

SALIDA ASPEN CONCERTS 2005

SATURDAY, July 23, 2005

JOHN HELD AUDITORIUM, SALIDA

ASPEN MUSIC FESTIVAL

David Zinman, Music Director

Deborah Barnekow, Salida Program Director

Ann Schein, piano
Earl Carlyss, violin
Sabina Thatcher, viola
Darrett Adkins, cello

Program

Sonata for Cello and Piano Claude Debussy (1862-1918)
Prologue—Lent sostenuto e molto risoluto
Serenade et Finale—Moderement anime, Fantasque et leger—Anime
Darrett Adkins, cello
Ann Schein, piano

L-Isle Joyeuse (1904)
Ann Schein, piano

Sonata for Violin and Piano
Allegro vivo
Fantasque et leger
Finale—Tres anime
Earl Carlyss, violin
Ann Schein, piano

INTERMISSION

Piano Quartet in G minor, Opus 25 Johannes Brahms (1833-1897)
Allegro
Intermezzo—Allegro ma non troppo
Andante con moto
Rondo alla Zingarese—Presto
Earl Carlyss, violin
Sabina Thatcher, viola
Darrett Adkins, cello
Ann Schein, piano

The audience is requested not to applaud between movements. Latecomers will be seated at the discretion of management. Those with electronic devices of any kind are asked to silence them before the concert. Cameras, recording equipment, food, and beverages are not permitted. In consideration of the performing artists and members of the audience, anyone who wishes to leave before the end of the performance is asked to do so between numbers. Adults are responsible for the conduct of their children.

Ann Schein, piano, has enjoyed an international career since her first Kapp recordings and her acclaimed Carnegie Hall debut, appearing in over fifty countries with major orchestras and conductors. She studied with Mieczyslaw Munz, Artur Rubinstein, and Myra Hess. In 1980 she presented the complete major Chopin repertoire in Lincoln Center's Alice Tully Hall, the first Chopin cycle heard in New York in thirty-five years. From 1980 to 2000 she was a piano faculty member of the Peabody Conservatory; she lectures and presents master classes across the U.S., and adjudicates major music competitions. She has toured extensively with soprano Jessye Norman and they have recorded early songs of Berg for Sony Classical. Recent performances have included recitals, concertos, and chamber music across the U.S., Canada, and Iceland and collaborations with violist Cynthia Phelps and mezzo-soprano Susanne Mentzer. Ms. Schein has performed solo works of Ravel and Debussy and she played the Beethoven Piano Concerto No. 4 with the Concerto Artists of Baltimore. Ivory Classics released her acclaimed CD featuring solo piano works of Schumann in 2001. Among her numerous appearances annually at Aspen were a 2003 concert dedicated entirely to Elliott Carter, including the piano and cello sonatas.

Earl Carlyss, violin, was a member of the Juilliard String Quartet between 1966 and 1986, during which time the Quartet performed over 2,100 concerts and recorded over 100 works. Three recordings of the Debussy and Ravel Quartets, the Schoenberg Quartets, and the Beethoven Quartets, received Grammy Awards as Best Chamber Music Recording of the Year. Since 1960 the Quartet has been in residence at the Library of Congress and, for nine years, at Michigan State University. In 1984 the members received the honorary degree of Doctor of Fine Arts at MSU. Mr. Carlyss, Chicago-born, began violin studies at age ten and at twelve won an Epstein Fine Arts Fund grant, administered by the Boys' Clubs of America. Between 1955 and 1957 he attended the Paris Conservatory, studying violin with Roland Charmy and chamber music with Jacques Fevrier. In 1957 he entered the Juilliard School as a pupil of Ivan Galamian and in 1962 made his recital debut in New York. He served as teaching assistant both to Galamian and to the Juilliard String Quartet. He is the director of the Aspen Center for Advanced Quartet Studies, a summer program designed for intensive study by young professional string quartets. In 1986 he joined the Peabody Conservatory as coordinator of the string and chamber music departments; he was the first holder of the Sidney M. Friedberg Chair in Chamber Music. Mr. Carlyss currently teaches chamber music at the Juilliard School. He and his wife, pianist Ann Schein, frequently perform duo recitals.

Sabina Thatcher began her tenure as principal viola of the St. Paul Chamber Orchestra in 1989. She has been a soloist with the SPCO on numerous occasions, performing a wide variety of repertoire. An active chamber musician as well, Ms. Thatcher is a member of the Rosalyra String Quartet, which made its New York debut in 1996. In 2000 Rosalyra received a McKnight Artist Fellowship. Ms. Thatcher has performed in festivals throughout the United States and abroad, including the Spoleto Festival and the Mozart Festival in Lille, France. She is a graduate of the Eastman School of Music and pursued further study with Lillian Fuchs at the Juilliard School.

