a stringed instrument, impeding the vibration of the string to produce an unsettling sound.

Symphonic poem – An orchestral work that includes a program to provide an illustrative narrative to the music.

Syncopation – The technique of shifting the rhythmic accent from a strong beat to a weak beat.

Tarantella – A Southern Italian folk dance in which one couple, surrounded by others in a circle, performs a courtship dance to castanets and tambourines. It is usually in 3/8 or 6/8, with gradually increasing speed as the work progresses.

Theme – A central musical idea which serves as substantive material in a piece of music.

Theme and variations – A standard musical form in which a main theme is followed by a succession of variations on that theme. (Italian: Tema con variazioni.)

Toccata - (from Italian *toccare*: to touch) A piece intended primarily as a display of manual dexterity, often free in form and almost always for a solo keyboard instrument.

Tombeau – French: tomb, tombstone. A composition written in memory of someone.

Tranquillo – Italian: quiet. Occasionally a tempo designation but more frequently used as an indication of mood in music of the later nineteenth century.

Tremolando – With a tremolo effect; trembling.

Tremolo – Italian: trembling. A musical expression indicating the rapid reiteration of a single note or chord.

Trepak – (from Russian *trepăt*: break, beat) A Russian dance of Cossack origin in animated 2/4 time. It is performed by men and features the *prisiadka* (kicking the legs from a squatting position).

Trill – A rapid alternation between the main note and a semitone above or below it; an embellishment.

Trio – The contrasting middle section of a minuet or scherzo.

Triplet – A group of three notes performed in the time of two of the same kind.

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.”

Waltz – A dance in 3/4 time. (French: valse.)



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- acknowledgment in the festival program book

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Caruso (\$500–\$999) Members enjoy:

- the Caruso Coffee – *Join the Chamber Music Institute faculty and staff for the annual Caruso Coffee, a late-morning breakfast reception and behind-the-scenes look at aspects of the festival.*

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Enjoy advance reservations for Chamber Music Institute performances, VIP ticketing, and special events with festival artists and Institute students and faculty.

Bach (\$1,000–\$2,499) Members enjoy:

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- the Festival Season Preview – *Learn about the season to come from festival artistic staff and enjoy musical previews and the company of festival friends at this private spring performance and reception.*
- the Bach BBQ – *Celebrate the festival season at the annual Bach BBQ. Join the Artistic Directors, artists, and Chamber Music Institute faculty and students at a casual barbecue among friends.*

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- the Chamber Music Institute Private Recital and Reception – *Enjoy a private performance featuring Chamber Music Institute students and a reception with the performers in a private home.*

- the Haydn Circle Post-Concert Dinner with Festival Friends – *Mingle with the Artistic Directors, festival musicians, and festival friends at a post-concert dinner party during the festival.*

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- the Beethoven Circle Dinner Party – *Join the Artistic Directors, festival musicians, and Institute faculty and staff for an inner-circle post-concert dinner party.*

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In addition to all Composers Circle and Performers Circle benefits, Members enjoy customized recognition, intimate dinners, and the annual Patrons Circle Season Announcement.

To learn more, please call Andrew Bradford, Development Director, at 650-330-2133 or email andrew@musicatmenlo.org.



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ljms.org

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bravovail.org

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stringsmusicfestival.com

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santafechambermusic.com

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cmnw.org

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CLASSICAL MUSIC FESTIVALS OF THE WEST 2016

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 and Subscribers; a \$3-per-ticket handling charge applies to all other exchanges. For ticket-related questions or to exchange tickets, please contact Music@Menlo's ticket services office at 650-331-0202 or tickets@musicatmenlo.org.

Seating Policies

- Doors open approximately twenty-five minutes before the start time of each event.
- Seating for paid concerts at the Center for Performing Arts at Menlo-Atherton is reserved. Seating in Martin Family Hall and for all free events is by general admission.
- **Tickets for those under age thirty** are available at a greatly reduced rate. Patrons using these discounted tickets to enter a performance must be prepared to present a valid ID/proof of age at the door.
- **Latecomers** will be seated at the discretion of the House Manager at an appropriate interval in the performance.
- All performance venues are wheelchair accessible, and **wheelchair seating** is available in all venues in the designated wheelchair locations only. One companion seat is reserved next to each wheelchair location. Please let our patron services staff know of any special seating needs at the time you place your order.

