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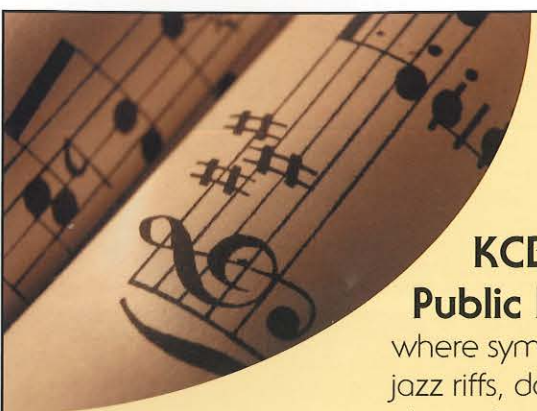


WINTERMEZZO

2006-2007

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FEATURED ARTISTS



SCOTT YOO *violin*

Music Director

Is the Music Director of the San Luis Obispo Mozart Festival. After performing with the Boston Symphony at age 12, he won First Prize in the 1988 Josef Gingold International Violin Competition and received an Avery Fisher Career Grant in 1994. As a chamber musician, Mr. Yoo has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center, among others. As a guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies. He has also conducted the English Chamber Orchestra, the St. Paul Chamber Orchestra, and the Civic Orchestra of Chicago. Scott is the co-founder and Music Director of the Metamorphosen Chamber Orchestra, and ensemble with which he has presented 40 premieres of new works and made eight recordings for Archetype, New World, and Sony Classical. He graduated with honors and a B.A. in Physics from Harvard in 1993.



CAROLINE CAMPBELL *violin*

Caroline Campbell, violin, has won numerous competitions such as the Tibor Varga International Violin Competition in Switzerland where she took its Paganini Prize. After a solo debut with the Reno Philharmonic Orchestra, she went on to solo with the Cleveland Orchestra, Los Angeles Philharmonic, Indianapolis Symphony, among others. Caroline graduated Phi Beta Kappa from Stanford University with a BS in Symbolic Systems and an MA in Sociology. She currently lives in Pasadena, CA.



FEATURED ARTISTS



SAMUEL FORMICOLA *viola*

Samuel Formicola, viola, is currently a member of the Los Angeles Chamber Orchestra and the principal viola with the Pasadena Pops Orchestra. He has performed with as soloist with the Stavanger Symphony in Norway and held a position with the Oslo Philharmonic. In the U.S., Sam has held positions with the Colorado Symphony and the Concerto Soloists Chamber Orchestra in Philadelphia, and has worked extensively with the Detroit Symphony Orchestra, the Los Angeles Philharmonic, the Los Angeles Opera Orchestra, and the San Diego and Pacific symphonies. He is co-director/ co-founder of the Gold Coast Chamber Music Festival in Woodland Hills, California.



ANNE-MARIE GABRIELE *oboe*

Is a member of the Los Angeles Philharmonic. She previously served as 2nd oboist of the Columbus and Honolulu Symphonies. She received her B.M. and M.M. from Juilliard, studying with John Ferrillo and Elaine Douvas. While at Juilliard, she performed at the Kennedy Center Honors to William Schuman, and recorded several 20th-century works for New World Records.



TREVOR HANDY *cello*

Made his solo debut with the Boston Symphony at age 15. As a member of the Griffon String Quartet he won Grand Prize at the 1991 Fischhoff National Chamber Music Competition. He has been a member of numerous orchestras across the country and currently pursues a freelance career in Los Angeles where he is a member of the Los Angeles Chamber Orchestra.

FEATURED ARTISTS



ROLAND KATO *viola*

Is Principal Violist of the Los Angeles Chamber Orchestra, and has served as Principal Viola of the LA Music Center Opera Orchestra, the Pasadena Symphony, the California Chamber Symphony, and the Pasadena Chamber Orchestra. His festival credits include the Casals, Chamber Music Northwest, Grand Canyon, Oregon Bach, Strings in the Mountains, Carmel Bach, and Mainly Mozart Festivals. Roland was recently a guest artist with the Chamber Music Society of Lincoln Center.



