

GRAND STATEMENTS

Saturday, April 8, 2023 / 7:30 p.m. / Pre-Concert Talk / 6:45 p.m.

Sarasota Opera House

Wu Han, piano
Chad Hoopes, violin
Paul Huang, violin
Kristin Lee, violin
James Thompson, violin

Matthew Lipman, viola
Milena Pajaro-van de Stadt, viola
David Finckel, cello
Keith Robinson, cello

LUDWIG VAN BEETHOVEN

Piano Trio in G major, op. 1, no. 2

Adagio: Allegro vivace
Largo con espressione
Scherzo: Allegro
Finale: Presto

Wu Han, Lee, Finckel

RICHARD STRAUSS

Sextet for Strings from *Capriccio*, op. 85

*Lee, Thompson, Lipman, Pajaro-van de Stadt,
Finckel, Robinson*

DMITRY SHOSTAKOVICH

Prelude and Scherzo for String Octet, op. 11

Prelude: Adagio
Scherzo: Allegro molto

*Hoopes, Huang, Lee, Thompson, Lipman,
Pajaro-van de Stadt, Finckel, Robinson*

INTERMISSION

FELIX MENDELSSOHN

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

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

*Hoopes, Huang, Lee, Thompson, Lipman,
Pajaro-van de Stadt, Finckel, Robinson*

*The Board of Directors gratefully acknowledges Fred and Terri Derr, who have
underwritten Wu Han's position as Artistic Director this season.*

Tonight's concert has been generously sponsored by Gloria Moss.

Steinway piano from Pritchards Pianos

PROGRAM NOTES

LUDWIG VAN BEETHOVEN

(Baptized December 17, 1770, Bonn, Germany; died March 26, 1827, Vienna, Austria)

Piano Trio in G major, op. 1, no. 2

Composed: 1794–1795

Published: 1795, Vienna

Dedication: Carl von Lichnowsky

Other works from this period: Three Piano Sonatas, op. 2 (1793–1795); String Trio in E-flat major, op. 3 (1794); String Quintet in E-flat major, op. 4 (1795); Two Cello Sonatas, op. 5 (1796)

Approximate duration: 35 minutes

Unfairly underrecognized within Ludwig van Beethoven's oeuvre, and even among just the Opus 1 Trios, is the second of the set, the Trio in G major. It is the least frequently performed of the three, and consequently the least known, despite its sheer excellence. One could perhaps make a similar case for the G major Trio relative to its two siblings as Beethoven would make twenty years later for his Eighth Symphony when told that it failed to meet the same acclaim as the Seventh—to which the temperamental composer retorted, “That’s because it’s so much better!”

To be sure, that is as rash a judgment on the Seventh Symphony as it would be on the ingenious Trios in E-flat major and C minor, but at the very least, the G major Trio is the most difficult to figure out. If the E-flat Trio is the most firmly situated in the realm of Haydnesque and Mozartian Classicism and the C minor Trio the most brazenly forward-looking, then the Trio in G major captures, like a time-lapse video of night turning into day, the metamorphosis of Beethoven's creative impulses toward the “new path” his music would soon pursue.

The G major Trio begins with a luxurious Adagio introduction: a hazy reverie, which is nevertheless of structural importance, as the violin's opening melodic figure foreshadows the movement's first theme. Even once the music enters into its main Allegro vivace section, this buoyant theme doesn't appear in full until several measures in—it needs that long of a runway before taking flight. Beethoven's restless approach to thematic development is already evident in the movement's exposition; the proper development section itself traverses a remarkably wide spectrum of expressive characters.

This is a movement marked by its great breadth of musical materials. Though it has the trappings of the sonata form innovated by Haydn, it leaves us with the impression that that form was insufficient to contain Beethoven's imagination. The movement concludes with a rich coda, continuing on past an emphatic cadence that would

have made for a wholly satisfying conclusion, like the bonus of extra innings after nine innings of riveting baseball.

The trio's centerpiece, however, is the second movement, poetically marked *Largo con espressione*—"unexcelled," according to musicologist Lewis Lockwood, "by the slow movement of any piano trio written up to this time, and for sheer lyrical beauty it outdoes those of [Beethoven's] early piano sonatas." The three instruments (four voices, given the independence of the pianist's left and right hands) synergistically share phrases, weaving a rich polyphonic texture that looks ahead to the most deeply felt chamber scores of the coming century. In one of music history's most poignant coincidences, the composer's close friend and colleague Ignaz Schuppanzigh was performing this movement in Vienna at the moment that, elsewhere in the city, Beethoven took his last breath.

The *Scherzo* movement, as genial as it is brief, bridges the profundity of the slow movement to the lighthearted finale. The ebullience of the main theme—marked by fast, repeated notes—doesn't abate even for the movement's more cantabile moments and drives the trio to its conclusion with a wide grin.

—© 2021 Patrick Castillo, courtesy of Music@Menlo

RICHARD STRAUSS

(Born June 11, 1864, Munich; died September 8, 1949, Garmisch-Partenkirchen)

String Sextet from *Capriccio*, op. 85

Composed: 1940–1941

First performance: October 28, 1942

Other works from this period: *Die Liebe der Danae*, op. 83 (1938); *Divertimento for Chamber Orchestra*, op. 86 (1940–1941); *Horn Concerto no. 2 in E-flat major*, TrV 283 (1842)

Approximate duration: 13 minutes

Capriccio, the last of Richard Strauss's fifteen operas, represents one of the composer's most interesting contributions to the literature. An opera about opera, the work is often described as a musical "conversation piece," as its plot addresses questions about the nature of composition that preoccupied Strauss towards the end of his career. Specifically, it asks the question of which element of opera—music or poetry—is the greater art; the plot of *Capriccio* examines this question through the metaphor of a countess choosing between two suitors: a poet, Olivier, and a composer, Flamand.

The opera begins with a scene in the countess's chateau, where a newly composed string sextet by Flamand is being rehearsed. In fact, that sextet is a beautiful chamber work in its own right: it serves as a de facto overture to *Capriccio* but is just as often performed independently as concert music.

The warm sonority created by the ensemble of two violins, two violas, and two cellos is immediately remarkable from the sextet's opening measures. The addition of a viola and cello to the standard string quartet makes for a rich, sensuous sound that appealed especially to composers in the Romantic period. Among the medium's finest examples are Brahms's two sextets, opp. 18 and 36; Dvořák's Opus 48 Sextet; Tchaikovsky's *Souvenir de Florence*; and Schoenberg's *Verklärte Nacht*—all of which Strauss was surely familiar with. The *Capriccio* Sextet, with its long-breathed, intertwining melodic lines and its luxurious harmonies, blissfully continues the tradition of that literature.

The sextet serving as the curtain raiser for Strauss's last opera, it naturally also demonstrates the composer's keen dramatic instinct. Shortly following the work's peaceful opening, nervous tremolando featuring impassioned, recitative-like melodic lines set off a suddenly agitated section. The work also offers dolorous *arioso* passages, which likewise suit the sextet's operatic setting. But ultimately, even as it navigates a broad expressive terrain, the *Capriccio* Sextet is simply an enchanting work. In contrast to the operas *Salome* and *Elektra*, among others of Strauss's hyper-expressionist scores that pushed conventional tonality to its limits, the tenor of the sextet is idyllic and serene—and perhaps, being one of Strauss's final creations, even wistful.

