NEW FRIENDS LISTENING GUIDE
Welcome to our first installment of the Friends of Chamber Music’s Listening Guide! This booklet was created to help you as you explore some of the greatest music ever written before hearing it live at the Friends of Chamber Music’s concerts. You can find recordings to listen to at www.chambermusic.org. The world of chamber music can be overwhelming, and we hope this book and our online listening library will help you dive deeper, one concert at a time.

What is chamber music? It’s a form of classical music written for a small group of instruments or voices and performed in an intimate space. During the lives of most of the composers featured this season, chamber music was performed in private homes or in other small spaces. The English composer Richard Henry Walthew called chamber music “the music of friends,” and any chamber musician knows how true that statement is.

As you work your way through this guide, keep in mind that **there are many correct answers to the questions.** Maybe the music will make you think of a color, mood, emotion, story, or something else! If you come across an unfamiliar word, check the glossary in the back of this
guide or search for it on the internet. And, talk about your listening experiences with friends and teachers.

**If we can get recordings of all of this great music online, why should we attend live performances?** There are plenty of reasons, and here are just a few:

- To hold your own practice to a higher standard
- To hear masterful phrasing
- To understand what it means to truly know a piece
- To recognize nuance and subtlety
- To hear colors, conversations, and moods in music
- To feel the energy radiating off of the stage
- To experience the human element in music-making
- To enjoy music
- To be inspired

**Be sure to bring this book and your bookmark to the performances so that you can see how your listening reflections compare to your live music experience.** It can also serve as an autograph book as you meet the artists. And, make sure that you have one of the FCM staff or volunteers stamp your bookmark so that you can claim your reward after attending 7 concerts!
SEASON SCHEDULE

Ying String Quartet with pianist Alon Goldstein and bassist Rachel Calin
7:30 PM · Friday, January 12 · Folly Theater

The Boston Camerata
Daniel: A Medieval Masterpiece Revisited
7:30 PM · Friday, January 19 · Grace and Holy Trinity Cathedral

Llŷr Williams, piano
All-Schubert Program
7:30 PM · Friday, January 26 · Folly Theater
Pre-concert conversation at 6:30: Schubert: The Man and the Myth

Ricercar Consort
Music for Anna Magdalena Bach
2:30 PM · Sunday, February 18 · Village Presbyterian Church
Pre-concert conversation at 6:30: Equal Partners: The Talents of Anna Magdalena Bach

Brentano String Quartet with Pianist Jonathan Biss
7:30 PM · Friday, February 23 · Folly Theater
Pre-concert conversation at 6:30: Intimate Music

Fabio Bidini, piano
7:30 PM · Saturday, March 10 · Folly Theater
Pre-concert conversation at 6:30: Musical Evocations
Parker String Quartet
7:30 PM · Friday, March 16 · 1900 Building
*Pre-concert conversation at 6:30: Beethoven and Legacy*

Dover String Quartet
7:30 PM · Friday, April 6 · 1900 Building
*Pre-concert conversation at 6:30: Music and German Identity*

Nelson Freire, piano
2:30 PM · Sunday, April 22 · Folly Theater

Yefim Bronfman
7:30 PM · Friday, May 18 · Folly Theater
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WEEK 1:

YING STRING QUARTET WITH PIANIST ALON GOLDSTEIN AND BASSIST RACHEL CALIN

FRIDAY, JANUARY 12 · 7:30 PM · C. STEPHEN METZLER HALL AT THE FOLLY THEATER

About the Ying Quartet

The Ying Quartet occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today’s world. Now in its third decade, the Quartet has established itself as an ensemble of the highest musical qualifications. Their performances regularly take place in many of the world’s most important concert halls, from Carnegie Hall to the Sydney Opera House; at the same time, the Quartet’s belief that concert music can also be a meaningful part of everyday life has also drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House. In fact, the Ying Quartet’s constant quest to explore the creative possibilities of the string quartet has led it to an unusually diverse array of musical projects and interests. The members of the Ying Quartet are Robin Scott (violin), Janet Ying (violin), Philip Ying (viola), David Ying (cello).
About Alon Goldstein

Alon Goldstein is one of the most original and sensitive artists of his generation, admired for his musical intelligence and dynamic personality. Alon’s artistic vision and innovative programming have made him a favorite with audiences and critics alike throughout the United States, Europe, and Israel. He made his orchestral debut at the age of 18 with the Israel Philharmonic under the baton of Zubin Mehta, and returned a few seasons ago with Maestro Herbert Blomstedt in Beethoven Concerto No. 1. In recent seasons, Mr. Goldstein has performed with the Los Angeles Philharmonic, Philadelphia Orchestra, the San Francisco, Baltimore, St. Louis, Houston, Vancouver, Kansas City, and North Carolina Symphonies, the Rhode Island Philharmonic, and orchestras on tour in Paris, Russia, Romania and Bulgaria.

About Rachel Calin

Celebrated for her proficiency as both a pedagogue and a performer, Calin has been called “a lyrical soloist in command of her instrument,” by the New York Times. In 1994 she won the Juilliard Concerto Competition, making her concerto debut at Lincoln Center’s Alice Tully Hall with the Juilliard Orchestra. Subsequently, she has made concerto appearances with the Burlington Ensemble, Metamorphosen Chamber Orchestra, and the Sejong Soloists.
Listening Before the Concert

Wolfgang Amadeus Mozart, Piano Concerto in A Major, K. 488 (1784)

I. Allegro
II. Adagio
III. Allegro Assai

1. How does this arrangement of the Concerto¹ (for string quintet and piano) differ from Mozart’s original work?

2. Do you prefer this arrangement to the fully orchestrated version or vice versa? Why?

Alban Berg, String Quartet, Op. 3 (1910)

I.
II.

★ Berg was in love with a woman named Helene Nahowski, but her parents were concerned about Berg’s health (he was asthmatic) and lifestyle as a professional musician. Helene’s father, Franz, initially forbade contact between the two lovers, but they eventually married in 1910 (the same year that this quartet was composed) Helene later said that their separation was traumatic, but that “love speaks in [the Op. 3 quartet].”