HENRY LEE *viola*

Has appeared as a soloist with orchestras in Canada and the United States and as Principal Violist with the Royal Winnipeg Ballet and the Ballet BC Orchestras. As a chamber musician, his performances include those at Lincoln Center, the Ravinia Festival, Las Vegas Music Festival, and the Seattle Chamber Music Festival. An active studio musician for film and television, Henry is the owner and founder of Our Town Café and Our Town Music Series in Vancouver, where he resides.



KATHLEEN LENSKI *violin*

Is a founding member of the Grammy Award-winning Angeles String Quartet, formed in 1988. A graduate of the Juilliard School, Lenski was a performing member of the first Heifetz Master Class, a prizewinner in the Paganini Competition in Genoa, Italy, and winner of the Naumberg and Kreisler Awards. Ms. Lenski has performed as soloist with the Los Angeles Philharmonic, the Oregon Bach Festival, the San Francisco, Seattle and St. Louis Symphonies. She has also served as soloist and concertmaster of the Los Angeles Chamber Orchestra.

FEATURED ARTISTS



GIOVANNA MORAGA *cello*

Received her BA and MM from the University of California in Los Angeles. In 2003 Giovanna was awarded a fellowship through the Chicago Symphony Orchestra where she had the opportunity to work under the direction of conductors Daniel Barenboim, Pinkas Zuckerman and Pierre Boulez among others. Giovanna keeps a busy performance schedule as a member of the Los Angeles Chamber Orchestra, the New West Symphony and the Hollywood Bowl Orchestra as well as frequent chamber music performances.



JOHN NOVACEK *piano*

Regularly tours the Americas, Europe, and Asia as solo recitalist, chamber musician and concerto soloist. He has appeared at the Lucerne Festival, Mostly Mozart, Wolf Trap, La Jolla, Seattle and Ravinia Festivals. John won top prizes at the Leschetizky and Joanna Hodges International Piano Competitions and has recorded over thirty CDs for the Phillips, Nonesuch, Arabesque, Warner Classics, Koch International, Universal Classics, Ambassador, Pony Canyon, Four Winds, Arkay, Virtuoso and EMI Classics labels.



CHRISTINA SOULE *cello*

Has performed with the Los Angeles Philharmonic and the Joffrey Ballet, and as principal cello with the LA Mozart Orchestra and the Boston Ballet. She performs regularly with the LA Chamber Orchestra, the Pasadena Symphony, the Hollywood Bowl Orchestra, and as Principal Cello of the Santa Monica Symphony. Recent projects include performing on Southwest Chamber Music's 2004 Grammy Award-winning Chavez album and performing the West Coast premiere of John Harbison's "Between Two Worlds."

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SUNDAY
NOVEMBER 5
2006

Travels in Bohemia

Clark Center for the Performing Arts, Arroyo Grande

3 PM

Kathleen Lenski, violin

Scott Yoo, violin

Henry Lee, viola

Christina Soule, cello

John Novacek, piano

JOSEF SUK

Meditation on an Old Bohemian Chorale, *op. 35*

Scott Yoo, Kathleen Lenski, violins; Henry Lee, viola; Christina Soule, cello

ZOLTAN KODÁLY

Serenade, *op. 12*

Allegramente

Lento, ma non troppo

Vivo

Scott Yoo, Kathleen Lenski, violins; Henry Lee, viola

FRANZ LISZT

Hungarian Rhapsody for Piano No. 14

John Novacek, piano

INTERMISSION

ANTONIN DVORÁK

Piano Quartet No. 2 in E-flat major, *op. 87*

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro ma non troppo

Scott Yoo, violin; Henry Lee, viola; Christina Soule, cello; John Novacek, piano

JOSEF SUK (1874–1935) – Meditation on an Old Bohemian Chorale, *op. 35* (1914)

At the dawn of the twentieth century, life seemed good to Josef Suk: a graduate of the Prague Conservatory and the favorite student of his composition teacher Antonín Dvorák, he was admired by Brahms and widely regarded as Dvorák's natural successor. His ties to Dvorák had grown even tighter in 1898, when Suk had married Dvorák's daughter Otilie (Otilka). The atmosphere grew darker, though, as the years progressed: Suk lost his beloved teacher in 1904, and Otilka followed her father the following year. Suk took much comfort in his performances with the celebrated Czech Quartet, but it was not long until the winds of war began to blow through Europe, and the quartet's journeys had to end.

