

Concerts from the Library of Congress
2002–2003



The McKim Fund
in the Library of Congress

BEAUX ARTS TRIO

Tuesday & Wednesday, April 8 & 9, 2003
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building

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Tuesday & Wednesday, April 8 & 9, 2003, at 8 p.m.

BEAUX ARTS TRIO

Menahem Pressler, *Piano* ~ Daniel Hope, *Violin* ~
Antonio Meneses, *Cello*

Program

LOWELL LIEBERMANN

Trio no. 2 for Violin, Cello, and Piano, op. 77 (2001)

Molto ritmico

Adagio

Allegro

LUDWIG VAN BEETHOVEN (1770–1827)

Trio in E-flat major, op. 70, no. 2

Poco sostenuto, Allegro, ma non troppo

Allegretto

Allegretto, ma non troppo

Finale: Allegro

Intermission

PAQUITO D'RIVERA

Fiddle Dreams

Commissioned by the McKim Fund in the Library of Congress and premiered on May 31, 2002, by violinist Regina Carter and pianist Alon Yaonai in Coolidge Auditorium.

FELIX MENDELSSOHN (1809–1847)

Trio no. 1 in D minor, op. 49

Molto allegro e agitato

Andante con moto tranquillo

Scherzo: Leggiero e vivace

Finale: Allegro assai appassionato

Program Notes

Lowell Liebermann's Piano Trio no. 2, op. 77, was commissioned by a consortium that included the Lied Center of Kansas; the Singletary Center in Lawrence, Kentucky; and the California Center for the Arts in Escondido. It was written for the Perlman / Nikkanen / Bailey Trio, who gave the work its world premiere at the Lied Center on November 4, 2001.

The work is in three clearly defined sections that are to be played without a pause. The first section, marked *Molto ritmico*, presents an aggressive quintuplet *Ostinato* in the piano with an octave melody in the strings that is comprised of triplet, quintuplet, and dotted rhythms. It is in the juxtaposition of these rhythmic cells that the argument of the first sections takes place.

The second section, marked *Adagio*, begins with a chorale-like, chordal figure in the piano that alternates with an eerie, chant-like figure in the strings. This builds to an impassioned lyric episode. The last section of the Trio, marked *Allegro*, presents a virtuoso rendering of materials from the previous sections.

In terms of harmonic materials, the Trio freely but seamlessly blends tonal, modal, octatonic, and atonal elements.

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LOWELL LIEBERMANN, born in New York City in 1961, has been composer in residence with the Dallas Symphony, Sapporo's Pacific Music Festival, and the Saratoga Performing Arts Center. Recent premieres include his Violin Concerto with Chantal Juillet and the Philadelphia Orchestra; Rhapsody on a Theme by Paganini, op. 72, with pianist Stephen Hough; Variations on a Theme of Mozart for the seventy-fifth anniversary of the Tokyo NHK Symphony; and two works for James Galway—the Concerto for Flute, Harp and Orchestra with the Minnesota Orchestra, and the Flute Concerto with Leonard Slatkin and the St. Louis Symphony. In May 1996 Mr. Liebermann's opera based on Oscar Wilde's *The Picture of Dorian Gray* was premiered at the L'Opéra de Monte-Carlo, marking the first performance of an American work in the company's history.

Other orchestras worldwide which have championed Mr. Liebermann's works include the New York Philharmonic,

Philadelphia Orchestra, L'Orchestre National de France, and the Baltimore Symphony Orchestra. Among other artists who have performed his works are Joshua Bell, Steven Isserlis, Susan Graham, Paula Robison, and Jean-Yves Thibaudet.

A graduate of Juilliard, Lowell Liebermann continues to perform both as pianist and conductor and is one of the most recorded composers. His Second Piano Concerto with Stephen Hough received a 1998 Grammy nomination for Best Contemporary Classical Composition.



In 1795 Beethoven made his Viennese debut as a composer with the publication of his three Piano Trios, op. 1, his first works in the genre. Fourteen years passed before he wrote his next piano trios, op. 70, nos. 1 and 2, in 1809, "because," he explained to his publisher, Breitkopf & Härtel, "there is a shortage of them." Apart from being a typically Beethovenian remark (You dare ask why?) it gives no hint of the complex circumstances surrounding the composition of the op. 70 trios.

Starting in 1800, Beethoven received an annual stipend from Prince Lichnowsky (dedicatee of op. 1), lessening his dependence on capricious patrons. That same year he published his first string quartets (op. 18) and his first symphony. And after the success of *The Creatures of Prometheus* in 1801, more foreign publishers vied for his works, mitigating his financial difficulties.