—© 2013 Patrick Castillo, courtesy of Music@Menlo

DMITRY SHOSTAKOVICH

(Born September 12/25, 1906, St. Petersburg; died August 9, 1975, Moscow)

Prelude and Scherzo for String Octet, op. 11

Composed: 1924–1925

Published: 1927

Other works from this period: Detailed in the notes below

Approximate duration: 10 minutes

Shostakovich composed his Opus 11 Prelude and Scherzo for String Octet while still a student at the Leningrad Conservatory. The eighteen-year-old composer was a precocious student indeed: the early masterworks composed during his student days include his Opus 1 Scherzo in F-sharp minor (1919), Opus 3 Theme and Variations (1921–1922), and Opus 7 Scherzo in E-flat major for Orchestra; Piano Trio no. 1 in C minor, op. 8 (1923); Three Pieces for Cello and Piano, op. 9 (1923–1924); and Symphony no. 1 (1924–1925), which first brought Shostakovich to international attention and was championed by such leading conductors of the day as Klemperer, Stokowski, Toscanini, and Walter.

While the character of the Opus 11 Prelude and Scherzo might stand apart from the emotional severity of some of Shostakovich's later,

better-known chamber works, it lacks nothing of the composer's singular intensity. Shostakovich originally composed the prelude in December 1924 as an elegy to the poet (and his close personal friend) Volodya Kurchavov; the scherzo was added seven months later. The movement's opening measures forcefully establish a feeling of unsettled angst: massive chords, played by the full ensemble, raise the curtain to reveal an impassioned violin recitative. Lugubrious chromatic lines answer this opening proclamation with ambivalence: quiet utterances, begun by the second cello, murkily ascend to the first violin. The prelude's middle section provides a stark, dramatic contrast to these introductory gestures. Shostakovich instructs the performers to play *spiccato*, using quick, off-the-string bow strokes. The unique color of this string technique lends the descending chromatic melodies a mischievous quality. A brief canon ensues soon thereafter, its subject a folk-like melody interjected by the first cello. The music surges to a return of the opening chords and violin recitative.

In the wild second movement, Shostakovich exploits the full capacity of his ensemble of eight to evoke a sound of orchestral scope. Following a hair-raising start, the scherzo meditates briefly on a bewildering tune played by the first cello. This seemingly drunken chant is punctuated by the rest of the ensemble with soft *pizzicato*. But the listener's respite is brief: the tempo quickly picks up again and does not relent for the remainder of this breathtaking movement. Throughout the scherzo, Shostakovich experiments with an array of interesting sonic effects. In one striking passage, nervous tremolo in the first cello underpins manic, cascading dissonances in the upper strings. In another passage, the two violas share a playful yet menacing melody; Shostakovich gives the tune a unique color by having the first viola play harried sixteenth notes, accentuated by loud *pizzicati* in the second viola. Near the scherzo's conclusion, Shostakovich employs *glissandi*, or slides between two notes, to weave a disorienting texture before finally slamming the door.

—© 2017 Patrick Castillo, courtesy of Music@Menlo

FELIX MENDELSSOHN

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

Composed: Completed October 15, 1825

Published: Parts, with arrangement for four-hand piano: 1833; full score: 1848

Approximate duration: 30 minutes

As masterful a work as Mendelssohn produced in the Opus 18 Quintet, that and other gems of the composer's late teens were overshadowed during his lifetime by his great masterpiece of 1825. Mendelssohn completed the Octet for Strings on October 15 of that year; the work's premiere likely took place at one of the Mendelssohn family's Sunday morning musicales. Mendelssohn designed the Octet as a birthday present for his violin teacher, Eduard Rietz, the same man whom he would later memorialize in the Opus 18 Quintet. The Octet's virtuosic first-violin part is clearly intended for Rietz; Mendelssohn, himself an able violinist and violist, may well have also taken part in the Octet's first performance.

The Octet is the greatest monument to the young Mendelssohn's tremendous gifts. His reputation as Western music's greatest prodigy could rest on this work alone, for it far exceeds any accomplishment of Mozart, Schubert, or any other wunderkind by the age of sixteen. But the Octet is more than an impressive show of precocity: indeed, it is an impeccable work of art irrespective of the composer's age. R. Larry Todd describes it as the work that "catapulted Felix into the Western canon of 'great' composers. The prodigy's sixteen-year-old creative voice now reached full maturity in an irrepressibly masterful, ebullient composition." Over time, the Octet has come to occupy a place in the literature alongside such works as the Beethoven string quartets and the Schubert Cello Quintet as one of Western music's most perfect creations.

One of the Octet's most compelling attributes is its display of Mendelssohn's uncanny mastery of sonority. Throughout the work, he explores each of the various textures afforded by the large ensemble at hand. Among the most striking of these is the first movement's unforgettable opening: Mendelssohn sets a soaring theme in the first violin above expectant tremolando (foreshadowing the dramatic climax of the Opus 18 Quintet). A crooning duet between the fourth violin and first viola introduces the lyrical second theme; as Mendelssohn develops this idea, the first violin continues to comment with fragments of its cavalier opening melody. The movement's development section is rife with Beethovenian *Sturm und Drang*; tentative syncopations build to an exhilarating crest, as all eight players come together in a fortissimo sixteenth-note run to the recapitulation.

The thoughtful Andante provides a foil for the first movement's forward thrust. Without losing anything of the ensemble's expressive

capacity, Mendelssohn pares down the octet texture to achieve heartrending subtlety and delicacy.

The scherzo movement offers further example of Mendelssohn's *Midsummer Night's Dream* style. Thanks to the composer's sister Fanny Mendelssohn, we have insight into the creative impetus behind this movement. In the scherzo, Fanny writes that Felix

“set to music the stanza from Walpurgis Night's Dream in [Goethe's] Faust—

*The flight of the clouds and the veil of mist Are lighted from above.
A breeze in the leaves, a wind in the reeds, And all has vanished.*

To me alone he told this idea: the whole piece is to be played staccato and pianissimo with shivering tremolos and lightning flashes of trills. All is new, strange, and yet so familiar and pleasing—one feels so close to the world of spirits, lightly carried up into the air. Indeed one might take a broomstick so as to follow the airy procession. At the end the first violin soars feather-light aloft—all is blown away.”

An arresting fugue launches the Presto finale, its barreling subject introduced by the second cello, followed by the first cello, and then the second and first viola, and so on, to the first violin. But just as Mendelssohn's deft counterpoint and fugal technique always remind us of his deep study of Bach, so does the symphonic breadth of the Octet's finale reveal further the influence of Beethoven. Fortissimo octaves across the full ensemble punctuate the opening fugato, emitting a caffeinated energy that continues unrelenting for the remainder of the work. Near the end, Mendelssohn borrows the same move from Beethoven's playbook that he would deploy in the Opus 18 Quintet: he reintroduces the scherzo melody, transporting the listener back to the enchanted world of the third movement before bringing the magnificent Octet to its thrilling conclusion.

