

Wednesday, November 1, 2006, 8pm  
Zellerbach Hall

Yefim Bronfman, *piano*  
Gil Shaham, *violin*  
Lynn Harrell, *cello*

## PROGRAM

Franz Schubert (1797–1828) Trio No. 2 in E-flat major, Op. 100, D. 929  
Allegro  
Andante con moto  
Scherzo: Allegro moderato  
Allegro moderato

## INTERMISSION

Piotr Ilyich Tchaikovsky (1840–1893) Trio in A minor, Op. 50  
Pezzo elegiaco: Moderato assai  
Tema con Variazioni —  
Variazione finale e Coda

*Cal Performances' 2006–2007 Season is sponsored by Wells Fargo.*

## Franz Schubert (1797–1828)

### Trio No. 2 in E-flat major, Op. 100, D. 929

Composed in 1827.

On January 31, 1827, Franz Schubert turned 30. He had been following a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends—he visited Dombach, near the Vienna Woods, for several weeks in the spring of 1827, and Graz in September. A curious dichotomy marked Schubert's personality during those final years of his life, one well suited to the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is

one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C-major Symphony, the last three Piano Sonatas, the String Quintet, the two Piano Trios, the *Impromptus*—that he created during the last months of his brief life.

The Piano Trio in E-flat was composed quickly during November 1827; its companion piece, the B-flat Trio, was apparently written the year before. These compositions, like many of the creations that cluster around them, show Schubert turning away from the modest song and keyboard genres which had occupied the center of his early work in favor of the grander instrumental forms with which he hoped to expand his reputation. It is likely that the E-flat Trio was conceived with the expectation of introducing it at a concert entirely of his own music mooted for the following spring, a circumstance explaining the work's large scale and formidable technical challenges. Schubert enlisted three of the best players in Vienna—pianist Carl Maria von Bocklet (to whom he had dedicated the D major Piano Sonata, D. 850, and the Fantasy for Violin and Piano, D. 934), violinist Ignaz Schuppanzigh (noted for his interpretations of the quartets of Beethoven, who died just six months before this Trio was composed) and cellist Josef Linke (a member of Schuppanzigh's quartet)—for a private run-through on December 26. The composer reported to his close friend Josef Hüttenbrenner (whose brother, Anselm, is remembered for having squirreled away the score of the "Unfinished" Symphony for 40 years) that the performance went "exquisitely." In the weeks after that trial, the plans for the all-Schubert concert in the spring were confirmed.

On March 26, 1828, in the hall of the Gesellschaft der Musikfreunde, Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success, and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Niccolò Paganini's

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sensational debut in Vienna three days later. The E-flat Trio was the principal instrumental entry on the program; Bocklet and Linke again played the piano and cello parts, but Schuppanzigh was replaced by violinist Joseph Böhm. Though Schubert was much pleased with the local reception of his concert, his chief delight came the following month when the Leipzig house of H. A. Probst accepted the Trio for publication, his first score to appear outside Austria, an undeniable confirmation of his growing international reputation. Schubert instructed Probst that the Trio was to be labeled, significantly, as his “Opus 100,” and that the edition was to bear no dedication to anyone “apart from those who find pleasure in it.” (“How pleasant that every music lover may have the luxury of knowing that Schubert dedicated a masterwork to him,” noted Robert Haven Schaufli.) Problems with the venture ensued almost immediately, however. Probst bargained Schubert down to a smaller-than-expected fee; the score took some 10 weeks to reach Leipzig, and the publisher did not see it for several more because of his business travels; Probst questioned the length and salability of the piece; the publication suffered delay after delay. Schubert waited patiently through the summer and into the autumn for the Trio to appear. Finally, in October, he pleaded, “I request that the edition should be faultless, and look forward to it longingly.” The score was finally issued later that month, but Schubert never saw it—he died on November 19, 1828 in Vienna, at the age of 31. The 60 florins that Probst paid him for the Trio was the last fee he ever received.