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- As a courtesy to the artists and to your fellow audience members, **please turn off** cell phones, pagers, watch alarms, personal organizers, and **all sound-emitting devices** prior to the start of all events.
- Please make a conscious effort to keep **noises**, such as coughing and conversation, to a minimum as they can be quite distracting. Please unwrap any lozenges or other products before the performance starts. We appreciate your consideration, as will the musicians, your fellow listeners, and our recording engineer.

- **Children** need to be at least seven years of age and able to sit quietly throughout a full performance to attend paid concerts and Encounters. Please see pages 60–69 for events designed for younger audiences.
- **Unauthorized recording or photographing** of any kind is strictly prohibited.
- **Food or beverages** are not allowed inside the performance venues. Concessions are generally available for purchase outside of the concert halls. Water fountains are available at all venues.

Prelude Performances and Koret Young Performers Concerts

Prelude Performances and Koret Young Performers Concerts are free and open to the public. **A free ticket** is required for these popular concerts. In addition to picking up your ticket in person at will call starting one hour before the concert, **you can also reserve your tickets online in advance**. Reservations can be made on the day of the performance from 9:00 a.m. up until ninety minutes prior to the concert start time. To make your reservation, visit Music@Menlo's website at www.musicatmenlo.org and click the red "TICKETS" button in the upper-right corner of the home page and select the desired performance from the drop-down menu or visit the online festival calendar. **Note: All reservations must be claimed no later than fifteen minutes prior to the performance start time, at which time they will be released to walk-up audience members. Seating is by general admission.**

Exiting Free Concerts

At the end of Prelude Performances and Koret Young Performers Concerts, guests will be asked to clear the venue with personal belongings in hand for admission to the next event. Any items left behind when exiting Prelude Performances or Koret Young Performers Concerts may be claimed at the will-call table outside the venue. Music@Menlo is not responsible for lost or stolen articles.

Locations and Parking

Menlo School and Martin Family Hall are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas at the Menlo Park border. **The Center for Performing Arts at Menlo-Atherton** is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. **Parking is free** in all of the venues' available lots. Overflow parking is available on nearby neighborhood streets. Please be mindful of neighbors and posted parking restrictions.

Restrooms and Exits

Restrooms at Menlo School are located in the building behind Martin Family Hall. Restrooms at the Center for Performing Arts at Menlo-Atherton are located toward the back of the venue's lobby. Fire exits are marked at each venue.

Lost and Found

Any personal items found at festival venues will be held at the festival Welcome Center at Menlo School. Inquire at the Welcome Center or call 650-330-2030. The festival assumes no responsibility for personal property.