—© 2009 Patrick Castillo, courtesy of Music@Menlo

FIREWORKS

Tuesday, April 11, 2023 / 7:30 p.m. / Pre-Concert Talk / 6:45 p.m.
Sarasota Opera House

Wu Han, piano
Chad Hoopes, violin
Paul Huang, violin

Kristin Lee, violin
James Thompson, violin
Matthew Lipman, viola

*Milena Pajaro-van
de Stadt, viola*
David Finckel, cello
Keith Robinson, cello

GEORG PHILIPP TELEMANN

Gulliver Suite in D major for Two Violins from Der Getreue Musik-Meister

Intrada
Chaconne of the Lilliputians
Gigue of the Brobdingnians
Daydreams of the Laputians and
their attendant Flappers
Loure of the well-mannered Houyhnhms &
Wild dance of the untamed Yahoos

Huang, Thompson

GEORG PHILIPP TELEMANN

Concerto for Four Violins in D major, TWV 40:202

Adagio
Allegro
Grave
Allegro

Hoopes, Huang, Lee, Thompson,

GIUSEPPE TARTINI

Sonata in G minor for Violin and Continuo, “Devil’s Trill”

Andante
Allegro
Andante - Allegro

Wu Han, Hoopes

HANDEL/HALVORSEN

Passacaglia in G minor for Violin and Viola *Lee, Lipman*

INTERMISSION

GEORGE ENESCU

Octet for Strings in C major, op. 7

Très modéré
Très fougueux
Lentement
Mouvement de valse bien rythmée

*Hoopes, Huang, Lee, Thompson, Lipman,
Pajaro-van de Stadt, Finckel, Robinson*

*The Board of Directors gratefully acknowledges Fred and Terri Derr, who have
underwritten Wu Han’s position as Artistic Director this season.*

*Tonight’s concert has been generously sponsored by
Bernard Friedland in loving memory of his wife, Shirley.*

Steinway piano from Pritchards Pianos

PROGRAM NOTES

GEORG PHILIPP TELEMANN

(Born March 24, 1681, Magdeburg, Germany; Died June 25, 1767, Hamburg, Germany)

***Gulliver Suite in D major for Two Violins from Der Getreue Musik-Meister* (1728)**

Composed: 1728

Published: 1728–1729

Other works from this period: Concerto for Four Violins in D major, TWV 40:202 (ca. 1720); Suite for Strings in G major, TWV 55:10, “Don Quixote” (1726–1730); Capriccio for Flute and Continuo in G major, TWV 41:G5 (1728); St. Luke Passion, TWV 5:13 (1728)

Approximate duration: 8 minutes

The Gulliver Suite is based on Jonathan Swift’s *Gulliver’s Travels*, the popular satirical novel in which Captain Lemuel Gulliver finds himself shipwrecked on four separate occasions in lands inhabited by strange and undiscovered species.

Following a lively *Intrada*, or introductory movement, Telemann writes a chaconne, a Baroque dance normally written in a steady triple tempo. This chaconne, however, is danced by the Lilliputians, a tiny race of people, and is appropriately played at breakneck speed. The dance is over in less than thirty seconds.

Next, the gargantuan Brobdingnians dance a gigue. Here, Telemann does the opposite: he takes a normally quick tempo and slows it down considerably to accommodate these behemoths. The following movement, subtitled “Daydreams of the Laputians and their attendant flappers” follows Captain Gulliver to the flying island of Laputa. The Captain’s own account of the scene provides as good an explanation of the music as any that can be given:

“At my alighting I was surrounded by a Croud of People, but those who stood nearest seemed to be of better Quality. They beheld me with all the Marks and Circumstances of Wonder; neither indeed was I much in their Debt; having never till then seen a Race of Mortals so singular in their Shapes, Habits, and Countenances. Their Heads were all reclined to the Right, or the Left; one of their Eyes turned inward, and the other directly up to the Zenith. Their outward Garments were adorned with the Figures of Suns, Moons, and Stars, interwoven with those of Fiddles, Flutes, Harps, Trumpets, Guitars, Harpsichords, and many more Instruments of Musick, unknown to us in Europe. I observed here and there many in the Habit of Servants, with a brown bladder fastned like a Flail to the End of a short Stick, which they carried in their Hands. In each Bladder was a small Quantity of dried Pease, or little Pebbles, (as I was afterwards informed).

With these Bladders they now and then flapped the Mouths and Ears of those who stood near them, of which Practice I could not

then conceive the Meaning. It seems, the Minds of these People are so taken up with intense Speculations, that they neither can speak, or attend to the Discourses of others, without being roused by some external Taction upon the Organs of Speech and Hearing; for which Reason, those Persons who are able to afford it, always keep a Flapper... in their Family, as one of their Domesticks; nor ever walk abroad or make Visits without him. And the Business of this Officer is, when two or more Persons are in Company, gently to strike with his Bladder the Mouth of him who is to speak, and the Right Ear of him or them to whom the Speaker addresseth himself. The Flapper is likewise employed diligently to attend his Master in his Walks, and upon Occasion to give him a soft Flap on his Eyes; because he is always so wrapped up in Cogitation, that he is in manifest Danger of falling down every Precipice, and bouncing his Head against every Post; and in the Streets, of jostling others, or being jostled himself into the Kennel.”

Telemann illustrates the relationship between each flapper and his master by alternating slow, pensive musical thoughts in the lower register of the violins with quick, frantic, and high-pitched figurations.

On Captain Gulliver’s fourth and last adventure, he encounters a noble breed of horses called Houyhnhms, who boast a moral and intellectual superiority to all other races. In spite of their majesty, however, the Houyhnhms share their land with the Yahoos, an untamed and uncivilized people. Telemann’s music juxtaposes the Houyhnhms’ stateliness with the wildness of the Yahoos.

—© 2003 courtesy of Music@Menlo

GEORG PHILIPP TELEMANN

Concerto for Four Violins in D major, TWV 40:202

Composed: circa 1720

Published: 1935

Other works from this period: Concerto alla Polonese, for strings & continuo in G major; Concerto for 2 violins, strings & continuo in B flat major; Concerto for violin, strings & continuo in E major

Approximate duration: 6 minutes

It can be both fascinating and impossible to comprehend the sheer volume of music written by some of history’s greatest composers. Franz Joseph Haydn wrote 106 symphonies during his lifetime, more than anyone before or since. Mozart composed more than 600 works in just 35 years, writing his first at the age of five. Franz Schubert wrote over 600 songs alone during his short, 31-year lifetime, in addition to copious amounts of chamber and orchestral music. Still, these three pale in comparison with the giants of the Baroque era, Johann Sebastian Bach, Antonio Vivaldi and the incredible Georg Philipp Telemann, the most prolific of them all, with over 3000 compositions to his credit. The fact that Telemann lived to be 86 and continued

to compose into his later years certainly helped to add to his total, but the fact remains that composers of his era were required to produce extraordinary amounts of music in the course of their jobs. Whether you were a church musician, expected to compose original music for every notable event in the church calendar, or a court musician, needing to continually entertain royalty, night after night, year after year, Telemann and his fellow professionals simply never stopped composing. The better you were at it, the more prestigious the positions you'd be offered, and Telemann was widely viewed as the best anywhere, his fame even exceeding that of his friend and colleague J.S. Bach.

Over his lifetime, Telemann held important positions in major German cities including Leipzig, Sorau, Frankfurt, Eisenach and eventually Hamburg, where he was the music director of that city's five main churches. Also an accomplished violinist, his chamber music output for violin included 15 violin concertos, as well as dozens of chamber works featuring the violin. The Concerto for Four Violins in D Major is the second in a group of four concertos for four violins, likely written around 1720 during Telemann's time in Frankfurt. The set of four concertos is unique in that there is no basso continuo (accompanying bass line) written for the work, as was standard in the period. Where there would normally be an orchestra or keyboard accompanying the soloists, Telemann instead utilizes only the four violinists, serving as both soloists and accompanists. Despite the reduced forces, he manages to create a delightful and fulfilling work which, without the need for "extra" instrumentalists in accompanying roles, might have been performed more easily and more often.

