

Musicians from Marlboro

Sunday, April 14, 2002, 3 pm
Hertz Hall

Brian Chen, viola
Alexander Fiterstein, clarinet
Min-Young Kim, violin
Sang-Jin Kim, viola
Nicholas Tzavaras, cello
Hiroko Yajima, violin

PROGRAM

Joseph Haydn String Quartet in C major, Op. 20, No. 2
Moderato
Capriccio: Adagio
Menuet: Allegretto
Fuga a quattro Soggetti: Allegro

Min-Young Kim, violin
Hiroko Yajima, violin
Sang-Jin Kim, viola
Nicholas Tzavaras, cello

Paul Hindemith Quintet for Clarinet and Strings, Op. 30
Sehr lebhaft
Ruhig
Schneller Ländler
Arioso: Sehr ruhig
Sehr lebhaft

Alexander Fiterstein, clarinet
Min-Young Kim, violin
Hiroko Yajima, violin
Brian Chen, viola
Nicholas Tzavaras, cello

INTERMISSION

Felix Mendelssohn Quintet No. 2 for Two Violins,
Two Violas, and Cello in B-flat major, Op. 87
Allegro vivace
Andante scherzando
Adagio e lento
Allegro molto vivace

Hiroko Yajima, violin
Min-Young Kim, violin
Sang-Jin Kim, viola
Brian Chen, viola
Nicholas Tzavaras, cello

Steinway Pianos
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Cal Performances thanks the William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

String Quartet in C major, Op. 20, No. 2
Franz Joseph Haydn (1732–1809)

There exists a strain in the German character that seems to demand the expression of strong emotions and profound thoughts in its art works. It was probably inevitable therefore that the ephemeral sweetness of much music of the Rococo and early Classical periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philip Emanuel Bach (“He is the father, and we are his children,” said Haydn), a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies, and a pervasive sense of agitation. The name given to this expressive, new tonal dialect was borrowed from Friedrich Maximilian von Klinger’s 1776 play, *Wirrwarr, oder, Sturm und Drang* (“Confusion, or, Storm and Stress”). Klinger’s drama grew from the soil of Rousseau’s philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and which found an earlier manifestation in some music of the late 18th century. Mozart tried out the *Sturm und Drang* style in his Symphony No. 25 in G minor of 1773, and returned to it with stunning results in *Don Giovanni*, the Symphony No. 40, the Requiem, and other of his Viennese masterworks. Haydn, as well, explored the expanded expression of the *Sturm und Drang* in the Symphonies No. 44 in E minor (“Mourning”), No. 45 in F-sharp minor (“Farewell”), No. 49 in F minor (“La Passione”), and No. 52 in C minor, and in his splendid string quartets of Op. 20.

The six works of Op. 20, composed in 1772, were known to Haydn’s contemporaries as the “Sun” Quartets because the cover of their first published edition (1774) was emblazoned with a drawing of the rising sun. The sobriquet was just as appropriate for musical reasons, as well, since these were really the first quartets in which Haydn’s full genius in the form dawned. “Everything that his later works were to bring to fruition is here, not merely in embryo but breaking into flower,” wrote Rosemary Hughes. Sir Donald Tovey added, “With Op. 20, the historical development of Haydn’s quartets reaches its goal; further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next.” These were the first string quartets that Haydn had composed in almost a decade, and he applied to them the richness of invention and mastery of craft that he had gained in the four dozen symphonies written during the interval. These works are remarkable for the manner in which all four of the instrumental voices participate fully in the musical conversation, a distinct stylistic advance over the Rococo *divertissement*, in which the violins largely played their pretty tunes above the discrete background of the lower strings. Haydn’s new musical democracy is confirmed by the contrapuntal nature of all the movements, especially the finales, four of which use fugal procedures. The importance of the Op. 20 quartets was not missed by Haydn’s colleagues and successors—Mozart wrote six quartets directly under their influence (K. 168-173, the first and last of which have fugal finales), and Beethoven copied out the first of the set for his own study.