Darrett Adkins, cello, has recently appeared as soloist with the Tokyo Philharmonic, Tochio Soloisten, National Symphony of Rio de Janeiro, and the New Hampshire, North Carolina, Greenwich, and Monadnock music festival orchestras. Other performances include his New York concerto debut with the Orchestra of St. Luke's at Lincoln Center, and the American premiere of Donatoni's Cello Concerto with the Tanglewood Music Center Orchestra, with whom he also performed Birtwistle's *Meridian*. Mr. Adkins made his Aspen debut in 2002 in Boulez's *Messagesquise* under James Conlon. From 1997 to 2002 he was a member of the Flux Quartet, which gave a historical first complete performance of Morton Feldman's monumental String Quartet No. 2, lasting over six continuous hours. Outside mainstream classical music, Mr. Adkins enjoys collaborating with figures such as free-jazz legend Ornette Coleman and electronic pop wizard David Baron. He has recorded as a chamber musician on the Mode, Koch, RCA, Tzadik, MMC, and CRI labels. He tours regularly with the Zephyr Trio, featuring flutist Jeanne Galway and pianist Jonathan Feldman. Originally from Tacoma, Washington, Mr. Adkins holds degrees from Oberlin College, Rice University, and the Juilliard School, where he joined the cello faculty in 2002.

Program Notes

Brahms: Piano Quartet in G minor, Opus 25

The three piano quartets were conceived together (although the third, C minor quartet was published, with alterations, much later during a time which was fraught with turmoil for Brahms. He had returned to his native Hamburg after the death of his close friend and mentor Robert Schumann. He conducted a very successful women's choir but a failed romance with Agathe von Siebold and the complex nature of his relationship with Clara Wieck (Schumann's widow) surely caused him some emotional distress.

This was also a period of intense study for the young composer. When many of his contemporaries were exploring the possibilities of programme music: romantic notions, myths and patriotic themes, Brahms devoted enormous amounts of time to the study of the music of his forbearers and was devoted to the idea of absolute music (music for which no references are stated).

In his music we see a wide range of influences, Bach, Beethoven, the French Baroque! It was the careful study of musical forms which led him to write pieces of similar instrumentation in pairs, perhaps in an effort to express a fuller range of the possibilities he saw for every ensemble. His string sextets, the serenades, the Tragic and Academic Festival Overtures as well as the first two Symphonies were all written in pairs. Despite his keen sensitivity to the ideas of the past, his harmony, his inventive incorporation of the piano into the texture of the music and his use of displaced rhythms were very original and made him one of the most important composers of his era.

The G minor quartet opens with the statement of a simple melodic idea by the three string players and the piano in unison, answered by some gentle chords. This, along with the second, more lyrical and tender theme are developed and expanded in a myriad of ways. In this, Brahms owes much to the music of Beethoven. They both had the ability to manipulate a simple idea brilliantly to create some very memorable melodies, not to mention the countermelodies and harmony to go with them.

The second movement was originally titled a scherzo, but later renamed an intermezzo, a title Brahms reserved for some of his most magical music. Muted strings, a rippling piano part and the use of duple and triple time, so characteristic of the composer, are used to great effect in this movement. A more animated trio follows. The third movement begins with a broad melody which eventually evolves into a curiously martial mid-section, again reminiscent of Beethoven (the Turkish march from the Ninth Symphony comes to mind)! The wild Gypsy, Rondo Zingarese with its three bar rhythms, virtuoso parts and a very orchestral ending make for a very lively finale. Brahms biographer Ivor Keys wrote of it, "It was obviously designed to bring the house down, and it did." *Notes used with permission.*

Debussy: L'Isle Joyeuse

Achille Claude Debussy was a French composer whose harmonic innovations helped pave the way for the musical upheavals of the 20th century. From 1902 to 1910 Debussy wrote chiefly for the piano. Among the most important works of this period were *Estampes* (Engravings, 1903), *L'île Joyeuse* (The Isle of Joy, 1904), *Images* (two series, 1905 and 1907), and many preludes. He rejected the traditionally percussive approach to the piano, instead emphasizing the instrument's capabilities for delicate expressiveness. His treatment of chords was radical in its time; he arranged chords in such a way as to weaken, rather than support, the illusion of any specified key, by using them for their individual colour and effect, rather than functionally as part of a traditional progression. The lack of fixed tonality produced a vague, dreamy character that some contemporary critics termed musical impressionism, after the resemblance they saw between it and the pictorial effect achieved by painters of the Impressionist school; the term is still used in describing his music. In 1909 Debussy learned that he was afflicted with cancer, from which he died on March 25, 1918.

L'île Joyeuse (1904) presents a 'music picture', in this case a specific painting: Antoine Watteau's famous *L'Embarquement pour Cythere*. This virtuoso piece is justly popular. *Notes used with permission.*