The concerto is in four movements, beginning with a brief, ceremonial Adagio which serves as an introduction to the work. There follows a good-natured Allegro in which the four violinists jauntily chase each other around in musical canon, bantering back and forth before joining together for the musical equivalent of a "team cheer." The sad and wistful Grave that follows is the heart of the work, where Telemann shows off his compositional prowess, creating a complex and harmonically fulfilling movement, despite the absence of an accompaniment. Weaving together the four violin voices with extraordinary subtlety, Telemann creates a poignant movement, heartfelt and exquisitely melancholy. The final Allegro is a feel-good celebration, where the four soloists take turns in the spotlight alone, and in pairs, as the work closes in a spirited romp designed to leave both audience and players smiling. Although we do not know why or for whom Telemann dashed off this short work, it is clear that his intent was to bring joy. Three hundred years later, musicians and music lovers alike remain grateful for the 18th century "working musician" who brought both pride and skill to his life's work, day after day, for over 70 years.

GIUSEPPE TARTINI

(Born April 8, 1692, Pirano, Republic of Venice; Died February 26, 1770, Padua, Italy)

Sonata in G minor for Violin and Continuo, “Devil’s Trill”

Composed: 1713 or possibly later

Published: 1798

Approximate duration: 15 minutes

Composers throughout music history have enjoyed a fascination with the idea of “demonic” music. Perhaps since western art music had its origin in the chanting of Gregorian monks, it is not surprising that composers through the succeeding centuries should have embraced the idea that music can either conjure or drive out evil forces. When the legend of Faust made it into print in 1587, the story of the insatiable doctor who made a pact with the devil to sell his soul in exchange for worldly pleasures only added fuel to the fire. Scarlatti, Wagner, Berlioz, Gounod and Liszt all composed works centered around the devil and his powers.

Many incarnations of the Faustian legend associate the devil specifically with the violin, and Giuseppe Tartini’s Sonata in G Minor, the “Devil’s Trill” sonata, may have been the origin of the long-lived idea that the violin was the devil’s preferred instrument. Tartini himself was a virtuoso violinist and is responsible for the legend surrounding the work’s origin. The story, first published in 1769 by astronomer and writer Joseph Jérôme Lefrançois de Lalande, recounts Tartini’s professed inspiration for the work:

“One night I dreamed I had made a bargain with the Devil for my soul..... I gave him my violin to see what he could do with it. How great was my astonishment to hear him play, with such consummate art and intelligence, a sonata more exquisitely beautiful than anything I had conceived in my boldest flights of fantasy. I felt enraptured, transported, spellbound. My breath failed me, and I awoke. At once seizing my violin, I tried to retain the sounds I had heard in my dream. But it was in vain. The music I then composed is indeed the best that I ever wrote, and I call it the ‘Devil’s Sonata,’ but it is so inferior to the one I heard in my dream that I would have destroyed my instrument, bidding farewell to music forever, if it had been possible for me to live without the enjoyment it gives me.”

Although Tartini insisted that he had composed the work in 1713, scholars believe it was more likely composed years later. Regardless, the work is indeed “devilish” in the requirements it puts on the violinist, requiring extraordinary feats of technical mastery, including a sequence of double stops (playing two notes simultaneously), and trilling on one string, while playing a melody on another – the source of the moniker “Devil’s Trill.” It has remained a challenging favorite of violinists and audiences the world over.

The devil is nowhere in sight in the opening *Larghetto ma non troppo*, as the violinist offers a languid, almost operatic melody, gently enhanced by tasteful double stops. The fireworks begin in the *Allegro moderato*, as Tartini writes a high energy movement with trills added liberally throughout the soloist's part, adding complexity to an already challenging movement. A brief, but positively rapturous *Andante* follows, before the devil makes his appearance in the fourth movement. Opening with a fury, the final *Allegro* immediately requires the soloist to navigate a series of double stops before the "devil's trill" makes its first appearance. Trilling on one string while playing an arpeggiated melody on another, the soloist appears to be magically doing the work of two violinists. A ravishing slow section follows where the devil proves that his skills are not limited to pyrotechnics, but include exquisite, bewitching lyricism. This alternation between extraordinary technical passages and passionate melody builds to a momentous cadenza, written years later by 19th century virtuoso Fritz Kreisler. If there were any "stops yet to be pulled out," Kreisler lets them all go, in a wildly thrilling display of virtuosity. The accompanist joins for the final few measures, and the piece ends leaving both soloist and audience breathless.

Whether Tartini actually heard this music in a dream or conjured it from his own psyche, the work is a potent reminder of the power of imagination. Generations of violinists have continued to embrace the challenge presented by Tartini's devil, and generations of audiences have been spellbound to witness it, albeit always at a "safe distance."

Program notes by Betsy Hudson Traba © 2022

HANDEL/HALVORSEN

(Born March 15, 1864 Drammen, Norway; died December 4, 1935, Oslo, Norway)

Passacaglia in G minor for Violin and Viola

Composed: 1893

Published: 1894

Other works from this period: *Festovertyre* (Norwegian Festival Overture), Op. 16, *Bojarenes inntogsmarsj* (Entry March of the Boyars), *Air norvégien* (Norwegian Air) for violin and orchestra, Op. 7

Approximate duration: 6 minutes

Composers have long loved to borrow from one another. Whether to honor a beloved fellow composer, or because they are smitten with a melody they have written, there is a long tradition in classical music of composers crafting new works based upon themes written by others. Johannes Brahms' *Variations on a Theme by Haydn* and Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* are staples of the orchestral repertoire. More recently, American film composer John Williams composed *For New York – Variations on Themes by Leonard Bernstein* in 1988. It was therefore not considered unusual when celebrated Norwegian composer Johan Halvorsen chose to adopt a theme from Georg Frideric Handel's 1718 Harpsichord Suite in G

Minor as the basis for his 1893 virtuoso violin/viola duo. A noted figure in late 19th/early 20th century Norwegian music, Halvorsen worked as a conductor and violinist in addition to composing. At the time he wrote the Passacaglia in G Minor, the 29-year-old Halvorsen had recently assumed the post of principal conductor of the Bergen Philharmonic, the orchestra where he had previously served as concertmaster. In addition to performing on the violin and conducting, Halvorsen composed incidental music to more than 30 plays, as well as three symphonies and multiple works for violin throughout his long career. Among his compositional output, the Passacaglia in G Minor enjoys the greatest popularity today, and is Halvorsen's most often performed work.

The theme that serves as the basis for the work appears in the final movement of Handel's Harpsichord Suite. The movement is in the form of a passacaglia, a style of composition popular in Handel's time, in which a simple bass line is played, then repeated continually as the basis for a series of increasingly complex variations. In this case the theme is a mere four measures long, and is played at the outset by the viola. The stately bass line is "decorated" from the beginning by the violin, with a dramatic melody written using double stops (playing two notes simultaneously). What follows is a series of 12 variations in different tempos and moods, that become increasingly more virtuosic. With each repetition of the four-bar bass line the drama escalates, as the players are required to utilize virtually every "special effect" in their arsenal, including pizzicato (string plucking), spiccato (ricochet) bowing, ponticello (playing near the bridge for a scratchy effect), harmonics and bravura scales covering the entire range of the instrument. It is a tour de force for the two players, requiring not only that they each execute their own virtuoso passages, but that they do it in perfect synchronization with each other. By the end of the work, Handel's theme, while still present, has been completely absorbed by Halvorsen's musicality personality, like an antique that has been repurposed for enjoyment in a modern world. We can assume that Handel would be honored, and remain grateful that Johan Halvorsen recognized "good musical bones" when he saw them.

