

Musicians From Marlboro

Sunday, March 6, 2005, 3 pm
Hertz Hall

PROGRAM

Min-Young Kim*, Joseph Lin†, Harumi Rhodes† and Michi Wiancko*, violins
Hung-Wei Huang and Richard O'Neill*, violas
Clancy Newman* and Marcy Rosen†, cellos

Wolfgang Amadeus Mozart Quintet for Two Violins*, Two Violas and Cello*
in B-flat major, K. 174
Allegro moderato
Adagio
Menuetto ma allegretto
Allegro

Henri Dutilleux Ainsi la nuit for Two Violins†, Viola* and Cello†
Ainsi la nuit — Nocturne I
 Parenthèse I
Miroir d'espace
 Parenthèse II
Litanies I
 Parenthèse III
Litanies II
 Parenthèse IV
Constellations
 Nocturne II
Temps suspendu

INTERMISSION

Felix Mendelssohn Octet for Strings in E-flat major, Op. 20
Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Steinway Pianos Marlboro Recording Society Sony Classical Bridge Records

*Cal Performances thanks the William and Flora Hewlett Foundation, The Wallace Foundation,
and the Zellerbach Family Foundation for their generous support.*

This performance has been made possible in part by members of the Cal Performances Producers Circle.

ABOUT THE ARTISTS

Hung-Wei Huang (*viola*) was born in Taipei, Taiwan and began music lessons at age 7 with Chia-Zong Lin. After winning the 1993 Taiwan National Instrumental Competition, he entered the Curtis Institute of Music where he studied with Michael Tree, Joseph de Pasquale and Karen Tuttle. In 2001 he graduated from The Juilliard School where his teacher was Samuel Rhodes, and went on to pursue graduate studies with Hsin-Yun Huang at the Mannes College of Music. Mr. Huang has performed as a soloist and chamber musician in Asia and North America. Solo appearances include performances with the Taiwan Writers and Artists Association Orchestra and the Kwan-Zen School Orchestra. As a chamber musician, Mr. Huang has participated in the Kneisel Hall, Sante Fe Chamber Music and Marlboro Music festivals, and has performed in New York at Carnegie, Alice Tully, Merkin and Weill recital halls, as well as at the Kennedy Center in Washington, D.C. He has collaborated with many distinguished musicians, including Felix Galimir, Mitsuko Uchida, Paula Robison, Gary Hoffman, and members of the Guarneri and Orion Quartets. Since 2002 Mr. Huang has been the principal violist of the Hong Kong Philharmonic Orchestra.

Min-Young Kim (*violin*) is a versatile chamber musician and recitalist. As a member of the Daedalus Quartet, she won first prize at the 2001 Banff International String Quartet Competition, as well as the Szekely Prize for best performance of a Beethoven Quartet, and the Piece de Concert Prize for best performance of the commissioned work. The quartet has performed across the US and Canada, and in Panama and Japan. Highlights for this year include debuts in Carnegie's Weill Recital Hall, Musikverein (Vienna), Concertgebouw (Amsterdam), Philharmonie (Cologne), Mozarteum (Salzburg), Cité de la Musique (Paris), Megaron (Athens), Palais des Beaux Arts (Brussels), and Birmingham Symphony Hall. Ms. Kim has also toured extensively with the Orpheus Chamber Orchestra and American Chamber Players. She gave her solo recital debut at Weill Hall in January of 2001. Along with a strong interest in the music of our time, including commissioning and performing new works, Ms.

Kim has also performed and recorded on the baroque violin. A graduate of Harvard University and The Juilliard School, her major teachers include Donald Weilerstein, Robert Mann and Shirley Givens, and she is currently on the faculty at Columbia University.

