

CARNEGIE HALL and THE JUILLIARD SCHOOL present

Sun, Jan 20, 2008 at 7 PM

Joan and Sanford I. Weill Recital Hall

ENSEMBLE ACJW

Featuring Fellows of The Academy—a program of Carnegie Hall, The Juilliard School, and The Weill Music Institute in partnership with the New York City Department of Education

JOHANN SEBASTIAN BACH (1685–1750)

Trio Sonata from *The Musical Offering* (1747)

I. Largo

II. Allegro

III. Andante

IV. Allegro

Elizabeth Janzen, Flute

Owen Dalby, Violin

Claire Bryant, Cello

Michael Mizrahi, Harpsichord

(Program continued on following page)

The Academy is made possible by a leadership gift from The Andrew W. Mellon Foundation.

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WOLFGANG AMADEUS MOZART (1756–1791)

String Quintet in D Major, K. 593 (1790)

I. Larghetto—Allegro

II. Adagio

III. Menuetto: Allegro

IV. Allegro

Andrew Beer, Violin

Anna Elashvili, Violin

Meena Bhasin, Viola

Brenton Caldwell, Viola

Caitlin Sullivan, Cello

Intermission

FELIX MENDELSSOHN (1809–1847)

Piano Trio No. 2 in C Minor, Op. 66 (1845)

I. Allegro energico e con fuoco

II. Andante espressivo

III. Scherzo: Molto allegro quasi presto

IV. Finale: Allegro appassionato

Angelina Gadeliya, Piano

Joanna Frankel, Violin

Claire Bryant, Cello

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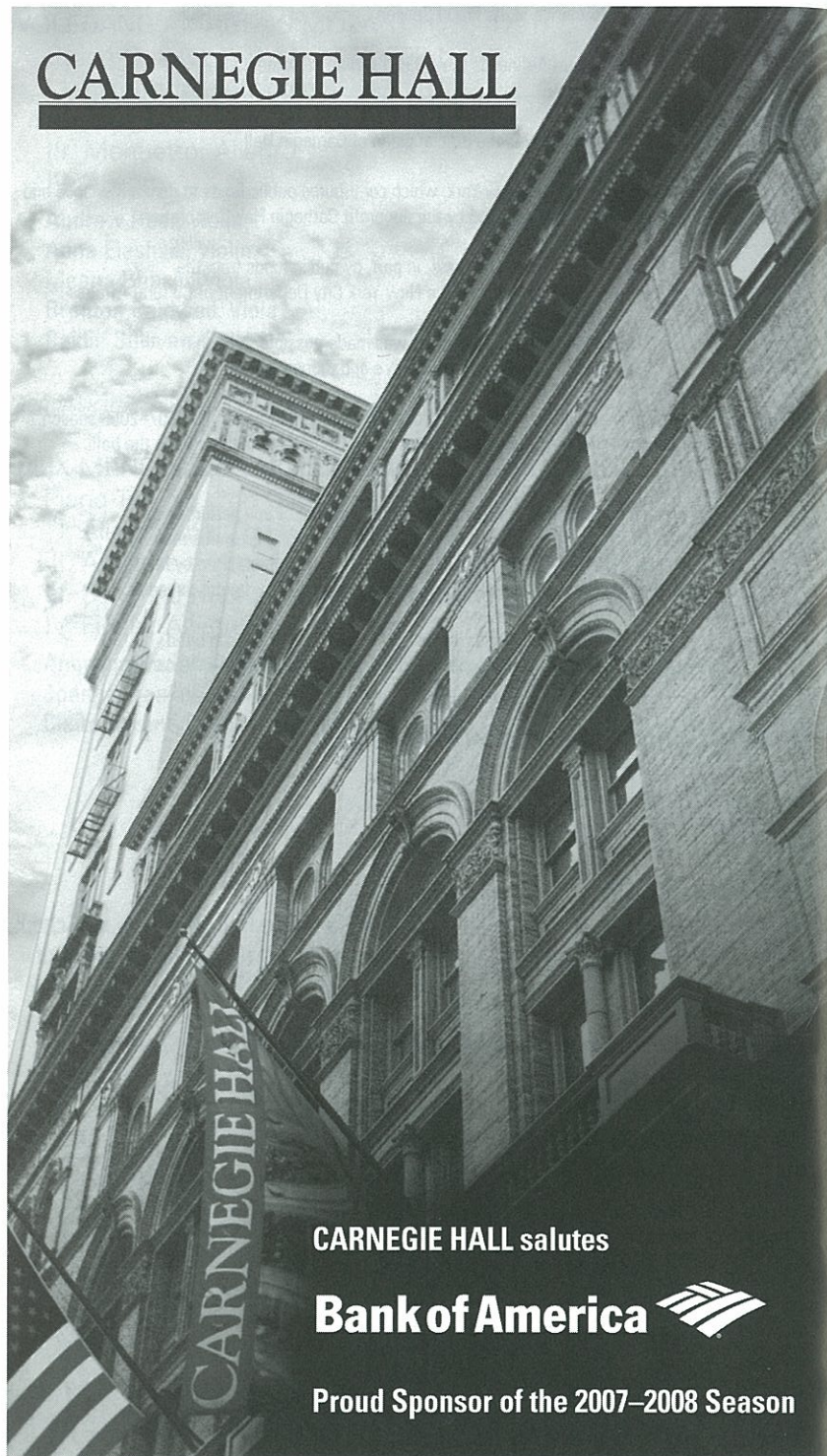
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The Academy is a two-year fellowship that provides the finest post-graduate musicians with performance opportunities, advanced musical training, intensive teaching instruction and experience, and the skills and values necessary for careers that combine musical excellence with education and community outreach. The program reflects the belief that the artist of tomorrow will require both the ability to perform at the highest level and the capacity to give back to the community, inspiring the next generation of musicians and music lovers.