Suk continued to write for the ensemble, and in 1914 he created the *Meditation on an Old Bohemian Chorale*. This piece spoke to Czechs everywhere, for it quoted their ancient hymn *Svatý Václav* ("O, Saint Wenceslas"), which asked the saint to "save us and our future generations of children from perishing"—an apt prayer for those troubled years. Suk must have been overjoyed in 1918 to transcribe the *Meditation* for string orchestra, presenting it in Smetana Hall to honor the newly founded Czech Republic.

ZOLTAN KODÁLY (1882–1967) – Serenade, *op. 12* (1919–20)

Zoltán Kodály was a staunch Hungarian patriot, helping to pioneer the field of ethnomusicology as he collected recordings of his country's native music. He also labored to ensure that every Hungarian schoolchild could become musically literate, developing the "Kodály Method" of music education, a pedagogical system still in use today in many parts of the world. Kodály recognized the value of using Hungarian folksong to help children understand musical structure, and the characteristics of Hungarian folk music inspired him as a composer as well.

Echoes of that Hungarian heritage can be heard in Kodály's *Serenade* for two violins and viola. The work is peppered with repetitive ostinato patterns and block multi-voice chords, perhaps evoking the world of the Magyar gypsies. Certainly, the title itself suggests a dreamy, nighttime atmosphere. At the same time, though, the Kodály biographer László Eöszé detects a more explicit romance unfolding between the viola and the first violin; it is true that the score indicates moments of *ridendo* (laughing), *indifferente* (indifferently), and so forth. Much of the wooing takes place in the central movement, while the success of the negotiations may be apparent in the exuberant dance that comprises the finale.

FRANZ LISZT (1811–1886) – Hungarian Rhapsody, No. 14 (1846–53)

Although Kodály and his countryman Béla Bartók worked to preserve the music of their native land, they were not the first patriotic Hungarian musicians. A century earlier, an eleven-year-old Liszt presented a concert before traveling to Paris; the advertising placards proudly read, "I am Hungarian!" Throughout his career, Liszt often appeared in Hungarian costume, and in later years he even used the reversed Hungarian form of his name (Liszt Ferenc). As a child, Liszt began to compose occasional "ungarische" solo piano pieces, with a steady stream appearing by the late 1830s—first the *Mélodies hongroises*, and then the many *Rhapsodies hongroises*.

The fourteenth rhapsody is one of the most familiar, for it borrowed tunes from the earlier *Mélodies*, and was later adapted for piano duet, orchestra, and (with additional material) as the piano-and-orchestra *Hungarian Fantasy*. Its structure gives a nod to Liszt's Hungarian heritage; it opens with a solemn "funeral march," which yields to a "heroic" *Allegro*. This slow-fast juxtaposition evokes the traditional Hungarian pairing of *lassú* and *friss* dances. Careful listeners may detect that Liszt connected the two tempos by using the same traditional folk tune, the "Mohács Field"—but the first appearance is in the minor mode, while the faster is in the major.

ANTONIN DVORÁK (1841–1904) – Piano Quartet No. 2 in E-flat major, *op. 87* (1889)

By 1889, the publisher Simrock had begged Dvorák for a second piano quartet for over four years—and meanwhile, Dvorák was weighing an offer to join the faculty of the Prague Conservatory. Dvorák initially declined these opportunities, but over the next year, he changed his mind on both counts. Certainly there were fiscal incentives—publication income was always welcome, and the conservatory promised considerable financial security—but it is tempting to wonder how much Dvorák was also interested in stretching his capabilities. The chance to teach would let Dvorák's ideas expand outward and live on through his students (who would include his future son-in-law Josef Suk).