Joseph Lin (*violin*) has earned broad recognition for his mature artistry. Active as a solo and chamber musician, he has made recent recital appearances at City Hall in Hong Kong and the Salle Cortot in Paris, as well as recent concerto appearances with the New Japan Philharmonic, Taiwan National Symphony, Fort Worth Symphony and Auckland Philharmonia. Upcoming engagements include the Tucson Winter Festival, an orchestral and recital tour of Japan, and chamber music concerts in New York and Taiwan. Mr. Lin's CD of music by Erich Wolfgang Korngold received wide acclaim upon its release last year on the Naxos label. In 1996 Mr. Lin was awarded First Prize at the Concert Artists Guild International Competition, and was named a Presidential Scholar in the Arts the same year. In 2001 he won First Prize at the inaugural Michael Hill World Violin Competition in New Zealand. Joseph Lin began studying the violin with Mary Canberg at the age of 4. In high school he continued his studies with Shirley Givens at the Juilliard Pre-College division. During his undergraduate years Joseph studied with Lynn Chang in Boston, where he graduated magna cum laude from Harvard College in 2000. In 2002 Mr. Lin began an extended exploration of China, where he spent last year studying Chinese music in Beijing as a Fulbright scholar.

Clancy Newman (*cello*) began playing cello at the age of 6. Upon receiving a master of music degree from The Juilliard School, he became one of the first students to complete the five-year exchange program between Juilliard and Columbia University, where he received a bachelor of arts degree in English. Mr. Newman's teachers included David Gibson, Joel Krosnick and Harvey Shapiro. He won first prize of the Walter W. Naumburg Competition in 2001 and is also the recipient of a 2004 Avery Fisher Career Grant. He was presented in recital at Lincoln Center's Alice

ABOUT THE ARTISTS

Tully Hall and is a member of Chamber Music Society Two of Lincoln Center. Mr. Clancy has appeared as soloist with the National Symphony Orchestra at the Kennedy Center in Washington, D.C., the Juilliard Orchestra in Avery Fisher Hall, and with the Longwood Symphony in Boston's Jordan Hall. He attended the Sydney Conservatorium in Australia, the Taos School of Music, the Verbier Academy in Switzerland, the Piatigorsky Seminar, and participated for several seasons in the Marlboro Music Festival. From an early age, Mr. Newman developed an interest in composition, an activity to which he still devotes much of his time and energy. Last season his String Quartet and Sonata for Cello and Piano received their world and New York premières.

Richard O'Neill (*violinist*) has performed to critical acclaim as a soloist and chamber musician throughout the United States, Europe and Asia. He made his solo debut with the Los Angeles Philharmonic in 2000 and has most recently performed Carter's *ASKO* Concerto at Carnegie Hall and Schoenberg's String Quartet Concerto at Merkin Hall. This past August Universal Records signed Mr. O'Neill to record two solo albums with pianist Warren Jones. An accomplished chamber musician, he frequently collaborates with distinguished musicians including members of the Juilliard, Guarneri and Orion string quartets, Ensemble Wien-Berlin, Gil Shaham, Cho-Liang Lin, Kyung-Wha Chung, Joshua Bell and Stephen Isserlis. He is a member of Chamber Music Society Two of Lincoln Center and is principal viola and soloist with the International Sejong Soloists, a conductorless string ensemble which tours internationally. He has also collaborated with contemporary composers Elliot Carter, Oliver Knussen, Mario Davidovsky, David del Tredici and Charles Wuorinen. Mr. O'Neill studied with Paul Neubauer and Donald McInnes while enrolled in The Juilliard School's Artist Diploma Program. O'Neill performs on a viola made by Gasparo da Salo, Brescia, Italy, circa 1590, loaned to him by the Samsung Foundation of Culture.

Harumi Rhodes (*violin*) received her master of music degree from New England Conservatory as a

student of Donald Weilerstein, and her bachelor of music degree from The Juilliard School as a student of Earl Carlyss, Ronald Copes and Shirley Givens. This season marks her first year as a member of Chamber Music Society Two of Lincoln Center. She has been a participant of the Marlboro Music Festival and toured with Musicians from Marlboro, giving concerts at New York City's Metropolitan Museum of Art, Washington D.C.'s Freer Gallery, Philadelphia's Convention Center, and Boston's Gardner Museum. Ms. Rhodes has performed with the Boston Chamber Music Society, Seattle Chamber Music Society, Bridgehampton Chamber Music Festival, Mainly Mozart Festival, and Bargemusic. As a guest artist, she has also performed with the Orpheus Chamber Orchestra, Borromeo String Quartet, Walden Chamber Players and the North Country Chamber Players. She recently led the first recording of Milton Babbitt's Sixth String Quartet on the Tzadik Composer Series Label and performed with the Saito Kinen Festival in Japan with Seiji Ozawa conducting.