Program notes by Betsy Hudson Traba © 2022

GEORGE ENESCU

(Born August 19, 1881, Iiveni-Virnav, Romania; died May 4, 1955, Paris)

String Octet in C major, op. 7

Composed: 1900

Published: 1905

Dedication: André Gédalge

First performance: December 18, 1909, Paris

Other works from this period: Aubade in C major for String Trio (1899); Symphonie concertante in B minor for Cello and Orchestra, op. 8 (1901); Two Romanian

Rhapsodies for Orchestra, op. 11 (1901); Impromptu concertant in G-flat major for Violin and Piano (1903); Suite no. 1 in C major for Orchestra, op. 9 (1903)

Approximate duration: 40 minutes

The Romanian composer George Enescu's Octet for Strings invites numerous comparisons with the exemplar of the genre, the Octet of Felix Mendelssohn—beginning with the two composers' extraordinary gifts. Enescu was a child prodigy in league with Mendelssohn: a violinist from age four and a composer by five, he entered the Vienna Conservatory at seven and continued his studies with Massenet and Fauré at the Paris Conservatoire at fourteen, by which time he had established the beginnings of a promising career.

To label both octets as products of their respective composers' precocious adolescence is a considerable understatement. Mendelssohn's Octet, after all—completed when Mendelssohn was only sixteen—remains one of the literature's most hallowed masterpieces. Enescu penned his Octet at nineteen. It is certainly one of the finest, if not the finest, after Mendelssohn's. More than this, however, it warrants attention in its own right as one of the twentieth century's most compelling chamber works. Like its composer, the Octet, though not unrecognized, is severely under-recognized.

Despite being composed at such a young age, the Octet already illustrates the breadth of Enescu's musical language. It incorporates the post-Romantic, hyper-Expressionist language of Schoenberg and Strauss. It also nods to Romanian folk music, which Enescu took a deep interest in and would advocate for over the course of his career in much the same way that Bartók championed Hungarian music. Finally, the Octet displays impressive contrapuntal skill (and fittingly bears a dedication to André Gédalge, Enescu's counterpoint teacher).

It is a work of striking thematic unity. The bold unison statement that begins the Octet—wide melodic leaps, as though the master were stretching his canvas—serves as a motto throughout the work's four movements (played without pause), lending the music a cogent narrative impact. After traversing a piquant scherzo, this motto finds itself completely transfigured in the bewitching slow movement.

This is not to suggest a want of melodic ideas. In the first movement alone, Enescu introduces no fewer than six distinct themes, which, rather than develop in Classical fashion, he fragments and reassembles into a dizzying mosaic. A similar brilliance marks the Octet's finale, which reprises the work's entire plethora of musical ideas. "I'm not a person for pretty successions of chords," Enescu once claimed. "A piece deserves to be called a musical composition only if it has a line, a melody, or, even better, melodies superimposed on one another."

—© 2017 Patrick Castillo, courtesy of Music@Menlo

GRAND FRIENDSHIPS

Saturday April 15, 2023 / 5:00 p.m / Pre-Concert Talk / 4:15 p.m.
Sarasota Opera House

Wu Han, piano
Chad Hoopes, violin
Kristin Lee, violin
James Thompson, violin
Keith Robinson, cello

HENRY T. BURLEIGH

“Southland Sketches” for Violin and Piano

Andante
Adagio ma non troppo
Allegretto grazioso
Allegro

Wu Han, Hoopes

JOHANNES BRAHMS

Piano Quartet no. 3 in C minor, op. 60

Allegro non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Wu Han, Lee, Thompson, Robinson

INTERMISSION

ANTONÍN DVOŘÁK

Piano Quintet no. 2 in A major, op. 81, B. 155

Allegro, ma non tanto
Dumka: Andante con moto
Scherzo (Furiant): Molto vivace
Finale: Allegro

Wu Han, Hoopes, Lee, Thompson, Robinson

The Board of Directors gratefully acknowledges Fred and Terri Derr, who have underwritten Wu Han's position as Artistic Director this season.

Tonight's concert has been generously sponsored by Dorid and Tony Lamb.

Steinway piano from Pritchards Pianos

HARRY THACKER BURLEIGH

(Born December 2, 1866, Erie, Pennsylvania; died September 12, 1949, Stamford, Connecticut)

“Southland Sketches” for Violin and Piano

Composed: 1916

Published: 1916

Other works from this period: Art Songs: “The Young Warrior” (poem of James Weldon Johnson); “Ethiopia Saluting the Colors” (poem of Walt Whitman); “Little Mother of Mine”

Approximate duration: 12 minutes

Harry Thacker Burleigh is arguably one of the most important American classical musicians of the early 20th century, and yet few music lovers today know his name, much less his music. The reason, of course, is that he was a Black American, in an era where Black Americans were not welcome in many schools, businesses and neighborhoods, let alone the pristine corridors of America’s concert halls. The grandson of slaves, Burleigh learned African American spirituals and plantation songs from his grandfather as a child, and carried those melodies with him when he was accepted into the prestigious National Conservatory of Music in New York at the age of 26. To support himself during his studies, he worked as a handyman and did janitorial work at the Conservatory, frequently singing spirituals while mopping the hallways. It was his outstanding baritone voice, and the unique character of the spirituals, that reportedly drew the attention of the Conservatory’s director, none other than Antonín Dvořák.

The Czech composer was fascinated by the uniquely American music, and asked Burleigh to sing more for him. Burleigh said: “I sang our Negro songs for him very often, and before he wrote his own themes, he filled himself with the spirit of the old Spirituals.” Dvořák, who had gained fame in Europe for utilizing Czech folk idioms in his music, had been tasked with helping America create a new, uniquely American music. He found in Burleigh’s songs the basis for what he saw as the American sound, and would eventually conclude that the music of Black and Native Americans should serve as the foundation of a new “American classical music.” Indeed, the most famous melodies in Dvořák’s beloved “New World Symphony” were inspired directly by the scales and rhythms of the songs Burleigh sang for him. Burleigh would go on to enjoy an extraordinary career as a singer, composer and arranger, serving as a soloist for St. George’s Episcopal Church in New York, where he would sing for 52 years, as well as New York’s Temple Emanu-El where he performed for 25 years. He began publishing arrangements of art songs in the 1890s, and began composing his own original works shortly thereafter. By the late 1910s, Burleigh was one of America’s best-known composers of art song. He would go on to write more than 200 works, and almost single handedly bring the sounds of Black American music to the wider

classical music-loving public. Although the vast majority of his output was vocal music, Burleigh did compose some music for violin and piano, including the “Southland Sketches”, written in 1916. The four exquisitely crafted movements create a charming homage to the music of Black American life in the late 19th/early 20th century. Sketch No. 1 opens with a gentle introduction in the piano, ushering in a simple song from the muted violin containing syncopated rhythms commonly found in spirituals. It rises in intensity only briefly before concluding with a tender sweep upward. The second movement is a bluesy song, full of sensual slides and jazzy harmonies that would find their way into Gershwin’s music in the following decade. The third sketch is an exquisite original American folk song. The charming opening music contains a short reference to Stephen Foster’s 1851 “Old Folks at Home” (Swanee River) before a central section in a minor key emerges. This darker music has a decidedly sad feel, and utilizes frequent double stops in the violin part. The final movement is the most animated, opening with a perky theme that has a Vaudevillian energy. A slightly slower middle section diverts into a more melancholy feel before the opening “show tune” returns, rushing to an energetic conclusion designed to elicit smiles.