Beethoven's life, however, was not altogether carefree. "That jealous demon, my wretched health," he wrote Franz Wegeler in June 1801, "has put a nasty spoke in my wheel . . . for the last three years my hearing has become weaker and weaker." Along with his chronic stomach ailment, this catastrophe plunged him into despair: "I lead a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf . . ." His fortuitous discovery of Dr. Johann Schmidt alleviated his anxieties. In November 1801 he reported to Wegeler, "I live entirely in my music and hardly have I completed one composition when I have already begun another. At my present rate of composing, I often produce three or four works at the same time."

In the spring of 1802 his deafness worsened, exacerbated by his anger at the Imperial Court for refusing to grant him a permanent court position. Following Dr. Schmidt's advice, Beethoven escaped to Heiligenstadt, a village by the Danube River, and remained there for the next six months. Here, in October 1802, he wrote the Heiligenstadt Testament—a "portrait of the artist as hero, stricken by deafness, withdrawn from mankind, conquering his impulses to suicide, struggling against fate, hoping to find 'but one day of pure joy.' "

The cathartic effect of this document caused a burst of creative energy that generated some of Beethoven's pivotal works—among them, the *Eroica* symphony, the *Waldstein* piano sonata, and the Triple Concerto—and his first opera, the genre he had not yet conquered. Towards the end of 1803 he began work on *Leonore*, the original title of the work that would ultimately become *Fidelio*.^{*} For the next three years, he made continual revisions, completing two versions: the first was performed in November 1805 and the second, in March 1806. Both were dismal failures. Musically and financially exhausted, Beethoven abandoned his operatic efforts and turned his attention to instrumental music.

By the time he began writing the Razumovsky quartets, op. 59, in May 1806, Beethoven had come to terms with his deafness. In a sketch for the final movement of the third quartet, he wrote: "Let your deafness no longer be a secret—even in art." Untrammelled in an aural world of his own, Beethoven—concurrently or in quick succession to op. 59—wrote the two piano trios, op. 70 (1808); the

* The original source was *Léonore, ou L'amour conjugal*, a play by J.-N. Bouilly. The first operatic adaptation was by Pierre Gaveaux in 1798, followed by an Italian version by Ferdinando Paer in 1804 and Simon Mayr in 1805. The first version by Beethoven, based on a German adaptation by Viennese court secretary Joseph von Sonnleithner, was performed under the title *Fidelio, oder Die eheliche Liebe* (*Fidelio*, or *The Conjugal Love*). Anent the second version, some contemporary accounts state that the work was billed as *Fidelio* by the theater directors—contrary to the composer's wishes. Others, including the tenor who sang Florestan, say that Beethoven preferred the title *Fidelio* but was overruled by the directors. Yet another account avers that the theater insisted on *Fidelio* for both 1805 and 1806 productions to avoid confusion with the operas of Gaveaux and Paer; and that Beethoven himself preferred *Leonore*, the title that appears in the 1806 libretto printed at Beethoven's expense and in the vocal score published in 1810. Beethoven returned to the opera in January 1814, completing the third and final version which received its first performance under his baton the following September. Current practice uses *Leonore* as the title of the first two versions of the opera, and *Fidelio* for the final version, which has entered the standard operatic repertory.

string quartets, op. 74 ("Harp"—1809) and op. 95 ("Serioso"—1810); and his last piano trio, the monumental "Archduke," op. 97 (1811); along with a cello sonata and two piano sonatas.

Beethoven dedicated op. 70 to Countess Marie Erdödy, his personal and business counselor whom he referred to as his "father confessor." A contemporary of Beethoven, the critic and composer E.T.A. Hoffman, wrote that with the two "glorious" trios, Beethoven—in a "truly musical manner" and with "great genius and aplomb" conveyed "the level of dread, of fear, of horror, of pain . . . [and] the endless yearning" of the Romantic spirit. The popularity of the "Ghost" trio, op. 70, no. 1, has overshadowed the second trio in E-flat Major, "so delicately balanced between the traditional Viennese style and Beethoven's own most mature style," and considered by many as a masterpiece of his middle period. Johann Friedrich Reichardt, who on December 31, 1808, visited Beethoven upon the latter's invitation to hear the op. 70 trios, recalled how he was moved by the lyricism of the E-flat major's third movement, "the loveliest and most graceful I have ever heard," which "exalts and melts my soul whenever I think of it." Sir Donald Tovey, eminent twentieth-century music critic, declared that Beethoven's achievement in the second trio of op. 70 was the "integration of Mozart's and Haydn's resources, with results that transcend all possibilities of resemblance to the style of their origins."