1. Does this piece make you think of a love story? How?
Franz Schubert, Piano Quintet in A Major, D. 667 “Trout” (1819)
I. Allegro vivace
II. Andante
III. Scherzo (presto)
IV. Tema con variazione (andante)
V. Finale (allegro giusto)

★ This piece is called “Trout” because the fourth movement of the work is a set of variations on a theme from Schubert’s earlier lied2, *Die Forelle* (The Trout). In the library, you will find recordings of both works in addition Liszt’s transcription of the lied for Lŷr Williams’ concert on January 26 (Week 3).

1. How are these pieces and lieder similar?
2. How are they different?
3. How does the bass impact the sound of this group?

*Did you know?* Mozart’s Piano Concerto K. 488 was the last thing that Joseph Stalin listened to before he died. According to Herbert Glass, he was a huge fan of listening to music on the radio. In the last year of his life, Stalin requested a recording of the concerto performed by Maria Yudina, who as one of his favorite pianists (it’s strange because she was a bit of an activist). The Moscow Radio completed the recording virtually overnight and sent the recording to Stalin. He then sent 20,000 rubles to Yudina, who allegedly donated the funds to her church.
1 A concerto is a work for one or more solo instruments accompanied by orchestra, often in three movements.

2 A Lied is a type of German song, especially of the Romantic period, typically for solo voice with piano accompaniment.
WEEK 2:

THE BOSTON CAMERATA
WITH MEMBERS OF THE LAWRENCE CHILDREN’S CHOIR, DIRECTED BY CAROLYN WELCH
AND TE DEUM, DIRECTED BY MATTHEW SHEPHERD

FRIDAY, JANUARY 19 · 7:30 PM · GRACE AND HOLY TRINITY CATHEDRAL

About the Boston Camerata

The Boston Camerata is America’s preeminent early music ensemble (specializing in music written in the 17th century or before). Founded in 1954, The Boston Camerata has been under the direction of French-born singer and scholar Anne Azéma since autumn, 2008. The Camerata’s musical performances are well known for their blending of spontaneity and emotional commitment with careful research and scholarship. With its distinguished roster of singers and specialists in early instruments, Camerata produces an in-town concert series for audiences in the Greater Boston area. The Boston Camerata also tours regularly in the US and all over the world. These live performances present vital, historically informed performances of European music of the Medieval, Renaissance and Baroque eras, and of early American music, sacred and secular.
What You Should Know Before Listening

Medieval mystery plays, performed in or near the churches and cathedrals of Europe, were popular in medieval culture, both as entertainment and as a means of instructing a largely-illiterate population about Bible stories and Church teachings. Many of them have been transmitted with music, along with their texts. These are extraordinary and vivid examples of sung musical theater, centuries before the birth of modern “opera.”

Listening Before the Concert

The Play of Daniel (1227-1234)

★ In the story of Daniel, our protagonist (Daniel) is a heroic underdog who survives a lions’ den and stands up to bullies.

1. How does the music reflect Daniel’s character and the action of the story?
About Llŷr Williams

Welsh pianist Llŷr Williams is widely admired for his profound musical intelligence, and for the expressive and communicative nature of his interpretations. He has worked with orchestras including the BBC National Orchestra of Wales, Scottish Chamber Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic Orchestra, Hallé Orchestra, London Mozart Players, Sinfonia Cymru, I Pomeriggi Musicali, Meininger Hofkapelle, Berner Kammerorchester, and the Mozarteum Orchestra in Salzburg. A regular performer in the Wigmore Hall’s main piano series, he also appears at the BBC Proms in London, Gilmore International Keyboard Festival in the USA and has given many acclaimed performances at the Edinburgh International Festival. He is a regular performer at the East Neuk Festival in Scotland, Piano aux Jacobins in Toulouse, and currently artist in residence at Galeri Caernarfon in Wales.
Listening Before the Concert

Franz Schubert, *Six moments musicaux*, D. 780 (1823-1828)

I. Moderato
II. Andantino
III. Allegro moderato
IV. Moderato Allegro vivace
V. Allegretto

Schubert, *Piano Sonata*³ in B Major, D. 575 (1817)

I. Allegro ma non troppo
II. Andante
III. Scherzo; Allegretto
IV. Allegro giusto

★The piano sonata D. 575 and the Trout Quintet D. 667 were both written in 1817.

1. Can you detect any similarities between the two works?

Schubert, A selection of three lieder transcribed by Franz Liszt (1833-1846)

I. *Auf dem Wasser zu singen* (To Sing on the Water)
II. *Der Müller und der Bach* (The Miller and the Brook)
III. *Die Forelle* (The Trout)

★Each of these lieder are water-themed. *To Sing on the Water* is about the joy of being in a boat on the water. *The Miller and
*The Brook* tells the story of a sad Miller who has lost his love and is reflecting in the water. *The Trout* is an old fable that tells the story of a young trout who is advised by an older trout not to fall for a fisherman’s lure.

1. How do these lieder reflect their watery titles?

Schubert was famous for composing lieder (art songs), and these transcriptions were originally songs. You can find recordings of the original songs in our library.

1. How do these transcriptions compare to the original songs?

**Schubert, *Four Impromptus, D. 935* (1827)**

I. C minor  
II. E-flat major  
III. G-flat major  
IV. A-flat major

★ *The Six moments musicaux* and *Four Impromptus* were inspired by Schubert’s dear friend, Jan Václav Hugo Voříšek’s *impromptus*. Voříšek was the first composer on record to use the term “Impromptu.” In the library, you will find recordings of Voříšek’s and Schubert’s Impromptu’s.

1. How are the Impromptus of the two composers similar or different?

2. Now that you’ve heard the Trout Quintet live (ahem),
how has this altered your perception/expectations for the upcoming performance?