Harry Burleigh’s extraordinary voice and musical talent won over even those most suspicious of allowing a Black musician into their midst. He was by all accounts a beloved and highly respected performer and composer who was a founder, and later member of the board of directors of ASCAP, the American Society of Composers, Authors, and Publishers. To hear his music today is like opening a time capsule and being transported back to the birth of a new style of music that was unlike anything that had come before. A new music, rooted not in the western European traditions of Beethoven and Brahms, but rather in the experiences of enslaved people – with a power, and sadness, and beauty, that made it uniquely American.

Program notes by Betsy Hudson Traba © 2022

JOHANNES BRAHMS

(Born May 7, 1833, Hamburg, Germany; died April 3, 1897, Vienna, Austria)

Piano Quartet no. 3 in C minor, op. 60

Composed: 1875

Published: 1875

First performance: In its final incarnation, November 18, 1875, Vienna, by members of the Hellmesberger Quartet with the composer at the piano

Other works from this period: Symphony no. 1, op. 68 (1862–1876); String Quartet in C minor, op. 51, no. 1 (1873); String Quartet in B-flat major, op. 67 (1875); Violin Sonata no. 1 in G major, op. 78 (1878–1879); Klavierstücke, op. 76 (1879)

Approximate duration: 34 minutes

Johannes Brahms completed the last of his three piano quartets, the Quartet in C minor, op. 60, in 1875, but he had begun work on the piece some two decades prior, during a period of intense personal anguish. In 1853, the twenty-year-old Brahms, on the advice of the violinist Joseph Joachim, traveled to Düsseldorf, Germany, to play for Western music's reigning power couple, the composer Robert Schumann and composer and pianist Clara Schumann. Robert Schumann, also a prolific music critic, published an account of their first meeting:

“There inevitably must appear a musician called to give expression to his times in ideal fashion; a musician who would reveal his mastery not in a gradual evolution, but like Athena would spring fully armed from Zeus’s head. And such a one has appeared; a young man over whose cradle Graces and Heroes have stood watch. His name is Johannes Brahms...Even outwardly he bore the marks proclaiming: “This is a chosen one.” Sitting at the piano he began to disclose wonderful regions to us. We were drawn into even more enchanting spheres. Besides, he is a player of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices. There were sonatas, veiled symphonies rather; songs the poetry of which would be understood even without words...Should he direct his magic wand where the powers of the masses in chorus and orchestra may lend him their forces, we can look forward to even more wondrous glimpses of the secret world of spirits.”

Brahms quickly got on well with the Schumanns and stayed in their home for the next two weeks, developing deep and consequential personal ties. The following year, Robert Schumann, who for years had been battling significant mental illness, attempted suicide. He survived and committed himself to an asylum near Bonn, Germany, for fear of harming his family; Clara Schumann was forbidden to visit for the following two and half years and did not see her husband again until the final two days of his life in 1856.

During this time, Brahms lived in the Schumanns’ home, helping to care for Robert and Clara’s children and assisting with domestic affairs. He moreover fell deeply in love with Clara Schumann, fourteen

years his senior—an affection that was reciprocated, if complicatedly so. Clara Schumann later shared the following with her children:

“He came as a true friend, to share with me all my sorrow; he strengthened my heart as it was about to break, he lifted my thoughts, lightened, when it was possible, my spirits. In short, he was my friend in the fullest sense of the word. I can truly say, my children, that I have never loved a friend as I loved him; it is the most beautiful mutual understanding of two souls. I do not love him for his youthfulness, nor probably for any reason of flattered vanity. It is rather his elasticity of spirit, his fine gifted nature, his noble heart that I love...Believe all that I, your mother, have told you, and do not heed those small and envious souls who make light of my love and friendship, trying to bring up for question our beautiful relationship, which they neither fully understand nor ever could.”

In 1859, with the Adagio of his First Piano Concerto, Brahms wrote to Clara Schumann that he had created a “gentle portrait” of her. If that sublime movement serves as an expression of ecstatic love, the depth of Brahms’s angst finds voice in the Opus 60 Piano Quartet.

When sending the quartet to his publisher, Brahms wrote, “You may place a picture on the title page, namely a head—with a pistol in front of it. This will give you some idea of the music. I shall send you a photograph of myself for the purpose. Blue coat, yellow breeches, and top-boots would do well, as you seem to like color printing.” A nineteenth-century reader would immediately have understood this reference to *The Sorrows of Young Werther*, Johann Wolfgang von Goethe’s classic story of unrequited love, in which the protagonist is hopelessly in love with a woman engaged to another man. Unable to bear being without her, he shoots himself.

The character of the quartet’s opening measures immediately sets a grave tone. Brahms is less than subtle about his expressive motivations; embedded in this disconsolate opening melody is a cipher that Robert Schumann periodically used to spell Clara’s name: C–B-flat–A–G-sharp–A (replacing the letters l and r, which don’t have equivalent musical pitches, with B-flat and G-sharp).

This cipher appears in various works by Robert Schumann, including his song “Die Lotosblume,” from the song cycle *Myrthen*, op. 25, composed as a wedding gift to Clara. In the Opus 60 Piano Quartet, Brahms turns Robert Schumann’s loving Clara theme (transposed here to wretched C minor) into an expression of deep Romantic *Sturm und Drang*.

The quartet comprises four movements. Following the Scherzo comes the work’s emotional centerpiece: a lovely Andante, whose opening cello solo one biographer has surmised to be Brahms’s farewell to Clara—a reluctant acceptance that their love is never to be fulfilled.

The work's Allegro finale is at once understated yet brimming with nervous energy. The attentive ear will detect an insistent rhythmic figure underpinning the sinewy melodic lines in the strings. As with Brahms's allusion to *Werther*, this rhythmic motif would have been immediately familiar to nineteenth-century listeners as a nod to Beethoven's Fifth Symphony. What Beethoven deployed as shorthand for the unfeeling cruelty of fate, Brahms uses to express his quiet despair.

—© 2021 Patrick Castillo, courtesy of Music@Menlo

ANTONÍN DVOŘÁK

(Born September 8, 1841, Nelahozeves, Bohemia [now Czech Republic]; died May 1, 1904, Prague, Czechoslovakia [now Czech Republic])

Piano Quintet no. 2 in A major, op. 81, B. 155 (1887)

Composed: August 18–October 3, 1887

Published: 1888, Berlin Dedication: Bohdan Neureuther

First performance: January 6, 1888, Prague

Other works from this period: *Slavonic Dances*, op. 72 (1886); Terzetto in C major for Two Violins and Viola, op. 74 (1887); Four Romantic Pieces, op. 75a (1887); Mass in D major, op. 86 (1887); Four Songs, op. 82 (1888)

Approximate duration: 40 minutes

Antonín Dvořák's Piano Quintet in A major, op. 81—celebrated along with the quintets of Robert Schumann and Johannes Brahms as one of the genre's essential works—actually represents the Czech composer's second such work. The first, also in A major, was completed in 1872, but Dvořák was not satisfied with it and destroyed the score. The piano quintet that survives began as an attempted revision of the earlier work, before evolving into a wholly new piece. Over a century later, it remains one of Dvořák's signature chamber works.

The opening Allegro, *ma non tanto* begins with a wistful melody in the cello, played over a light piano accompaniment. Still dwelling on the same theme, the mood quickly turns somber, then suddenly violent. Dvořák uses the same musical idea to create passages that are in turns tender and forceful. After further transfiguration of this first theme, a rustic, dance-like second theme emerges in the viola.

