JULY 1, 2024

PRE-CONCERT RECITAL

Prelude
JULIA PERRY

Born: 1924
Died: 1979
Composed: 1946

Gershwin may have a worldwide reputation, but Julia Perry does not. In fact, many in this audience will be encountering her name and music for the first time. Born in 1924, Perry studied at Juilliard and then in Europe with Luigi Dallapiccola and Nadia Boulanger. Her Short Piece for Orchestra was the first piece by an African-American woman ever performed by the New York Philharmonic, which then took it on a tour of Europe. A stroke left Perry debilitated over the final years of her life, and she died at 55. She composed her Prelude in 1946, when she was still in college. Less than two minutes long, it makes clear how original a composer Perry was. Even at age 22 she writes music of subtle rhythmic fluidity, a complex harmonic language, and the ability to evoke a mood of unsettling beauty.

Rhapsody in Blue
GEORGE GERSHWIN

Born: 1898
Died: 1937
Composed: 1924

Gershwin's Rhapsody in Blue needs no introduction, yet this much-loved music has come in for a great deal of criticism. Jazz purists point out that it is not really jazz. Classical purists sniff that it is not really a concerto. There may be truth to these criticisms, yet none of it matters. This music sweeps all before it, and–flawed or not–Rhapsody in Blue has become part of the American DNA. It is heard at this concert in a version for solo piano.

CONCERT

Piano Trio No. 4 in B-flat Major, Op. 11
LUDWIG VAN BEETHOVEN

Born: 1770
Died: 1827
Composed: 1798

I. Allegro con brio
II. Adagio
III. Tema: Pria ch'io l'impegno. Allegretto

Beethoven wrote this gentle trio in 1798, during his first years in Vienna. Aware that this unusual combination of instruments might mean infrequent performances, Beethoven also prepared a version in which violin replaces the clarinet.

The Allegro con brio opens with a jaunty unison statement four octaves deep. The music seems so innocent and straightforward that it is easy to overlook Beethoven's harmonic surprises: when the second theme arrives, it is in the unexpected key of D Major, which sounds striking after the F-major cadence that preceded it. The Adagio is based on one central idea, heard immediately in the cello and marked con espressione. This song-like melody is quickly picked up by the clarinet and embellished as the movement proceeds.

The finale, marked Allegretto and titled Tema: Pria ch'io l'impegno, is a set of variations on a theme announced at the beginning by the piano. This sprightly tune was originally a vocal trio in the opera L'amor marinaro (also known as Il Corsaro, or The Corsair) by the Austrian composer Joseph Weigl, and that title translates: "Before I begin work, I must have something to eat." The opera had something of a vogue in Vienna at the time, and Hummel and Paganini later wrote variations of their own on this same theme. Beethoven's movement consists of the theme, nine variations, and a coda. The first variation is for piano alone, but the second is for clarinet and cello duet, virtually the only time in the entire trio when the piano is silent. Subsequent variations alternate between major and minor keys, and a coda based on Weigl's theme brings the trio to a quick-paced conclusion.

Duo for Violin and Viola, A. 463
HEITOR VILLA-LOBOS

Born: 1887
Died: 1959
Composed: 1946

I. Allegro
II. Adagio
III. Allegro agitato

Villa-Lobos composed his Duo for Violin and Viola in Rio de Janeiro in 1946. Villa-Lobos was a vastly prolific composer–he wrote over 2000 works–but the Duo is his only work for this combination of instruments. He dedicated it to the great Brazilian violinist and teacher Paulina d'Ambrosio, though she did not give the premiere. That was given in New York City in February 1948 by the brother-and-sister duo Joseph and Lillian Fuchs.

Composers who write for the violin-viola duo face particular problems, and the number of works for this combination is relatively rare. Mozart wrote two excellent duos for violin and viola in 1783, but few composers have been ready to take on the challenges this combination presents. The violin and viola are both linear, lyric instruments, and that combination lacks the harmonic resources a piano would provide. Villa-Lobos–like Mozart before him–can suggest a harmonic framework by having the instruments occasionally play chords, but for the most part both composers choose to write linear, contrapuntal music. We tend to think of Villa-Lobos' music as opulent and colorful, but the Duo for Violin and Viola is exceptionally lean and focused music.

The Duo is in three concise movements that span a total of about fifteen minutes. Viola leads the way in the opening Allegro as the violin provides busy accompaniment, though it is the violin that has the second subject. The two instruments occasionally make what sound like fugal entrances, though Villa-Lobos does not develop these as strict fugues. In the central Adagio, both instruments are muted throughout, which contributes to the somber cast of this music. Once again, the viola leads the way with a subdued melody as the violin accompanies, and then the instruments exchange roles. The concluding Allegro agitato is aptly named, for this is the most animated movement in the Duo. It gets off to a spiky opening, as the two instruments interweave staccato passages, and this mood of sharply etched energy continues throughout.

Piano Trio in A minor
ANTONÍN DVOŘÁK

Born: 1841
Died: 1904
Composed: 1887

I. Allegro ma non tanto
II. Dumka. Andante con moto
III. Scherzo (Furiant). Molto vivace — Poco tranquillo
IV. Finale. Allegro

In the summer of 1887 Antonín Dvořák took his large family to their summer home at Vysoka, in the forests and fields south of Prague. It was a very good time for the 46-year-old composer. After years of struggle and poverty, he suddenly found himself famous: his Slavonic Dances were being played around the world, and his Seventh Symphony had been premiered to acclaim in London two years earlier. Dvořák found time to relax at Vysoka that summer, and he also found time to compose. Dvořák was usually one of the fastest of composers, able to complete a work quickly once he had sketched it. That August he began a new work, a Piano Quintet, but this one took him some time–he did not complete it until well into October, and it was premiered in Prague the following January.

Dvořák was now at the height of his powers, and the Quintet shows the hand of a master at every instant. This is tremendously vital music, full of fire and soaring melodies–it is a measure of this music's sweep that the first violin and piano are often set in their highest registers. As a composer, Dvořák was always torn between the classical forms of the Viennese masters like his friend Brahms and his own passionate Czech nationalism. Perhaps some of the secret of the success of the Piano Quintet is that it manages to combine those two kinds of music so successfully: Dvořák writes in classical forms like scherzo, rondo, and sonata form, but he also employs characteristic Czech forms like the dumka and furiant. That makes for an intoxicating mix, and perhaps a further source of this music's appeal is its heavy reliance on the sound of the viola. Dvořák was a violist, and in the Quintet the viola presents several of the main ideas–its dusky sound is central to the rich sonority of this music.

It is the cello, though, that has the opening idea of the Allegro, ma non tanto. This long melody–Dvořák marks it espressivo–suddenly explodes with energy and is extended at length before the viola introduces the sharply-pulsed second theme. In sonata form, this movement ranges from a dreamy delicacy to thunderous tuttis, and sometimes those changes are sudden. The

music is also is full of beautifully-shaded moments, passages that flicker effortlessly between different keys in the manner of Schubert, a composer Dvořák very much admired.

The second movement is a dumka, a form derived from an old Slavonic song of lament. Dvořák moves to F-sharp minor here and makes a striking contrast of sonorities at the opening episode. For the first forty measures, Dvořák keeps both the pianist's hands in treble clef, where the piano's sound is glassy and delicate; far below, the viola's C-string resonates darkly against this, and the rich, deep sound of the viola will be central to this movement. This opening gives way to varied episodes: a sparkling duet for violins that returns several times and a blistering Vivace tune introduced by the viola.

Dvořák gives the brief Molto vivace the title Furiant, an old Bohemian dance based on shifting meters, but–as countless commentators have pointed out–the 3/4 meter remains unchanged throughout this movement, which is a sort of fast waltz in ABA form. Its dancing opening gives way to a wistful center section, marked Poco tranquillo.

The Allegro finale shows characteristics of both rondo and sonata form. Its amiable opening idea–introduced by the first violin after a muttering, epigrammatic beginning–dominates the movement. Dvořák even offers a brisk fugato on this tune, introduced by the second violin, as part of the development. The full-throated coda, which drives to a conclusion of almost symphonic proportions, is among the many pleasures of one of this composer's finest scores.

Program Notes by Eric Bromberger

JULY 3, 2024

PRE-CONCERT RECITAL

Tanz Suite, Sz. 77
BÉLA BARTÓK
Born: 1881
Died: 1945
Composed: 1925

This pre-concert concert consists of four dances, all of them transcribed for piano from their original form. Bartók composed his Dance Suite for orchestra in 1923– it consists of five dances and a brilliant finale. While all these dances are his own creation, Bartók made clear that their rhythms and shapes came from his researches into Hungarian, Romanian, and Arabic music. Bartók himself made the transcription for piano in 1925.

The Miller's Dance
MANUEL DE FALLA
Born: 1876
Died: 1945
Composed: 1919

Manuel de Falla's ballet The Three-Cornered Hat (1919) tells a charming story of romance, intrigue, and comedy. The Miller's Dance comes from the second half of the ballet during a party on a warm summer evening in Andalusia. It is a farucca, an ancient dance of vagabond origin. This one is full of rhythmic energy, and the miller dances it to demonstrate his strength.

Tango
ISAAC ALBÉNIZ (ARR. GODOWSKY)
Born: 1860
Died: 1909
Composed: 1890 (arr. in 1921)

Isaac Albeniz's brief Tango was originally composed as the second of the eight piano pieces that make up his Espana. At this concert it is heard in an arrangement for piano made by pianist Leopold Godowsky. Albeniz's original Tango was a sultry little dance, but Godowsky expands it ingeniously, enriching textures, making it more complex rhythmically, and adding colors Albeniz never dreamed of.

Ritual Fire Dance
MANUEL DE FALLA
Born: 1876
Died: 1945
Composed: 1919

Falla's ballet El Amor Brujo ("Enchanted Love") tells a story of love and magic. The young vagabond woman Candelas falls in love with Carmelo, but they are haunted by the ghost of her former lover, who thwarts their efforts to exchange "the magic kiss" that will symbolize their love. Now Candelas attempts to exorcise the demon through a dance. Though the Ritual Fire Dance fails to chase off the dissolute ghost, it has become famous on its own (it was one of Arthur Rubinstein's favorite encore pieces).

CONCERT

Cello Sonata No. 4 in C Major, Op. 102, No. 1
LUDWIG VAN BEETHOVEN
Born: 1770
Died: 1827
Composed: 1815

I. Andante — Allegro vivace
II. Adagio — Tempo d'Andante — Allegro vivace

Beethoven composed the two cello sonatas of his Opus 102 during the summer of 1815. At age 44, he was approaching a critical point in his career. The previous year had seen the Congress of Vienna and Beethoven's triumph before the assembled diplomats with his musically-inferior Wellington's Victory. Though financially profitable, such music illustrated dramatically the end of what has been called his "Heroic Style," and now Beethoven plunged into a period of uncertainty. This uncertainty was marked by a sharp decrease in productivity, and over the next five years Beethoven would write very little music. When Beethoven's creative energies returned in full force–in about 1820– he had developed an entirely new style.

When it finally arrived, however, that late style was not a complete surprise, for there had been hints of new directions in the music Beethoven was writing before his creative energies diminished, certainly in the two cellos sonatas composed during the summer of 1815. The Opus 102 sonatas were Beethoven's last for any instrument except piano, and already in this music he was experimenting with sonata form and moving away

from the "Heroic Style" of the previous decade.

The first movement of the Sonata in C Major opens with a slow introduction, and Beethoven's instructions to both performers are crucial. The cello's entrance is marked teneramente ("tenderly") and dolce cantabile; Beethoven stresses to the pianist dolce, and throughout the introduction the marking is sempre dolce. This lyric prelude gives way to a vigorous Allegro vivace full of dotted rhythms and scurrying triplets.

Beethoven had a great deal of trouble writing slow movements for cello, and in the present sonata the Adagio is not a true movement. Only nine measures long, it is merely a florid interlude between the fast outer movements. Of particular interest, though, is the transition between this Adagio and the finale, for here Beethoven brings back the gentle theme of the very beginning, and this intimate melody now serves to introduce the blistering Allegro vivace that closes the sonata.

Piano Trio in F-sharp minor
ARNO BABAJANIAN

Born: 1921
Died: 1983
Composed: 1952

I. Largo — Allegro espressivo
II. Andante
III. Allegro vivace

Armenian composer Arno Babajanian's musical talent was evident very early: he entered the music conservatory in his native city of Yerevan at age seven. After World War II, he went to Moscow, where he trained as both composer and pianist (Shostakovich in particular admired his playing). Babajanian returned to Yerevan to teach at the conservatory from 1950 to 1956 and then devoted himself to composition.