3. Which lied are you looking forward to hearing most at the performance? Why?

**Did you know?** Schubert’s friends would gather with the sole purpose of performing Schubert’s works. They called these parties “Schubertiades,” and this concert will serve as our very own Schubertiade!

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3 A Sonata is a piece played by instruments as opposed to a cantata, a piece that is sung. The term evolved through the history of music, designating a variety of forms until the Classical era.

4 An impromptu is a short piece of instrumental music, especially a solo, that is reminiscent of an improvisation.
RICERCAR CONSORT
SUNDAY, FEBRUARY 18 ∙ 2:30 PM ∙ VILLAGE PRESBYTERIAN CHURCH

About the Ricercar Consort

Ricercare (REE-cher-car-ay), or “to seek” in Italian, is the motto of this ensemble: how ancient beauty can be revived for today’s audience. The group is rapidly gaining international recognition, especially for their interpretations of baroque cantatas and instrumental music on historical instruments. They perform numerous concerts with important baroque pioneers as Max Van Egmond or James Bowman. Under the direction of Philippe Pierlot, they have mounted large productions of religious works including the Passions and Cantatas of J.S. Bach, many of the Oratorios by Handel, and Pergolesi’s Stabat Mater. They also present operas and chamber music, regularly focusing on the works for viola da gamba\(^5\) ensembles.

Listening Before the Concert

Johann Sebastian Bach, Trio Sonata from The Musical Offering, BWV 1079 (1747)

I. Largo
II. Allegro
III. Andante
IV. Allegro
Bach, *Capriccio sopra la lontananza del suo fratello diletissimo*, BWV 992 (1704)

- I. Arioso-Adagio
- II. (Andante)
- III. Adagissimo
- IV. (Andante con moto)
- V. Aria di Postiglione. Adagio poco
- VI. Fuga all’imitazione della cornetta di Postiglione

Bach, *Cantata No. 209, Non sa che sia dolore* (1747)

- I. Sinfonia
- II. Recitative: “Non sa che sia dolore”
- III. Aria: Parti pur, e con dolore
- IV. Recitative: “Tuo saver al tempo”
- V. Aria: “Ricetti gramezza e pavento”

Bach, *Concerto in A Major for Oboe d’amore, stirngs, and continuo*, BWV 1055 (1738)

- I. Allegro
- II. Larghetto
- III. Allegro ma non troppo

Bach, *Cantata No. 202, Weichet nur, betrübte Schatten “Wedding Cantata”* (1718-1723)

- I. Aria: “Weichet nur, betrübte Schatten” (Yield, ye brooding shadows)
II. Recitative: “Die Welt wid wider neu” (The world will be renewed)
III. Aria: “Phoebus eilt mit schnellen Pferden” (Phoebus hies with darting horses)
I. Recitative: “Drum sucht auch Amor” (Thus seeketh Amor)
IV. Aria: “Wenn die Frühlungslüfte streichen” (When the vernal breezes ramble)
I. Recitative: “Und dieses ist das Glücke” (And this is that true gladness)
V. Aria: “Sich üben im Lieben” (To practice sweet courtship)
I. Recitative: “So sei das Band des keuschen Liebe” (So be the bond of chaste affection)
VI. Aria (Gavotte): “Sehet in Zufriedenheit” (Witness in contented bliss)

★ The word “Cantata” is derived from the Italian word “cantare,” which means “to sing.” They can be secular or sacred, but these Cantatas are secular. No. 209 is unique because it uses an Italian text that depicts grief, while BWV 202 depicts the happiness of young love.

1. How did these works make you feel? Are the cantatas reminiscent of their subject matter?

Did you know? “Period instruments” are simply the ancestors of modern instruments. All of the instruments that you’ll see in the performance are either from the 18th century or were made with
18th century designs. Here are the period instruments you’ll see and hear at the concert:

Viola da Gamba
Traverso
Oboe d’amore
Harpsichord

Anna Magdalena Bach was Johann Sebastian Bach’s first wife and a wonderful soprano. It’s likely that the two worked together to create this music or that JS composed these pieces with her voice in mind.

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5 A Viola da Gamba is a 16th and 17th century bowed, string instrument played on or between the legs.
The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven’s “Immortal Beloved”, the intended recipient of his famous love confession. Since its inception in 1992, the Brentano String Quartet has appeared throughout the world to popular and critical acclaim. “Passionate, uninhibited and spellbinding,” raves the London Independent; the New York Times extols its “luxuriously warm sound [and] yearning lyricism.” They are currently the quartet in residence at Yale, and the members of the Brentano String Quartet are Serena Canin (violin), Mark Steinberg (violin), Misha Amory (viola), and Nina Lee (cello).

Pianist Jonathan Biss shares his talent, passion, and intellectual curiosity with classical music lovers in the concert hall and beyond. Over nearly two decades on the concert stage, he has forged relationships with the New York Philharmonic; the Philadelphia, Cleveland, and Philharmonic orchestras; the Boston, Chicago, and Swedish Radio symphony orchestras; and the Leipzig Gewandhaus, Budapest Festival, and Royal Concertgebouw orchestras, among many others.
**Listening Before the Concert**

Wolfgang Amadeus Mozart, String Quartet in C Major, K. 465 “Dissonance” (1785)

I. Adagio; Allegro
II. Andante cantabile
III. Menuetto: Allegro
IV. Allegro

★This quartet earned its nickname from the opening measures of the first movement, and it refers to the tense harmony. Also, it was the only slow introduction that Mozart ever wrote for a quartet.

1. What is the mood of this introduction? How does it make you feel?

2. By the time you’ve made it to the final movement (Allegro), do you feel like the introduction in the first movement was out of place, or did it serve another purpose?

3. Skip ahead to Week 8 and listen to a bit of Schoenberg’s Pierrot Lunaire. This piece is famously “dissonant.” In comparison, how dissonant is Mozart’s quartet after all?