The quintet's second movement is a *dumka*, a folk genre whose origins as a sung lament are audible in Dvořák's plaintive lyricism. Himself an avid violist, Dvořák assigns the opening *espressivo* melody to that instrument's dusky low register. This bittersweet theme recurs in alternation with music of a sunnier disposition introduced by the first violin.

Dvořák designates the Scherzo movement a “*furiant*,” a fast Czech dance form. (The term literally describes the swagger of a conceited man.) The movement begins with a quick, rollicking theme, which carries the music into a broad, sweeping melody in the

viola. The central trio section presents a tranquil contrast to the Scherzo, using the same melody but with a dramatically new inflection. The trio's serenity flows seamlessly back into the jaunty music of the Scherzo.

The quintet concludes with an Allegro of boundless energy. Though centering primarily on the peasant dance theme that begins the movement, the Finale offers a generous series of beguiling melodic ideas, including a tightly wrought fugato passage. Exuberant throughout, the music slows to a hymnlike chorale near the movement's end before blazing its way to a brilliant finish.

—© 2021 Patrick Castillo, courtesy of Music@Menlo

ARTISTS

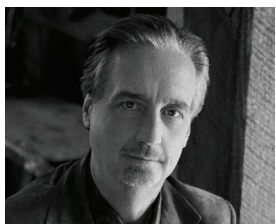


Pianist **Wu Han**, recipient of Musical America's Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording at the highest levels. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's innovative chamber music festival Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. Her recent concert activities have taken her from New York's Lincoln Center stages to the most important concert halls in the United States, Europe, and Asia. In addition to countless performances of virtually the entire chamber repertoire, her concerto performances include appearances with the Philadelphia Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra. She is the Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label, which has released her performances of the staples of the cello-piano duo repertoire with cellist David Finckel. Her more than 80 releases on ArtistLed, CMS Live, and Music@Menlo LIVE include masterworks of the chamber repertoire with numerous distinguished musicians. Wu Han's educational activities include overseeing CMS's Bowers Program and the Chamber Music Institute at Music@Menlo. A recipient of the prestigious Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.



A recipient of the 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions,

Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She is the co-founder and artistic director of Emerald City Music in Seattle and was recently appointed to the University of Cincinnati College-Conservatory of Music faculty as Assistant Professor of Violin. Lee has appeared as soloist with leading orchestras including The Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hawai'i Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, and Orquesta Sinfonica Nacional of Dominican Republic. She has performed on the world's finest concert stages, including Carnegie Hall, David Geffen Hall, the Kennedy Center, the Kimmel Center, the Metropolitan Museum of Art, the Ravinia Festival, the Louvre Museum, the Phillips Collection, and Korea's Kumho Art Gallery. An accomplished chamber musician, she is a member of the Chamber Music Society of Lincoln Center. Born in Seoul, she began studying violin at age five and within one year won First Prize at the Korea Times Violin Competition. In 1995, she moved to the US to continue her studies under Sonja Foster and in 1997 entered The Juilliard School's Pre-College. In 2000, Lee was chosen to study with Itzhak Perlman. Lee holds a Master's degree from The Juilliard School.



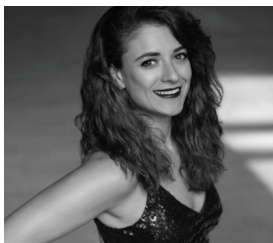
Co-Artistic Director of CMS since 2004, cellist **David Finckel's** dynamic musical career has included performances on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. His quartet performances and recordings include quartet cycles of Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Dvorák, Brahms, Bartók, and

Shostakovich, as well as collaborative masterpieces and commissioned works. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. ArtistLed's catalog of more than 20 releases includes the standard literature for cello and piano, plus works composed for the duo by George Tsontakis, Gabriela Lena Frank, Bruce Adolphe, Lera Auerbach, Edwin Finckel, Augusta Read Thomas, and Pierre Jalbert. In 2022, Music@Menlo, an innovative summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. As a young student, David was winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. Having taught extensively with the late Isaac Stern in America, Israel, and Japan, he is currently a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. David's 100 online Cello Talks, lessons on cello technique, are viewed by an international audience of musicians. Along with Wu Han, he was the recipient of Musical America's 2012 Musicians of the Year Award.



Violinist **James Thompson** enjoys a multifaceted career as a chamber musician, soloist, educator and lecturer. He is currently on faculty at Music@Menlo and has been a member of the Chamber Music Society of Lincoln Center's Bowers Program since 2021. Thompson was raised in Cleveland, Ohio and studied at the Cleveland Institute of Music, where he was introduced to the world of chamber music. He has since performed with the Chamber Music Society of Lincoln Center, Music@Menlo, the Four Arts Society, the Perlman Music Program and has appeared in solo engagements with The Cleveland Orchestra among others. Recently Thompson's abilities as a presenter have earned him invitations to speak at a variety of established concert series. As newly-appointed director of Music@Menlo's Winter Residency, he curates diverse student and community programs. Additionally, Thompson has a strong reputation as a private instructor and chamber music coach. He views his work with young people as an immensely important aspect of his calling as a musician.

Thompson holds a Bachelor of Music, Masters and Artist Diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil and Paul Kantor. He currently resides in Rochester, N.Y. with his wife, violinist Jeanelle Thompson.



Praised by Strad magazine as having "lyricism that stood out...a silky tone and beautiful, supple lines," violinist **Milena Pajaro-van de Stadt** has established herself as one of the most sought-after violinists of her generation. In addition to appearances as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, she has performed in recitals and chamber-music concerts throughout the United States, Latin America, Europe and Asia, including an acclaimed 2011 debut recital at London's Wigmore Hall, which was described in Strad as being "fleet and energetic...powerful and focused." Ms. Pajaro-van de Stadt was the founding violinist of the Dover Quartet, and played in the group from 2008-2022. During her time in the group, the Dover Quartet was the First Prize-winner and recipient of every special award at the Banff International String Quartet Competition 2013, and winner of the Gold Medal and Grand Prize in the 2010 Fischhoff Chamber Music Competition. Her numerous awards also include First Prize of the Lionel Tertis International Viola Competition and top prizes at the the Sphinx Competition and the Tokyo International Viola Competition.

While in the Dover Quartet, Ms. Pajaro-van de Stadt was on the faculty at The Curtis Institute of Music and Northwestern University's Bienen School of Music, and a part of the Quartet in Residence of the Kennedy Center in Washington, D.C. A violin student of Sergiu Schwartz and Melissa Pierson-Barrett for several years, she began studying viola with Michael Klotz at the Bowdoin International Music Festival in 2005. Ms. Pajaro-van de Stadt graduated from the Curtis Institute of Music, where she studied with Roberto Diaz, Michael Tree, Misha Amory, and Joseph de Pasquale. She then received her Master's Degree in String Quartet with the Dover Quartet at Rice University's Shepherd School of Music, as a student of James Dunham.