As Ensemble ACJW, the fellows will perform at Carnegie Hall and The Juilliard School; in addition, they will bring performances and educational events to the Saratoga Springs community through a partnership with Skidmore College. After an intense training period, each fellow is paired with a New York City public school and works in partnership with a music teacher to bring his or her unique artistry into the classroom.

The Academy was launched in January 2007 with 16 fellows and has now expanded to 34 fellows as it enters its second season. The fellows were selected because of their extraordinary level of musicianship, deep commitment to education and community outreach, and leadership qualities. Fellows are graduates of leading music schools including The Curtis Institute of Music, Eastman School of Music, The Juilliard School, Manhattan School of Music, Mannes College The New School for Music, New England Conservatory, San Francisco Conservatory, Stony Brook University, and Yale School of Music. Please visit acjw.org for more information about the program.

NOTES on the program

BY CODY FRANCHETTI

JOHANN SEBASTIAN BACH Trio Sonata from *The Musical Offering*

Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig.

Composed in 1747, the Trio Sonata from *The Musical Offering* received its Carnegie Hall premiere in Carnegie Recital Hall (now Weill Recital Hall) on August 27, 1952, with John Wummer, flute; Leon Rudin, violin; and Jean Claude Chiasson, harpsichord.

Performance time: approximately 17 minutes.

"Gentlemen, Old Bach is here." So exclaimed Frederick II ("the Great"), King of Prussia, on the evening of May 7, 1747, when he heard that J. S. Bach had arrived at his palace in Postdam. Bach had come to visit his son Carl Philipp Emanuel and meet his wife, whom Carl had married in 1744. At Postdam a concert preceded the royal dinner every evening, and Frederick, after exclaiming those words, abandoned the concert and invited Bach to visit the palace and test the ultra-new Silbermann pianofortes, which had just been installed; it seems they met with his approval.

Frederick proposed to Bach a subject for improvisation; Bach developed the subject on the spot, and when he visited the palace the next night, he improvised a six-part fugue on the same theme. When Bach returned to Leipzig, he sent a manuscript to Berlin called *Musikalisches Opfer* ("Musical Offering") as a present from him to Frederick (in fact, he was not

paid for it). The manuscript contained the re-worked fugue, a number of canons, and a sonata for flute, violin, and clavier. The latter was a thoughtful gesture by Bach, as Frederick played—and loved—the flute.

The Musical Offering contains some of the most severe polyphony hitherto written; the strains of counterpoint are so pure that they become immaterial, and the music itself ceases to be just sound, becoming intellectual manifestation. It is curious that in such a stringent environment, a perfect garland—which this trio sonata is—sprouts in full luxuriance. In fact, the piece has an emotional character that makes it an immediate precursor to the *Empfindsam* style, of which Bach's son Carl Philipp Emanuel was a leading figure. This musical aesthetic, which arose in Northern Germany in the mid-18th century, aimed for an intimate and sensitive expressiveness that is in direct contrast to the *galant* style with which it is sometimes confused.

The former is emotional and subjective; the latter is composed, discursive, and emphatically well-bred.

The sonata's slow first and third movements display this sensitivity clearly, with their ardent and at times elegiac melodic inflections

and their "sighing" figurations, which would become typical of the *Empfindsam* style. The second movement and the finale are more contrapuntal; in them, as in the rest of the *Musical Offering*, the King's theme is preeminent, serving as the subject for the final **Allegro** in a transformed 6/8 time signature.

WOLFGANG AMADEUS MOZART String Quintet in D Major, K. 593

Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna.