**Anton Webern, Six Bagatelles, Op. 9** (1910)

I. Mäßig (Moderate)
II. Leicht bewegt ( Easily moved)
III. Ziemlich fließend (Pretty Fluent)
IV. Sehr langsam (Very slowly)
V. Äußerst langsam (Extremely slow)
VI. Fließend (Fluently)

Franz Schubert, *Five Minuets* (1813)

★ When the Brentano Quartet performs Webern’s and Schubert’s pieces at their concert, they will alternate between pieces.

1. What do you thinking of this, having heard both pieces? Do you think it will be fun and interesting or strange and confusing, and why?

Edward Elgar, *Piano Quintet in A Minor, Op. 84* (1918)

I. Moderato; Allegro
II. Adagio
III. Andante; Allegro

★ When Elgar composed this piece, he and his wife were living in a cottage named Brinkwells in the Sussex (GB) countryside. From the view of Elgar’s studio, you could see a group of old, dead trees that had been struck by lightning. At night, however, they looked like creepy, deformed figures. Legend has it that these trees are actually the remains of an order of Spanish monks that had been engaging in some sort of blasphemous act and were struck by lightning as punishment. Elgar was inspired
by Brinkwells and its surrounding environment and created several works while living there, including this piano quintet. Regarding the first movement, Elgar himself said, “...I like it—but—it’s ghostly stuff.”

1. What about this piece sounds “ghostly” to you?
2. Does this piece remind you of the legend of the Spanish monks? If so, how?

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6 Harmony here refers to the relationship of tones when they sound simultaneously; also, any number of pitches sounded simultaneously, or a chord.

7 A Movement is a complete and relatively independent part of a larger composition such as a sonata, quartet, concerto, or symphony. Analogous to chapters in a book; although they can stand alone to some degree, they more significantly combine with and relate to each other producing a cohesive whole.
WEEK 6:

FABIO BIDINI

SATURDAY, MARCH 10 · 7:30 PM · C. STEPHEN METZLER HALL AT THE FOLLY THEATER

About Fabio Bidini

Bidini began his piano studies at the age of five. He graduated magna cum laude from the Cecilia Conservatory in Rome and studied composition at the Florence Conservatory. He has been awarded first prize in eleven of Italy’s most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions: Terni, Köln, Busoni 1988 and 1992, Pretoria, Marsala, London, and the Van Cliburn Competition in Fort Worth, Texas. He made his North American debut in 1993 with the Atlanta Symphony.

Listening Before the Concert

Muzio Clementi, Sonata in B Minor, Op. 40, No. 2 (1802)
   I. Molto adagio e sostenuto; Allegro con fuoco e con espressione
   II. Largo, mesto e patetico; Allegro; Tempo primo; Presto

Ludwig van Beethoven, Sonata No. 21 in C Major, Op. 53 “Waldstein” (1803-1804)
   I. Allegro con brio
II. Introduzione: Adagio molto  
III. Rondo: Allegro moderato; Prestissimo  
★This piece is nicknamed “Waldstein” after Count Waldstein, who was one of Beethoven’s first patrons. They had a great friendship, and Waldstein was a supportive figure in Beethoven’s life. Waldstein was serving in the British army when this piece was composed during Beethoven’s so-called “heroic decade.” He also wrote his famous Symphony No. 3 “Eroica” (Heroic Symphony) during this time period.

1. Does this piece sound “heroic” to you? If so, how?

Claude Debussy, *Images, Book 1* (1908)  
I. *Reflets dans l’eau* (Reflections in the Water)  
II. *Hommage à Rameau* (Homage to Rameau)  
III. *Mouvement* (Movement)  
★Debussy’s music is often coined as “impressionistic,” like pictures by Monet. These pieces are just that—Debussy’s own impressions.

1. How does the first piece remind you of the movement of water?  
2. What kind of “movement” do you imagine when you hear the third piece? Does it make you think of an animal or remind you of a memory?

1. Préambule  
2. Pierrot  
3. Arlequin  
4. Valse noble  
5. Eusebius  
6. Florestan  
7. Coquette  
8. Réplique  
9. Palillons  
10. A. S. C. H.  
11. Chiarina  
12. Chopin  
13. Estrella  
14. Reconnaissance  
15. Pantalon et Columbine  
16. Valse Allemande; Paganini; Tempo I  
17. Aveu  
18. Promenade  
19. Pause  
20. Marche des Davidsbündler contre les Philistins

★ *Carnaval* is basically a series of miniature character pieces about a group of people attending an imagined masquerade ball, and most of the work is based on four notes (which are explicitly spelled in No. 10). From the beginning, we can hear the festivity (and hopefully, we’ll start to hear those four notes). Several of the characters are “stock characters” from *commedia*
dell’arte (a popular form of theater from Schumann’s time) such as Pierrot, Alrequin, Pantalon, and Columbine. Some of the characters are composers that Schumann admired like Chopin and Paganini, whom he attempts to imitate. “Chiarina” is a petname for Clara Wieck, a talented young pianist whom he would eventually marry, and Estrella represents Ernestine von Fricken, his first fiancée. Eusebius and Florestan are “self-portraits” and represent the different sides of Schumann’s personality. Finally, the piece ends with a reference to biblical David.

1. How are Eusebius and Florestan different? Which parts of Schumann’s personality do you think they represented?
2. Nelson Freire will play some pieces by Chopin on his concert during week 9. How does Schumann’s “Chopin” compare to the original works by Chopin?
WEEK 7:
PARKER STRING QUARTET
FRIDAY, MARCH 16 • 7:30 PM • 1900 BUILDING

About the Parker Quartet

Inspiring performances, luminous sound, and exceptional musicianship are the hallmarks of the Grammy Award-winning Parker Quartet. Renowned for its dynamic interpretations and polished, expansive colors, the group has rapidly distinguished itself as one of the preeminent ensembles of its generation. In demand worldwide, the Quartet has appeared at the most important venues since its founding in 2002.

Listening Before the Concert

Igor Stravinsky, Concertino for String Quartet (1920)

★This is probably the “edgiest” piece we have come across so far.