The *Piano Quartet No. 2* may also be an instance of expanding ideas. Dvorák told a friend that "the melodies just surged upon me, Thank God!" and he treated them in particularly innovative ways. He plays with dramatic contrast in the first movement—almost melodramatically at times. The *Lento* is awash in melodies: five different themes make repeated appearances. In the third movement, Dvorák mimicked a cimbalon, a hammered string instrument popular in Czech folk music. In the finale, Dvorák writes so massively that the four players resemble a full orchestra.

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SUNDAY
JANUARY 14
2007

Russian Masters
Spanos Theatre, San Luis Obispo
3 PM

Scott Yoo, violin
Trevor Handy, cello
John Novacek, piano

SERGEI RACHMANINOFF

Etude Tableaux in D major, *op. 39/9*

John Novacek, piano

DMITRI SHOSTAKOVICH

Violin Sonata, *op. 134*

Andante

Allegretto

Largo-Andante

Scott Yoo, violin; John Novacek, piano

INTERMISSION

PIOTR ILYCH TCHAIKOVSKY

Piano Trio in A minor, *op. 50*

Pezzo Elegiaco

Tema con Variazione

Scott Yoo, violin; Trevor Handy, cello; John Novacek, piano

SERGEI RACHMANINOFF (1873–1943) – Etude-Tableau in D major, *op. 39, no. 9* (1916)

Nearly all fields of endeavor have their special challenges. Mountain-climbers have Everest, cyclists have the Tour de France, retail businesses have their post-Christmas sales—and pianists have Rachmaninoff's *Etudes-Tableaux*. While still a student at the Moscow Conservatory, Rachmaninoff had won the Great Gold Medal, a prize awarded only for outstanding talent in both composition and performance; the conservatory had awarded the medal only twice before. The *Etudes-Tableaux* demonstrate why Rachmaninoff had merited the prize; he merged virtuosic, demanding pianistic challenges into works that appealed to the emotions and the imagination. All nine pieces of the Op. 39 set stretch the performer in various technical ways, as is the intention of an etude, or "study."

The specific meaning of Rachmaninoff's title "tableaux" ("pictures") has been more difficult to pinpoint. Rachmaninoff argued, "I do not believe [in] the artist disclosing too much of his images. Let the performers paint for themselves what it most suggests." Nevertheless, Rachmaninoff revealed a few of his ideas to the composer Ottorino Respighi in 1930, and it is apparent that Rachmaninoff was using a wide range of inspirations: the sea and seagulls for No. 2, Little Red Riding Hood and the wolf for No. 6, and a fair scene for No. 7. Rachmaninoff declared that today's piece (the final etude-tableau, No. 9) represented an "oriental march." The weighty left-right tramping in the opening certainly fulfills the designation "Allegro moderato: Tempo di Marcia," but Rachmaninoff has his fun with listeners when he makes a brief shift to 3/4 time shortly after the opening.

DMITRI SHOSTAKOVICH (1906–1975) – Violin Sonata, *op. 134* (1968)

Lucky David Oistrakh! The Ukrainian-born violin virtuoso was the fortunate recipient of not one but two sixtieth birthday gifts from Dmitri Shostakovich. The first, Shostakovich's *Violin Concerto No. 2*, was presented to Oistrakh in September 1967, when Shostakovich thought the violinist was turning sixty. A bit embarrassed, Oistrakh felt he needed to tell Shostakovich the truth: he had been born in 1908, and thus his sixtieth birthday was not until the following year. His honesty had a tangible reward: the following year, Shostakovich had another celebratory piece ready to honor the occasion. This time it was Shostakovich's first (and only) *Violin Sonata*, op. 134.