Babajanian's most famous work is his Piano Trio in F-sharp minor, composed in 1952, shortly after his return to Yerevan. Though it appears to quote no Armenian folksongs, the Trio–with its dramatic expression and rhythmic complexities–is full of that idiom. This is extremely intense music, and it can make a huge and imposing sound, with the strings often in octaves and with a powerful part for the piano. Babajanian was the pianist at the premiere, and the violinist was David Oistrakh, to whom the Trio is dedicated.

The Trio opens with a slow introduction, subdued in atmosphere and full of a gathering strength. This Largo also introduces some of the rhythmic turns that will play so prominent a role over the course of the entire work. The music leaps ahead at the Allegro espressivo as the cello sings a long melody that is quickly taken up by the violin, which soars high into its upper register. Piano alone has the second subject, though the movement is dominated by the sound of the stringed instruments, which have the soaring, dramatic extension of these opening ideas. The music rises to a climax marked Maestoso ("majestic"), before slowing for a slow recall of the opening Largo. Once again, the music boils up to a Maestoso, then concludes on an enigmatic pizzicato stroke.

The Andante begins with an extended solo for the violin over chordal accompaniment from the piano. The violin's ornate theme, set very high on its E-string, is full of twists and turns that give this music some of its exotic character. Once again, the piano has the second subject before the return of the opening material and a conclusion marked triple piano.

The Allegro vivace finale is notable for its brilliance–and for its difficulty. Set in the asymmetric meter of 5/8, the music rushes ahead on some spiky staccato writing for all three instruments. Quickly Babajanian is shifting meters: the fundamental pulse may be 5/8, but soon he is inserting extra measures in 6/8, 4/8, 3/8 and other meters, and on these shifting rhythms the music tumbles forward energetically. The furious energy of the opening always returns, and eventually the movement rises to another Maestoso climax. Babajanian recalls themes from the first two movements, and the Trio then powers its way to a superheated conclusion.

String Quintet No. 4 in G minor, K. 516
WOLFGANG AMADEUS MOZART

Born: 1756
Died: 1791
Composed: 1787

I. Allegro
II. Menuetto. Allegretto
III. Adagio ma non troppo
IV. Adagio — Allegro

The Quintet in G minor, completed on May 16, 1787, is not just one of Mozart's finest works–it is one of the greatest pieces of chamber music ever written. In the darkness of its character, the range of its moods, and the compression of the writing, it is often compared to another of Mozart's great works in G minor, the Symphony No. 40, composed the following year. One

of the distinguishing technical features of the quintet is Mozart's constant chromatic writing, and in particular the falling chromatic lines of much of the melodic material give the music extraordinary emotional power.

The dark, grieving opening theme of the Allegro, establishes a fundamental shape that will give form to the entire movement, climbing and quickly falling back. Mozart's contrasts of sound at the very beginning are remarkable: the opening statement is by the two violins and viola as the second viola and cello sit silent. Within seconds, Mozart repeats the opening theme, but now the violins remain silent as the first viola sings above the accompaniment of the second viola and cello. In just seventeen measures Mozart has created two completely different sound-worlds–a high statement and a repetition by the lower instruments–and that attention to contrasts of sonority will mark the entire quintet. The rising-and-falling melodic motion that shaped the opening theme also gives form to the second subject, again introduced by the first violin. There is something urgent, almost impetuous, about this music: it continues to press forward into darkness, and the movement concludes on two violent chords that remain firmly in G minor.

The cheerful rhythmic spring and open spirit that mark most minuets is utterly absent in this Menuetto, and Mozart evades expectations in many ways. This "minuet" powers forward implacably, and Mozart surprises us by placing violent, explosive attacks on the weak–the third–beat of some of his measures. The trio section lets in a brief brush of sunlight, but–in another surprise–Mozart bases this trio on the closing theme of the minuet, now reshaped and transformed into warm G Major.

The Adagio ma non troppo plunges us into a different world entirely, so unexpected is its sound. Mozart mutes the five instruments throughout this movement, which is remarkable for the variety of its moods as well as its rich sonority. Each of the its three themes is radically different, and each generates its own emotional world: the stately hymn-like opening gives way to a grieving second subject (once again based on falling chromatic lines), and this in turn is displaced by an the oddly-dancing–almost carefree–third idea.

Something extraordinary happens at the beginning of the finale: Mozart has just come off a long Adagio, and now he gives us another one. The mutes come off, but we are back in G minor and the mood remains intense as the first violin arches high and falls back over quietly-throbbing accompaniment. In a sense, this three-minute introduction becomes the emotional crest of the entire quintet, revisiting a darkness already expressed in many ways. And then a complete surprise: it suddenly gives way to a good-natured rondo-finale in G Major, based on a buoyant, dancing theme in 6/8. Many have found this cheerful finale anticlimactic after what has gone before, and Mozart himself was aware of this problem: he made sketches for a finale that remained in G minor, but discarded them. Perhaps he was right to do so. Sustaining the mood that he had established to this point would have brought this quintet to its conclusion in utter darkness, and Mozart was finally unwilling to do that. We should note that even in the midst of this gaiety, the two principal themes of this finale bear some relation to their counterparts in the first movement–Mozart has taken those dark themes and made them dance, reinforcing one more time the sense of compressed intensity that informs the entire quintet.

Program Notes by Eric Bromberger

JULY 5, 2024

PRE-CONCERT RECITAL

String Quartet in A minor, Op. 13
FELIX MENDELSSOHN

Born: 1809
Died: 1847
Composed: 1827

I. Adagio – Allegro Vivace
II. Adagio non lento
III. Intermezzo. Allegretto con moto – Allegro di molto
IV. Presto – Adagio non lento

Mendelssohn never met Beethoven, but he regarded Beethoven as a god. In 1827, only months after Beethoven's death, Mendelssohn wrote his String Quartet in A minor. This quartet seems obsessed by the Beethoven quartets, both in theme-shape and musical gesture, and countless listeners have wondered about the significance of these many references.

The Quartet in A minor opens with a slow introduction that evokes memories of Beethoven's Quartet in A minor, Opus 132. The second movement also begins with a slow introduction, an Adagio that has reminded some of the Cavatina movement of Beethoven's String Quartet in B-flat Major, Opus 130. The main body of the movement is fugal, based on a subject that appears to be derived from Beethoven's String Quartet in F minor, Opus 95.

The charming Intermezzo is the one "non-Beethoven" movement in the quartet. In ABA form, it opens with a lovely violin melody over pizzicato accompaniment from the other voices. The sonata-form finale opens with a stormy recitative for first violin that was clearly inspired by the recitative that prefaces the finale of Beethoven's String Quartet in E-flat Major, Opus 127.

What are we to make of the many references to Beethoven's late quartets in this quartet by the teenaged Mendelssohn? Are they imitation? The effort of a young man to take on the manner of an older master? An act of homage? There may be no satisfactory answers to these questions, but Mendelssohn's Quartet in A minor–the work of an extremely talented young man still finding his way as a composer–is accomplished music in its own right: graceful, skillfully made, and finally very pleasing.

CONCERT

Duo for Viola and Cello in E-flat Major, WoO 32, "Eyeglasses"
LUDWIG VAN BEETHOVEN

Born: 1770
Died: 1827
Composed: 1795-96

I. Allegro
II. Minuet. Allegretto — Trio

Soon after he arrived in Vienna in November 1792, Beethoven became friends with Baron Nikolaus Zmeskall von Domanowecz (1759-1833). Zmeskall was an interesting figure. An official in the Hungarian chancellery in Vienna, he was a good amateur cellist who hosted chamber music evenings in his own home; he also cut the quill pens that Beethoven liked and used. Many of Beethoven's friendships ended badly, but he and Zmeskall remained good friends throughout the composer's life. Beethoven and Zmeskall corresponded regularly (Beethoven's final letter to Zmeskall came from his deathbed), and Zmeskall saved all of the composer's letters–they remain one of the best sources of Beethoven's private thinking.

Early in their friendship–about 1795-96–Beethoven wrote a little piece for viola and cello that the two could play together. Both he and Zmeskall wore glasses when they played, and Beethoven gave the piece a light-hearted name: Duett mit zwei obligaten Augengläsern ("Duet Requiring Two Pair of Eyeglasses'). The Duet is a little sonata-form movement in E-flat Major. This is very genial music, and it is not particularly difficult for the performers. Many have noted that the opening theme of the Duet bears a strong resemblance to the second theme of the first movement of Beethoven's String Quartet in C minor, which he was composing at this same time. But the Duet is without the violence of that quartet movement–it remains an excellent example of Hausmusik: music to be played at home just for fun.

Bagatelles for String Trio and Harmonium, Op. 47

ANTONÍN DVORÁK

Born: 1841
Died: 1904
Composed: 1878

I. Allegretto scherzando
II. Tempo di minuetto. Grazioso
III. Allegretto scherzando
IV. Canon. Andante con moto
V. Poco allegro

Dvořák's Bagatelles come from a very specific moment in his life and were scored for an ensemble that includes a very specific instrument. The year 1878 was crucial to Dvořák's success as a composer. After decades of obscurity and struggle, that year he composed the first set of his Slavonic Dances, the music that would send his name around the world. He was 37 years old, and success–however late it came–would be sweet. He finished the Slavonic Dances in March 1878, and during the first twelve days of May he composed a much more modest work, written for the pleasure of amateur musicians and scored for a quartet made up of two violins, cello, and harmonium. Dvořák called this piece Maličkosti, Czech for "bagatelles." He felt no reservations about writing lighter music for amateur musicians–a few years later, while writing a different work, he said: "I am now writing some small Bagatelles for two violins and viola, and this work gives me just as much pleasure as if I were composing a great symphony."

The distinctive instrument in this quartet is the harmonium, a small (often portable) reed organ operated by a treadle pumped by the player's feet. Invented as recently as1842, the harmonium became popular in the late-nineteenth century, particularly for the many transcriptions of orchestral music made for it. Curiously, Arnold Schoenberg was one of those most attracted to this instrument, and he arranged a number of orchestral works for it for performance in Vienna early in the twentieth century. The harmonium makes a rich but gentle sound, and that subdued sound is an important part of the character of the Bagatelles, for it nicely complements the sound of the strings above it.

The Bagatelles may have been written for amateur musicians to play at home but those amateurs had better be pretty good: the first violin part in particular is often set in the instrument's highest range, and it demands an accomplished player. All five movements have considerable melodic charm, and music this attractive hardly requires detailed description. Perhaps a line or two will suffice. The opening movement, marked Allegretto scherzando, makes use of the Czech folk-tune Hraly dudy, and this melody will recur in various forms throughout the Bagatelles. This opening movement, with the two violins weaving effortlessly between unexpected keys as the cello offers pizzicato accompaniment, is particularly appealing. The second movement is a minuet, but the most distinctive thing about it is its fundamental pulse: the rhythm of a dotted quarter can be heard in every single measure of this piece. The third movement is based on a variant of the folk-tune heard in the first movement, while the fourth is a canon. This canon proceeds at first on a dialogue between first violin and cello (the second violin sits out the opening section of the piece), then grows more complex in the latter stages of the movement. Dvořák makes the concluding Poco Allegro a crisp polka; its middle section recalls the folk-tune from the first movement, then the polka returns to dance the Bagatelles to their graceful close.

Piano Quintet in G minor, Op. 30

SERGEI TANEYEV

Born: 1856
Died: 1915
Composed: 1801

I. Introduzione. Adagio Mesto — Allegro patetico
II. Scherzo. Presto
III. Largo
IV. Finale. Allegro vivace

Serge Taneyev was Tchaikovsky's most successful student. He studied composition with Tchaikovsky at the Moscow Conservatory, gave the Moscow premiere of Tchaikovsky's First Piano Concerto in December 1875 when he was only 19, succeeded Tchaikovsky as professor of composition at the Conservatory, and remained a lifelong friend of the older composer. As a teacher at the Conservatory, Taneyev had a number of distinguished students, but–alarmed by the Conservatory's elitist standards and moved by the revolutionary sentiments in the air–Taneyev resigned from the faculty in 1905 and formed his own "People's Conservatory" in Moscow that would offer instruction even to those unable to pay. He died from the pneumonia he contracted at the funeral of one of his best students, Scriabin.