The second quartet of Op. 20, in C major, opens with a full sonata-allegro form enriched with enough counterpoint to lend many of its passages the air of a Baroque chorale prelude. The Adagio, with its stark, unison pronouncements, bold melodic leaps, and portentous C-minor tonality, is not far removed in spirit and technique from some scene of profound pathos in an opera seria. The movement pauses on an incomplete harmony to lead directly into the Menuet, one of the most understated, indeed, almost dreamy, of all Haydn’s essays in that form. The finale is a rollicking fugal melange of four different subjects whose interweavings fly about with such seemingly merry abandon (but complete compositional control) that Haydn placed the legend, “Thus one friend runs away from the other,” beneath the last measure of his manuscript.

Quintet for Clarinet and String Quartet, Op. 30
Paul Hindemith (1895–1963)

When he was mustered out of the armed forces early in 1919 after serving in France during World War I (as violinist in a German officer's private string quartet and bass drummer in a regimental band), Paul Hindemith, 24, was still little recognized as a composer. He had established a reputation as a fine violinist—he had been appointed concertmaster of the Frankfurt Opera when he was just 20 years old, while still a conservatory student—but he had written only a small number of chamber pieces, published nothing, and had few performances. His level of public notoriety changed dramatically on June 2, 1919, when his ambitious debut concert in Frankfurt of the Piano Quintet (Op. 7), the two Sonatas for Viola and Piano

(Op. 11) and the String Quartet No. 1 (Op. 10)—the composer participated in everything as violist—attracted favorable critical attention. Hindemith shot to the forefront of German musical modernism with the June 1921 Stuttgart premiere of his two one-act operas, *Murder, Hope of Women* and *Das Nusch-Nuschi*, a musical play for Burmese puppets, whose iconoclastic subject matter and provocative attitude toward sexuality created a minor scandal. The first performance of his Second String Quartet (Op. 16), at the contemporary music festival at Donaueschingen two months later, solidified his place as Germany's leading young composer.

With a view toward creating a similar sensation at the following season's Donaueschingen Festival, Hindemith wrote a cheeky four-movement piece for small orchestra that he called *Kammermusik* ["Chamber Music"] No. 1. When the

work was premiered at Donaueschingen on

July 31, 1922, its boisterously brazen modernity, its instruction that the musicians be hidden from the audience's view, its visceral jazz rhythms, its quotation of a well-known foxtrot by the popular Berlin cabaret composer Wilm Wilm (which Hindemith had learned while playing in Frankfurt's dance bands and music hall orchestras), and its shrieking fire siren made Hindemith the talk of that summer's Festival. Hindemith's *Amar Quartet*, which he had formed with violinists Licco Amar and Walter Kaspar and cellist Maurits Frank to perform new music, also became a fixture at Donaueschingen in 1922, and Hindemith was appointed to the Festival's administrative staff the following year.

Not to be outdone, the International Society of Contemporary Music also engaged Hindemith as both a performer and a member of the selection committee for its annual summer festivals in Salzburg. Though Hindemith's creativity was soon to be conditioned toward what his biographer Ian Kemp called "a more responsible outlook" by the difficult period of growing inflation, political unrest, and poverty in the failing Weimar Republic, a number of his works of the mid-1920s, including the Quintet for Clarinet and Strings, carry on with the impudent, poke-in-the-eye iconoclasm of the *Kammermusik* No. 1.

Hindemith composed the Quintet for Clarinet and Strings for the 1923 ISCM Festival in Salzburg, where he gave the premiere on August 7th with the *Amar Quartet* and Philipp Dreisbach. With its dense counterpoint, harmonic acerbity, devil-may-care insouciance, and superb craft, the Quintet provides a crystal-clear snapshot of Hindemith at the height of his youthful exuberance. The opening movement is muscular, virtuosic, and constantly in motion. A low, sustained cello note bridges to the second movement and then expands into a doleful theme that provides the subject for a somber fugue. The center of the piece is occupied by a grotesque rendition of the *Ländler*, the Austrian peasant dance that was a forerunner of the waltz. The manic quality of Hindemith's version of this simple, old dance is heightened by the use of the little E-flat clarinet,

the squeally embodiment of the merry prankster in Richard Strauss' *Till Eulenspiegel*. The following *Arioso*, built from queasy melodic fragments for the violin supported by a whispered accompaniment, proves to be little more than a slow introduction to the finale, which rounds out the piece by playing again the opening movement—exactly, note-for-note backwards.

Quintet No. 2 for Two Violins, Two Violas, and Cello in B-flat major, Op. 87

Felix Mendelssohn (1809–1847)

Mendelssohn was almost certainly the most successful musician of the 19th century. His career showed none of the reverses, disappointments, and delays that were the rule for the other great Romantic composers; indeed, it was precisely the overwork and exhaustion to meet the demands for his presence, his performances, and his compositions that led to his untimely death at the age of 38. The most intensely busy time of his life was ushered in by his appointment in 1835 as the administrator, music director, and conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842, he founded the local Conservatory to maintain his standards of excellence. (The school was to be the most highly regarded institution of its kind in the world for the next half century.) In 1841, he was named director of the Music Section of the Academy of Arts in Berlin, a cultural venture newly instituted by King Frederick William IV of Prussia, which required him not only to supervise and conduct a wide variety of programs but also to compose upon royal demand—the

incidental music that complements his dazzling 1826 *A Midsummer Night's Dream Overture* was sparked by one of Frederick's requests. Mendelssohn toured, guest conducted, and composed incessantly, and on March 28, 1837, took on the additional responsibilities of family life when he married Cécile Jeanrenaud. "A conscientious chronicle of Mendelssohn's next few years would merely weary the reader," noted the late George Marek in his fine biography of the composer. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever larger register of acquaintances and friends."

Mendelssohn won a tiny hiatus from the press of his accumulating duties when he took a leave of absence from his post at the Gewandhaus during the 1844–1845 season. His friend Niels Gade, the Danish composer and conductor who is generally acknowledged as the founder of the modern school of Scandinavian composition, was engaged as his replacement. Before his sabbatical began, however, Mendelssohn had to fulfill a commitment to conduct the London Philharmonic Society Orchestra in a series of concerts during the late spring of 1844. He arrived in England in May, and proposed to perform there Schubert's

C major Symphony (No. 9, "The Great"), which he had given its premiere at the Gewandhaus five years before, but the players derided the lengthy and difficult finale so uproariously that he withdrew the work, and refused to serve up his own popular *Ruy Blas Overture* to the London audiences as recompense. The rest of his English engagement, however, created the spectacular success that marked each of his other eight visits to that country: he conducted Beethoven's Violin Concerto with Joachim as soloist, presented the whole of his recent *Midsummer Night's Dream* music, served as soloist in his own Piano Concerto in G major, and participated in endless rounds of social engagements and chamber music soirées.

Mendelssohn returned to Germany in July to conduct a music festival in Zweibrücken. The balance of the summer was spent in rest and composition at his home in Frankfurt, his main project at that time being the completion of his long-gestating Violin Concerto for the concertmaster of the Gewandhaus Orchestra, Ferdinand David. He fulfilled some obligations in Berlin during the autumn, most notably a performance of his oratorio *St. Paul* given on the order of King Frederick, and then announced that he was cutting back significantly on his duties at the Academy. By the beginning of 1845, he had finally managed to clear his schedule sufficiently to devote himself to composition, and he made significant progress on his oratorio

Elijah, scheduled for its premiere at the Birmingham Festival the following year, and completed the String Quintet in B-flat major (Op. 87) and the Piano Trio in C minor (Op. 66). In the autumn, the King of Saxony convinced him to return to his post at the Gewandhaus. His frantic pace of life was reactivated; he was dead within two years. Except for the String Quartet in F minor (Op. 80), the Trio and Quintet of 1845 were the last important chamber works of Mendelssohn's career.

The Quintet in B-flat major, composed at Bad Soden during the summer of 1845, followed by almost two decades Mendelssohn's only other specimen of the form (Op. 18, in A major), written at the same time as the *Midsummer Night's Dream Overture* in 1826, when he was just 17 years old. The outer movements attempt to maintain a sunny prospect, but their moods are darkened throughout by extensive chromaticism and anxious rhythmic figurations. The haunted Scherzando and the longing Adagio, both in minor keys, maintain the unsettled emotions of the piece through the middle movements. The main theme of the opening Allegro, composed mostly of broken triadic gestures, is initiated by the first violin above a tremulous accompaniment in the lower strings. The complementary subject, consisting of a smooth falling phrase and a little turn figure, is first given softly in close harmonies by the violins and first viola. The development section examines both themes at some length before leading to the recapitulation, which begins with the heightened recall of the opening triadic motive. The second movement serves as the work's scherzo, though it is not one of those elfin creations in tripping rhythms of which Mendelssohn was the unparalleled master, but rather a sedate, precisely etched essay in moderate tempo, the sort of intermezzo that Brahms was fond of using for the same formal purpose in his large works. The Adagio, structured in two large stanzas with the second being an elaboration of the first, plumbs the deepest emotions of the Quintet, though it turns to a brighter major key for its serene closing measures. The bustling finale is a sonata form based on a dashing main theme presented at the outset by the violin and an arching second theme first entrusted to the violas in tandem.

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ABOUT THE ARTISTS

Musicians from Marlboro, the touring extension of the renowned Marlboro Music Festival in Vermont, offers exceptional young musicians from the summer Festival together with seasoned artists in chamber music programs of rarely heard works and masterpieces of varied instrumentation. Each year, more than 25 outstanding artists take time from their regular activities to bring Musicians from Marlboro concerts to cities around the country. The Musicians from Marlboro touring program has introduced many of today's leading solo and chamber music artists to American audiences; among them are pianists Richard Goode, Murray Perahia, and András Schiff; violinists Pamela Frank, Jaime Laredo, and Shlomo Mintz; flutist Paula Robison; clarinetist Richard Stoltzman; and soprano Benita Valente. Now in its 37th season, Musicians from Marlboro offers audiences across North America a sample of the varied programs and spirit of music-making so characteristic of Marlboro, prompting the Washington Post to describe Musicians from Marlboro as "a virtual guarantee of musical excellence."

Che-Yen Chen (viola) was born in Taipei, Taiwan, where he began music lessons at age six with Ben Lin and made his solo recital debut at age 10. A four-time winner of the National Viola Competition in Taiwan, Chen came to the United States in 1992 and was accepted by the Curtis Institute of Music, where he studied viola with Karen Tuttle, Joseph dePasquale, and Michael Tree. He went on to earn his master's degree from the Juilliard School, where his teacher was Paul Neubauer. Two years ago, at age 21, Chen became the youngest person to join the Florida Orchestra as principal violist. An active chamber musician, he has performed with members of the Guarneri, Cleveland, Orion, and Mendelssohn string quartets, and has collaborated with such artists as Jaime Laredo, Cho-Liang Lin, and Felix Galimir. Chen has participated in the Ravinia and Marlboro music festivals, including Marlboro's 50th anniversary concert in Carnegie Hall, and will be a Chamber Music Society Two member at Lincoln Center for the 2002–03 season. He is also a member of the Avalon String Quartet, which serves as Juilliard's Quartet-in-Residence.

Alexander Fiterstein (clarinet) was awarded First Prizes at the 2001 Young Concert Artists International Auditions and the 2001 Carl Nielsen International Clarinet Competition. Originally from Israel, Fiterstein has performed as soloist with the Tokyo Philharmonic Orchestra, the Danish National Radio Symphony Orchestra, the Israel Chamber Orchestra, the Brooklyn Philharmonic, the Albany (GA) Symphony, the Juilliard Orchestra in Avery Fisher Hall, the World Youth Symphony at Interlochen, the Newburgh (NY) Symphony, and at the Gilmore International Keyboard Festival. This season, he makes his recital debuts in New York, Boston, and Washington, DC, and performs in Washington on the "Music at the Supreme Court" series. Fiterstein has studied at the Israel Arts and Science Academy, the Interlochen Arts Academy, and the Juilliard School, where he earned a bachelor's degree and is now pursuing a master's degree as a student of Charles Neidich.