Oistrakh was beloved by many twentieth-century composers for his willingness to perform new, often esoteric music. For this reason, perhaps, Shostakovich may have felt free to experiment with an unusual (for him) compositional device: he used a twelve-tone row as the basis of much of the sonata. True, he did not constrain his melody to the strict procedures of the Second Viennese School composers (in the manner of Schoenberg and his followers), but it still was a daring step to take in the Soviet Union, where such twelve-tone practices had been condemned by the authorities.

The twelve pitches used for Shostakovich's opening melody were not the only unusual feature of the sonata. Although it is in three movements, as is the case with most sonatas, Shostakovich turns the usual tempo plan on its head: rather than presenting the customary succession of fast–slow–fast movements, Shostakovich uses two slow movements to frame a sometimes diabolically fast central movement. Moreover, he occasionally uses recurring motifs to link the movements; in particular, listeners will recognize the icy, shivery *ponticello* sound that ends the first movement when it reappears to close the finale as well.

PIOTR ILYCH TCHAIKOVSKY (1840–1893) – Piano Trio in A minor, *op. 50* (1882)

It is difficult to believe that a work as beloved as Tchaikovsky's first piano concerto was written by a man who did not consider himself to be a pianist. Because of this perceived inadequacy, Tchaikovsky requested that his dear friend Nicolai Rubinstein—whom Tchaikovsky regarded as "the best pianist in Moscow"—evaluate the work. To Tchaikovsky's shock, Rubinstein lambasted the concerto—and Tchaikovsky was forced to choose between his confidence in his composition and his friendship. Tchaikovsky chose the concerto, and the two men did not speak for four years. At last Rubinstein broke the freeze by declaring that he had been absolutely in the wrong; he then mastered the concerto and became one of its most vigorous proponents. In turn, Tchaikovsky demonstrated his own sense of renewed friendship by dedicating his second piano concerto to Rubinstein.

Alas! The reconciliation was to last only two years, for suddenly and unexpectedly Rubinstein died at age 45. Stunned, Tchaikovsky composed nothing for months, until he turned his pen at last to the *Piano Trio in A Minor*, dedicated "To the Memory of a Great Artist." Tchaikovsky had never written for a piano in chamber music before, having declared that he disliked the sound of piano with solo strings. It seems, though, that he sought to recreate the memory of his friend in this work in every way that he could. The extensive variations in the second movement are assumed to depict scenes, both happy and sad, from Rubinstein's life.

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SUNDAY
MARCH 11
2007

The German Genius
Grace Church, San Luis Obispo
3 PM

Caroline Campbell, violin
Scott Yoo, violin
Samuel Formicola, viola
Roland Kato, viola
Giovanna Moraga, cello
Christina Soule, cello
Anne-Marie Gabriele, oboe

WOLFGANG AMADEUS MOZART

Oboe Quartet in F major, *K. 370*

Allegro

Adagio

Rondeau

Anne-Marie Gabriele, oboe; Scott Yoo, violin; Roland Kato, viola; Christina Soule, cello

LUDWIG VAN BEETHOVEN

String Trio in G major, *op. 9/1*

Adagio-Allegro con brio

Adagio, ma non tanto e cantabile

Scherzo: Allegro

Presto

Caroline Campbell, violin; Samuel Formicola, viola; Giovanna Moraga, cello

INTERMISSION

JOHANNES BRAHMS

String Sextet in B-flat, *op. 18*

Allegro ma non troppo

Andante, ma moderato

Scherzo: Allegro molto

Rondo: Poco allegretto e grazioso

Caroline Campbell, Scott Yoo, violins; Roland Kato, Samuel Formicola, violas; Giovanna Moraga, cello

W.A. MOZART (1756–1791) – Oboe Quartet in F major, *K. 370 (K6 368b)* (1781)

The typical American consumer today is awash in mass-produced items, including his food (prepackaged! fast-food! chain restaurants!), his clothing (the Gap! Old Navy!), his transportation (Ford! Chevy! Honda!), and even his abode (apartments! tract developments!). Most consumers personalize their belongings to some degree with seasoning, accessories, and decorations, but truly customized possessions are increasingly rare. Even in eighteenth-century Europe, it was usually the case that instrumental pieces were published in sets of six, and they were frequently written with a sort of "one size fits all" mentality.