1. What kinds of effects do you hear? They can be articulations, harmonies, or other sounds that you hear.

Bela Bartók, String Quartet No. 6, Sz. 114

I. Mesto – Più mosso, pesante; Vivace
II. Mesto – Marcia
III. Mesto – Burletta: Moderato
IV. Mesto - Più andante; Molto tranquillo
“Mesto” means “sorrowful, sad, or mournful” in Italian.

1. How does this piece portray sorrow sadness, or mourning? Elaborate on each movement.

**Ludwig van Beethoven, String Quartet No. 13 in B-flat Major, Op. 130**

I. Adagio ma non troppo; Allegro
II. Presto
III. Andante con moto ma non troppo
IV. Alla danza tedesca: Allegro assai
V. Cavatina: Adagio molto espressivo

**Beethoven, Große Fuge** (pronounced Gross-eh Fugh-eh, or in English: Great Fugue) **Op. 133**

Overtura: Allegro; Meno mosso e moderato; Allegro
Fuga: Allegro; Meno mosso e moderato; Allegro molto e con brio; Allegro

★The Große Fuge was originally the Finale of Op. 130 but was separated into its own piece because it was considered to be too much music for one sitting.

1. Which finale do you prefer, the original or the Große Fuge? (find both recordings in the library)
We previously heard Fabio Bidini perform the Waldstein Sonata that was written in Beethoven’s younger, “heroic” period.

1. How has Beethoven’s style changed?
   a. Is there more or less drama in the Quartet?
   b. Does one piece show more restraint than the other?
   c. Is one piece easier to listen to than the other?
   d. Which piece do you like better?
WEEK 8:

DOVER STRING QUARTET

FRIDAY, APRIL 6 • 7:30 PM • 1900 BUILDING

About the Dover Quartet

The Dover Quartet’s rise from being an up-and-coming young ensemble to occupying a spot at the top of their field has been “practically meteoric” (Strings). Catapulted to prominence after sweeping the 2013 Banff International String Quartet Competition, the group has become a major presence on the international scene. With its burnished warmth, incisive rhythms, and natural phrasing, the Quartet’s distinctive sound has helped confirm its status as “the young American string quartet of the moment” (New Yorker). Named as Cleveland Quartet Award winner for the 2016–17 and 2017–18 seasons, the group was awarded the Avery Fisher Career Grant in March 2017.

Listening Before the Concert

Franz Joseph Haydn, String Quartet in F Minor, Op. 20, No. 5, Hob. III:35

I. Allegro Moderato
II. Menuetto
III. Adagio
IV. Finale: Fuga a due soggetti (Fugue on Two Subjects)
Haydn’s Op. 20 Quartets (there are 6) are often described as the ‘emancipation of the cello.’ Before this, the cello served as a harmonic anchor and didn’t play a lot of melodies.

1. How does the cello part stand out to you?

This work is also representative of Haydn’s Sturm und Drang (Storm and Stress) style.

1. What about this piece gives it a “stormy” affect or mood?

Arnold Shoenberg, String Quartet in D Major (1897)

I. Allegro molto
II. Intermezzo: Andantino grazioso
III. Andante con moto
   Variation I
   Variation II
   Variation III: Etwas rascher (Somewhat faster)
   Variation IV: Etwas breiter (A little broader)
   Variation V: Langsam (Slowly)
   Tempo I
IV. Allegro; Presto

Schoenberg is most famous for his atonal\(^8\) works and as the inventor of the 12-tone system\(^9\), but he didn’t abandon traditional tonality until around 1908. This piece was composed during Schoenberg’s Brahmsian Period. In fact,
Brahms was so impressed by this specific piece that he offered to cover Schoenberg’s tuition at the Vienna Conservatory, but Schoenberg pridefully declined.

1. After exploring the Quartet and Pierrot Lunaire in the library, how do the two works differ?

2. Which do you like better, and why?

Felix Mendelssohn, String Quartet in F Minor, Op. 80

I. Allegro vivace assai
II. Allegro assai
III. Adagio
IV. Finale: Allegro molto

★Felix Mendelssohn was extremely close to his sister, Fanny, who died from a massive stroke in 1847. Felix began working on this quartet while traveling with family in Switzerland to recover from their grief. This piece is informally known as a Requiem for Fanny.

1. What are some adjectives that you’d use to describe this piece?

2. Does it feel like a Requiem? How?
8 The word “Fugue” is from the Latin for “flight”; in music, it is a composition in which three or more voices enter imitatively one after another, each giving chase to the previous voice which “flies” before it. A double fugue refers to a fugue with two themes or subjects often developed simultaneously. A triple fugue has three subjects.

9 Atonal music is music that lacks a tonal center, or key. You can also think of it as a departure from the traditional composition styles of composers like Bach, Haydn, or Mozart.

10 The 12-tone system was invented by Arnold Schoenberg and refers to a compositional technique in which all twelve pitches of the chromatic scale are used once before repeating.

11 A Requiem is an act or token of remembrance. It is also part of the Catholic mass as the repose of the souls of the dead.
WEEK 9:

NELSON FREIRE

SUNDAY, APRIL 22 ∙ 2:30 PM ∙ C. STEPHEN METZLER HALL AT THE FOLLY THEATER

About Nelson Freire

Born in Boa Esperança, a small town in the interior of the state of Minas Gerais, Brazilian pianist Nelson Freire (pronounced Freyre-reh) is now a universally acclaimed artist. The recipient of awards and decorations from across the globe, Freire commands more than half a century’s worth of concertizing, with performances in over seventy countries and collaborations with the finest orchestras, conductors, and legendary performers.

Listening Before the Concert

Wolfgang Amadeus Mozart, 10 Variations on “Unser dummer Pöbel meint” (Our Stupid Gang Says), K. 455 (1783)

★ When Mozart originally performed this work in 1783, it was a spontaneously improvised rendition of Gluck’s “Unser dummer Pöbel meint” from his opera, Pilgrimme von Mekka (Pilgrims to Mecca). Later that year, he polished and revised the variations to complete his manuscript.