Taneyev occupies a unique position among turn-of-the-century Russian composers in that he rejected all

forms of nationalistic music, whether folktunes or dance rhythms, in favor of the classical forms of Western music. Technically he was perhaps the best-equipped of any Russian composer, though some have regretted his insistence on cutting himself off from anything innately Russian in his own music. Among his compositions are four symphonies, nine quartets, three quintets, an opera, and numerous choral works.

aneyev composed his Piano Quintet in G minor in the years 1908-10, just after leaving the Moscow Conservatory. This is big music: its four movements stretch out over three-quarters of an hour, and Taneyev generates a huge volume of sound from these five instruments. It is also well-integrated music: it opens with a slow introduction marked mesto ("sad"), and the piano's opening figure will become the fundamental theme-shape for the entire quintet. This shape evolves into the movement's main theme when the music leaps ahead at the Allegro patetico. In this case, patetico means not "pathetic" but "expressive" or "intense," and intense this movement certainly is. The flowing second subject (also built on the opening shape) brings some calm, but it is the gigantic scope of this movement that impresses most. Taneyev's markings range from triple forte and drammaticamente to frequent admonitions to keep the music cantabile, dolce, espressivo. Despite these interludes of calm, the movement drives with unremitting force through the tense G-minor cadence.

The pleasing Scherzo is much lighter, sparkling along on the piano's staccato triplets and the strings' ricochet bowing. There is unusual metric variety here: into a fundamental pulse of 6/8(2/4), Taneyev alters the meter in such ways that the same meter can feel completely different–these subtle shifts of pulse are part of the music's charm. Another part is its good spirits: Taneyev at one point marks the score con allegrezza: "with mirth." The theme-shape from the very beginning returns here in the trio and in the coda, which drives to a sudden ending.

The remarkable Largo is built around an ostinato-like theme stamped out by all five players and then repeated in some form throughout the movement. Above this, Taneyev spins out a variety of expressive music, alternating passages for strings alone with extended writing for solo piano. The movement rises to a passionato climax before falling away to the effective ending, where the ostinato theme–so powerful throughout–dissolves quietly at the close. The tumultuous finale is built on material from earlier movements–in fact, when the main theme takes wing, Taneyev marks it pateticamente. This is a dramatic movement, full-throated in its rhetoric, and it drives to an extraordinarily sonorous close.

Program Notes by Eric Bromberger

JULY 7, 2024

PRE-CONCERT RECITAL

Sonata for Solo Cello in C minor, Op. 28
EUGÈNE YSAŸE

Born: 1858
Died: 1931
Composed: 1923

I. Grave. Lento e sempre sostenuto
II. Intermezzo. Poco allegretto e grazioso
III. In modo di Recitativo. Adagio
IV. Finale con brio. Allegro Tempo fermo

Eugene Ysaÿe composed the Sonata for Solo Cello in C minor in 1923. Ysaÿe took some pride in this composition, saying that it had been composed on paper from Japan and that it was the second of a set of five similar sonatas (those other sonatas, if they existed, have disappeared).

Listeners may hear echoes of Bach's suites for solo cello in Ysaÿe's sonata, particularly in the first movement: it has an improvisatory feel and features a great deal of chording. The Intermezzo, which has the unusual metric marking 2/4 3/4, is a poised and serious dance that eventually winks out on quiet pizzicato strokes. Ysaÿe calls the third movement a recitative, and it is unbarred–performers are free to phrase this as they choose. The sonata concludes with the expected fast movement, and this one powers its way along a steady rush of sixteenth notes.

Suite for Solo Cello
GASPAR CASSADÓ

Born: 1897
Died: 1966
Composed: 1926

I. Preludio – Fantasia
II. Sardana
III. Intermezzo e Danza Finale

Cellist Gaspar Cassadó composed his Suite for Unaccompanied Cello in 1926. The Suite is strongly colored by Cassadó's Catalonian heritage, both in its use of regional dances and in the music's general atmosphere. The Preludio–Fantasia opens with a free preludial section, and soon the music turns passionate, singing and surging as it evolves into a zarabanda, a Spanish variant of the old sarabande. The second movement is a sardana, a Catalonian round-dance.The brilliant finale is in several parts. The slow opening is grieving–Cassadó uses pizzicato beautifully in this section–and the finale proper takes the form of a jota, a dance in triple time from northern Spain that would sometimes be accompanied by castanets.

CONCERT

Violin Sonata No. 21 in E minor, K. 304
WOLFGANG AMADEUS MOZART

Born: 1756
Died: 1791
Composed: 1778

I. Allegro
II. Tempo di menuetto

String Quartet No. 1 in A minor, Op. 7, Sz. 40
BÉLA BARTÓK

Born: 1881
Died: 1945
Composed: 1909

I. Lento
II. Poco a poco accelerando all'allegretto
III. Introduzione. Allegro — Allegro vivace

Bartók completed his First String Quartet in 1909, but the music had to wait over a year for its premiere. The Waldbauer-Kerpely Quartet gave the first performance at an all-Bartók concert in Budapest on March 19, 1910. All composers who set out to write a string quartet are conscious of the thunder behind them, of the magnificent literature created for this most demanding of forms. Bartók too was aware of the example of the past, and many have noted that in his First Quartet Bartók chose as his model one of the towering masterpieces of the form, Beethoven's String Quartet in C-sharp minor, Opus 131. Both quartets begin with a long, slow contrapuntal movement that opens with the sound of the two violins alone, both show a similar concentration of thematic material, both quartets are performed without breaks between their movements, both recall in their finales themes that had been introduced earlier, and both end with three massive, stinging chords. Yet Bartók's First Quartet does not sound like Beethoven, nor was he trying to write a Beethoven-like quartet. Instead, Bartók took as a very general model a quartet that he deeply admired and then used that model as the starting point to write music that is very much his own.

Bartók's mastery is evident throughout the First Quartet. The quartet is in three movements, rather than the traditional four, these movements are played without pause, and there are subtle relationships between those three movements. One of the features of Bartók's mature style already present in the First Quartet is his assured handling of motivic development. Ideas that first appear as only a tentative few notes will gradually yield unsuspected possibilities (and riches) as they evolve across the span of a complete work.

Many have noted that the First Quartet gets faster and faster as it proceeds. The music moves from a very slow opening movement through a second movement marked Allegretto and on to a very fast finale that grows even faster in its closing moments. Simply as musical journey, this quartet offers a very exciting ride. It gets off to quite a subdued start, however. The Lento opens with the two violins in close canon, and their falling figure will give shape to much of the thematic material that follows. Cello and viola also enter in canon, and this ternary-form movement rises to resounding climax before the viola introduces the central episode with a chiseled theme marked molto appassionato, rubato.

Bartók proceeds without pause into the second movement. A duet for viola and cello and then for the two violins suggest another fundamental shape, and the movement takes wing at the Allegretto. Some have been tempted to call this movement, in 3/4, a waltz, but the music never settles comfortably into a waltz-rhythm, and soon the cello's firm pizzicato pattern introduces a second episode. After all its energy, this movement reaches a quiet close that Bartók marks dolce, and he goes right on to the Introduzione of the finale. Here the cello has a free solo (Bartók marks it Rubato) of cadenza-like character, and the music leaps ahead on the second violin's repeated E's. Molto vivace, says Bartók, and he means it: this will be a finale filled with scalding energy. In unison, viola and cello sound the main theme (adapted from the main theme of the second movement), and off the music goes. For all its length and variety, the finale is in sonata form, with a second theme, a recurring Adagio episode, and a lengthy fugue whose subject is derived from what we now recognize as the quartet's fundamental shape. As he nears the conclusion, Bartók pushes the tempo steadily forward, and his First String Quartet hurtles to its three massive final chords.

Piano Trio No. 2 in C minor, Op. 66

FELIX MENDELSSOHN

Born: 1809
Died: 1847
Composed: 1882-1883

I. Allegro energico e fuoco
II. Andante espressivo
III. Scherzo. Molto allegro quasi presto
IV. Finale. Allegro appassionato

Mendelssohn wrote his second and final piano trio in April 1845, just two years before his death at age 38. It is dedicated to the German composer-violinist Ludwig Spohr, whom Mendelssohn had met when he was a boy of 13 and Spohr was 38. This music is anchored firmly on its stormy outer movements. The markings for these movement are important. Not content to name them simply Allegro, Mendelssohn makes his instructions more specific and dramatic: energico e con fuoco and appassionato. These qualifications are the key to the character of this music–one feels at climactic points that this piano trio is straining to break through the limits of chamber music and to take on the scope and sonority of symphonic music.

The piano immediately announces the dark, murmuring main theme of the first movement; this idea recurs continually through the movement, either rippling quietly in the background or thundering out fiercely. Violin and cello share the soaring second theme, and the development is dramatic. By contrast, the Andante espressivo brings a world of calm. The piano sings the main theme, a gently-rocking chordal melody in 9/8 time, and is soon joined by the strings. The propulsive Scherzo: Molto allegro quasi presto rockets along in dark G minor; a steady rustle of sixteenth-notes underpins the entire movement. The trio section switches to bright G major before the return of the opening material and a sudden close on quick, quiet pizzicato strokes.

The finale gets off to a spirited start with the cello's lively theme, and unison strings share the broadly-ranging second idea. One of the unusual features of this movement is Mendelssohn's use of the old chorale tune known in English as "Praise God from Whom All Blessings Flow," first heard quietly in the piano. As the movement nears its climax, the chorale grows in power until–with piano tremolando and multiple-stopped strings–it thunders out boldly.

Program Notes by Eric Bromberger

JULY 9, 2024

CONCERT

Piano Trio No. 45 in E-flat Major, Hob. XV:29
FRANZ JOSEPH HAYDN

Born: 1732
Died: 1809
Composed: 1795

I. Poco allegretto
II. Andantino ed innocentemente
III. Finale. Allemande. Presto assai

During his two extended visits to England during the 1790s, Haydn became interested in the piano trio and wrote approximately fifteen of them. Haydn was in these years at the crest of his powers (he was composing the last of his 104 symphonies), and from these heights he turned to a form that might be played as readily by the growing number of amateur musicians in London as by professional musicians. The piano plays a leading role, as indicated by the title Haydn gave these works: he referred to them not as trios but as Sonatas for Pianoforte or Harpsichord with (Accompaniment of) Violin and Violincello.

The present Trio in E-flat Major appears to have been written about 1795; it was part of a set of three dedicated to the English pianist Therese Jansen and published in London in 1797. This trio is in the standard three movements, but form is treated with great freedom here. The first movement, which has the unusual marking Poco allegretto, is not in the expected sonata form but is a variation-form movement in ABA form. The jaunty main idea, animated by its dotted rhythms, is announced immediately by the piano and moves through a series of transformations before arriving at the middle section, a sequence of further developments in E-flat minor.

The second movement also has an unusual marking, Andantino ed innocentemente, and innocent it certainly seems to be, with a gentle main idea in B Major announced by the solo piano and quickly repeated by the strings. This movement barely has time to begin to develop when it suddenly breaks off and proceeds without pause into the finale, an Allemande marked Presto assai. An allemande is an old German dance form, originally in duple meter. By the end of the eighteenth century, when Haydn wrote this trio, it had evolved into a triple-meter dance that was a forerunner of the waltz. Certainly that seems to be true of this movement, which waltzes energetically across its long–and very agreeable–span.

String Quartet No. 2 in D Major
ALEXANDER BORODIN

Born: 1833
Died: 1887
Composed: 1881

I. Allegro moderato
II. Scherzo. Allegro
III. Notturno. Andante
IV. Finale. Andante — Vivace

This quartet has outpaced the fame of its composer. And the reason for this is simple: the quartet's third movement–a lush, yearning Nocturne–has become one of the most famous pieces ever written. Yet the rest of the quartet is just as melodic and ingratiating, as if in this music Borodin had consciously set out to write a quartet that would proceed from the beauty of its lyric ideas rather than from dramatic conflict.

This music had particular significance for its composer. Borodin wrote it in the summer of 1881, when he was 48 years old and a professor of chemistry in St. Petersburg. In this quartet Borodin consciously set out to evoke his past: he dedicated it to his wife and wrote it as an evocation of their first meeting exactly twenty years earlier–this music is in effect a love-song to her. Also, Borodin had taught himself to play the cello as a boy, and while he never became a very good cellist, that instrument had special meaning for him, and it plays a particularly prominent role in this quartet.

The cello announces the flowing main theme of the first movement, and this is immediately picked up by the first violin, which also has the second idea, marked cantabile; there is a third theme in this sonata-form movement, a march-like tune built on dotted rhythms, but the movement is remarkable for its lack of contrast: these ideas sing agreeably, and the music moves easily to a quiet close on a unison D.