Marcy Rosen (*cello*) has established herself as one of the most important and respected artists of our day. *Los Angeles Times* music critic Herbert Glass has called her "one of the intimate art's abiding treasures." She has performed in recital and with orchestras throughout Canada, England, France, Japan, Italy, Switzerland and all fifty of the United States. A founding member of the world-renowned Mendelssohn String Quartet, she is artist-in-residence at Harvard University. With the Mendelssohn String Quartet she tours annually throughout the US, Canada and Europe. She appears regularly at festivals both here and abroad, and since 1986 she has been the co-artistic director of the Easter Shore Chamber Music Festival in Maryland. Ms. Rosen also has a long-standing association with the Marlboro Music Festival. Since first attending Marlboro in 1975, she has taken part in fifteen "Musicians from Marlboro" tours and performed in concerts celebrating the 40th and 50th anniversaries of the Festival. Ms. Rosen was born in Phoenix, Arizona, and her teachers included Gordon Epperson, Orlando Cole, Marcus Adeney, Felix Galimir, Karen Tuttle and Sandor Vegh. She is a graduate of the Curtis

ABOUT THE ARTISTS

Institute of Music. Ms. Rosen is currently professor of cello at the Aaron Copland School of Music at Queens College and the Mannes College of Music in New York City.

Michi Wiancko (*violin*) began playing the violin at the age of 3 and graduated from the Cleveland Institute of Music, where she studied with Donald Weilerstein. She recently earned her master of music degree at the Juilliard School, working with Robert Mann. In 2002 she presented her Carnegie Hall solo recital debut at Weill Recital Hall as a winner of the Concert Artists Guild International Competition. In December 2003 Ms. Wiancko was invited to make her debut as soloist with the New York Philharmonic; she made her debut

with the Los Angeles Philharmonic in 1997. She is a member of the renowned Los Angeles Piano Quartet and has also performed regularly with the Boston-based Metamorphosen Ensemble and with the Mark Morris Dance Group. Ms. Wiancko is a founding member of ECCO (East Coast Chamber Orchestra), a conductorless string ensemble that will be performing in New York's Town Hall as well as the Kennedy Center in the upcoming season. She performs regularly throughout New York City with Battlestar America, a Brooklyn-based ensemble performing innovative hip-hop, country, soul and electronica. Ms. Wiancko has also worked with Mark O'Connor, and her musical interests include both country fiddle and gypsy violin.

PROGRAM NOTES

Quintet for Two Violins, Two Violas and Cello in B-flat major, K. 174
Wolfgang Amadeus Mozart (1756-1791)
Composed in 1773.

Mozart returned to Salzburg from his third and last Italian tour in March 1773, and reluctantly resumed his duties as concertmaster and composer in the musical establishment of Archbishop Hieronymus Colloredo. Mozart was 17. The Italian venture, like every other of his job-seeking trips, failed to produce the prestigious position in one of Europe's music capitals that he and Papa Leopold so ardently desired, but they continued their quest undaunted until Wolfgang bolted from Salzburg to settle permanently in Vienna eight years later. Despite Mozart's peevish references to this period of his life as his "Salzburg captivity," it was a time of considerable creative fecundity for him — nine symphonies (including the passionate "Little" G minor Symphony, No. 25, K. 183), a half-dozen string quartets, the Concertone for Violin, Viola and Orchestra (K. 190), the Bassoon Concerto (K. 191), the String Quintet in B-flat major (K. 174), several piano sonatas and numerous other works were written in the year after he returned home from his final visit to Italy. Though he