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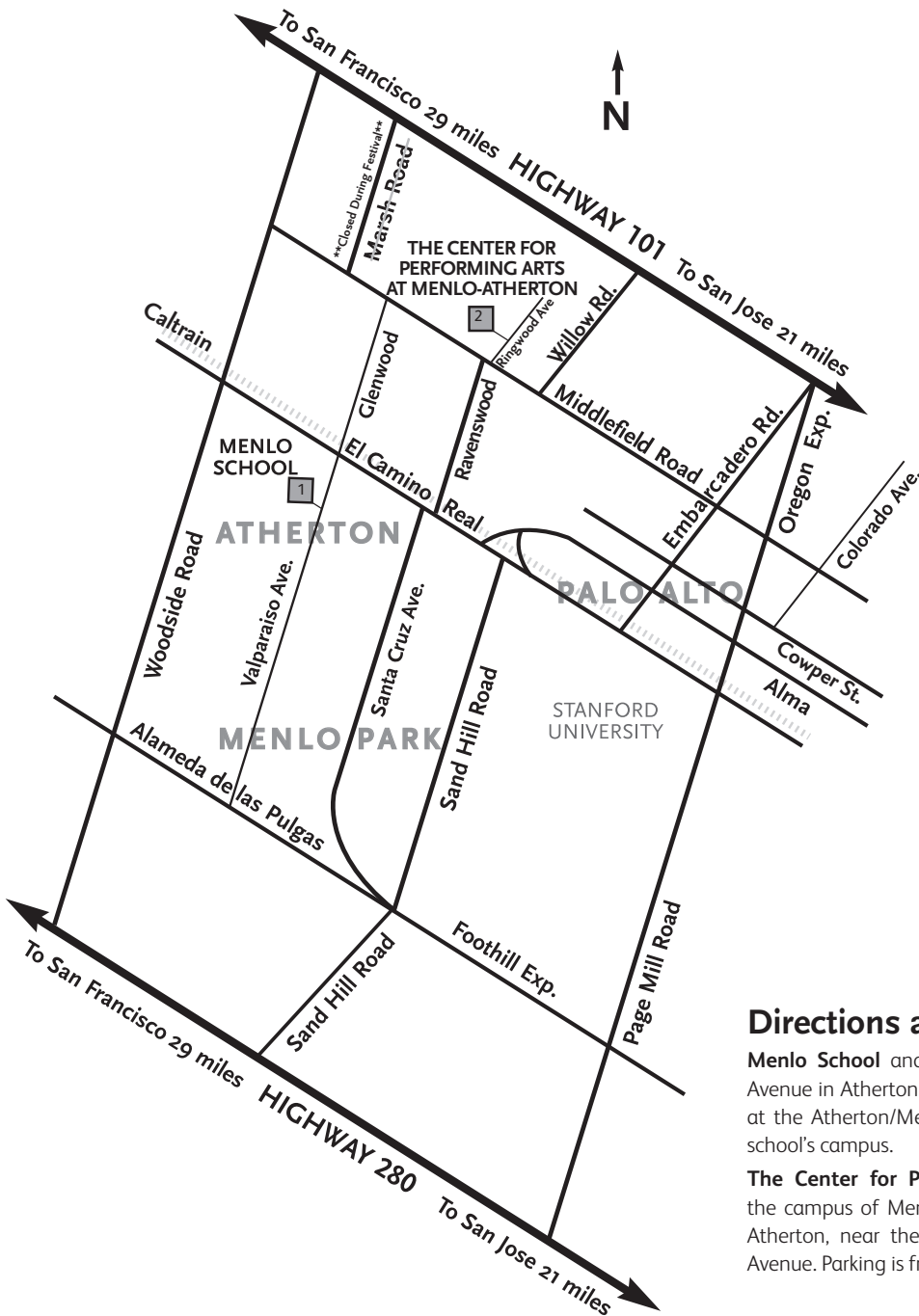
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Map and Directions



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1. Menlo School:
50 Valparaiso Ave., Atherton
2. The Center for Performing Arts
at Menlo-Atherton:
555 Middlefield Road, Atherton

Directions and Parking

Menlo School and **Martin Family Hall** are located at 50 Valparaiso Avenue in Atherton, between El Camino Real and Alameda de las Pulgas, at the Atherton/Menlo Park border. Parking is plentiful and free on the school's campus.

The Center for Performing Arts at Menlo-Atherton is located on the campus of Menlo-Atherton High School at 555 Middlefield Road in Atherton, near the intersection of Middlefield Road and Ravenswood Avenue. Parking is free in the adjacent lot.

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Art Direction and Design by Nick Stone www.nickstonedesign.com