Within this context, Mozart's *Oboe Quartet in F major*, K. 370 (K6 368b), was a doubly unusual work. It was the only composition by Mozart calling for oboe and strings, which made it distinctive in its own right. Moreover, Mozart seems to have "customized" the work even further to suit the talents of one of Europe's finest oboists, Friedrich Ramm. Ramm had been an enthusiastic advocate of Mozart's *Oboe Concerto*, K. 217k, performing it five times in one short stretch, and Mozart had written a number of other works with Ramm in mind. In 1781, when Mozart was in Munich overseeing the premiere of his opera *Idomeneo*, he presented Ramm with this fine quartet. It put all sorts of demands on the oboist, playing directly to the strengths that Mozart knew Ramm to have. The first movement requires the oboist to be nimble and flexible with a wide range; the slow movement asks the oboist to "sing" a melancholy, passionate lament. The finale is a rapid, rhythmic romp for all the players, with the oboist and strings playing in cross-rhythms in one tricky passage.

LUDWIG VAN BEETHOVEN (1770–1827) – String Trio in G major, *op. 9, no. 1* (1797–98)

In 1798, Beethoven was 28 years old—and since he would die in 1827, before reaching his 57th birthday, he was halfway through his life. Certainly he still had much to accomplish in the years to come, but nevertheless, when such a fine musician points to a particular set of pieces and says, "These are the best of my works," we are bound to sit up and take notice. These Op. 9 trios seemed to encapsulate all that Beethoven had discovered about composing for the medium of three string players; after this point, he moved on to the challenge of the string quartet; he would never write string trios again.

There are many reasons why Beethoven would have been so proud of these trios. All three instruments are treated as equal—and virtuosic—partners (which made the works too difficult for many an amateur ensemble). They are "big" compositions, lasting longer than many of the light chamber pieces of the late eighteenth century. In fact, the first quartet opens with a slow introduction before launching into the expected fast tempo; such a weighty opening gesture was more characteristic of the large-scale genres such as the symphony. Careful listeners will detect a Beethovenian trademark about one minute into the slow introduction, when the three players unify to play two quiet repetitions of a short-short-short-long rhythmic pattern (some nine years before Beethoven's *Fifth Symphony*). Beethoven fools the ears in the slow movement, using bouncy triplets throughout to contradict the 3/4 time signature. Short-short-short-long patterns predominate in the *Scherzo*, and Beethoven's final rhythmic "joke" may be the "perpetuo mobile" effect of the *Presto*, where opportunities to breathe are few and far between.

JOHANNES BRAHMS (1833–1897) – String Sextet in B-flat major, *op. 18* (1859–60)

In October 1853, subscribers to Robert Schumann's musical periodical *Neue Zeitschrift für Musik* read an article entitled "New Paths," in which Schumann declared that he had been waiting for the "ideal" musician, who "like Athena would spring fully armed from Zeus' head. And such a one has appeared . . . His name is Johannes Brahms." This rousing championship launched a close friendship between Brahms and the Schumanns (Robert and Clara). It is easy, then, to imagine Brahms' horror and dismay when Schumann had himself institutionalized the following March. Brahms immediately came to Düsseldorf to help Clara support her seven children. Brahms remained staunchly at her side until Robert's death in 1856. Clara then resumed the concert tours she had conducted before her marriage; she and Brahms stayed the closest of friends.

After these draining two years, Brahms must have been grateful to accept an appointment to lead musical activities at the court of Detmold in 1857. There, after long head-clearing walks in the woods, he renewed his compositional efforts, and eventually began his *String Sextet No. 1*. Brahms was a slow, careful craftsman, so the sextet took him three years to write. Like Brahms' other works, the sextet was worth the wait. The first movement has an unexpected waltzlike effect, thanks to its triple meter. Brahms was influenced by a different ancient dance pattern, "la folia," for the variations that comprise the second movement. After an energetic *Scherzo*, the tempo relaxes for a graceful, congenial rondo finale.

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