The second movement is a scherzo, but Borodin avoids traditional ABA form and instead writes a quick-paced movement based on two ideas: the opening bustle gives way to a surging, almost waltz-like second theme, and these two themes alternate across the course of the movement. The third movement is the famous Nocturne. Over throbbing accompaniment, the cello lays out its lengthy song, and once again the first violin repeats it. The danger inherent in such a lovely melody is that it might become cloying on repetition, but Borodin avoids this with his concentrated development, marked by vigorous runs, chromatic harmonies, and extended canonic treatment before the main theme reasserts itself at the quiet close.

The finale has a slow beginning, and in an ingenious touch Borodin gradually accelerates this figure to make it the main theme, now marked Vivace. A smooth second subject arrives almost unnoticed, and Borodin builds his finale out of these materials. Once again, there is an absence of conflict, and the quartet proceeds on high energy and good spirits to its relaxed close, again on a radiant unison D.

Horn Trio in E-flat Major, Op. 40
JOHANNES BRAHMS

Born: 1833
Died: 1897
Composed: 1865

I. Andante — Poco più animato
II. Scherzo. Allegro — Molto meno allegro — Allegro
III. Adagio mesto
III. Finale. Allegro con brio

Brahms liked to get away from Vienna during the hot summers, and he spent the summer of 1864 in the little town of Lichtenthal in the Black Forest near Baden-Baden. Lichtenthal was home to a flourishing artists colony during the summer, and there Brahms, surrounded by congenial friends, could indulge his passion for long walks through the woods. He returned the following summer, but this time he had a special reason to seek the solitude of the forests: his mother had died on January 31st of that year and he was still coming to terms with the loss. He composed the Horn Trio that summer, and the music was intended at least in part as a memorial to his mother–the beautiful slow movement contains a quotation from the Rhenish folksong In den Weiden steht ein Haus ("In the Willows Stands a House"), an evocation of happy childhood memories.

The lovely and peaceful forest setting seems to have had a profound effect on the Horn Trio. Brahms said that the opening theme came to him during a walk along "wooded heights among fir trees," and many have noted the calm, almost pastoral nature of this music. The Horn Trio is not so much elegiac, though, as reflective and commemorative: Brahms observes the death of his mother not by wearing his heart on his sleeve but by writing gentle and beautiful music.

The opening movement is remarkable for not being in sonata form. Aware that sonata form brings a type of musical drama alien to the spirit of this trio, Brahms instead cast it in rondo form: the opening Andante episode occurs three times, separated by a slightly-quicker section marked Poco più animato. The calm beginning, the section that came to Brahms on his walk through the woods, has drawn special praise–American composer Daniel Gregory Mason called it "a sort of symbol of all that is most romantic in music." Brahms specifies that he wants this opening section played dolce, espressivo, and it alternates with the violin's surging, rising line of the Poco più animato before the movement comes to a quiet close. By contrast, the boisterous Scherzo flies along on resounding triplets. Its brief trio section, in the unusual key of A-flat minor, features a long duet for violin and horn.

Brahms gave the third movement the unusual marking Adagio mesto ("slow, sad"), and the piano's rolled chords at the very beginning set the mood for this somber music. Again, violin and horn trade expressive melodic lines, and the music rises to a climax marked passionata, where violin and horn soar high above the piano accompaniment.

The concluding Allegro con brio has struck many as the most "horn-like" of the movements, for it is built on a brilliant 6/8 meter that inevitably evokes the calls of hunting-horns. The finale seems never to slow down, never to lose its energy, and the Horn Trio rushes to its close in a blaze of color and excitement.

Brahms originally wrote the trio for the waldhorn or natural-horn. This was the precursor of the modern valved French horn, and the player had to use his lips or stop the bell with his hand to generate each different pitch. It was an extremely difficult instrument to play accurately, and virtually every performance today uses the valved horn. Recognizing that the unusual combination of piano, violin, and horn might result in few performances, Brahms made arrangements of the trio that substituted either viola or cello for the horn. But these versions are almost never played. The music may suit their range but not their temperament, for the trio takes much of its character from the rich and noble sonority of the French horn.

Program Notes by Eric Bromberger

JULY 11, 2024

CONCERT

"They Have Just Arrived At This New Level"
JAMES NEWTON HOWARD

Born: 1951
Composed: 2018

"They have just arrived at this new level" takes its name from a work of art by the artist Chris Johanson. The painting, which has hung in my studio for many years, is actually named "Balloon head," but in small writing on the side of the canvas it has this mystifying fragment. I began writing the piece at the beginning of the year after a long, exhausting tour and nearly five months out of the country. Coming back home to the madness that was happening in America, I felt like this simmering insanity had reached a boiling point. The competing voices in the piece remind me of pundits arguing incessantly and seemingly eternally. These balloon heads on the wall that had been staring at me for years took on a more poignant meaning.

Program Note by James Newton Howard.

Horn Trio, Hommage à Brahms
GYÖRGY LIGETI

Born: 1923
Died: 2006
Composed: 1982

I. Andantino con tenerezza
II. Vivacissimo molto ritmico
III. Alla marcia
IV. Lamento. Adagio

Any work for violin, horn, and piano inevitably calls to mind Brahms' trio for those three instruments, composed (in part) as a memorial to his mother in 1865. Ligeti was quite aware of Brahms' example–and in fact he subtitles this piece "Hommage à Brahms"–though listeners will be hard put to detect any similarities between these two trios (beyond the fact, perhaps, that both are in four movements). But there are a number of larger cultural referents in Ligeti's Trio, and he has spoken of the influence of Beethoven, of characteristic national dances, and of classical forms on this music. Yet nothing is ever quite as it seems in this original music, which needs to be heard and understood for itself rather than being compared to other works.

Ligeti composed his Trio in 1982 after a five-year silence during which he had tried to sort out his own place in the evolving musical landscape at the end of the twentieth century. Serialism and the avant-garde had lost much of their appeal, but Ligeti was by no means anxious to embrace the "new expressionism" in music, and his Trio comes from the moment when he was reaching for new directions of his own–he himself has referred to this work as "conservative/postmodern." In certain respects, the Trio is very much a conservative piece–it takes a classical model and employs such classical forms as scherzo and passacaglia. But the music has layers of meaning beyond its forms. For example, it begins with a reference to the three-note falling figure that opens Beethoven's "Les Adieux" piano sonata (Beethoven uses it there to suggest the words "Le-be wohl": "farewell"). That figure will return in many forms throughout Ligeti's Trio, yet he notes even as he begins that it is a "false quotation," and there will be many more of these oblique quotations in the course of the music.

Ligeti marks the opening movement Andantino con tenerezza: "with tenderness." The falling three-note pattern recurs in a variety of forms here. A Più mosso central episode, introduced by pizzicato violin, leads to a return of the opening material and a sustained, near-silent close. The second movement is a lot of fun. Ligeti marks it Vivacissimo molto ritmico, but also specifies that it should be "fresh, sparkling, light, gliding, dancing." The movement is in 4/4, but Ligeti subdivides that meter into an eighth-note pulse stressed in a 3+3+2 pattern, giving the music something of the feel of Eastern European folkdances; at the same time, the piano's jazzy ostinato seems to come from a different world altogether. The movement comes to an unexpected close: after all this energy, there is a moment of silence, the piano recalls the three-note pattern of the very beginning, and the music fades into silence.

The third movement, also nominally in 4/4, preserves some of the rhythmic asymmetry of the second. This is a powerful march (Ligeti marks it con slancio: "impetuous"), and this march makes its way along heavy accents. The movement is in ternary form: a flowing middle section, played with mutes, leads to an abbreviated return of the opening section, which now has a particularly brilliant part for the horn.

Ligeti establishes the mood of the final movement with its title, Lamento, and this finale–like that of Brahms' Fourth Symphony–takes the form of a passacaglia: here a slowly-descending bassline provides the foundation for a set of variations. The pervasive three-note pattern emerges from these textures (Ligeti marks them dolente: "grieving") as this movement builds to a strident climax and then falls away to fade into nothingness.

This is music of extraordinary difficulty for its performers. The violinist must perform much of the trio in multiple-stops and artificial harmonics, while the horn part demands moments of unbelievable breath-control–the player must sustain high, quiet notes for long periods. Ligeti is also quite specific about the sounds he wants from the individual instruments: he makes clear, for example, that the piano must be kept open throughout the performance, and he also writes much of the horn part in natural harmonics so that the modern valved horn will sound like its predecessor, the valveless natural horn.

Piano Trio No. 7 in B-flat Major, Op. 97, "Archduke"

LUDWIG VAN BEETHOVEN

Born: 1770
Died: 1827
Composed: 1810-1811

The archduke of this trio's nickname was Archduke Rudolph von Hapsburg, youngest brother of Emperor Franz. Rudolph studied piano and composition with Beethoven, beginning about 1804, when he was 16. A contemporary portrait shows a young man with fair hair and the full Hapsburg lips; he appears to have been blessed with a sense of humor. Beethoven remained fond of Rudolph, who was destined for the church, throughout his life; it was for Rudolph's elevation to archbishop that Beethoven composed the Missa Solemnis, and he dedicated a number of his greatest works to Rudolph, including the Fourth and Fifth Piano Concertos, the Hammerklavier Sonata, and the Grosse Fuge, as well as this trio. For his part, Rudolph became one of Beethoven's most generous and reliable patrons, furnishing him with a substantial annuity for many years and maintaining a collection of his manuscripts. Rudolph, however, did not long survive his teacher–he died in 1831 at age 43.

Beethoven sketched this trio in 1810 and composed it during March 1811, shortly before beginning work on his Seventh and Eighth Symphonies. He was 40 years old and nearing the end of the great burst of creativity that has come to be known as his "Heroic Style," the period that began with the Eroica in 1803 and ended in about 1812 with the Eighth Symphony. Beethoven was growing increasingly deaf at this time–an unsuccessful performance of the "Archduke" Trio in 1814 was his final public appearance as a pianist–and he would soon enter the six-year period of relative inactivity as a composer that preceded his late style.

The "Archduke" Trio seems well-named, for there is something noble about this music, something grand about its spacious proportions and breadth of spirit. At a length of nearly 45 minutes, it is longer than most of Beethoven's symphonies, but–unlike the symphonies–this trio is quite relaxed: it makes its way not by unleashing furious energy to fight musical battles but by spinning long, lyric melodic lines. It is as if Beethoven is showing that there is more than one way to write heroic music.
The nobility of this music is evident from the opening instant of the Allegro moderato, where the piano quickly establishes the music's easy stride (it is characteristic of this music that both outer movements should be marked Allegro moderato rather than the expected Allegro). The piano also introduces the slightly square second theme, and this sonata-form movement develops easily over its lengthy span. Strings open the huge Scherzo, with the piano quickly picking up their theme. Particularly striking here is the trio section–its deep chromatic wanderings alternate with an exuberant waltz and furnish the material for the coda.

The gorgeous Andante cantabile is a set of variations on the piano's expressive opening subject. These variations proceed by making this simple melody more and more complex: the music appears blacker and blacker on the pages of the score before it falls back to end quietly, proceeding without pause to the concluding Allegro moderato. Full of energy, this rondo-finale is also full of good humor and imaginative rhythms. The music flies to its close on a coda marked Presto.

Program Notes by Eric Bromberger

JULY 14, 2024

PRE-CONCERT RECITAL

Legend from the West
JEAN COULTHARD

Born: 1908
Died: 2000
Composed: 1996

Canadian composer Jean Coulthard studied with Ralph Vaughan Williams at the Royal College of Music in London and then taught at the University of British Columbia; she composed over 450 works during her long life. Her Legend of the West for solo bassoon is a late work–she wrote it in 1996, when she was 88.

Rhapsody for solo bassoon
WILLSON OSBORNE

Born: 1906
Died: 1979
Composed: 1952

Willson Osborne studied with Paul Hindemith at Yale and then taught at the New School of Music in Philadelphia. His Rhapsody for Solo Bassoon was originally sketched in 1952 as a Study for Bassoon, but Osborne revised what was an etude into a concert piece for solo bassoon. Marked Rhapsodically, the brief work proceeds along constantly shifting meters and takes the bassoon through a range of expression and techniques: fast runs, long cantabile passages, and episodes marked agitato.

Lapis Lazuli
JENNI BRANDON

Born: 1977
Composed: 2014

American composer Jenni Brandon is a singer and choral conductor in California who has written primarily for voice. But she also writes deftly for woodwinds–her Lapis Lazuli is the central movement of her Colored Stones for solo bassoon, which won the 2014 Bassoon Chamber Music Composers Competition. Of this work, Brandon says: "Prized for its colors, this deep blue stone was used by kings and queens in paintings and ceremonial robes. Believed to help foster truthful expression and communication, it supports the immune system and brings peace. The bassoon explores the luxurious blue color, mixing in flashes of gold found in the stone."