railed unremittingly against his employer and what he considered the humiliating servitude of his position in the archiepiscopal establishment, Mozart seems not to have been subjected to any mistreatment, and he was actually given special considerations in view of his acknowledged talents. He and his father, for example, were granted several extended leaves of absence to display the boy's gifts on tours around the continent and to England, as well as to seek other employment, which, if obtained, would have deprived Colloredo of the most promising musician in his household. The Archbishop commanded Mozart to produce only occasional pieces to entertain distinguished visitors or for special events, leaving him free to accept commissions from outside sources. Mozart could teach as he pleased, and he had daily contact with a fine group of professional musicians, including Michael Haydn, younger brother of Joseph and one of the most respected composers in Germany and Austria, as well as his own father, author of the most important violin tutor of the time and himself a composer of some stature. Mozart was, however, restless in Salzburg, chafing uncomfortably under the haughty treatment administered by the Archbishop to all of his employees, and longing throughout the early years of his manhood to find

PROGRAM NOTES

a more glamorous and sympathetic venue for his genius.

Among the works that Mozart produced soon after returning to Salzburg in March 1773 was the String Quintet in B-flat major, his first example of the genre. Though the string ensemble without basso continuo was still relatively new at that time, the quintet medium had already been explored by J.C. Bach, Sammartini, Holzbauer, Boccherini and a few others, but the immediate inspiration for Mozart's work seems to have been a Notturmo in C major that Michael Haydn had written in February. Mozart completed his composition that spring, and in December, Haydn parried with another Notturmo, this one in G major, which Daniel Hertz, in his fine study of Viennese music from 1740 to 1780, called "one of his most inspired and polished instrumental works." This friendly competition went one more round later that month when Mozart substituted a new, more adventurous trio for his Quintet's original one and re-composed the finale to give it greater length and contrapuntal interest. He regarded Haydn's G major Notturmo and his own B-flat Quintet highly enough that he participated (as violist) in performances of both in Munich in October 1777, and took his score with him on his job search to Paris the following year.

The Quintet's opening movement is in Mozart's typically crystalline sonata form. The main theme — a long note followed by a move down the scale and a few short chromatic figures — is introduced by the first violin and then repeated by the first viola, the first of many dialogue and echo passages that Mozart drew from his paired instruments. The second theme is a nimble melody given by the violins in octaves over a gliding background. The exposition closes with a triplet motive and a sighing figure that provide the main material for the compact development section. A full recapitulation of the earlier themes, appropriately adjusted as to key, rounds out the movement. The Adagio, veiled in the soft light of muted strings, is a graceful sonata-form piece that pays its respects both to Michael Haydn's Notturmo and to the suave Rococo idiom that Mozart had learned in London a decade before at the knee of John Christian Bach. The Menuetto, with its tiny phrases and

rudimentary accompaniment, is more folksish than courtly; the central trio is an exercise in echo (Mozart authority Alfred Einstein thought that the "second violin could easily be played 'off-stage'"). The finale, another sonata structure (Mozart's favorite formal type), is filled with charm, vigor and lighthearted lashings of counterpoint.

***Ainsi La Nuit For Two Violins, Viola And Cello* Henri Dutilleux (b. 1916)**

Composed in 1973-1976.

Premiered January 6, 1977 in Paris by the Parrenin Quartet.

Henri Dutilleux, the descendant of a long line of French artists and musicians, was born on January 22, 1916 in Angers, in the Loire region, and grew up in Douai, attending the local conservatory as a student of piano, harmony and counterpoint while still in secondary school. In 1933 he entered the Paris Conservatoire, where his teachers included the brothers Noël and Jean Gallon (fugue and harmony) and Henri Büsser (composition). Dutilleux won the Prix de Rome in 1938, but his residency in Italy was cut short by the outbreak of war the following year; he enlisted as a stretcher-bearer in September 1939. In 1942-1943 he was chorus master at the Paris Opéra. He held a similar post with French Radio in 1943-1944, and from 1945 to 1963, served as that organization's chief conductor. He was professor of composition at the École Normale de Musique in Paris from 1961 until 1970, when he joined the faculty of the Paris Conservatoire; he has also taught at leading European and American summer schools, including Tanglewood. Dutilleux has also served in the French section of the International Society for Contemporary Music and as a committee member of the International Music Council of UNESCO.