Composed in 1790, Mozart's Quintet in D Major was first performed at Carnegie Hall on January 21, 1985, with Walter Trampler, viola, and the Juilliard String Quartet: Robert Mann and Earl Carlyss, violins; Samuel Rhodes, viola; and Joel Krosnick, cello.

Performance time: approximately 32 minutes.

That Mozart invented or perfected the string quintet is a common misrepresentation. Notwithstanding earlier consort music in five parts, string quintets were first written in the 1750s in Austrian monasteries. Originally called *divertimentos*, quintets were written in a variety of styles and characters. In the 1770s Boccherini wrote his influential quintets, which, in addition to being immensely popular, established the genre as an important relative of the string quartet. Mozart did not pioneer the string quintet; but he did write the finest ever composed.

Mozart had attempted his first quintet back in 1773—an elegant, texturally refined piece, written upon his return from Italy and influenced by Giuseppe Sammartini's quintets. Italian composers such as Boccherini and Sammartini were attached to the Mediterranean courts (Spain and Naples) and thus had cultivated assiduously a

string quintet that was in a more melodic and placid vein than the string quartet. A sign of the lesser degree of popularity of the quintet in Germany may be found in Haydn's account that he did not write a string quintet simply because he had never been asked.

Mozart's next quintet (K. 408) was a transcription for strings of his *Serenade for Winds in C Minor*, K. 388. Next came the two masterpieces in C Major and G Minor, K. 515 and K. 516, written in 1787 as a subscription offer; string quintets must still have been out of favor at the time, as Mozart's offer went unanswered. Still, these quintets represent a summit of Mozart's output; within these works, Mozart tested and successfully resolved a formal expansion that remained unequalled until the late works of Beethoven. (The exposition of K. 515 was to be the longest exposition written until Beethoven's Ninth Symphony—

even the gigantic exposition of the "Eroica" is shorter.)

In the years following 1787 Mozart's star declined, and by 1790 his financial situation was grave. Among his projects for raising money were two more string quintets, K. 593 and K. 614, which he sold for publication in the summer of 1790. This last set, though it did not further the genre, also ranks with Mozart's supreme achievements in chamber music.

FELIX MENDELSSOHN Piano Trio No. 2 in C Minor, Op. 66

Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig.

Composed in 1845, Mendelssohn's Piano Trio No. 2 received its Carnegie Hall premiere in Recital Hall (now Weill Recital Hall) on March 26, 1960, with the Beaux Arts Trio: Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano.

Performance time: approximately 28 minutes.

Mendelssohn wrote his Second Piano Trio, Op. 66, in 1845. His first Trio, composed in 1839, had been hailed by Schumann as—"at last"—a Romantic masterwork, and Mendelssohn himself had been called "the Mozart of the 19th century; the one who most clearly recognized the contradictions of our time, and the first to reconcile them." Those very contradictions (expression vs. form, subjective vs. universal, etc.) are more pronounced in the Second Trio and even more startlingly reconciled. But the merits of this piece are not equal to its favor among the general public. Yet, Op. 66's slightly more speckled surface is less congenial than the first Trio's marmoreal exterior.

The Quintet in D Major is the more experimental of the two. The first movement's **Allegro** is preceded by a slow introductory section that is repeated at the end of the movement. Since the **Adagio** ends on the dominant, the first theme of the **Allegro** is also repeated by itself as the conclusion, thus coming full circle. "Experimental" is not quite the word to describe the second movement's audacious harmony, which in the development defies classification and has definite Impressionistic hues.

The first movement opens with a mysterious rising theme in the piano, played in unison by both hands. From this material, Mendelssohn constructs a large exposition with three themes. Typical of Schubert's late works, the three-key exposition often contained remote keys; here it is a vessel for three contrasting themes that are not distantly related harmonically.

The second movement is a lyrical *lied* in the vein of Mendelssohn's *Songs Without Words*. This melodious instrumental style is idiomatic of Mendelssohn's style and is essentially a vocal utterance treated by instruments instead of a voice. In this case, the piano

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provides chordal accompaniment while the violin and cello engage each other in a sort of "duet without words."

The crisp **Scherzo** in G minor is even more idiomatic to Mendelssohn. The dizzying figurations, repeated notes, tremolos, and gossamer textures are patented features of the Mendelssohnian scherzo; as early as his Octet, his first masterpiece, composed at the astonishing age of 17, Mendelssohn developed the distinct form and sound of his scherzos. Their originality is evident; however, an influence may be traced in Carl Maria von Weber, whom Mendelssohn knew and

appreciated. Weber pioneered the multiplication of notes, especially in his piano music, which, though virtuosic in aim, was quite different from Czerny's or Hummel's technical flair. The present *Scherzo* has evanescent colors, which dissolve, in the misty air that produced them, in the blurry and pizzicato conclusion.