Music@Menlo Calendar

July 15–August 6, 2016

Date	Free Events		Paid Events	
Friday, July 15			7:30 p.m.	Encounter I: Searching for the Musical Soul of Russia, led by Michael Parloff Martin Family Hall (\$46) PAGE 10
Saturday, July 16	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 60	6:00 p.m.	Concert Program I: Towards the Flame The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 13
Sunday, July 17	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 60	6:00 p.m.	Carte Blanche Concert I: The Russian Piano The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 43
Monday, July 18	11:45 a.m.	Master Class with Ivan Chan, <i>violinist</i> Martin Family Hall PAGE 70		
Tuesday, July 19	11:45 a.m.	Café Conversation: Encounters with Slava: Learning from Rostropovich, with Ara Guzelimian and David Finckel Martin Family Hall PAGE 71	8:00 p.m.	Concert Program II: Dark Passions The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 17
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 61		
Wednesday, July 20	11:45 a.m.	Master Class with the Calidore String Quartet Martin Family Hall PAGE 70	8:00 p.m.	Concert Program II: Dark Passions The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 17
Thursday, July 21	11:45 a.m.	Master Class with Ani Kavafian, <i>violinist</i> Martin Family Hall PAGE 70	7:30 p.m.	Encounter II: Dmitry Shostakovich: An Artist's Chronicle of a Russian Century, led by Ara Guzelimian Martin Family Hall (\$46) PAGE 11
	5:00 p.m.	Prelude Performance Martin Family Hall PAGE 61		
Friday, July 22	11:45 a.m.	Master Class with Alexander Sitkovetsky, <i>violinist</i> Martin Family Hall PAGE 70	8:00 p.m.	Concert Program III: Elegant Emotion The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 21
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 62		
Saturday, July 23	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton PAGE 67	6:00 p.m.	Concert Program III: Elegant Emotion The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 21
Sunday, July 24	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton PAGE 62	6:00 p.m.	Carte Blanche Concert II: The Russian Violin The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 46
Monday, July 25	11:45 a.m.	Master Class with Clive Greensmith, <i>cellist</i> Martin Family Hall PAGE 70		
Tuesday, July 26	11:45 a.m.	Master Class with Alon Goldstein, <i>pianist</i> Martin Family Hall PAGE 70	8:00 p.m.	Carte Blanche Concert III: The Russian Quartet The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 49

Date	Free Events		Paid Events	
Wednesday, July 27	11:45 a.m.	Café Conversation: The Art of Andrei Petrov, with Andrei Petrov and Cathy Kimball Martin Family Hall	PAGE 71	8:00 p.m. Concert Program IV: Romance The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 25
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 63	
Thursday, July 28	11:45 a.m.	Master Class with Paul Watkins, <i>cellist</i> Martin Family Hall	PAGE 70	7:30 p.m. Encounter III: American Sputnik: Van Cliburn's Victory in Cold-War Moscow, led by Stuart Isacoff Martin Family Hall (\$46) PAGE 11
	5:00 p.m.	Prelude Performance Martin Family Hall	PAGE 63	
Friday, July 29	11:45 a.m.	Master Class with Wu Qian, <i>pianist</i> Martin Family Hall	PAGE 70	8:00 p.m. Concert Program V: Lamentations The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 31
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 64	
Saturday, July 30	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 68	6:00 p.m. Concert Program V: Lamentations The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 31
Sunday, July 31	3:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 64	6:00 p.m. Carte Blanche Concert IV: The Russian Cello The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 53
Monday, August 1	11:45 a.m.	Café Conversation: Aleksandr Scriabin and Other Russian Madmen, with Stuart Isacoff Martin Family Hall	PAGE 71	
Tuesday, August 2	11:45 a.m.	Master Class with Kyoko Takezawa, <i>violinist</i> Martin Family Hall	PAGE 70	8:00 p.m. Concert Program VI: Mastery The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 35
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 65	
Wednesday, August 3	11:45 a.m.	Master Class with Arnaud Sussmann, <i>violinist</i> Martin Family Hall	PAGE 70	8:00 p.m. Concert Program VI: Mastery The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 35
	5:30 p.m.	Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 65	
Thursday, August 4	11:45 a.m.	Master Class with Keith Robinson, <i>cellist</i> Martin Family Hall	PAGE 70	8:00 p.m. Concert Program VII: Souvenirs The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 39
Friday, August 5	11:45 a.m.	Master Class with Wu Han, <i>pianist</i> Martin Family Hall	PAGE 70	
	5:30 p.m.	Final Prelude Performance The Center for Performing Arts at Menlo-Atherton	PAGE 66	
Saturday, August 6	1:00 p.m.	Koret Young Performers Concert The Center for Performing Arts at Menlo-Atherton	PAGE 69	6:00 p.m. Concert Program VII: Souvenirs The Center for Performing Arts at Menlo-Atherton (\$70/\$62) PAGE 39
				8:30 p.m. Fête the Festival Menlo Park Arrillaga Family Recreation Center (\$65)

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