Like other French composers such as Dukas and Duruflé, Dutilleux's catalog of creations is small but of excellent quality and distinctive personality. Among his works are a ballet (*The Wolf*), incidental music for four plays, two symphonies and several other orchestral compositions, a violin concerto (*L'arbre des songes*), songs, a number of solo piano pieces, a string quartet (*Ainsi la nuit*) and a few chamber works. Though its style is indebted to

Debussy, Ravel and Roussel, Dutilleux's music also shows the impact of more recent influences. In 1966 he described the components of his musical language: "First, in the realm of form, a careful avoidance of prefabricated formal scaffolding, with a predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given to what might be called 'the joy of sound'). An avoidance of so-called program music, or indeed any music containing a 'message,' even though I do not, of course, deny in our art a meaning of spiritual order. And finally, at a more technical level, the absolute necessity of choice, of economy of means."

"The multiple plays on time in Dutilleux's music reveal the influence of Proust's concept of memory, which embraces anticipation and variation as well as the straightforward recollection of material," wrote Caroline Potter in her study of the composer. Potter gives as an example the string quartet *Ainsi la nuit* (*Thus the Night*), in which "four 'parenthesis' sections are included that act as reservoirs of material for the seven movements of the work, either foreshadowing or recalling musical ideas." Though Dutilleux insists that his music has no specific programmatic content, few of his works, or even movements, are without evocative or referential titles. The association of *Ainsi la nuit* with Proust is given substantive form by the name of the closing section, *Temps suspendu* (*Time Suspended*), with its reference to Proust's *À la recherche du temps perdu* (*Remembrance of Things Past [or Lost]*). Like Proust, Dutilleux is able to excite memories and emotions through meticulous attention to detail and layered references within the work itself and to worlds beyond. The movement titles of *Ainsi la nuit* evoke the night and the heavens — preceding *Temps suspendu* are *Miroir d'espace* (*Mirror of Space*), *Constellations* and pairs of nocturnes and litanies — and might conjure certain associations or images or feelings for some listeners. Brief flickers of notes within the piece seem to refer to the twittering, insect-like "night music" of some of Bartók's slow movements, or the bells of the carillon in the composer's native Douai, or the pointillism of Webern (Dutilleux pored over Webern's Bagatelles, Op. 6, as well as Berg's Lyric Suite and quartets by Beethoven and

Bartók before writing *Ainsi la nuit*), or even to a conventional scherzo. Holding these potentially disparate musical events together is a web of motives, sonorities, rhythms and gestures whose delicacy and subtlety belie the tensile strength of the underlying structure that gives the work its emotional and formal integrity and sense of forward direction. *Ainsi la nuit* is not easy listening, any more than it is easy to perform (it was composed between 1973 and 1976 for the Juilliard Quartet, which gave its American premiere at the Library of Congress in April 1978), but its dissonance and its melodic fragmentation and its rhythmic disorientation, as well as its lyricism and its aural beauty, open a visionary realm that show Henri Dutilleux to be one of the most profound musical artists of our time.

Octet for Strings in E-flat major, Op. 20

Felix Mendelssohn (1809-1847)

Composed in 1825.

Premiered October 1825 in Berlin.