1. How does Mozart’s version compare to Gluck’s original aria?

2. What is similar or different?
Robert Schumann, Fantaisie in C Major, Op. 17 (1835)

I. Durchaus phantatisch und leidenschaftlich vorzutragen; Im legendenton; Erstes tempo (To be performed thoroughly fantastically and passionately; In the style of a legend; First tempo)

II. Mäßig. Durchaus energisch (Moderate. Very energetic)

III. Langsam getragen. Durchweg leise zu halten (Carried slowly. Consistently quiet)

★ This piece includes a quotation from Beethoven’s “An die ferne Geliebte” (To the Distant Beloved) for a couple of reasons. When the piece was composed, the city of Vienna was erecting a statue of Beethoven (Vienna’s “Favorite Son”), and it was a love letter to Clara Wieck, Schumann’s future wife that he was forbidden to see at the time. Schumann himself described the first movement in a letter to Clara as “the most passionate thing I have ever composed—a lament for you.”

1. Listen to Beethoven’s aria first. Were you able to hear the quote in Schumann’s piece?

2. What else about this piece reminds you of Beethoven? Feel free to reference the Waldstein Sonata and the Quartet with the Große Fuge.

3. What about this piece Makes it sound like a love-letter?
Frédéric Chopin, Impromptu No. 2, Op. 36 in F-sharp Major (1843)
★ Impromptus allow composers to write freely and without formal restrictions. Let your imagination wander...

1. How would you describe the mood of this piece?

Chopin, Ballade No. 3, Op. 47 in A-flat Major (1841)
★ Ballades throughout history were narrative poems or songs. Franz Liszt also claimed that Chopin improvised this Ballade for the German poet, Heinrich Heine. Obviously, this work is for solo piano, and Chopin was the first composer to apply the term to instrumental music.

1. What kind of narrative or poem do you think this piece tells? Create your own story.

Heitor Villa-lobos, Prelude from Bachianas Brasileiras No. 4, W. 264 (1930-1941)
★ Villa-Lobos was proudly Brazilian, but he was also a great admirer of Bach. Most of his music incorporates Brazilian folk tunes and styles, and the Bachianas incorporate the style of Brazil and Bach. This performance will be most exciting since our pianist is also a native Brazilian!

1. Review some of the Bach that we heard from the Ricercar Consort back in February (Week 4). How does this Bachiana Brasileira resemble works by Bach?
Villa-lobos, *A prole do bebê No.1 (The Baby’s Family)* (1943)  
**Series I As Bonecas (The Dolls)**  
  I. *Branquinha* (A boneca de louça) (Porcelain Doll)  
  II. *Moreninha* (A boneca de massa) (Papier-mâché Doll)  
  VI. *A pobrezinha* (A boneca de trapo) (Rag Doll)

★ Villa-Lobos was fascinated by children’s music and incorporated Brazilian nursery songs and lullabies into this set. It was a wonderful way for Villa-Lobos to connect with his Brazilian audience because these tunes were easy recognized by locals. The first movement uses a lullaby called “Dorme, nenê,” and Villa-Lobos writes that it is “to be played as if sung by a little girl.”

1. How do these pieces remind you of dolls or toys?

★ Channel your inner child and imagine that you are a youngster who is creating storylines and lives for their toys.

**Isaac Albéniz, “Evocacion” from *Iberia* (1905-1908)**

★ Albéniz was a tremendous world-traveler. Through the course of his life, he spent time in Spain, South America, the Caribbean, the US, Austria, Belgium, Budapest, and settled in Paris. Iberia is a substantial piece that in total has 12 movements and is about 75 minutes long. Mr. Freire is performing only the opening movement, “Evocacion.” Each movement represents some aspect (region, city, dance, etc.) of Spain. “Evocacion,” however, is more of an introduction to the entire country of Spain.
Albéniz, *Navarra* (1907)

★Navarra was probably intended to be the fifth volume of Iberia, but Albéniz died before he could finish it. His student, Déodat de Sévéralc (1872-1921) completed the piece. Navarra is a region in Northern Spain.

1. How do these pieces remind you of Spain?

2. Do they remind you of any other place that Albéniz experienced in his life?
YEFIM BRONFMAN

FRIDAY, MAY 18 ∙ 7:30 PM ∙ C. STEPHEN METZLER HALL
AT THE FOLLY THEATRE

About Yefim Bronfman

Internationally recognized as one of today’s most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

Listening Before the Concert


I. Einfach; Sehr rasch und leight; Noch rascher; Erstes Tempo
   (Easy; Very fast and easy; Still fast; First tempo)
II. Hastig; Nach und nach immer lebhafter und stärker;
   Wie vorher (Hastily; Gradually more and more lively and stronger; As previously)
III. Einfach und zart; Intermezzo (Simple and delicate)
IV. Innig; Schneller; Sehr lebhaft; Mit einigem Pomp
   (intimately; More quickly; Very lively; With some pomp)
V. Zum Beschluss; Adagio; Allegro (To the resolution; Adagio, Allegro)
The title *Humoreske* suggests that this might be a funny piece of music, but Schumann said in a letter to Clara, “I have been all week at the piano, composing, writing, laughing, and crying, all at once. You will find this state of affairs nicely described in my Op. 20, the *Great Humoreske*.”

1. Which emotions or moods do you detect throughout this piece?

- I. Kinderlied (Children’s Song)
- II. Fast zo ernst (Almost too Serious)
- III. Anfangs lebhaft (Lively at First)
- IV. Waldszene (Forest Scenes)
- V. Choral
- VI. Warum? (Why?)
- VII. Intermezzo
- VIII. Zerrinnendes Bild (Fading Picture)
- IX. Glocken (Bell)
- X. Lied im Traume (Dream Song)
- XI. Mit Humor und Feinsinn (With Humor and Subtlety)

The title of this work is a deliberate reference to Schumann’s *Humoreske*.