As are many of Schubert’s instrumental works, the E-flat Trio has been accused of being prolix and overly long; the composer himself authorized Probst to make a cut of 99 measures in the finale. Yet there is in the music of Schubert, perhaps the most easily lovable of all the great composers, not so much the sense of *longueurs* in his lengthy flights of wordless song, but rather one of generosity, of an unstinting gift of the tones that welled up, day and night for his entire life, in his fecund imagination. The qualities of abundance and friendship and

*joie de vivre* that abound in Schubert’s chamber compositions overshadow any faults of form or technique, and have endeared them to generations of music lovers. The Trio’s opening movement, for example, is generously endowed with no fewer than five thematic entities: 1) a bold unison statement based on an arpeggiation of the tonic chord; 2) a small motive, presented a dozen measures later by the cello, which begins with a three-note gesture using the figuration: note–lower neighbor–note; 3) a darkly colored, dance-like phrase; 4) a flowing melody shared by the violin and cello above a rustling triplet accompaniment in the piano (the formal second theme); and 5) a hybrid phrase, given chordally by the ensemble, grown from the cello’s three-note motive. The discursive development section utilizes mainly the last of these five ideas. The recapitulation returns all of the earlier themes, with the dance-like phrase providing the material for the movement’s coda.

The elegiac *Andante* is based on a Swedish folksong, titled *Se solen sjunker* (“*The Sun Was Setting*”), which was sung for Schubert by the visiting Swedish tenor Isaak Albert Berg, later director of the Stockholm Conservatory and teacher of Jenny Lind. Rather than use the song as the theme for a set of variations, however, Schubert chose to accompany it with a mournful marching rhythm, and bring it into formal opposition throughout the movement with a contrasting violin melody of more cheerful character. The *Scherzo*, written in canon (*i.e.*, exact imitation) between the piano and strings, has a surprising harmonic excursion in its mid-region; the central *Trio* section hints at the rhythm of the dance-like motive from the first movement. The finale, which mixes formal elements of sonata and rondo, is anchored by the presentations and recurrences of two contrasting themes: a graceful, tripping melody in triple meter given by the piano immediately at the outset, and a feather-stitched, duple-meter, repeated-note, minor-mode sentence initiated by the violin. Twice during the course of this vast movement the principal theme of the *Andante* returns to unify the overall structure of the Trio. “Let us

accept this work as a precious legacy,” wrote Robert Schumann, one of Schubert’s earliest and staunchest disciples. “However many and excellent the seeds of time may be, they will not soon produce another Schubert.”

## **Piotr Ilyich Tchaikovsky (1840–1893)** **Trio in A minor, Op. 50**

*Composed in 1881–1882.*

*Premiered on March 23, 1882 in Moscow.*

“Why have you not written a single trio? I regret this every day because every day they play me a trio, and I always sigh because you have not composed a single one.” Tchaikovsky received this plaint from his patroness, Nadezhda von Meck, in October 1880, accompanied by a picture of her household trio. The pianist in the photo was an 18-year-old Frenchman of musical promise whom she had engaged for the season and who was to reach a certain prominence only a few years later—Claude Debussy. Tchaikovsky, however, was little interested in composing chamber music (except for some student exercises, he had written only three string quartets and a short piece for violin and piano), and he turned down Mme. von Meck’s request for a piano trio. “There is no tonal blend,” he explained. “Indeed, the piano cannot blend with the rest, having an elasticity of tone that separates from any other body of sound.... To my mind the piano can be effective in only three situations: 1) alone; 2) in a contest with the orchestra [he had just finished his Second Piano Concerto]; and 3) as accompaniment.” The following spring, however, he changed his mind.