In addition to being born with the proverbial silver spoon, Felix Mendelssohn was virtually bestowed a golden baton as a natal gift. His parents' household was among the most cultured and affluent in all of Berlin, but his family saw to it that his privilege was well balanced by discipline and responsibility. Young Felix arose at 5:00 every morning (6:00 on Sunday), and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he was first given instruction in piano, and soon thereafter in theory and composition by the distinguished pedagogue Carl Friedrich Zelter. Mendelssohn's earliest dated composition is a cantata completed on January 3, 1820, three weeks before his eleventh birthday, though this work was almost certainly preceded by others whose exact dates are not recorded. To display the boy's blossoming musical abilities, the Mendelssohn mansion was turned into a twice-monthly concert hall featuring the precocious youngster's achievements. A large summer house was fitted as an auditorium seating several hundred people, and every other Sunday morning the city's finest musicians were brought in to perform both repertory works and the latest

PROGRAM NOTES

flowers of Mendelssohn's creativity. These matinees — complemented by an elegant luncheon — began in 1822, when Mendelssohn was 13. He selected the programs, led the rehearsals, appeared as piano soloist, played violin in the chamber pieces, and even conducted, though in those early years he was still too short to be seen by the players in the back rows unless he stood on a stool. With sister Fanny participating as pianist, sister Rebecca as singer and brother Paul as cellist, it is little wonder that invitations to these happy gatherings were among the most eagerly sought and highly prized of any in Berlin society. By 1825 Mendelssohn had written over eighty works for these concerts, including operas and operettas, string quartets and other chamber pieces, concertos, motets, and a series of thirteen symphonies for strings.

It was with the Octet for Strings, composed in 1825 at the tender age of 16, a full year before the Overture to Shakespeare's *A Midsummer Night's Dream*, that the stature of Mendelssohn's genius was first fully revealed. He wrote the work as a birthday offering for his violin and viola teacher, Eduard Rietz, and premiered it during one of the household musicales in October of that year; Rietz participated in the performance and young Felix is thought to have played one of the viola parts. (Rietz and his family remained close to Mendelssohn. Eduard's brother, Julius, succeeded Mendelssohn as director of the Leipzig Gewandhaus concerts upon the composer's death in 1847, and edited his complete works for publication in the 1870s.) The scoring of the Octet calls for a double string quartet, though, unlike the work written in 1823 for the same instrumentation by Louis Spohr (another friend of the Mendelssohns and a regular visitor to their family programs), which divides the eight players into two antiphonal groups, Mendelssohn treated his forces as a single integrated ensemble, a virtual miniature orchestra of strings.

The Octet is splendidly launched by a wide-ranging main theme that takes the first violin quickly through its entire tonal range. Mendelssohn's ingenuity and creative imagination are evidenced by the excellent craftsmanship with which this melody is expanded and elaborated to lead to the lyrical second theme, given in sweet, close harmonies. The development section, largely

concerned with the subsidiary subject, is relatively brief, and culminates in a swirling unison passage that serves as the bridge to the recapitulation of the earlier melodic materials.

The Andante, like many slow movements in Mozart's instrumental compositions, was created not so much as the fulfillment of some particular formal model, but as the ever-unfolding realization of its own unique melodic materials and world of sonorities. The movement is tinged with the delicious, bittersweet melancholy that represents the expressive extreme of the musical language of Mendelssohn, whose personal and creative taste and elegant fastidiousness precluded the bathetic emotional display that characterized so much of the music of his time.

The composer's sister Fanny noted that the featherstitched Scherzo was inspired by lines from Goethe's *Faust*:

Floating cloud and trailing mist,
O'er us brightening hover:
The rushes shake, winds stir the brake:
Soon all their pomp is over.

Mendelssohn's fey music is the perfect complement to Goethe's gossamer verses. Fanny continued, "The whole piece is played staccato and pianissimo, with shivering tremolandos and light, brilliant flashes of inverted mordents. Everything is new, strange and yet so familiar, so intimate; one feels so close to the world of spirits, lifted so lightly into the air; one is tempted to take a broomstick in hand, the better to follow the light-hearted company."

The closing movement, a dazzling moto perpetuo with fugal episodes, recalls Mozart's "Jupiter" Symphony (C major, K. 551) in its rhythmic vitality and contrapuntal display, simultaneously whipping together as many as three themes from the finale and a motive from the Scherzo during one climatic episode in the closing pages.

— ©2005 Dr. Richard E. Rodda