1. How does this piece sound similar to Schumann’s *Humoreske*?
2. How does this piece sound different?
Claude Debussy, *Suite Bergamasque* (1889-1890)

I. Prélude  
II. Menuet  
III. Clair de lune

An excerpt from “Clair de Lune” (Moonlight) from *Fêtes galantes* by Paul Verlaine (1869)

*Your soul is as a moonlit landscape fair  
Peopled with maskers delicate and dim,  
That play on lutes and dance and have an air  
Of being sad in their fantastic trim.*

IV. Passepied

★ Debussy was inspired to compose this piece by Verlaine’s poetry. Clair de Lune clearly sets the mood of a lovely night where the moon is shining brightly. The final movement, *Passepied*, is named after a traditional, fast dance.

1. How would you set the scenes for the other movements?


I. Allegro inquieto  
II. Andante caloroso  
III. Precipitato

★ Prokofiev’s Piano Sonata No. 7 is the second of three “War Sonatas” (No.s 6, 7, and 8) and is occasionally nicknamed “Stalingrad.” He composed these works after completing
Zdravitsa (Cheers!), which was designated for Joseph Stalin’s birthday celebration. Some scholars have written that these sonatas express Prokofiev’s “true feelings.”

1. If this sonata is representative of Prokofiev’s true feelings about Stalin, how do you think he felt? Why?

Did you know? Widmann composed Elf Humoresken for Mr. Bronfman, who premiered the work in Carnegie Hall on May 4, 2008. This performance will also be the Kansas City premier of this work. How exciting it is to hear a piece performed by the player for which it was intended!
Johann Sebastian Bach

Music performed this season:
• Trio Sonata from The Musical Offering, BWV 1079 (1747)
• Capriccio sopra la lontananza del suo fratello diletissimo, BWV 992 (1704)
• Cantata No. 209, Non sa che sia dolore (1747)
• Concerto in A Major for Oboe d’amore, strings, & continuo, BWV 1055 (1738)
• Cantata No. 202, Weichet nur, betrübte Schatten “Wedding Cantata” (1718-1723)

LIFE: (1685-1750)
HOMETOWN: Leipzig, Germany
STYLE PERIOD: Baroque
GREATEST HITS: Toccata and Fugue in D Minor, Cello Suite No. 1, Brandenburg Concerto No. 1, the Well-Tempered Klavier
FAMOUS FOR: Counterpoint

As you explore the Composer Quick Facts section, we encourage you to look up their “Greatest Hits” on YouTube, Spotify, or whichever music streaming service you prefer. You’ve probably heard all of these before.
Franz Joseph Haydn

Music performed this season:
• String Quartet in F Minor, Op. 20, No. 5, Hob. III:35

LIFE: (1732-1809)
HOMETOWN: Rohrau, Austria
STYLE PERIOD: Enlightenment/Classical
GREATEST HITS: Symphony No. 104 (London Symphony), Symphony No. 94 (Surprise Symphony), The Creation, Trumpet Concerto
FAMOUS FOR: Symphonies, string quartets

Muzio Clementi

Music performed this season:
• Sonata in B Minor, Op. 40, No. 2 (1802)

LIFE: (1752-1832)
HOMETOWN: Rome, Italy
STYLE PERIOD: Enlightenment/Classical
GREATEST HITS: Piano Sonatas and Sonatinas
FAMOUS FOR: Piano compositions that are accessible to young students
Wolfgang Amadeus Mozart

Music performed this season:
• Piano Concerto in A Major, K. 488 (1784)
• String Quartet in C-Major, K 465 “Dissonance” (1785)

LIFE: (1756-1791)
HOMETOWN: Salzburg, Austria
STYLE PERIOD: Enlightenment/Classical
FAMOUS FOR: Everything, but mostly opera

Ludwig van Beethoven

Music performed this season:
• Sonata in C Major, Op. 53 “Waldstein” (1803-1804)
• String Quartet in B-flat Major, Op.130, with Grosse Fuge, Op. 133

LIFE: (1770-1827)
HOMETOWN: Bonn, Germany
STYLE PERIOD: Enlightenment/Classical, Romantic
GREATEST HITS: Symphony No. 9, Symphony No. 5, Für Elise, Piano Sonata No. 14
FAMOUS FOR: Expanding the symphony into a large-scale work
Franz Schubert

Music performed this season:
• Piano Quintet in A Major, D. 667 “Trout”
• Four Impromptus, D. 935 (1819)
• Six moments musicaux, D. 780 (1823-1828)
• Piano Sonata in B Major, D. 575 (1817)
• Four Impromptus, D. 935 (1827)
• Five Minuets and Six Trios, D. 89 (1813)
• Three Lieder (trans. Franz Liszt (1833-1846))
  Auf dem Wasser zu singen (To Sing on the Water)
  Der Müller und der Bach (The Miller and the Brook)
  Die Forelle (The Trout)

LIFE: (1797-1828)
HOMETOWN: Vienna, Austria
STYLE PERIOD: Romantic
GREATEST HITS: Ave Maria D. 839, Symphony No. 8 “Unfinished,” Wintereisse, Erlkönig, Trout Quintet, Arpeggione Sonata
FAMOUS FOR: Art Songs (lied/lieder)
Felix Mendelssohn

Music performed this season:
• String Quartet in F Minor, Op. 80

LIFE: (1809-1847)
HOMETOWN: Hamburg, Germany
STYLE PERIOD: Romantic
GREATEST HITS: Violin Concerto, Wedding March, A Midsummer Night’s Dream, Symphony No. 4 “Italian,” Elijah
FAMOUS FOR: A little bit of everything, and reviving European interest in the music of Bach

Frédéric Chopin

Music performed this season:
• Impromptu No. 2, Op.36 in F-sharp Major
• Ballade No. 3, Op.47 in A-flat Major