The substantial finale is in Rondo form and is propelled by the cello's spirited leap of a ninth. A choral section gives the movement a spiritual element, but when it re-appears in the conclusion in C major, it crowns the Trio's spirit of high drama and reconciliation.

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Cody Franchetti has contributed notes to the program books of Carnegie Hall, Lincoln Center, and other organizations.

THE Artists

ANDREW BEER

A native of Canada, violinist Andrew Beer has performed extensively throughout North America, Europe, and Asia, and his performances have been broadcast on NHK Japan, Vietnamese television, CBC Radio-Canada, Minnesota Public Radio, and WQXR in New York. As a soloist, he has performed with leading orchestras in Vancouver, Montreal, New York, Boston, and Catania (Sicily), and he has appeared in chamber concerts with members of the Emerson String Quartet as well as Midori. Humanitarian and outreach concerts have also played

an important role in Andrew's musical output, and through such endeavors he has been awarded a Congressional commendation and has performed for dignitaries including Queens Rania and Noor of Jordan, Princess Haifa al-Faisal of Saudi Arabia, and First Lady Laura Bush. He holds degrees from the Vancouver Academy of Music, Stony Brook University, and the New England Conservatory of Music, where he spent three years working with Donald Weilerstein. As part of his fellowship program, Andrew teaches in Brooklyn, at PS 282.

MEENA BHASIN

Violist Meena Bhasin has performed throughout the US, Japan, China, and Israel in such venues as Lincoln Center, the United Nations, the Hammerstein Ballroom, and Mann Auditorium in Tel-Aviv. She received instruction and guidance from Itzhak Perlman at the Perlman Music Program, which led to engagements including an appearance with Mr. Perlman, Pinchas Zukerman, and the Israel Philharmonic at

Carnegie Hall. In 2007 Meena completed a dual degree program at Tufts University and the New England Conservatory, where she was the recipient of the 2006 Presser Award. Her teachers have included Patinka Kopec and Martha Strongin Katz. Meena hopes to forge a career that uses music to facilitate crosscultural dialogue. As part of her fellowship program, Meena teaches in Queens, at MS 72.

CLAIRE BRYANT

Cellist Claire Bryant has appeared as a soloist with the Kuopion Orchestieri of Finland, the

National Symphony of Honduras in Tegucigalpa, the San Francisco Conservatory Orchestra, and the

South Carolina Philharmonic Orchestra. An active chamber musician, she has collaborated with Donald Weilerstein, the Peabody Trio, Roger Tapping, Maria Lambros, and members of the St. Lawrence, Orion, Mendelssohn, and Pacifica string quartets. She is a founding member of the TETRAS Quartet, a string quartet dedicated to the study, performance, and promotion of repertoire of the 20th and 21st centuries. She is the

BRENTON CALDWELL

Since beginning viola studies at the age of 12, Brenton Caldwell has performed on three continents. He has appeared as a soloist with the Curtis and Banff chamber ensembles and the East Texas Symphony Orchestra. A dedicated chamber musician, Brenton has performed alongside artists such as Roberto Diaz, Gary Graffman, Ida Kavafian, Menahem Pressler, and Steven Tenenbom. Festival appearances include Banff, Verbier, Angel Fire, Ravinia, Music@Menlo, Tanglewood, and the Amelia

OWEN DALBY

Violinist Owen Dalby has performed throughout North America and Europe as a solo artist and as an orchestral and chamber musician. With pianist Alexander Rabin, Owen was a top prizewinner at the 2007 Lyon International Chamber Music Competition for violin and piano duo. Owen received bachelor's and master's degrees from Yale,

founder, producer, and artistic director of the acclaimed chamber music series *With Strings Attached*, which has raised over \$10,000 for arts education in her native state of South Carolina. Claire received her Bachelor of Music degree from the San Francisco Conservatory of Music and her Master of Music degree from The Juilliard School. As part of her fellowship program, Claire teaches in the Bronx at the Grove Hill School, PS 157X.

Island Chamber Music Festival. With an ardent devotion to education, Mr. Caldwell has participated in numerous outreach projects and served as teaching assistant to his longtime mentor Karen Tuttle. Other major influences include Susan Dubois, Jeffrey Irvine, Lynne Ramsey, Roberto Diaz, Misha Amory, and Pamela Frank. A native of Tyler, Texas, Brenton is a graduate of the Cleveland and Curtis institutes of music. As part of his fellowship program, Brenton teaches in Queens, at PS 62.

where he served as concertmaster of both the Philharmonia Orchestra of Yale and the Yale Symphony Orchestra. He has also served as first violinist in the Norfolk Contemporary Chamber Ensemble, and has appeared with the Oakland East Bay Symphony (California) and in Europe with the Festival Orchestra of Sofia. Festival