American violist **Matthew Lipman** has been praised by the New York Times for his “rich tone and elegant phrasing.” He has appeared with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, and the Juilliard Orchestra, and has been a featured soloist at the Aspen Music Festival, Carnegie Hall, New World Symphony, Wigmore Hall, and Walt Disney Concert Hall. The Strad praised his “most impressive” 2019 Cedille Records debut album *Ascent*, which included world premiere

recordings of Shostakovich and Clarice Assad, and his recording of Mozart’s *Sinfonia concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Classical Charts. A former artist-in-residence for the American Viola Society, he was featured on WFMT Chicago’s list “30 Under 30” of the world’s top classical musicians. Additionally, he has appeared on PBS, Now Hear This, and Live from Lincoln Center. An alum of CMS’s Bowers Program, he performs regularly at the Marlboro, Music@Menlo, Ravinia, and Rheingau festivals. He was the recipient of an Avery Fisher Career Grant and a major prize winner in the Primrose, Tertis, Washington, Johansen, and Stulberg International Competitions, and he studied at the Juilliard School with Heidi Castleman and at the Kronberg Academy with Tabea Zimmermann. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the Rachel Barton Pine Foundation. He holds the Susan S. and Kenneth L. Wallach Chair at CMS



Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award for Emerging Artists, **Paul Huang** is considered to be one of the most distinctive artists of his generation, known for his big, luscious tone and spot-on intonation. The Washington Post proclaimed him as “an artist with the goods for a significant career.”

Recent highlights include his acclaimed debut at Bravo! Vail Music Festival stepping in for violinist Anne-Sophie Mutter performing Mozart’s Violin Concerto No. 4. Paul also became the first classical violinist to perform his own arrangement of the national anthem for the opening games of the NFL at the Bank of America Stadium in Charlotte, N.C. Paul Huang plays with a variety of orchestras including the National Symphony Orchestra of Taiwan, the Rotterdam Philharmonic as well as the Buffalo Philharmonic, and the Colorado and San Diego Symphonies. His 2023 season recital and chamber music performances will include his debut recital at Alice Tully Hall with pianist Anne-Marie McDermott as well as *Wolf Trap*, the Society of Four Arts in Palm Beach and Chamber Music San Francisco.

Born in Taiwan, Huang began violin lessons at the age of seven. He is a recipient of the inaugural Kovner Fellowship at The Juilliard School, where he earned his Bachelor’s and Master’s degrees under Hyo Kong and I-Hao Lee. He plays on the legendary 1742 “ex-Wieniawski” Guarneri del Gesù on extended loan through the Stradivari Society of Chicago and is on the faculty of the Taipei National University of the Arts. He resides in New York.



American violinist **Chad Hoopes** is a consistent and versatile performer with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he performs regularly on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center. He has been a guest of the Moritzburg Festival, Rheingau Musik Festival,

and the Aspen Music Festival, and has been featured on recordings including the recent Moritzburg Festival Dvorák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing the Mendelssohn Violin Concerto on the Naïve label. He has performed in recital at the Ravinia Festival, the Tonhalle Zürich, and the Louvre, as well as on Lincoln Center's Great Performers series. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant and appeared as the cover feature on the November 2021 edition of *The Strad*. Hoopes attended the Cleveland Institute of Music before studying with Ana Chumachenko at the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.



Cellist **Keith Robinson** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. His most recent recording, released on Blue Griffin Records with pianist Donna Lee, features Mendelssohn's complete works for cello and piano. As a member of the Miami String Quartet, he has recorded for the BMG, CRI, Musical Heritage Society, and Pyramid recording labels, was a member of the Chamber Music Society of Lincoln Center's CMS Two, and won the Concert Artists

Guild, London String Quartet, and Fischhoff Chamber Music competitions. He plays a Carlo Tononi cello made in Venice and dated 1725.

SPONSORS AND DONORS

Contributions listed were made between March 5, 2022, and March 15, 2023.

Santissimi \$20,000 or more

Fred and Terri Derr
Florida Division of Arts and
Culture/ Florida Council on
Arts and Culture

Santi \$15,000 - \$19,999

Bernard Friedland in loving
memory of Shirley Friedland
Dorid and Anthony Lamb

Arcangeli \$5,000 - \$14,999

Appleby Foundation
Community Foundation
Sarasota County
The Exchange
Dolphin Aviation
Sally R. Faron
Wu Han and David Finckel
memory of Derek Han
Gulf Coast Community Foundation
Herald-Tribune
Bruce Lehman
Martha Leiter and Nancy
Streetman Fund II of the
Community Foundation
of Sarasota County
The Patterson Foundation
Sarasota County Tourist
Development Tax
William G. and Marie Selby
Foundation
Waddy Thompson and
Charles Cosler

Angeli \$2,500 - \$4,999

Deborah and Walter Beacham
Family Fund in memory
of Derek Han
Nancy Gold
John and Donna Moffitt
Marian Moss
Elvira Quilter
Samuel and Joy Schackow
Amanda Stiff
WEDU
WUSF/WSMR

Benefattori \$1,000 - \$2,499

Peter and Milly Bierwerth
Jeanne Hamil in honor of
Sally Faron
Huisking Family Fund of the
Community Foundation of
Sarasota County
Charlotte Isaacs
Ann Z. Leventhal and
Jon O. Newman
Christopher Light
Gloria Moss
Susan and Stephen Neumer
John and Barbara Rade
Piero and Rachele Rivolta
Robert Stanton
Joan Sussman

Sostenitori \$500 - \$999

Michael and Sharon Crosby
--in honor of Fred Derr
-- in memory of Ron Ciaravella
Howard Elder and
Suzanne Raymond
Charles and Carol Hamilton
Susan Robinson
Kutay and Rebecca Taysi
Marsha Zapson

Amici \$100 - \$499

Charles Albers and Julie A. Planck
Kimberly Albright
Elizabeth Allen
Peggy Allen and Steven C. Dixon
Sumner Alpert and Joyce Rosenthal
Bruce Ballard
Judith Beilman
Arnon and Marianne Bentovim
Jerry and Helga Bilik
Neil and Margery Blacklow
Barbara and Scott Brownell
A. Scott Bushey
Octavio and Nella Choy
Nadine Cohodas in memory
of Sylvia Cohodas
Thalia Dorwick

(Amici \$100 - \$499 cont.)

Robert Evans in memory of
Sumner Alpert
Robert Finger
Frances Gaston
Judith Goldman
Michael Gordon
Sandra Gould
John Halstead
Joseph and Mary Henson Family
Foundation
Gregory Hetter and Anita Pihl
Wayne and Patricia Johnston
Bruce Kalt
Herbert and Phyllis Kayne
Gene Keidan and Walter
Maxymuk
Paul Kellman
George and Caroline Kotlewski
Karel and Marynia Labberton
Francis and Rose LaLuna
Louise Lamphier
Charlie Lenger/Tropex Plant
Leasing
Ronald and Silvia Levin
Alice Levine in memory of
Michael (SM) Miller
Phyllis and Saul Lowitt
Steven Ludmerer
Stephen and Joan Marks
Louis and Rosanne Martorella

Stuart Matlins
Keith and Kerrienne McMurdo
Dr. and Mrs. Lyle Moses
Earl and Charmian Noel
Katherine Oarr
Theron Palmer
Michael Pasquini
Thomas Pellegrino
Charles and Charlotte Perret
Edith Perry
Marty Perry and Robert Fulghum
Craig and Sharon Ramey
Kelley Rea and Mary Jecklin
Paul and Gail Riemer
Sumner Alpert and Joyce
Rosenthal
David and Loretto Sadkin
Cathie Schaffer
John and Carole Segal
Robert Sherman
Aline and Arthur Siciliano
Katherine Smith
Lesley Svenson
Rhoda Taylor and Vernon Mayer
Declan and Pat Tyner
Sandra Van Langen
Margaret and Herbert Walker
Jeffrey Weinberger
Jack Whiteside
James Winn

We also thank the many other donors not listed here due to space limitations.

Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture, the Florida Council on Arts and Culture, and the National Endowment for the Arts.