LIFE: (1810-1849)
HOMETOWN: Żelazowa Wola, Poland
STYLE PERIOD: Romantic
GREATEST HITS: Fantasie-Impromptu, Ballade No. 1, Waltz in C-sharp Minor Op. 64 No. 2
FAMOUS FOR: Virtuosic piano music, pedagogy, progressing piano technology
Robert Schumann

*Music performed this season:*
- *Carnaval*, Op. 9 (1834-1835)
- Fantaisie in C Major, Op.17
- Humoreske, Op. 20

**LIFE:** (1810-1856)
**HOMETOWN:** Zwickau, Germany
**STYLE PERIOD:** Romantic
**GREATEST HITS:** Papillons, Carnaval, Kinderszenen, Fantasiestücke

**FAMOUS FOR:** Music for piano, chamber music, symphonies; permanently damaging his hand which prevented him from becoming a great virtuoso; his struggles with mental health; and his marriage to Clara

Edward Elgar

*Music performed this season:*
- Piano Quintet in A Minor for Piano and String Quartet, Op. 84 (1918)

**LIFE:** (1857-1934)
**HOMETOWN:** Broadheath, United Kingdom
**STYLE PERIOD:** Romantic
**GREATEST HITS:** Pomp and Circumstance, Enigma Variations, Cello Concerto

**FAMOUS FOR:** English Nationalism, orchestral compositions
Isaac Albéniz

*Music performed this season:*
- “Evocacion” from *Iberia* (1905-1908)
- *Navarra* (1907)

**LIFE:** (1860-1909)
**HOMETOWN:** Comprodón, Spain
**STYLE PERIOD:** Romantic, Nationalist
**GREATEST HITS:** *Iberia, Asturias, Suite Espagnola* Op. 47
**FAMOUS FOR:** his use of Spanish folk music in his compositions

Claude Debussy

*Music performed this season:*
- *Images*, Book 1 (1908)
- *Suite Bergamasque* (1889-1890)

**LIFE:** (1862-1918)
**HOMETOWN:** Saint-Germain-en-Laye and Paris, France
**STYLE PERIOD:** Impressionist
**GREATEST HITS:** *Suite Bergamasque, La Mer,* Prelude to the Afternoon of a Faun
**FAMOUS FOR:** Keyboard composition innovations and composition techniques
Arnold Schoenberg

*Music performed this season:*

- String Quartet in D Major (1897)

*LIFE:* (1874-1951)

*HOMETOWN:* Vienna, Austria

*STYLE PERIOD:* Modernist

*GREATEST HITS:* Verklärte Nacht, Pierrot Lunaire

*FAMOUS FOR:* Inventing the 12-tone system of composition, being a member of the Second Viennese School

Béla Bartók

*Music performed this season:*

- String Quartet No. 6, Sz. 114

*LIFE:* (1881-1945)

*HOMETOWN:* Nagyszentmiklós, Hungary

*TIME PERIOD:* Neoclassical

*GREATEST HITS:* Concerto for Orchestra, The Miraculous Mandarin, Music for Strings, Percussion, and Celesta, Mikrokosmos

*FAMOUS FOR:* Recording/collecting Hungarian folk music and incorporating it into his compositional style
Igor Stravinsky

*Music performed this season:*
• Concertino for String Quartet

**LIFE:** (1882-1971)
**HOMETOWN:** Lomonosov, Russia
**TIME PERIOD:** Neoclassical, Modernist
**GREATEST HITS:** Rite of Spring, Petrushka, Pulcinella, the Soldier’s Tale, The Firebird
**FAMOUS FOR:** Ballets; the riot during the premier of his *Rite of Spring.*

Anton Webern

*Music performed this season:*
• Bagatellen, Op. 9 (1910)

**LIFE:** (1883-1945)
**HOMETOWN:** Vienna, Austria
**TIME PERIOD:** Modernist
**GREATEST HITS:** Passacaglia for Orchestra, Variations for Piano, Bagatellen, 5 Pieces for Orchestra
**FAMOUS FOR:** Studying with Arnold Schoenberg and becoming a member of the Second Viennese School, use of 12-tone system
Alban Berg

Music performed this season:
• String Quartet, Op. 3 (1910)

LIFE: (1885-1935)
HOMETOWN: Vienna, Austria
TIME PERIOD: Romantic, Modernist
GREATEST HITS: Wozzeck, Violin Concerto, Lulu, Lyric Suite
FAMOUS FOR: Studying with Arnold Schoenberg and becoming a member of the Second Viennese School, use of 12-tone system

Heitor Villa-Lobos

Music performed this season:
• Prelude from Bachianas Brasileiras No. 4, W. 264
• A prole do bebê No.1
  Branquinha (A boneca de louça)
  Moreninha (A boneca de massa)
  A pobrezinha (A boneca de trapo)

LIFE: (1887-1959)
HOMETOWN: Rio de Janeiro, Brazil
TIME PERIOD: Neoclassical, Nationalist
GREATEST HITS: Bachianas Brasileiras (No. 4, 5, 9), Preludes, Chôros
FAMOUS FOR: Using Brazilian themes in his compositions
Sergei Prokofiev

*Music performed this season:*
• Piano Sonata No. 7 in B-flat, Op. 83 (1942)

*LIFE:* (1891-1953)
*HOMETOWN:* Sontsovka, Ukrain (born) and Moscow, Russia (lived)
*TIME PERIOD:* Neoclassical
*GREATEST HITS:* Peter and the Wolf, Romeo and Juliet, Alexander Nevsky, Classical Symphony, Lieutenant Kije, For the Love of Three Oranges
*FAMOUS FOR:* Contributions to ballet, opera, chamber music, and Russian music

Jörg Widmann

*Music performed this season:*
• Elf Humoresken

*LIFE:* (B. 1973)
*HOMETOWN:* Munich, Germany
*TIME PERIOD:* Contemporary
*GREATEST HITS:* Armonica, First String Quartet, Oboe Concerto, Fantasie for clarinet, Violin etudes, ARCHE
*FAMOUS FOR:* Conducting, clarinet playing, contributions to orchestral, string, wind, and chamber repertoires
NOTES: