



## Musicians from Marlboro

Friday, April 16, 2004, 8 pm  
First Congregational Church

Alexis Pia Gerlach, *cello*

Anthony McGill, *clarinet*

Ayano Ninomiya, *violin*

Alain Planès, *piano*

Melissa Reardon, *viola*

Randall Scarlata, *baritone*

Scott St. John, *violin*

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The Wallace Foundation, and the Zellerbach Family Foundation for their generous support.*

Franz Schubert String Quartet in D major, D. 94  
 Allegro  
 Andante con moto  
 Menuetto: Allegretto  
 Presto  
 Scott St. John, *violin*  
 Ayano Ninomiya, *violin*  
 Melissa Reardon, *viola*  
 Alexis Pia Gerlach, *cello*

Thomas Adès *Catch* for Clarinet, Violin,  
 Cello, and Piano  
 Anthony McGill, *clarinet*  
 Scott St. John, *violin*  
 Alexis Pia Gerlach, *cello*  
 Alain Planès, *piano*

## INTERMISSION

Arnold Schoenberg *Ode to Napoleon Buonaparte*  
 for Reciter, String Quartet, and Piano, Op. 41  
 Randall Scarlata, *reciter*  
 Scott St. John, *violin*  
 Ayano Ninomiya, *violin*  
 Melissa Reardon, *viola*  
 Alexis Pia Gerlach, *cello*  
 Alain Planès, *piano*

Wolfgang Amadeus Mozart Quintet for Clarinet and String Quartet  
 in A major, K. 581  
 Allegro  
 Larghetto  
 Menuetto  
 Allegretto con variazioni  
 Anthony McGill, *clarinet*  
 Ayano Ninomiya, *violin*  
 Scott St. John, *violin*  
 Melissa Reardon, *viola*  
 Alexis Pia Gerlach, *cello*

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### String Quartet in D major, D. 94 Franz Schubert (1797–1828)

“Although Schubert had already reached great artistic heights, he was very modest, and the last to recognize the important position he occupied. Simple and unpretentious, good-natured, somewhat neglectful of his outward appearance, and the enemy of affectation, he was happiest in the company of his friends. Apparently phlegmatic, he had nevertheless an enthusiastic temperament, and was not lacking in wit and humor.” Thus was the young musician described by his friend Albert Stadler in 1813, Schubert’s last term at the School of the Court Chapel in Vienna, where he had begun his studies in 1808 at the age of 11. Though he undertook a general course of liberal education, Schubert excelled in music (Wenze Ruzicka admitted, “I can’t teach him anything else, he learned it all from God himself”); the famed Antonio Salieri marveled, “You can do everything, you are a genius”), and he was given instruction in the fundamentals of the art while serving as a chorister in the Chapel, thus becoming one of the most distinguished alumni of the ensemble now known as the Vienna Boys’ Choir.

In the autumn of 1813, Schubert had to face a decision about his future. He had been tendered a scholarship to continue as a senior chorister at the Chapel School after his voice broke (“Franz Schubert crowed for the last time on July 26, 1812,” he scribbled into his still-preserved part of a Mass by Peter Winter), but his schoolmaster-father, Franz, coerced him into matriculating at the St. Anna Normal School to undertake training as a teacher beginning in December, not least because teachers were exempt from military conscription for the required term of 13 years(!). After several months spent taking classes at St. Anna, Schubert, unable to come up with a better alternative, went home in the autumn of 1814 to work at his father’s school, though he continued to study privately with Salieri. Schubert must have been just awful in the classroom. He cared not a jot about teaching, and planned his classes so that his students would spend as much time quietly writing as possible—they scribbled away at their lessons, and he jotted down masterpieces. His only real concern at that time and, indeed, throughout his life, was in composing

and making music with his friends. (“The state should keep me,” he once told Josef Hüttenbrenner. “I have come into this world for no purpose but to compose.”) Within a couple of years, he had had his fill of teaching, quit, and lived a seemingly carefree, Bohemian existence for the rest of his too-few days.

The stream of music that poured from Schubert in 1814, when he began his short-lived career as a teacher, included two string quartets, written both as exercises for his teacher, Salieri, and for performance at the informal amateur musical *soirées* that he organized to maintain his school friendships after leaving the Royal Chapel. Those gatherings originated in the regular sessions of the Schubert family string quartet, which comprised brothers Ferdinand and Ignaz on violins, father Franz on cello, and young Franzl on viola, and were often augmented by other players, sometimes enough even to staff a small orchestra. (Schubert’s early symphonies were composed for this congenial ensemble.) Like the other works of his teenage years, Schubert’s Quartet in D major (D. 94) shows clearly the influence of the Classical models that formed the basis of his musical education, while at the same time looking forward to some of the qualities of the encroaching Romantic era. This is music of grace, warmth, and youthful good humor that reflects its composer’s personality as surely as do his later compositions. While it lacks the technical mastery, insight, and profundity of his subsequent realizations of the genre, there is nothing immature or ill-considered about this endearing work. It is bright, melodious, and ingratiating, and almost too easy to love.

The Quartet in D major is a musical snapshot of Schubert at age 17: overflowing with melodic ideas, warm in expressive character, adventurous in harmonic language, prolix, still undisciplined in form and thematic working-out. In the opening movement, Schubert seems to be stretching the sonata form beyond its traditional structural bounds just to see what he could get away with—the limpid main theme gets off to a nice, lyrical start, but then stops dead; the second theme, built above a constantly bustling accompaniment, never gets out of the tonic key; the recapitulation starts in the inexplicable (and not very convincing) key of C

major rather than in the Classically obligatory home key of D, which is re-established so late that the ending, despite the movement's not inconsiderable length, seems to come too soon. Schubert soon (very soon) learned how to do these things better, but one of the wonders of his inborn gifts is that these "flaws" do little to diminish the youthful joy and touching sentiment of the music. Such is the nature of true genius. The pretty Andante also toys with sonata form in that the main theme and second theme (a stream of steady chords) are reversed in the recapitulation, but without sufficient weight given to the home key to balance the movement, which also ends abruptly. The third movement pleasingly juxtaposes the strongly rhythmic Menuetto of its outer sections with the smoothly flowing central Trio. The finale, a hybrid of sonata and rondo, is full of energy and high spirits.

**Catch for Clarinet, Violin, Cello, and Piano  
Thomas Adès (b. 1971)**

Not since the youthful days of Benjamin Britten has a young British composer created such excitement as Thomas Adès. Adès, born in London on March 1, 1971, studied piano with Paul Berkowitz and composition with Robert Saxton at the Guildhall School of Music before first coming to notice when he won the Second Piano Prize in the BBC Young Musician of the Year Competition in 1989. That same year, he entered King's College, Cambridge, where his principal teachers included Hugh Wood, Alexander Goehr, and Robin Holloway, and he began establishing his reputation as a composer when the BBC Philharmonic under Mathias Bamert played his Chamber Symphony at the Cambridge Festival in 1990; he graduated from Cambridge in 1992 with highest honors. Other works of sharply defined but greatly varied character quickly brought Adès to wide prominence—the piano solos *Still Sorrowing* and *Darkness Visible*; the song cycles *Five Eliot Landscapes* and *Life Story*; *Catch* and *Living Toys* for chamber orchestra—and in 1993, he was appointed composer-in-association to the Hallé Orchestra; he composed *These Premises Are Alarmed* in 1996 for the Hallé's inaugural concert in the new Bridgewater Hall in Manchester. His opera *Powder Her Face*, based on the story of the uninhibited Duchess of Argyll, created an

international sensation when it was premiered at the Cheltenham Festival in 1995, and it has since been heard in London, Berkeley, Aspen, Magdeburg, New York, Helsinki, Brisbane, and Aldeburgh. In 1997, Adès was appointed Britten Professor of Composition at the Royal Academy of Music, and the following year he was named artistic director of the Aldeburgh Festival and music director of the Birmingham Contemporary Music Group. He is also active as a pianist and conductor, with concert and broadcast performances in England, America, Japan, Scandinavia, Germany, and Holland. Adès' quickly accumulating list of distinctions includes the Paris Rostrum (1994, for *Living Toys*, judged the best piece by a composer under the age of 30), the 1997 Royal Philharmonic Society Prize (for *Asyla*), the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center (1998, for *Arcadiana*), the Salzburg Easter Festival Prize (1999), the Munich Ernst von Siemens Prize for Young Composers (1999), a 1999 Mercury Prize nomination (for the recording of *Asyla* on EMI), and the 2000 Grawemeyer Prize (for *Asyla*, the youngest composer to receive that prestigious award, the largest international prize for composition, since its inception in 1985). His most recent opera, *The Tempest*, commissioned by the Royal Opera House, Covent Garden, was greeted with great acclaim upon its premiere in London in February 2004.

The distinguished critic Andrew Porter wrote of Adès' creative personality, "In work after work—non-repeating, non-formulaic, untainted by 'hype,' each score an excited new adventure—he has created personal sounds and forms while generously and gratefully embracing sonic and technical inspiration suggested by masters from Couperin and Mussorgsky to Ligeti and Kurtág.... The old basics are freshly heard and ordered: the clash or consonance of note against note; the force of an intervallic leap; ticking time against time disordered; traditional timbres invaded and challenged by strange sounds never made before.... Thomas Adès is the bright new star of British music."

"Catch" can mean to grasp an object traveling through the air, or to ensnare a living creature, or to attract the interest of another, or to become entangled in something, or even a con-

vivial musical form popular in 18th-century England in which three or four voices engage in a round (a single melody in continuous imitation, e.g., *Row, Row, Row Your Boat*), usually with lighthearted or ribald words. (The *Oxford English Dictionary* gives well over 100 definitions of the word.) Adès' *Catch*, bursting with a wide range of ideas, seems to imply some of the multiplicities of meaning of its title. The structure of the piece is a kind of musical hunt (the English "catch" may have derived from an Italian form of the round called a *caccia*, a hunt or chase) in which the piano trio, a long-established and self-sufficient medium of chamber music, tries to lure a peripatetic clarinet into their music-making. They try ethereal music, mysterious music, even aggressive music, to which the clarinet responds but does not commit to join their ensemble. A curdled chorale proves more tempting, however, especially when the harmonies are sweetened, and the clarinet is drawn into the melody. The clarinet muses quietly on the tune while the trio mutters conspiratorially in the background before springing the trap that closes the piece.

**Ode to Napoleon Buonaparte for Reciter,  
String Quartet, and Piano, Op. 41  
Arnold Schoenberg (1874–1951)**

Even as Napoleon was bringing the whole of the European continent under French hegemony during the first decade of the 19th century, he remained a heroic figure to Lord George Gordon Byron, who regarded him as the embodiment of the ideals of the French Revolution. Lord Byron's vision of both the man and the dream were shattered by Napoleon's abdication as emperor on April 6, 1814, however, and he poured out his scorn and disappointment in a long and vitriolic poem written in a few hours as soon as he received the news. Byron soon thereafter added a final verse extolling George Washington, "the Cincinnatus of the West," as the antithesis of the ruthless dictator. Arnold Schoenberg came to know Byron's *Ode to Napoleon Buonaparte* in 1941, eight years after he had escaped from his native Austria in the face of the mounting Nazi terror and soon after becoming an American citizen on April 11th. Schoenberg saw inexact but powerful parallels between Byron's protagonists and their

contemporary counterparts, Hitler and Roosevelt, and between March and June 1942, just months after America had been drawn into the war, he made a dramatic setting of the poem for reciter, string quartet, and piano because, he explained, "I knew it was the moral duty of the intelligentsia to take a stand against tyranny." He made a version of the work with string orchestra to allow its performance by Artur Rodzinski and the New York Philharmonic on November 23, 1944 (the noted baritone Mack Harrell was the reciter and Schoenberg's long-time champion Eduard Steuermann was the pianist), but made clear that he preferred the original chamber scoring.

Though Schoenberg composed the *Ode to Napoleon Buonaparte* according to his 12-tone theory, he loosened the system's application sufficiently to allow not only for numerous common tonal harmonies but also for references to Beethoven's Symphonies No. 5 (at the words "the earthquake voice of victory") and No. 3, "Eroica" (whose E-flat major tonality provides the work's final chord), which began as a tribute to Napoleon but became a memorial to "a hero" when Napoleon declared himself emperor. The vocal part, though recited throughout, is precisely prescribed as to rhythm and strongly suggestive as to pitch inflection, with a notation that winds around a single line enhanced by the use of sharps and flats. The instrumental group is treated almost symphonically, with a wide range of colors and a rich web of textures. "The *Ode to Napoleon Buonaparte* is a deeply personal expression of bitterness," wrote Arnold Whittall in his study of Schoenberg's chamber music, "in which anger and nostalgia, far from neutralizing each other, combine to produce one of the composer's most direct statements."

**Quintet for Clarinet and String Quartet  
in A major, K. 581**

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

Mozart harbored a special fondness for the graceful agility, liquid tone, and ensemble amiability of the clarinet from the time that he first heard the instrument as a young boy during his tours, and later wrote for it whenever it was available. His greatest compositions for the instrument were inspired by the technical accomplishment and expressive playing of

Anton Stadler, principal clarinetist of the Imperial Court Orchestra and a friend and fellow Mason of the composer, for whom he wrote not only this quintet, but also the Trio for Piano, Clarinet, and Viola (“Kegelstatt,” K. 498), the clarinet and basset horn parts in the vocal trios, the clarinet solos in the opera *La Clemenza di Tito*, the clarinet parts added to the second version of the Symphony in G minor (K. 550), and the flawless Clarinet Concerto (K. 622), his last instrumental work, completed in October 1791, just two months before his death. There were also a number of projected works for Stadler that Mozart did not finish: two fragments from 1787 for clarinet and string quartet (K. 516c and K. 516d); a piece for clarinet, basset clarinet (a slightly larger and deeper-toned instrument on which Anton’s younger brother, Johann, was an expert), violin, viola, and cello (K. 580b), which immediately preceded the Quintet; and a movement (K. 581a) originally intended as the finale of the Quintet but reworked as Ferrando’s aria “Ah, lo veggio” in *Così fan tutte*. (Alfred Einstein allowed that K. 581a contained too much “joyfulness” to be included in this thoughtful quintet.) Stadler was a Freemason, and, when Mozart joined the fraternity, the two musicians became close friends. The last years of Mozart’s life were ones of stifling poverty, ill health, and family problems that often forced him to beg for loans from others. It says much about Mozart’s kindness and sensitivity that he, in turn, loaned Stadler money when he could, and even once gave him two gold watches to pawn when there was no cash at hand. The final accounting of Mozart’s estate after his death showed that Stadler owed him some 500 florins—several thousand dollars. The clarinet works that he gave to his friend are beyond price.

“If there is one work that sums up this unhappy year [of 1789], this must be it,” wrote H.C. Robbins Landon of the Clarinet Quintet.

“Parts of it seem to reflect an aching despair, but the whole is clothed not in some violent minor key, but in a radiant A major. The music smiles through tears.” The work opens with a theme that is almost chaste in its purity and yet which is, somehow, deeply introspective and immediately touching, music that possesses “a radiant, floating quality which is one of the marks of Mozart’s late style,” according to A. Hyatt King. As its initial punctuating arpeggios indicate, the clarinet’s role in the piece is not so much one of soloist in a miniature concerto (as is the wind instrument in the Horn Quintet, K. 407) as that of an equal partner to the string ensemble. The second theme, a limpid, sweetly chromatic melody such as could have been conceived by no other musician of the time, not even Joseph Haydn, is given first by the violin and then by the clarinet above a delicate syncopated string accompaniment. A reference to the suave main theme closes the exposition and serves as the gateway to the development section, which is largely concerned with permutations of the arpeggiated figures with which the clarinet made its entry in the opening measures. The recapitulation provides exquisite closure of the movement’s formal structure and emotional progression. The Larghetto has been called “the heart of Mozart’s chamber music,” and achieves a state of exalted sublimity that makes it the instrumental equivalent of Sarastro’s arias in *The Magic Flute*, which George Bernard Shaw once said were the only music fit to issue from the mouth of God. The Menuetto is fitted with two trios: the first, a somber minor-mode essay for strings alone, is perfectly balanced by the clarinet’s lilting, *Ländler*-like strains in the second. The variations-form finale is more subdued and pensive than virtuosic and flamboyant, and serves as a fitting conclusion to one of the most precious treasures in Mozart’s peerless musical legacy.