Etudes for solo bassoon
JOHN STEINMETZ

Born: 1951
Composed: 1975

Foghorn
Presto. Flashy

John Steinmetz played bassoon in the Los Angeles Chamber Orchestra, Oregon Bach Festival, and studio orchestras, and he taught bassoon and chamber music at UCLA. He composed his Three Etudes in 1975, noting "that each etude has a different kind of sound and feeling and all three call for free, even improvisatory playing." This recital offers two of those etudes: Foghorn and Presto. Flashy.

CONCERT

44 Duos, Sz. 98 B. 104
BÉLA BARTÓK

Born: 1881
Died: 1945
Composed: 1931

Adults think of Bartók as one of the greatest composers of the twentieth century, but musical children know him as the composer of a great deal of music written specifically for them. For young pianists, Bartók wrote six books of Mikrokosmos, a series of increasingly difficult pedagogical pieces, and for young violinists he wrote a similar work, 44 Duos for Two Violins. These duos date from 1931, and in that same the year Bartók turned 50 and completed one of his finest works, the Second Piano Concerto–it is altogether characteristic of Bartók that he could at the same time write the most difficult virtuoso music alongside music for beginners.

The 44 Duos are of varying degrees of difficulty–some are quite simple, some much more demanding. Some of the duos have the violins in different keys, while others are in compound rhythms or require complex counterpoint. Throughout, Bartók's intention is to make violinists (of all ages) listen more carefully and be willing to play with strict discipline and an alert ear. Almost all of the duos use themes from Bartók's extensive research into the folk music of Eastern Europe, as a sampling of their titles makes clear: Transylvanian Dance, Ruthenian Song, Rumanian Dance, Arabian Song, Slovak Song, Serbian Dance, and Hungarian Song, among others. Some (Mosquito Dance and Teasing Song) show Bartók's sense of humor, and all make clear his familiarity with the many styles of Eastern European peasant fiddling.

The 44 Duos last a total of nearly fifty minutes, and Bartók did not intend that they should be performed in their entirety; instead, he suggested that performers were free to choose and group these pieces as they wished. This recital offers a selection of the Duos.

Variations on a Theme by Haydn, Op. 56b
JOHANNES BRAHMS

Born: 1833
Died: 1897
Composed: 1873

Brahms spent the summer of 1873 in the village of Tutzing on the western shore of the Starnberger See south of Munich. He was 40 years old and his career was going well. Named conductor of the chorus and orchestra of the Vienna Gesellschaftkonzerte the previous fall, he had spent that first concert season training and leading these forces in a series of concerts. Now he came to this resort town to relax and compose.

Brahms loved it there. To the conductor Hermann Levi he wrote: "Tutzing is far more beautiful than we first imagined. We have just had a gorgeous thunderstorm; the lake was almost black, but magnificently green along the shores; usually it is blue, though of a more beautiful and deeper hue than the sky. In the background there is a range of snow-covered mountains–one can never see enough of it." That summer, after years of work, Brahms finally refined two string quartets to the point where he would allow them to be published, and he was still at work on his First Symphony. This most imposing of musical forms (with its inevitable comparison to Beethoven) had occupied him since he was in his twenties, but he was still plagued by self-doubt. In particular, he was worried about his ability to compose for orchestra, and during that summer at Tutzing Brahms planned to write a brief work for orchestra to give himself practice composing for orchestra.

This was a set of variations on a theme attributed to Haydn and shown to Brahms by his friend Carl Ferdinand Pohl, biographer of that earlier composer. The theme (which had never been published) appeared in the manuscript for a Feldpartita Haydn had composed for Prince Esterhazy's troops during the 1780s; as its name suggests, a Feldpartita is a piece designed to be played in open fields, usually by military band. Though Brahms gave his work the title Variations on a Theme by Haydn, subsequent research has shown that the original Feldpartita was not written by Haydn, but probably by his student Ignaz Pleyel, who in turn may have borrowed it from an old pilgrims' hymn: in the manuscript, the theme is marked "Chorale St. Antoni." Brahms may have planned this project to give him practice writing for orchestra, but he was still so unsure of his abilities that he first composed the variations for two pianos, and only then did he orchestrate them. The triumphant premiere of the orchestral version took place in Vienna on November 2, 1873, but Brahms and Clara Schumann had already played through the two-piano version together the previous summer.

The structure of the Haydn Variations is simplicity itself: the theme, eight variations, and a finale that itself is a further variation. The original theme falls first into two five-bar phrases, followed by a series of phrases of irregular length. The eight variations, which stretch the theme in a range of ingenious ways, are all relatively brief. The finale is ingenious–and very impressive–music. Brahms derives a five-measure theme from the original theme and uses this new version as a ground bass, very much in the manner of a passacaglia or chaconne. This ground bass repeats seventeen times as Brahms spins out a series of further variations in the upper voices. All of this builds to a brilliant close full of swirling runs and one final, powerful restatement of the original theme.

Septet in E-flat Major, Op. 20
LUDWIG VAN BEETHOVEN

Born: 1770
Died: 1827
Composed: 1800

I. Adagio — Allegro con brio
II. Adagio cantabile
III. Tempo di menuetto
IV. Tema con variazioni. Andante
V. Scherzo. Allegro molto e vivace
VI. Andante con moto alla marcia — Presto

Some composers achieve such fame with an early work that they can never escape that music. Rachmaninoff made his name with the Prelude in C-sharp Minor but soon came to hate the piece because it was the only thing audiences wanted to hear. There is a famous story of the audience at one of his recitals clamoring so noisily to hear it as an encore that finally Rachmaninoff gave in, sat down at the piano, and groaned audibly in time with the famous first three chords: "Oh . . . my . . . GOD!"

Beethoven came to feel the same way about his Septet, his first major success in Vienna. The Septet–scored for clarinet, horn, bassoon, violin, viola, cello, and bass–was first performed on April 2, 1800, on a concert that

included the premiere of Beethoven's First Symphony. Audience loved the Septet, and soon it was performed throughout Europe and in England. Haydn, who admitted he could not understand Beethoven's later music, praised the Septet, and Viennese audiences were still flocking to hear it late in Beethoven's life at a time when he was deeply involved in writing his final string quartets. Beethoven was left protesting that he had written some other pieces.

It is easy to understand this music's popularity. The Septet is a six-movement instrumental suite somewhat in the manner of Mozart's serenades, which themselves had been composed for lighter occasions. Beethoven scholar Paul Bekker describes the Septet accurately when he says "Among all the works which Beethoven wrote before 1800, scarcely one is so filled with the gay courage, the pride of life that expressed his youth, as this number."

The first movement of the Septet opens with an elegant Adagio introduction that slowly gathers energy before the music rockets ahead at the Allegro con brio; in sonata form, this movement offers appealing themes and then subjects them to a vigorous development. The Adagio cantabile features a long-lined melody for clarinet over slowly-rocking strings; this amiable melody flows easily between different instruments as the movement progresses. The cheerfully-bubbling Tempo di Menuetto has a spirited trio section that requires some athletic playing from clarinet and horn.

The fourth movement is in theme-and-variation form. Beethoven's theme here is poised: strings have the first four bars, winds the second four, and Beethoven repeats each phrase. Five variations follow, and the movement concludes with a coda that is itself a further variation. Full of power and dancing rhythms, the Scherzo looks ahead to the scherzos of Beethoven's symphonies; cello leads the way in the sturdy trio section. The final movement opens ominously with a somber march, but then sunlight bursts through and the music rips ahead at the Presto. This sonata-form movementis shot through with a happiness and relaxation rare in Beethoven's music. A cadenza for violin leads to a return of the opening material, and the Septet races to its close.

Beethoven may have gritted his teeth over the popularity of this music and the fact that audiences would rather hear it than his subsequent (and better) music. But more than any of his other early works, it was the Septet that convinced Viennese audiences that the young Beethoven was not just a virtuoso pianist who happened to write music, but a composer to be taken seriously in his own right.

Program Notes by Eric Bromberger

JULY 16, 2024

PRE-CONCERT RECITAL

Three English Songs (1926)
Daybreak (1940)
Three Irish Country Songs (1926)
REBECCA CLARKE

Born: 1886
Died: 1979

The Divine Image (1957)
Merciless Beauty (1921)
RALPH VAUGHAN WILLIAMS

Born: 1872
Died: 1958

Ralph Vaughan Williams is well-known: his nine symphonies, orchestral and choral works, and his years of teaching at the Royal College of Music made him a force in twentieth-century music. Rebecca Clarke is less familiar. A violist, she became the first woman member of a professional orchestra in London when she joined the Queen's Hall Orchestra in 1912. Clarke spent much of her life, including the last forty years of it, in the United States. She and Vaughan Williams were long-time friends: as a young woman she sang in a choral group he conducted, and when Vaughan Williams, then in his eighties, toured the United States in 1954, he had dinner with Clarke and her husband in New York.

A distinctive feature of the songs on this program is that none requires piano accompaniment–here the accompaniment consists of various combinations of strings or–in one of them–nothing at all. The Clarke songs show her interest in folk music: she wrote both Three English Songs and Three Irish Country Songs in 1926, when she was living in the United States; both sets are scored for voice and violin. Her Daybreak (1940), on a text by John Donne, is accompanied by string quartet.

Vaughan Williams composed his Ten Blake Songs in 1957 for a film about that poet. Those songs were scored for voice and oboe, though Vaughan Williams specified that a violin might substitute for the oboe; The Divine Image is sung a capella. Merciless Beauty (1921), which the composer described as "Three rondels for high voice," is a setting of three texts from Chaucer, with accompaniment by two violins, cello, and piano.

CONCERT

Serenade for Two Violins and Viola, Op. 12
ZOLTÁN KODÁLY

Born: 1882
Died: 1967
Composed: 1919-20

I. Allegramente — Sostenuto ma non troppo
II. Lento ma non troppo
III. Vivo

Kodály composed this music in 1919-20, when he was in his late thirties. The Serenade is for the unusual combination of two violins and a viola, and Kodály may well have had in mind Dvořák's Terzetto, Opus 74, the one established work for these forces. This was an extremely difficult period for Kodály. The post-war political turmoil in Hungary appeared to subside when a popular revolt established a democratic government, and Kodály took a position as deputy director of the Academy of Music in Budapest. The liberal government was short-lived, however: a repressive right-wing regime overthrew it after only four months and cracked down on anyone who had held a position of authority under it. The new government wanted to fire Kodály completely, but a stout defense by Bartók and Dohnányi prevented this. Instead, the new regime could only put him on leave for a year, and it was during this year that he composed the Serenade.

One might expect music composed under such circumstances to be anguished or bitter, but quite the reverse is true: Kodály's Serenade is vibrant music, a clear symbol of his ability to separate external events from his art. Like so much of the best music of Kodály and Bartók, the Serenade fuses classical forms with Hungarian musical idioms. Beyond this, the music appears to tell a story, and Kodály scholar Laslo Eosze believes this Serenade is literally just that: a love song, a serenade sung by a suitor to a woman, and Eosze has made out what he feels is the program behind the music.

The marking for the first movement is unusual: Allegramente is an indication more of character than of speed–it means "brightly, gaily." The movement opens immediately with the first theme, a sizzling duet for the violins, followed by a second subject in the viola that appears to be the song of the suitor; these two ideas are then treated in fairly strict sonata form. The second movement offers a series of dialogues between the lovers. The viola opens with the plaintive song of the man; this theme is reminiscent of Bartók's parlando

style, mimicking the patterns of spoken language. The first violin, taking the part of the woman, laughs at the man's appeal: the violin replies to his heartfelt song with a rising series of chirping gracenotes in a passage Kodály marks ridendo: "laughing." The brilliant final movement rounds things off by invoking the old Hungarian recruiting dance, the Verbunkos, at several points. Eosze believes this movement "confirms the understanding between lover and mistress, the light-hearted banter between viola and violin developing into a song of satisfied love; and the tale is brought to an end with an invigorating dance."

Sonatine
AARON JAY KERNIS

Born: 1960
Composed: 2019

I. Oracle, Cetacea, Larkspur
II. Shaded Blue
III. Catch That Train

Aaron Jay Kernis took violin lessons as a boy, taught himself to play the piano, and soon was trying to write his own music. Kernis came to attention early with his dream of the morning sky, premiered by the New York Philharmonic in 1983 when he was 23, and his music has been widely performed and (more to the point) widely enjoyed. He was awarded the 1998 Pulitzer Prize for his String Quartet No. 2 and later served as New Music Adviser to the Minnesota Orchestra. Kernis' music is eclectic–it draws on a number of styles and influences–and if it can be melodic and appealing, it is also frequently animated by the composer's strong social conscience.