On March 23, 1881 in Paris, Nikolai Rubinstein, one of Russia’s foremost pianists and pedagogues, died. Ever since Tchaikovsky had arrived in Moscow from his studies in St. Petersburg 15 years before, Rubinstein had been his most important professional and personal support. On the advice of his brother, Anton, director of the St. Petersburg Conservatory and one of Tchaikovsky’s teachers, Rubinstein had

accepted the young musician to teach on the faculty of the Moscow Conservatory that he was founding. Despite their occasional fierce disagreements (Tchaikovsky was furious over Rubinstein’s scathing denunciation of the Piano Concerto No. 1), they remained close friends. Rubinstein’s death moved Tchaikovsky deeply, and he determined to create a work in memory of him, something with a prominent piano part in honor of Rubinstein’s instrument. He settled on a piano trio, and began work on the score in December during a stay in Rome. He announced to Mme. von Meck that he was undertaking the piece “to please her,” but the true commemorative nature of the Trio was not long hidden. He completed the work on February 9, 1882, and enlisted three friends and Conservatory colleagues (pianist-composer Sergei Taneyev, violinist Ivan Hrimaly and cellist Wilhelm Fitzenhagen) to perform it privately at the Moscow Conservatory on March 23, the anniversary of Rubinstein’s death. Tchaikovsky did not return from abroad until a week later, however, and he did not hear the Trio until it was played informally for him in April. He made some adjustments to the score, and sent it to Jurgenson for publication with instructions to issue it in the most sumptuous printed form and with the dedication, “To the Memory of a Great Artist.” The Trio was first given publicly by Taneyev, Hrimaly and Fitzenhagen at the Moscow branch of the Russian Musical Society on October 30, 1882, and proved to be popular during Tchaikovsky’s lifetime: the Parisian publisher Namelle paid a huge fee for the French rights to the piece in 1883; Tchaikovsky presented it in both New York and Washington during his United States tour in 1891; and it was played at memorial concerts in Moscow and St. Petersburg only days after his death in November 1893.

Tchaikovsky disposed the Piano Trio, his only chamber work for piano and strings, in two large movements: a huge sonata-allegro and an extended set of variations, a formal concept reminiscent of Beethoven’s late sonatas. The opening movement is titled *Pezzo elegiaco* (“Elegiac Piece”), and its mournful main theme is moving

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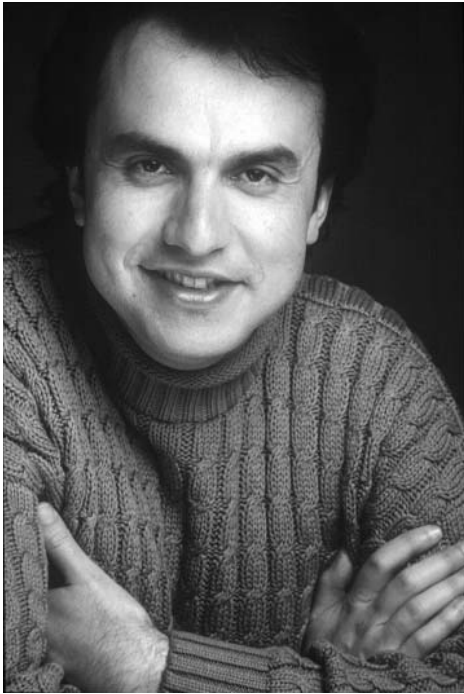
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testimony to Tchaikovsky's grief over the loss of his mentor. A heroic melody and a songful strain, both initiated by the piano, round out the movement's thematic material. Tchaikovsky is said to have composed the theme for the second movement under the inspiration of the memory of a picnic that he, Rubinstein and other of the Conservatory faculty enjoyed in May 1873 at a sylvan spot near Moscow called Sparrow Hill. When the jolly company started their repast, it seems, a group of peasants appeared to observe. Rubinstein sent for additional wine and food for the onlookers, who then provided their hosts with an afternoon of song and dance in appreciation. Though he did not quote one of the peasants' tunes in the Trio, Tchaikovsky's theme is mod-

eled on their music. From it, he spun a vast series of variations of widely divergent characters, ending with a grand "*Variatione finale e Coda*," this last section being a full sonata structure which recalls the doleful opening theme of the first movement at its end. When one critic asserted that the variations depicted different episodes from Rubinstein's life, Tchaikovsky responded, "How amusing! To compose music without the slightest desire to represent something, and suddenly to discover that it represents this or that, it is what Molière's *Bourgeois Gentilhomme* must have felt when he learned that he had been speaking in prose all of his life."

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## About the Artists



**Yefim Bronfman** is widely regarded as one of the most talented virtuoso pianists performing today. His commanding technique and exceptional lyrical gifts have won him consistent critical acclaim and enthusiastic audiences worldwide, whether for his solo recitals, his prestigious orchestral engagements or his rapidly growing catalogue of recordings.

For the opening Gala of the New York Philharmonic in September 2006, Mr. Bronfman partnered with Emanuel Ax in Mozart's Concerto for Two Pianos conducted by Lorin Maazel with live national TV coverage. In winter 2007, he will give the world premiere of Esa-Pekka Salonen's Piano Concerto, written for him and commissioned by the New York Philharmonic, and participate in the Israel Philharmonic's 70th-birthday celebrations in concerts conducted by Zubin Mehta and Valery Gergiev. With trio partners Gil Shaham and Lynn Harrell, a tour of the United States will culminate in a final performance at Carnegie

Hall. Other highlights of Mr. Bronfman's 2006–2007 season include appearances with the Boston, Bamberger, Pittsburgh, Detroit, Philadelphia, and National symphony orchestras; Los Angeles and Vienna philharmonics; Orchestre de Paris and Royal Concertgebouw Orchestra; performances at the Salzburg Easter Festival with the Berlin Philharmonic conducted by Sir Simon Rattle; and a European tour with flutist Emmanuel Pahud.

Highlights of Mr. Bronfman's 2005–2006 season included a tour of Japan with the Bayerischer Rundfunk Orchestra and Mariss Jansons, a recital tour and recording for EMI with flutist Emmanuel Pahud, a tour of Germany with the Tönhalle Orchestra of Zurich and David Zinman and concerts in the Far East with partners Gil Shaham and Truls Mørk. He made solo appearances with the St. Petersburg Philharmonic and Yuri Temirkanov for the opening night of Carnegie Hall, with the Russian National Orchestra under Vladimir Jurowski at Lincoln Center, and at the White Nights Festival in St. Petersburg with the Kirov Orchestra and Valery Gergiev.

Recent highlights include a duo recital tour of the United States with pianist Emanuel Ax; a performance with the Kirov Orchestra and Valery Gergiev at Carnegie Hall; and concerts with the Vienna Philharmonic and Gergiev in Japan and with Sir Charles Mackerras in Salzburg and Amsterdam. In addition to solo recital appearances in Philadelphia, Miami, London, Berlin, Vienna, Tokyo and Vancouver, among other cities, Mr. Bronfman's 2004–2005 season included appearances with the Los Angeles Philharmonic, the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic, the London Symphony, the Philharmonia Orchestra, the Frankfurt Radio Symphony Orchestra (on tour in Italy) and the Berlin Philharmonic, for which he served as the Pianist in Residence, performing multiple chamber music concerts with the orchestra's members throughout the season. He recently completed recordings of all the Beethoven piano concerti as well as the Triple Concerto together with

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violinist Gil Shaham, cellist Truls Mørk and the Tönhalle Orchestra under Maestro Zinman for the Arte Nova/BMG label.

Mr. Bronfman appears regularly with such celebrated ensembles as the Berlin Philharmonic, the Cleveland Orchestra, the Vienna Philharmonic, the Dresden Staatskapelle, the Israel Philharmonic Orchestra, the London Philharmonic, the Los Angeles Philharmonic, the New York Philharmonic, the Orchestre de Paris and the Royal Concertgebouw Orchestra. He has worked with an equally illustrious group of conductors, including Daniel Barenboim, Herbert Blomstedt, Christoph von Dohnányi, Charles Dutoit, Christoph Eschenbach, Valery Gergiev, Mariss Jansons, Lorin Maazel, Kurt Masur, Zubin Mehta, Esa-Pekka Salonen, Yuri Temirkanov, Franz Welser-Möst and David Zinman. Summer engagements have regularly taken him to the Aspen, Bad Kissingen, Blossom, Hollywood Bowl, Lucerne, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood and Verbier festivals.

Mr. Bronfman has also given numerous solo recitals in the leading halls of North America, Europe and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991, he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since his emigration to Israel at age 15. That same year, he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists.

An exclusive Sony/BMG recording artist, Mr. Bronfman has won widespread praise for his solo, chamber and orchestral recordings. He won a Grammy award in 1997 for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His discography also includes the complete Prokofiev piano sonatas; all five of the Prokofiev piano concertos, nominated for both Grammy and Gramophone awards; Rachmaninoff's Piano Concertos Nos. 2 and 3; recital albums featuring Mussorgsky's *Pictures at an Exhibition* and Stravinsky's *Three Scenes from*

*Petrouchka*, and Tchaikovsky's *The Seasons* paired with Balakirev's *Islamey*; and the Tchaikovsky and Arensky Piano Trios with Cho-Liang Lin and Gary Hoffman.

His recordings with Isaac Stern include the Brahms violin sonatas from their aforementioned Russian tour, a cycle of the Mozart sonatas for violin and piano and the Bartók violin sonatas. Coinciding with the release of the *Fantasia 2000* soundtrack, Mr. Bronfman was featured on his own Shostakovich album, performing the two piano concertos and the piano quintet. In 2002, Sony Classical released his two-piano recital (with Emanuel Ax) of works by Rachmaninoff, which was followed in March 2005 by their second recording of works by Brahms.

A devoted chamber music performer, Mr. Bronfman has collaborated with the Emerson, Cleveland, Guarneri and Juilliard string quartets, as well as the Chamber Music Society of Lincoln Center. He has also played chamber music with Yo-Yo Ma, Joshua Bell, Lynn Harrell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman and many other artists.

Yefim Bronfman immigrated to Israel with his family in 1973, and made his international debut two years later with Zubin Mehta and the Montreal Symphony. He made his New York Philharmonic debut in May 1978, his Washington recital debut in March 1981 at the Kennedy Center and his New York recital debut in January 1982 at the 92nd Street Y.

Mr. Bronfman was born in Tashkent, in the Soviet Union, on April 10, 1958. In Israel, he studied with pianist Arie Vardi, head of the Rubín Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher and Rudolf Serkin.

Yefim Bronfman became an American citizen in July 1989.

## About the Artists



Violinist **Gil Shaham** is internationally recognized by audiences and critics alike as one of today's most virtuosic and engaging classical artists. He is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appearances on the great concert stages and at the most prestigious festivals.

Mr. Shaham's 2006–2007 season highlights include appearances with the New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony, Houston Symphony, Seattle Symphony, Atlanta Symphony and Cincinnati Symphony, and U.S. tours with both the Chicago Symphony and Orpheus. In addition to recital tours in Europe and Japan, he will appear abroad with the orchestras of Berlin, Copenhagen and Moscow, and with the Israel Philharmonic Orchestra as part of their 70th anniversary concerts.

In addition to his many orchestral engagements, Mr. Shaham regularly tours in recital with pianist Akira Eguchi. He has the good

fortune to enjoy musical collaboration with his family as well, including his wife, violinist Adele Anthony, his sister, pianist Orli Shaham, and his brother-in-law, conductor David Robertson. In spring 2007, his dream of bringing together friends and colleagues for chamber music will come to fruition in a tour of Brahms programs, culminating in a series of three concerts at Carnegie's Zankel Hall.

Among his more than two dozen concerto and solo CDs are a number of bestsellers, appearing on record charts in the United States and abroad. These recordings have earned prestigious awards including multiple Grammy Awards, a Grand Prix du Disque, Diapason d'Or and *Gramophone* Editor's Choice. Mr. Shaham's most recent recordings, produced for his own label, Canary Classics, include *The Faure Album* with Akira Eguchi and *The Prokofiev Album* with Orli Shaham.

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at the age of 7 he began violin studies with Samuel Bernstein of the Rubin Academy of Music and granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year, he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang. He has also studied at Columbia University.

Gil Shaham was awarded the prestigious Avery Fisher Career Grant in 1990. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, violinist Adele Anthony, and their two children.

## About the Artists

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Cellist **Lynn Harrell**'s presence is felt throughout the musical world. A consummate soloist, chamber musician, recitalist, conductor and teacher, his work throughout the Americas, Europe and Asia has placed him in the highest echelon of today's performing artists.

Mr. Harrell is a frequent guest of many leading orchestras including Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh and the National Symphony. In Europe, he partners with the orchestras of London, Munich, Berlin, the Tonhalle (Zurich) and Israel. He has also toured extensively to Australia, New Zealand and the Far East, including Japan, Korea, Malaysia, Taiwan and Hong Kong. In summer 1999, Mr. Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He regularly collaborates with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas and David Zinman.

In recent seasons, Mr. Harrell has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In January 2004, the trio appeared with the New York Philharmonic performing the Beethoven Triple Concerto with Maestro Masur conducting.

An important part of Lynn Harrell's life is summer music festivals, which include appearances at the Verbier Festival in Switzerland, the Aspen and Grand Tetons festivals, and the Amelia Island Festival.

On April 7, 1994, Lynn Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience for this historic event, which was the Vatican's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome. That year, Mr. Harrell also appeared live at the Grammy Awards with Itzhak Perlman and Pinchas Zukerman, performing an excerpt from their Grammy Award-nominated recording of the complete Beethoven String Trios (Angel/EMI).

Highlights from an extensive discography of more than 30 recordings include the complete Bach Cello Suites (London/Decca); the world-premiere recording of Victor Herbert's Cello Concerto No. 1, with the Academy of St. Martin-in-the-Fields led by Marriner (London/Decca); the Walton Concerto with Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Donald Erb Concerto with Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, Mr. Harrell was awarded two Grammy Awards, in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven Piano Trios (both Angel/EMI). A recording of the Schubert Trios with Mr. Ashkenazy and Pinchas Zukerman (London/Decca) was released in February 2000. His May 2000 recording with Kennedy, *Duos for Violin & Cello*, received unanimous critical acclaim (EMI). Most recently, Mr. Harrell recorded Tchaikovsky's *Variations for Cello and Orchestra on a Rococo*

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*Theme* (Classico), Shostakovich's Cello Concerto No. 2 and Prokofiev's *Sinfonia Concertante* with the Royal Liverpool Philharmonic, with Gerard Schwarz conducting (Avie).

Lynn Harrell's experience as an educator is wide and varied. From 1985 to 1993, he held the International Chair for Cello Studies at the Royal Academy in London. Concurrently, from 1988 to 1992, he was Artistic Director of the orchestra, chamber music and conductor training program at the L.A. Philharmonic Institute. In 1993, he became head of the Royal Academy in London, a post he held through 1995. He has also

given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. Since the start of the 2002–2003 academic year, Mr. Harrell has taught cello at Rice University's Shepherd School of Music.

Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to The Juilliard School and the Curtis Institute of Music. He is the recipient of numerous awards, including the first Avery Fisher Award.

Mr. Harrell plays a 1720 Montagnana cello. He makes his home in Houston, Texas.