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**Alexis Pia Gerlach** (*cello*) has performed as a soloist and chamber musician throughout the United States and in Europe, Asia, South America, and the Middle East. Her recent solo performances have included concerto appearances with the Orchestra of St. Luke’s and the Charleston and Fort Worth symphony orchestras, and recitals at the La Jolla Chamber Music Society and the Caramoor Festival. Gerlach has appeared as a guest artist at the Chamber Music Society of Lincoln Center, Bargemusic, and numerous festivals, including Marlboro, Caramoor, Bridgehampton, and Aspen. Her activities this season include a performance with New York City Ballet principal dancer Damian Woetzel, concerts with Renee Fleming at the opening of Zankel Hall at Carnegie Hall and on the *Late Show with David Letterman*, and chamber music at the Metropolitan Museum of Art. In addition, Gerlach performs regularly in New York City and throughout the country as a member of Trio Solisti and Concertante. Her recordings with pianist Fabio Bidini are available on the Encore Performance label. A native New Yorker, Gerlach studied with Aldo Parisot at Yale University and The Juilliard School. These days, when she isn’t playing music, she can often be found in upstate New York, enjoying her woods and garden.

**Anthony McGill** (*clarinet*) is quickly becoming one of classical music’s most sought-after soloists and chamber musicians. A winner of the prestigious Avery Fisher Career Grant, McGill took his most recent position as the associate principal clarinetist of the Cincinnati Symphony Orchestra following studies at the Curtis Institute of Music with Donald Montanaro and the Interlochen Arts Academy with Richard Hawkins. An experienced chamber musician, he has been a participant at the Marlboro Music Festival, Sarasota Festival, Tanglewood, and Music@Menlo. Since his solo debut in 1991, McGill has appeared with the symphony orchestras of Baltimore, New Jersey, Kalamazoo, and Hilton Head. He has performed with the Tokyo String Quartet, the Avalon String Quartet, the Amernet String Quartet, and Opus One. He has also appeared on Ravinia’s Rising Stars series, toured with Musicians from Marlboro, and performed at Lincoln Center as a

member of the Chamber Music Society Two. McGill has also toured Japan with Mitsuko Uchida and members of the Brentano String Quartet, which also included an appearance with Yo-Yo Ma. Recent performances include a solo recital for the Philadelphia Chamber Music Society, a concert at Carnegie Hall with Mitsuko Uchida and the Brentano Quartet, and an appearance at La Musica International Chamber Music Festival. Highlights of the 2003–04 season include a subscription debut with the Baltimore Symphony, a performance with the Martha’s Vineyard Chamber Music Society, concerts at Music@Menlo, and a national tour with Musicians from Marlboro. This fall, Anthony will become the principal clarinetist of the Metropolitan Opera Orchestra.

**Ayano Ninomiya** (*violin*) has appeared as soloist with the Boston Symphony Orchestra, the Boston Pops, the Harrisburg Symphony, the Dubuque Symphony, and the Haddonfield Symphony, among others. She has performed recitals on the Ravinia Rising Stars series, on the Myra Hess Recital Series, at the Gardner Museum, and on tour of Japan as the 2002 JAL Classic Artist. Winner of the Second Prize at the 2003 Naumburg International Violin Competition, Ninomiya was also a recipient of the 2003 Lili Boulanger Award. As a chamber musician, she has performed at the Marlboro, Caramoor, Rockport, Boulder, and Strings in the Mountains chamber music festivals. Ninomiya graduated from Harvard College in 2001 and The Juilliard School in 2003, where she studied with Robert Mann.