Kernis' Sonatine was premiered in 2021 by James Ehnes and Orion Weiss. The composer has supplied a program note:

Sonatine is a very misleading title. The "ine" at the end of Sonata would imply a small-ish, intimate effort — a miniature sonata, but that's not the case here. This is a full-fledged sonata — if anything is small about it, it's the second movement, which is shorter and less conclusive than my usual extended slow movements.
No, the reason the title is Sonatine is that it rhymes with my daughter Delphine's name, and the piece is dedicated to her. She plays the violin (though doesn't plan to go on with it as a career), and she did give the actual premiere of the second movement at home last year. The originating idea was that I'd write a piece at her level of accomplishment, but as usual I went a bit further than that, giving her a piece to work up to. A few years before, I'd written First Club Date for her cellist brother, and so I certainly had to complete the circle of inspiration from my children. (Over the years I also wrote a number of other pieces inspired by those wonderful creatures.....)

The first movement has a bold opening, with a jazzy second theme and a lyrical center. The name Delphine alludes to the Oracle at Delphi, dolphins and the Larkspur flower (also known as wild Delphinium), hence the title and slightly silly internal section headings listed above.

Delphine has often colored her hair blue, so the harmony of the second movement also has slightly bluesy harmonies along with highly colorful highlights.
I've always loved bluegrass and music of the American vernacular, and wanted to write a train-influenced, bluegrass-inspired final movement that reminded me of that first nail-biting day my wife and I allowed our kids to take the subway on their own. So rather than making a new arrangement of Orange Blossom Special, I found an unaccompanied song sung by Sam Ballard from the Lomax folk song collection from 1934, and based the movement on it to end the piece as a rip-roaring end to Delphine's Sonatine. (Aaron Jay Kernis)

Piano Trio No. 3 in F minor, Op. 65
ANTONÍN DVORÁK

Born: 1841
Died: 1904
Composed: 1883

I. Allegro ma non troppo
II. Allegretto grazioso — Meno mosso
III. Poco adagio
IV. Finale. Allegro con brio

When Dvořák wrote this powerful music in the early months of 1883, he was at a crucial moment in his life and career. After years of working in obscurity, he suddenly found himself–at age 41–a successful composer: his Slavonic Dances of 1878 had been an international success, and now his music was being performed throughout Europe and America and publishers were asking for more. Yet these were also difficult years for Dvořák. His mother had died late in 1882, and for the composer the loss was devastating. In the weeks following her death, Dvořák set to work on this trio, completing a first draft on March 31, 1883. It is a mark of how seriously he took this music that he revised it completely before its first performance the following October.

Many have detected the influence of Brahms on this trio. The Trio in F minor is full of the same sort of darkly-impassioned and soaring music that Brahms wrote, and perhaps it was natural for Dvořák at so difficult a moment to find inspiration in the music of the older composer. But whatever the influences that shaped this trio, it remains unmistakably the music of Dvořák, stamped throughout with his individual melodies, rhythms, and harmonies. And it speaks with a passion rare in his music–and rare in chamber music at all. Dvořák's admirable biographer John Clapham hears an "epic" quality in this music, and that term–with its suggestion of drama and breadth and vision–may be exactly right for Trio in F minor: at this moment of new artistic maturity and personal pain, Dvořák produced one of the most wide-ranging and intense works in the entire chamber music literature.

The very beginning of the Allegro ma non troppo is deceiving. The strings' subdued entrance in octaves is instantly energized by the almost electric intrusion of the piano, and this opening statement quickly grows searing and intense. This trio never threatens to become orchestral in its manner–it remains true chamber music throughout–but there are moments when its emotional character strains our conception of chamber music. The dramatic opening idea continues to evolve throughout this movement, and the final cadence grows directly out of it.

The Allegretto grazioso dances with a sprightly energy, but even here the C-sharp minor tonality keeps the mood subdued. The rhythmic variety of this movement is particularly pleasing. Dvořák's cross-rhythms at the very beginning (strings' triplets against the piano's duple meter) provide a lively frame for the main theme, which sounds very much like one of Dvořák's own Slavonic Dances.

If the opening movement of this trio is one of the most dramatic in chamber music, the third is among the loveliest. It opens with the cello's long, heartfelt melody, and soon the strings are trading soaring phrases, yet Dvořák takes care to specify dolce espressivo: "sweet, expressive." While it is dangerous to read a composer's intentions into a piece of music, it is hard not to believe that this lovely movement was written in response to the loss of his mother. The concluding Allegro con brio is based on furiant rhythms, but its second episode (another excursion into C-sharp minor) is a waltz, and Dvořák subtly bases both themes on the same rhythmic shape. This brisk finale is in a sort of rondo form, and near the end–in a wonderful touch–Dvořák briefly recalls the main theme of the opening movement. It returns here like a distant memory, rounding off the trio beautifully.

Program Notes by Eric Bromberger

JULY 18, 2024

CONCERT

Fantasia for Tomorrow
MICHI WIANCKO
Born: 1976
Composed: 2024

Movement I
Movement II
Movement III
Movement IV
Movement V

My mother has always been one of my main inspirations in life, as well as in music. She played violin and viola in local community orchestras and chamber ensembles throughout my childhood, often bringing me along to listen and watch. Eventually, I picked up the violin myself, and my earliest musical memories include playing violin-viola duos with my mom in our living room. From there started my gratifying and life-long relationship with chamber music.

Playing duets was one of the most fun and freeing (and deliciously nerdy) ways to hang out and be in kinship with another musician. I experienced this magic during chamber music parties that my mom would host when we were growing up, at music camp and conservatory, and during late-night reading parties in friends' apartments.

Fantasia for Tomorrow was written alongside these visceral memories of some of the most joyous and embodied moments in my life. It contains a multitude of colorful, textural, and dramatic ways for performers to connect with one another.

It's also a wish that I'm throwing out into the universe: that the future will continue to hold similar moments of deep connectivity in the face of ever-increasing societal fragmentation and isolation. And I'd like to give a shout out to every single friend, classmate, colleague, and stranger who has ever come up to me and said "Hey! Want to read this duo with me?" My answer will be "Yes" 100% of the time.

Program Note by Michi Wiancko

Sonata in A Major for Violin and Piano
CÉSAR FRANCK
Born: 1822
Died: 1890
Composed: 1886

I. Allegretto ben moderato
II. Allegro — Quasi lento — Tempo I
III. Recitativo — Fantasia. Ben moderato — Molto lento
IV. Allegretto poco mosso

Composed in 1886, the Sonata in A Major is one of the finest examples of Franck's use of cyclic form, a technique he had adapted from his friend Franz Liszt, in which themes from one movement are transformed and used over subsequent movements. The Violin Sonata is a particularly ingenious instance of this technique: virtually the entire sonata is derived from the quiet and unassuming opening of the first movement, which then evolves endlessly across the sonata. Even when a new theme seems to arrive, it will gradually be revealed as a subtle variant of one already heard.

The piano's quiet fragmented chords at the beginning of the Allegretto ben moderato suggest a theme-shape that the violin takes over as it enters: this will be the thematic cell of the entire sonata. The piano has a more animated second subject (it takes on the shape of the germinal theme as its proceeds), but the gently-rocking violin figure from the opening dominates this movement, and Franck reminds the performers constantly to play molto dolce, sempre dolce, dolcissimo.

The mood changes completely at the fiery second movement, marked passionato, and some critics have gone so far as to claim that this Allegro is the true first movement and that the opening Allegretto should be regarded as an introduction to this movement. In any case, this movement contrasts its blazing opening with more lyric episodes, and listeners will detect the original theme-shape flowing through some of these.

The Recitativo–Fantasia is the most original movement in the sonata. The piano's quiet introduction seems at first a re-visiting of the germinal theme, though it is–ingeniously–a variant of the passionato opening of the second movement. The violin makes its entrance with an improvisation-like passage (this is the fantasia of the title), and the entire movement is quite free in both structure and expression: moments of whimsy alternate with passionate outbursts.
After the expressive freedom of the third movement, the finale restores order with pristine clarity: it is a canon in octaves, with one voice following the other

at the interval of a measure. The stately canon theme, marked dolce cantabile, is a direct descendant of the sonata's opening theme, and as this movement proceeds it recalls thematic material from earlier movements. Gradually, the music takes on unexpected power and drives to a massive coda and a thunderous close.

Franck wrote this sonata for his fellow Belgian, the great violinist Eugene Ysaÿe, who gave the premiere in Brussels in November 1886. The composer Vincent D'Indy recalled that premiere: "The violin and piano sonata was performed . . . in one of the rooms of the Museum of Modern Painting at Brussels. The seance, which began at three o'clock, had been very long, and it was rapidly growing dark. After the first Allegretto of the sonata, the performers could scarcely read the music. Now the official regulations forbade any light whatever in rooms which contained paintings. Even the striking of a match would have been matter for offense. The public was about to be asked to leave, but the audience, already full of enthusiasm, refused to budge. Then Ysaÿe was heard to strike his music stand with his bow, exclaiming [to the pianist], "Allons! Allons!" [Let's go!] And then, unheard-of marvel, the two artists, plunged in gloom . . . performed the last three movements from memory, with a fire and passion the more astounding to the listeners in that there was an absence of all externals which could enhance the performance. Music, wondrous and alone, held sovereign sway in the darkness of night."

Piano Trio No. 1 in D minor, Op. 63

ROBERT SCHUMANN

Born: 1810
Died: 1856
Composed: 1847

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

Schumann's three piano trios, all from the final years of his life, are little-known to audiences today. He wrote the first of them, in D minor, very quickly, completing the score between June 3 and 16, 1847–he celebrated his 37th birthday in the process. This was a period of steady creativity for the never-wholly-stable Schumann. He had recovered from a deep depression he had fallen into while on a tour of Russia three years earlier; the family had moved to Dresden following that trip, and their hopes for a quieter situation seemed for the moment to have been fulfilled. Shortly after completing this score, Schumann would write another piano trio and then plunge into work on his opera Genoveva.

The sonata-form opening movement of the Piano Trio in D minor alternates between lyric and dramatic moods (Schumann marks it "With energy and passion"). The sonorities here are full-throated: all three instruments play virtually without pause, the piano part is full of rippling arpeggios, and the strings are often in multiple-stops. A brief passage in the center of the movement where the strings play quietly on the bridge brings relief, but the opening material returns to drive the movement to a sonorous close. The second movement ("Lively, but not too fast") is in ternary form: the outer sections are driven by an omnipresent dotted rhythm, but the trio, led by the piano, offers lyric and chromatic lines.

The third movement ("Slow, with intimate feeling") opens with an impassioned violin solo that wanders far from its home key of A minor, and this haunting melody forms the basis for the first section. A more animated middle section ("Quicker") moves ahead on triplet rhythms before the reappearance of the opening material. The finale ("With fire") returns to the mood and manner of the opening movement. Once again, the sonority is rich, the mood animated. Something of this music's mercurial character can be seen in Schumann's sudden alternation of instructions to the performers: at one point sempre piano gives way seven measures later to marcato, which is replaced just as quickly by dolce. A grand coda ("Faster and faster") drives the trio to an impassioned cadence.

Program Notes by Eric Bromberger

JULY 21, 2024

PRE-CONCERT RECITAL

Sonata in E minor, Op. 27, No. 4
EUGÈNE YSAŸE

Born: 1858
Died: 1937
Composed: 1924

I. Allemande. Lento maestoso
II. Sarabande. Quasi lento
III. Finale. Presto ma non troppo

Eugene Ysaÿe's six sonatas for unaccompanied violin date from 1924. Ysaÿe wanted to write a cycle of six works for unaccompanied violin in the manner of Bach's music for solo violin, and he dedicated each sonata to a different violin virtuoso, trying to capture something of that performer's style in "his" sonata. The list of dedicatees includes Szigeti, Kreisler, Enesco, and Thibaud. So fascinated was Ysaÿe by the idea of adapting these pieces to individual performers that he composed this music almost overnight: he went up to his room with instructions that he was not be disturbed (meals were sent up to him), and when he came down twenty-four hours later he had sketched all six sonatas.