Min-Young Kim (violin) recently won first prize as a member of the Daedalus Quartet at the 2001 Banff International String Quartet Competition. A graduate of Harvard University and the Juilliard School, Kim has performed as soloist with the Cleveland Institute of Music Orchestra and the Harvard-Radcliffe Orchestra, and in January 2001 made her Carnegie Weill Recital Hall debut in New York as a winner of the Artists International Competition. She has toured with the American Chamber Players and the Orpheus Chamber Orchestra, and has performed at the Marlboro, Charlottesville, Foothills, and Crested Butte chamber music festivals. An accomplished Baroque violinist, Kim has recorded and performed with Apollo's Fire and the Cleveland Baroque Orchestra, and her strong commitment to contemporary music has led her to premiere many new works. In addition, she has performed in new music festivals in Spain and Greece, and with such groups as the Aspen Contemporary Ensemble, the Harvard Group for New Music, ALEA III, and the Boston Underground Composers. Kim is currently on the faculties of Columbia University and the School for Strings in New York. Her teachers include Donald Weilerstein, Robert Mann, and Shirley Givens.

Sang-Jin Kim (viola) is a member of the Kumho Asiana String Quartet. Upon graduation from the Koelner Musikhochschule in Germany and the Juilliard School, he won several solo and chamber music competitions and made numerous appearances both in the United States and around the world. Strings magazine found him to be "a poised, appealing performer with a rock-solid technique, a warm, powerful, variable tone and a simple, direct expressiveness" after his New York debut recital at Carnegie's Weill Recital Hall. Kim has participated in the Marlboro Music Festival, the Open Chamber Music Festival (in Prussia Cove, England) and Villa Musica (Germany). From 1997 to 2000, he was also a member of the International Sejong Soloists in New York.

Nicholas Tzavaras (cello) is a member of the Shanghai Quartet and is active as both a soloist and chamber musician throughout the United States. Recent solo appearances include concerto performances with the National Repertory

Orchestra, Tanglewood Festival Orchestra, SUNY Stony Brook Symphony, East Iowa Symphony, Fiddlefest at Carnegie Hall, and at the Tonhalle in Zurich. Tzavaras has previously appeared at the Isaac Stern International Chamber Music Encounters in Jerusalem, as well as the Marlboro, Tanglewood, Taos, Sarasota, and Musicorda music festivals. His primary teachers are Laurence Lesser and Timothy Eddy. Tzavaras holds a bachelor of music degree from the New England Conservatory, and a master of music degree from the State University of New York at Stony Brook. In addition to performing, he is also active in music outreach and education. He has taught at many different music schools, including the Opus 118 Music center in East Harlem, where his mother, Roberta Guaspari, is the artistic director. Tzavaras' family was portrayed in the movie Music of the Heart.

Hiroko Yajima (violin), a winner of the Young Concert Artists International Competition, has concertized extensively throughout the United States, giving solo recitals in New York, Washington, DC, Boston, and Minneapolis. She has also played in London's Wigmore Hall and Purcell Hall and has performed as soloist with orchestra at Carnegie Hall, with Alexander Schneider conducting. Yajima has been a member of the Saito Kinen Orchestra under the direction of Seiji Ozawa since 1989, performing on tour in Vienna, Berlin, London, and New York. She has also participated in several festivals, including Marlboro, Aspen, Bravo, Colorado Music, and Mostly Mozart, and has been a guest at the Chamber Music Society of Lincoln Center. She was also a member of the Galimir String Quartet and has collaborated with Rudolf Serkin, Rudolf Firkusny, András Schiff, and Richard Stoltzman. Yajima is also a founding member of the Mannes Trio, ensemble-in-residence at the Mannes College of Music, which won the 1986 Naumburg International Chamber Music Award and has since given regular performances nationwide. A native of Tokyo, Yajima attended the Toho School and won a Fulbright Fellowship to study at the Juilliard School with Ivan Galamian and Dorothy Delay. She is currently on the faculty of Mannes, where she is chair of the string department.

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