**Alain Planès** (*piano*) began his studies in Lyon, France, where he gave his first concert with orchestra at the age of eight. He moved to Paris, where Jacques Février became his mentor, and then to Bloomington, Indiana, to work with Menahem Pressler (of the Beaux Arts Trio), Franco Gulli, György Sebök, and William Primrose. Planès then began a collaboration with Janos Starker that led to numerous concerts in the US and Europe. It was during this period that Pierre Boulez offered him a position in the newly created Ensemble Intercontemporain, where he remained until 1981. Planès’ solo career has led him to play in some

## ABOUT THE ARTISTS

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of the world's most prestigious music festivals and he has appeared with eminent conductors including James Conlon, Emmanuel Krivine, Kent Nagano, and Giuseppe Sinopoli. Among the orchestras with which he has performed are the Orchestra of Paris, the National Orchestra of France, and the opera orchestras of Paris and Lyon. Planès' chamber music partners include Maurice Bourgue, Alain Meunier, Schlomo Mintz, Robert Tear, Michel Portal, the Prazak and Talich string quartets, and Janos Starker. First known as a recording artist for his Janáček, Planès has since recorded the Schubert sonatas for Harmonia Mundi, which, like his recent recordings of the Chopin and Debussy preludes, was hailed by critics worldwide. His latest recording (music of Haydn) received a Choc du Monde de la Musique as well as a Diapason d'Or award.

**Melissa Reardon** (*viola*) made her debut as a soloist with the Boston Symphony at the age of 13 and has since garnered top prizes in several international competitions, including Fischhoff, HAMS International, and most recently, First Prize in the 2003 Washington International Competition. She has performed with the Borromeo String Quartet, the Boston Chamber Music Society, at Bargemusic, and on tour with the Silk Road Ensemble in 2003. Reardon has also participated in numerous festivals, including Norfolk Chamber Music Festival, Ravinia Steans Institute for Young Artists, Sarasota Music Festival, Taos School of Music, and the Marlboro Music Festival. She has studied with Samuel Rhodes, Hsin-Yun Huang, Michael Tree, Karen Tuttle, Joseph dePasquale, and Kim Kashkashian. Reardon received her BM from the Curtis Institute of Music and her MM and GD from the New England Conservatory of Music.

**Randall Scarlata** (*baritone*) enjoys a career encompassing opera, recital, chamber music, and works for voice and orchestra. Recent highlights include the world premiere of Thea Musgrave's one-man opera, *The Mocking-Bird*; the role of Shiskov in Janáček's *From the House of the Dead* with the American Symphony Orchestra; Bach's *Christmas Oratorio* with the New England Bach Festival; recitals in the US,

Europe, and South America; and as soloist with the Philadelphia Orchestra, the Minnesota Orchestra, Eugene Symphony, and the National Symphony. In May, Scarlata will sing Mahler's *Rückert Lieder* as part of the annual Irene Diamond Concert in Alice Tully Hall. This summer, he will portray Isaiah Berlin in the premiere of Mel Marvin's new opera, *Guest from the Future*, at the Bard Festival. A gifted and committed teacher, Scarlata also serves on the faculty of the School Of Music, West Chester University.

**Scott St. John** (*violin*) is a regular participant at the Marlboro Music Festival. Born in London, Ontario, St. John and his sister Lara began violin studies at age three with Richard Lawrence; his other teachers include David Cerone, Arnold Steinhardt, and Felix Galimir, and in 1990, he graduated from the Curtis Institute of Music. Winner of the Young Concert Artists Award, St. John made his New York recital debut in 1991 at the 92nd Street Y. In 1993, he made his Washington, DC, recital debut at the Kennedy Center playing violin, viola, and MIDI violin. Recent and forthcoming appearances include NPR's *Performance Today* and CBC broadcasts, as well as concertos with the Calgary Philharmonic, Toronto, Cincinnati, Grand Rapids, Montreal, Toledo, Utah, and Winnipeg symphony orchestras. He has performed as a soloist around the globe, from Japan's Casals Hall to New York's Lincoln Center and Carnegie Hall. An avid chamber musician, St. John frequently plays with the Chamber Music Society of Lincoln Center and Da Camera of Houston, as well as at the Seattle, Spoleto, and Vancouver music festivals. European festival engagements include France's Evian Music Festival and the Spoleto Festival in Italy. From 1994–97, St. John was the founder and artistic director of Millennium, a contemporary music ensemble for top young chamber musicians. In 1998, his Chamber Music Company launched a new series that included world premieres and multi-media collaborations in New York City's Merkin Hall. St. John currently serves on the faculty of the University of Toronto. *Salon Parisien*, on CBC Records, is his newest release.