Ysaÿe dedicated his Sonata No. 4 in E minor to Fritz Kreisler. Ysaÿe and Kreisler were good friends who often played string quartets together at informal gatherings. The introduction of the Allemande alternates powerful gestures with delicate, almost haunting passagework, and the main subject of this music is in the unexpected meter of 3/8–its noble melodic line and powerful chording do sound distinctly "Bach-like." The Sarabande features a one-measure "ghost" theme that repeats throughout as a sort of ground bass. The finale has some of the same perpetual-motion quality of the last movements of all three of Bach's unaccompanied sonatas.

CONCERT

Adagio and Allegro, Op. 70
ROBERT SCHUMANN

Born: 1810
Died: 1856
Composed: 1849

In the winter of 1849 Schumann became interested in the French horn. The recent invention of the valved horn gave the once-awkward natural horn much greater range, flexibility, and expressive power, and–working at white heat–Schumann set out to exploit the possibilities he recognized in the new instrument. He composed the Adagio and Allegro for horn and piano in four days (February 14-17, 1849) and then over the next three days sketched out the Concert-Piece for Four Horns and Orchestra. Schumann specified that the Adagio and Allegro could be performed by other instruments, specifically the cello or the violin, and it is heard at this concert in a version for cello and piano.

The Adagio and Allegro has become one of Schumann's most popular chamber works. The dark opening section (Schumann marks it "Slow, with inward expression" and stresses that it should be played very legato) is suffused with a melancholy cast, but this vanishes at the second section, marked "Fast and fiery." The Allegro bursts to life here in a flurry of triplets, and this music demands athletic playing through a very wide range. A quiet interlude provides some relief before the exciting rush to the close.

Schumann's wife Clara was delighted by this music, and–after playing it through with a horn player–she is said to have exclaimed: "A magnificent piece, fresh and passionate; just what I like."

String Quartet No. 8 in C minor, Op. 110
DMITRI SHOSTAKOVICH

Born: 1906
Died: 1975
Composed: 1960

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

In the summer of 1960 Shostakovich went to Dresden, where he was to write a score for the film Five Days, Five Nights, a joint East German and Soviet production. The devastation of Dresden by Allied bombing in 1945–the event that drove Kurt Vonnegut to write Slaughterhouse Five–was still evident in 1960, and it stunned the composer. He interrupted his work on the film score and in the space of three days (July 12-14) wrote his String Quartet No. 8, dedicated "To the memory of the victims of fascism and war."

The Eighth Quartet has become the most-frequently performed of Shostakovich's fifteen quartets, but this intense music appears to have been the product of much more than an encounter with the horrors of war–it sprang straight from its creator's soul. In it Shostakovich quotes heavily from his own works: there are quotations from the First, Fifth, Tenth, and Eleventh Symphonies, Piano Trio in E minor, Cello Concerto No. 1, and his opera Lady Macbeth of the Mtsensk District, as well as from several Russian songs. The quartet also uses as its central theme Shostakovich's musical "signature": he took the letters DSCH (D for Dmitri and SCH from the first three letters of his last name in its German spelling) and set down their musical equivalents: D-Es (E-flat in German notation)-C-H (B in German notation). That motto–D-Eb-C-B–is the first thing one hears in this quartet, and it permeates the entire work.

Why should a quartet inspired by the destruction of a foreign city (and an "enemy" city, at that) have turned into so personal a piece of music for its composer? Vasily Shirinsky–second violinist of the Beethoven Quartet, which gave the premiere–offered the official Soviet explanation of so dark a work: "In this music, there is a portrait of Shostakovich, the musician, the citizen, and the protector of peaceful and progressive humanity." But in Testimony, Shostakovich's much-disputed memoirs, the composer strongly suggests that the quartet is not about fascism but is autobiographical and is about suffering, and he cites his quotation of the song "Languishing in Prison" and of the "Jewish theme" from the Piano Trio as pointing a way toward understanding the quartet.

In her recent biography of the composer, Laurel Fay suggests an even darker autobiographical significance. In the spring of 1960, just before his trip to Dresden, Shostakovich was named head of the Union of Composers of the Soviet Federation, and the Russian government clearly expected such a position to be held by a party member. Under pressure to join the party, the composer reluctantly agreed and then was overwhelmed by regret and guilt. There is evidence that he intended that the Eighth Quartet, a work full of autobiographical meaning, should be his final composition and that he planned to kill himself upon his return to Moscow. Five days after completing the quartet, Shostakovich wrote to a friend: "However much I tried to draft my obligations for the film, I just couldn't do it. Instead I wrote an ideologically deficient quartet nobody needs. I reflected that if I die some day then it's hardly likely anyone will write a work dedicated to my memory. So I decided to write one myself. You could even write on the cover: 'Dedicated to the memory of the composer of this quartet.'"

Was the Eighth Quartet to be Shostakovich's epitaph for himself? The quartet is extremely compact and focused–its five interconnected movements last twenty minutes. The brooding Largo opens with the DSCH motto in the solo cello, which soon turns into the fanfare from the First Symphony, followed in turn by a quotation from the Fifth Symphony. The movement, somber and beautiful, suddenly explodes into the Allegro molto, in which the first violin's pounding quarter-notes recall the "battle music" from the composer's wartime Eighth Symphony. At the climax of this movement comes what Shostakovich called the "Jewish theme," which seems to shriek out above the sounds of battle. The Allegretto is a ghostly waltz in which the first violin dances high above the other voices. Each of the final two movements is a Largo. The fourth is built on exploding chords that some have compared to gunshots, others to the fatal knock on the door in the middle of the night. At the climax of this movement come the quotations from the prison song and–in the cello's high register–from Shostakovich's opera Lady Macbeth. The fifth movement returns to the mood and music of the first. The DSCH motto enters fugally and many of the quartet's earlier themes are recalled before the music closes very quietly on a chord marked morendo.

Piano Quintet in G minor, Op. 8

JOSEF SUK

Born: 1874
Died: 1935
Composed: 1893

I. Allegro energico
II. Adagio. Relgioso
III. Scherzo. Presto
IV. Finale. Allegro con fuoco

Born in a rural Czech village, Josef Suk learned to play violin, piano, and organ as a boy and entered the Prague Conservatory at age 11. There he became Dvořák's favorite composition student, and he married Dvořák's daughter Ottilie in 1898. Suk taught for many years at the Prague Conservatory, numbering Bohuslav Martinu and Fritz Reiner among his students, and his grandson was the violinist Josef Suk. Suk's music was admired by the aging Brahms, who helped arrange its publication, but the demands of teaching and performing left little time for composing during Suk's later years. One late work deserves mention, though: at age 58, just three years before his death, Suk was awarded a prize for his march Toward a New Life, composed for the 1932 Olympics in Los Angeles.

Suk composed his Piano Quintet in G minor in 1893, when he was all of nineteen years old. He dedicated it to Brahms, who had encouraged the young composer. The Quintet is very much the work of a young composer, and its virtues are the virtues of youth: boundless energy, grand conceptions, and a soaring confidence. It is a big-scale work, dramatic in content and written for virtuoso performers. Suk was an excellent pianist as well as a violinist, and his familiarity with both keyboard and stringed instruments shows here: the piano has a prominent role, and the first violin plays so much of the time in its highest register that its part can seem more suited to a concerto than to a piece of chamber music. Suk himself must have recognized some of its excesses, for he returned to this score in 1915, when he was 41, and revised it; the revised version is the one always heard today.

The opening Allegro energico is well-named: it explodes to life with a seething energy that rarely relaxes. Textures can be thick here, as Suk often has the strings playing in octaves. Solo viola introduces the second theme-group over rolled chords from the piano, and there is even a third theme, introduced by the strings. Suk takes these ideas through a high-voltage development before the movement closes quietly–and unexpectedly–in G Major.

The second movement has the unusual marking Adagio religioso, and it opens with ethereal chords from the string quartet that eventually give way to a prominent cello solo. Suk's markings give some sense of the kind of performance he wants (dolcissimo and the constant reminder espressivo), but this movement shares some of the same intensity of the first movement: it too rises to a grand climax and subsides to a quiet conclusion.

Piano leads the way into the Scherzo, skipping lightly along the movement's 6/8 meter on an opening theme full of trills. This movement features a prominent role for the viola and a trio section set in 2/4 before the return of the opening section.

Note carefully Suk's marking for the finale: Allegro con fuoco–he wants this movement played "with fire." Once again the piano leads the way, and once again we are back in the seething energy of the opening movement–Suk asks that this opening played pesante, marcato, and appassionato. More lyric material brings some welcome relief, but the energy of the opening always boils up, and Suk hurls the Quintet to its close on two great hammered chords.

Program Notes by Eric Bromberger

JULY 23, 2024

CONCERT

VI
JURI SEO
Born: 1981
Composed: 2010

Several years ago, after a long period of eschewing consonance and familiar chords for a more abstract, modernist language, I brought back harmony to try to see it in a new light. In vi, triads and seventh chords made a defiant comeback. My longing for a recognizable musical syntax led me back to tonality. As I wrote, tonal moments melted into passages of obfuscating texture only to emerge, when the texture cleared, with a sense of irony. The structure of this piece is delineated by the interaction of subtly-shifting bitonal chords, which are created with the piano's sostenuto pedal and selective muting in the vibraphone. The climax contains a slanted quote of R. Strauss's "Also Sprach Zarathustra," the epitome of major-minor ambiguity.

vi was written in the winter of 2009-2010 for myself and then my friend (now my spouse) Mark Eichenberger for the premiere at the 21st Century Commissioning Award at the Krannert Center for the Arts.

Program Notes by Juri Seo

Cello Sonata No. 3 in A Major, Op. 69
LUDWIG VAN BEETHOVEN
Born: 1770
Died: 1827
Composed: 1807-1808

I. Allegro, ma non tanto
II. Scherzo. Allegro molto — Trio
III. Adagio cantabile — Allegro vivace

The year 1807 found Beethoven extremely busy. During the previous year, he had composed his Fourth Piano Concerto, Fourth Symphony, the three Razumovsky Quartets, and the Violin Concerto, and now he pressed right on, completing the Coriolan Overture in March 1807 and continuing work on his Fifth Symphony. He paused to write the Mass in C Major, then completed the symphony in the fall and began a cello sonata, which he finished early the following year. Beethoven dedicated the sonata to his longtime friend Baron Ignaz von Gleichenstein, who not only handled the composer's financial affairs but was also a skillful amateur cellist. The first public performance–on March 5, 1809–was given by two distinguished performers who were also friends and colleagues of Beethoven: pianist Baroness Dorothea von Ertmann and cellist Nikolaus Kraft.

The Cello Sonata in A Major is a remarkable work. Given its proximity in time to the Fifth Symphony, one might expect the sonata to be charged with that same molten energy. Instead, it is characterized by nobility, breadth, and a relaxed quality that have made it–by common consent–the finest of Beethoven's five cello sonatas. Beyond issues of content, this sonata is notable for Beethoven's solution to a problem that has plagued all who write cello sonatas–how to keep the two instruments balanced. He keeps the cello part in the rich mid-range of that instrument, and while the piano is an active co-participant, it is never allowed to overpower or bury the cello.

The Allegro ma non tanto opens with an unusual touch: all alone, the cello plays the movement's poised main theme and is joined by the piano only after the theme is complete. Beethoven marks both entrances dolce, and while there is plenty of energy in this lengthy sonata-form movement, that marking might characterize the movement as a whole (characteristically, the marking at the beginning of the development is espressivo). The second movement–Allegro molto–is a scherzo with a syncopated main idea and a doublestopped second theme (also marked dolce). These alternate in the pattern ABABA before a brief coda rounds the movement off; the very ending is a model of ingenuity and understatement. There is no slow movement in this sonata, but the final movement opens with an extended slow introduction marked Adagio cantabile before the music leaps ahead at the Allegro vivace. This is not the expected rondo-finale but another sonata-form movement. It is typical of this sonata that the opening of the fast section is marked pianissimo, and throughout the movement Beethoven reminds both players repeatedly to play dolce.

This sonata may come from the same period as the Fifth Symphony, but its graceful mix of nobility and restraint makes it seem a far different work. Doubtless it brought relief to its composer, and it continues to bring joy to audiences today.

Merge
KYLE RIVERA

Born: 1996
Composed: 2019

"Merge" was inspired by Nathalie Meibach's narrative sculpture "Drop". Meibach's art piece captures the scientific data recorded from Hurricane Harvey in Houston, Texas. She captures the catastrophic accumulative rain drops from the storm. "Merge" reflects upon the many human experiences that were affected by Hurricane Harvey. Each individual experience generated interpersonal experiences as family, friends, neighbours, and even strangers came together to face the storm. Within the work, the weather data representing points of major road closures caused by flooding appear as "merge points". These merge points are structural arrivals where elements of the music such as pitch, timbre, orchestration and rhythm blend together. Merge points also correspond to the integration of human experiences and their transcendence from individual to local to global.

Program Notes by Kyle Rivera

Piano Quintet in G minor, Op. 57
DMITRI SHOSTAKOVICH

Born: 1906
Died: 1975
Composed: 1940

I. Prelude
II. Fugue
III. Scherzo
IV. Intermezzo
V. Finale

Shostakovich's Piano Quintet, one of his most appealing and straightforward works, has come in for a hard time from certain critics, and perhaps for strange reasons. Written in 1940, several years after the Pravda attack on Shostakovich's opera Lady Macbeth of the Mtensk District–an attack that nearly destroyed his career–the Piano Quintet received the Stalin Prize. That fact alone has been enough to destroy it for some Western critics, who feel that any music associated–however remotely–with Stalin's name and the approval of the Soviet government must be without merit, must represent a capitulation to inferior artistic ideals.

A very different sort of criticism came from another source. Serge Prokofiev said of Shostakovich's Piano Quintet: "What astonishes me about the Quintet is that so young a composer, at the height of his powers, should be so very much on his guard, and so carefully calculate every note. He never takes a single risk. One looks in vain for an impetus, a venture." One might note here that a composer who regarded the young Shostakovich as a rival may not be the most impartial of critics and also that a composer whose career had nearly been iced by the Soviet government might well be "very much on his guard."

Whatever the critical reactions to it, the Piano Quintet has proven quite popular with one important faction of musical life: audiences. While it is true that the Piano Quintet is conservative in its musical language, it is also unfailingly melodic, fresh, and good-natured, and–despite the reaction of some of its critics–it remains one of Shostakovich's most frequently performed and recorded works.
Some have claimed to hear the influence of Bach in the first two movements: a Prelude and a Fugue. The piano alone plays the broad-ranging Prelude theme and is soon joined by the strings. The Poco più mosso second theme is also first heard in the piano, which has a very prominent role throughout the Quintet (Shostakovich himself played the piano at the first performance, on November 23, 1940, in Moscow). The beginning of the Fugue, however, belongs to the strings, which introduce the muted and somber main subject. The music rises to a great climax, then falls back to end very quietly. By contrast, the Scherzo explodes with life. In a hard-driving 3/4, this music powers furiously ahead, its rhythm pounding into one's consciousness.
The movement is also full of brilliant color: glissandos, pizzicatos, left-hand pizzicatos, instruments playing in their highest registers. Particularly effective is the ending, which rushes ahead without the slightest relaxation of tempo to the sudden, surprising cadence.

The final two movements are connected. The Intermezzo opens with a pizzicato line over which the first violin sings a long cantilena of unusual beauty. Gradually the other instruments enter, the music rises to a dramatic climax, then subsides, and out of that calm emerges the Finale. The last movement is the gentlest of the five. Far from storming the heavens, this music remains sunlit and rhapsodic. It is based on two themes–the piano's gentle opening melody and an angular second theme first heard in the piano over the strings' powerful triplets. Shostakovich develops both these ideas before bringing the Quintet to a conclusion that is pleasing precisely for its understatement: the music grows quiet and suddenly vanishes on three quiet strokes of sound derived from the Finale's opening theme.

Program notes by Eric Bromberger

JULY 26, 2024

PRE-CONCERT RECITAL

Valses nobles et sentimentales, M.61
MAURICE RAVEL

Born: 1875
Died: 1937
Composed: 1911

I. Modéré, très franc
II. Assez lent, avec une expression intense
III. Modéré
IV. Assez animé
V. Presque lent, dans un sentiment intime
VI. Vif
VII. Moins vif
VIII. Épilogue. Lent

Ravel wrote this set of eight little waltzes as an act of homage to Franz Schubert. Schubert wrote an enormous amount of dance music for piano–waltzes, laendler, minuets, German dances–and as a young man Ravel fell deeply in love with it. Among Schubert's dances for piano are a set of Valses sentimentales composed in 1823 and a set of Valses nobles, from three years later, and these were the inspiration for Ravel's own set of waltzes for piano. His title, he said, "sufficiently indicates my intention of writing a cycle of waltzes after the example of Schubert." These eight brief waltzes require little introduction. By turns languid, sparkling, lilting, and vivacious, they show a rhythmic sophistication and suppleness (as well as a harmonic language), far beyond Schubert, but they also capture much of the fun and spirit of Schubert's waltzes.

Le tombeau de Couperin, M.68

Composed: 1914-17

I. Prélude. Vif
II. Fugue. Allegro moderato
III. Forlane. Allegretto
IV. Rigaudon. Assez vif
V. Menuet. Allegro moderato
VI. Toccata. Vif

Early in the twentieth century Ravel embarked on a lengthy study of eighteenth-century French keyboard music, and he planned to write a collection of his own piano pieces in the manner of the eighteenth-century French clavecinists. His working title for this piece was Suite française. But then World War I exploded across Europe, shaking Western Civilization to its core. Ravel enlisted in the French army and–at age 40–drove ambulances carrying wounded back from the front. For a nature as sensitive as Ravel's, the experience was devastating.

Under these conditions, what had begun as the Suite française evolved into something quite different. In 1914-17 Ravel composed a suite of six movements for piano and dedicated each movement to a different friend who had been killed in the war. He gave the piece a title that reflects both its homage to French music of the past and the dark moment of its creation: Le tombeau de Couperin, or "The Tomb of Couperin." Ravel creates a consciously antiquarian sound in this music: each of the six movements is in a baroque form, and Ravel sets out to make the modern piano mimic the jangling, plangent sound of the harpsichord.

CONCERT

Violin Sonata No. 2 in G Major
MAURICE RAVEL

Born: 1875
Died: 1937
Composed: 1923

I. Allegretto
II. Blues. Moderato
III. Perpetuum mobile

Ravel began making sketches for his Violin Sonata in 1923, the year after he completed his orchestration of Mussorgsky's Pictures at an Exhibition. He was composing a number of works for violin during these years, including Tzigane, but the Violin Sonata proved extremely difficult for him, and he did not complete it until 1927. The first performance, by violinist Georges Enescu and the composer, took place on May 30, 1927, in Paris while that city was still in a dither over the landing of Charles Lindbergh the week before.

In the Violin Sonata, Ravel wrestled with a problem that has plagued all who compose violin sonatas–the clash between the resonant, sustained sound of the violin and the percussive sound of the piano–and he chose to accentuate these differences: "It was this independence I was aiming at when I wrote a Sonata for violin and piano, two incompatible instruments whose incompatibility is emphasized here, without any attempt being made to reconcile

their contrasted characters." The most distinctive feature of the sonata, however, is Ravel's use of jazz elements in the slow movement.

The opening Allegretto is marked by emotional restraint. The piano alone announces the cool first theme, which is quickly picked up by the violin. A sharply rhythmic figure, much like a drum tattoo, contrasts with the rocking, flowing character of the rest of this movement, which closes on a quietly soaring restatement of the main theme.

Ravel called the second movement Blues, but he insisted that this is jazz as seen by a Frenchman. In a lecture during his American tour of 1928, he said of this movement: "while I adopted this popular form of your music, I venture to say that nevertheless it is French music, Ravel's music, that I have written." He sets out to make violin and piano sound like a saxophone and guitar, specifying that the steady accompanying chords must be played strictly in time so that the melodic line can sound "bluesy" in contrast. The "twang" of this movement is accentuated by Ravel's setting the violin in G Major and the piano in A-flat Major at the opening.

Thematic fragments at the very beginning of the finale slowly accelerate to become a virtuoso perpetual motion. Ravel brings back themes from the first two movements before the brilliant close, which features complex string-crossings for the violinist.

Piano Quartet in A minor, Op. 67
JOAQUÍN TURINA

Born: 1882
Died: 1949
Composed: 1931

I. Lento — Andante mosso
II. Vivo
III. Andante — Allegretto

Like his compatriots Granados, Albeniz, and Falla, Joaquin Turina was strongly committed to his Spanish heritage, and the names of some of his greatest works make that clear: La oracion del torero, Sanlucar de Barrameda, Sinfonia sevillana. Yet of all twentieth-century Spanish composers, Turina was the one most consistently attracted to classical forms: among his works are a piano quintet, quartets, sonatas, trios, and preludes, and he was the only one of those four to write a symphony. Turina composed his Piano Quartet in A minor in 1931, and he dedicated it to one of his friends, the Spanish composer and pianist José Maria Cuervós.

If Turina was attracted to the classical forms, he felt free to adapt them for his own uses. The first movement of his Piano Quartet is not in traditional sonata form, but is instead a free-form movement that alternates several different themes at different tempos. And unlike the many composers who try to assimilate the quite different sonorities of the resonant strings and the percussive piano, Turina consciously exploits those differences–he often has the three stringed instruments playing exactly the same music, either in unison or in octaves, and he will set this against solo passages for the piano. That makes for a very distinctive sonority, and we feel that from the first instant of this music.

The Piano Quartet in A minor bursts to life in a great, sweeping outburst for the strings in octaves, and only when this has been stated does the piano enter. This opening section is marked Lento, and in its course the violin offers a theme-shape that will run throughout all three movements. That theme-shape becomes the basis for the Andante mosso, as the movement moves ahead, and Turina will alternate these two tempos throughout the movement. In addition to the traditional Italian performance markings, he also feels free to add instructions in Spanish: muy expresivo, vibrante, suave y expresivo.

The central movement in three-movement classical form was usually a slow movement, but Turina makes his middle movement the fast one. Marked Vivo and set in 3/8, it begins with explosions of pizzicato that are inevitably compared to the sound of the guitar; the brief middle section of this movement recalls the fundamental theme-shape from the opening movement.

The finale opens with something else unusual in classical chamber music, a soaring cadenza for the violin. The other instruments join it, and the music takes wing at the Allegro molto. Once again, there are many tempo changes, and the basic theme-shape reappears here, played both slowly and very fast. Rather than rushing ahead at the end, Turina slows the tempo and builds the music up to a grand climax that concludes on a triple forte chord from all four instruments.

Divertimento in E-flat Major, K. 563

WOLFGANG AMADEUS MOZART

Born: 1756
Died: 1791
Composed: 1788

I. Allegro
II. Adagio
III. Menuetto. Allegretto — Trio
IV. Andante
V. Menuetto. Allegretto — Trio — Trio II
VI. Allegro

This extraordinary music comes from one of the most difficult periods of Mozart's life, the summer of 1788. That June, beset by financial troubles, the Mozart family moved to less expensive lodgings in the suburbs of Vienna, only to suffer real calamity, the death of their infant daughter Theresia. Mozart's pathetic letters begging for money from his friend and fellow mason Michael Puchberg suggest the extremity of his state. But external troubles did not mean creative drought: working at white heat through the summer months, Mozart wrote the great final trilogy of symphonies and then completed the Divertimento in E-flat Major in September. He dedicated this last work to Puchberg, who had helped the composer with loans.

The title "divertimento" is misleading. The title page actually reads String Trio in E-flat Major, with Mozart's further description Divertimento in Six Pieces. The music is in standard sonata-allegro form with two additional movements: a set of variations and an extra minuet. As its title suggests, a divertimento was conceived as diversion music, light in character and perhaps intended for outdoor performance. In that sense, this music is hardly a divertimento. Instead, it is true chamber music–intimate, expressive, and dependent on the full interplay of voices central to chamber music.

Some of this music's nobility comes from its generous proportions: when all repeats are taken, the first two movements can stretch out to nearly a quarter-hour each. Beyond this, the mood is at times quite serious. It is dangerous to look for autobiographical significance in music, particularly from so difficult a time in a composer's life, but many have noted the serious and somber character of this work and an almost bittersweet quality that colors its most expressive moments. The Allegro

opens gravely and quietly (Mozart marks its beginning sotto voce), and this long movement unfolds gracefully. The Adagio partakes of the same mood, though a florid violin part soaring above the other two voices brings some relief.

By contrast, the first minuet is vigorous and extroverted, and Mozart follows this with the first "extra" movement, a set of variations. Critics invariably call the theme here "folklike," and its slightly-square four-bar phrases do seem to suggest a popular origin. But Mozart's treatment of this simple tune is very sophisticated, and the next-to-last variation–in the unusual key of B-flat minor–is stunning. The energetic second minuet features two trio sections, both of them jaunty; an equally jaunty coda rounds off the movement. Mozart brings the divertimento to a close with a rondo based on a rocking main theme in 6/8 meter. There are vigorous episodes along the way, but the lyric mood of the main theme dominates this movement.

Program notes by Eric Bromberger