In August of 1839, Mendelssohn wrote his dear friend, Karl Klingemann:

The summer months I have just passed in Frankfurt have thoroughly refreshed me. In the mornings I worked, then bathed or sketched; in the afternoons I played the organ or the piano and afterwards walked in the woods, then went into society—or home, where I always found the most charming society of all . . . The new pieces I have completed are a Piano Trio in D Minor, a book of four-part songs to be sung in the open air, some songs for one voice, some organ fugues, half a Psalm, etc. . . ."

Thirty years old at the time, Mendelssohn had already written what is generally considered his first masterpiece, the Octet in E-flat, op. 20 (he was then a mere sixteen-year-old); the three op. 44

string quartets; and the famous Overture to *Midsummer Night's Dream*. A decade had passed since his legendary performances of Bach's *St. Matthew Passion*; he had been serving as music director of the Leipzig Gewandhaus since 1835; and he had been happily married since 1837. The circumstances when Mendelssohn composed his First Piano Trio could not have been more different from those of Beethoven when he wrote op. 70.

Mendelssohn's longtime friend, pianist and composer Ferdinand Hiller, described his visit to Leipzig in December 1839 (coincidentally, the same month in 1808 when Beethoven played op. 70):

Mendelssohn had just finished his great D minor trio and played it for me. I was tremendously impressed by the fire and spirit, the flow, and, in short, the masterly character of the whole thing. But I had one small misgiving. Certain pianoforte passages in it . . . seemed to me . . . somewhat old-fashioned. I made some observations to Mendelssohn on this point, suggesting certain alterations, but at first he would not listen to me . . . We discussed it and tried it on the piano over and over again, and I enjoyed the small triumph of at least getting Mendelssohn over to my view. With his usual conscientious earnestness . . . he now undertook the lengthy, not to say wearisome, task of rewriting the whole pianoforte part. One day, when I found him working at it, he played me a bit which he had worked out *exactly* as I had suggested to him on the piano, and he called out to me, "That is to remain as a remembrance of you."

On the mistaken assumption that op. 49 was a string trio, Novello, Mendelssohn's British publisher, rejected the work for fear that "such a work would command a very small sale amongst our ignorant public." Mendelssohn then offered the work to Ewer & Co., which gladly accepted it. (Dated February 25, 1840, the letter he wrote to the owner, Edward Buxton, is found in the Library of Congress.) Conceivably to Novello's chagrin, the piece sold well. On November 27, 1841, during a visit to Leipzig (the composer was now living in Berlin), Mendelssohn gave the first public performance of the trio with violinist Ferdinand David and cellist Franz Carl Wittmann.

In his review of op. 49 in the *Neue Zeitschrift für Musik*, Schumann proclaimed the work as "the master trio of the present," and Mendelssohn as "the Mozart of the nineteenth century, the most brilliant musician, the one who sees most clearly through the contradictions of this period, and for the first time reconciles them." At the same time, he felt that at times Mendelssohn's technical ease was excessive and overly reliant on tradition. Schumann's successor as editor, Franz Brendel, considered Mendelssohn "a representative of classicism in our time; for that reason he is not an expression of the present time in its entirety, least of all of future trends." Such a view has been embodied in the popular description of Mendelssohn as the most classical of the Romantic composers.

Unfortunately, this title has often been interpreted in a negative light; the juxtaposition of "classical" and "Romantic" has been misconstrued as "timidity," "sentimentalism," "Victorian respectability," and "bourgeois philistinism." "Confoundedly genteel" was how George Bernard Shaw put it. And as one writer has pointed out, even Tovey "mistook the luminous clarity of Mendelssohn's textures for superficiality." Apropos op. 49, the trio has been simultaneously praised and derided as "brilliant and lucid, but not intimate"; "full of beautiful lyrical melodies" but lacking in "strength" or "driving emotion"; popular though not profound. The German theorist, Adolf Bernhard Marx, once reviled a new piano trio for having "nothing but stimulating and endearing music to offer." If one didn't know he was referring to Beethoven's op. 70, no. 2, one could easily imagine Marx was describing Mendelssohn's op. 49.

Mendelssohn's upbringing has often been blamed for these flaws. Having been born into an affluent family and immune from the cares and woes of the less fortunate, he was unable to express the emotional depths that Hoffman ascribed to Beethoven's op. 70 trios. But the reality is that Mendelssohn carried the hurt, confusion, and resentment that came from being born a Jew. As early as his tenth year, Mendelssohn became the object of anti-Jewish prejudice, when a Prussian prince accosted him on the street and spat at his feet yelling, "Hep, hep, Jew-boy!" Five years later, while vacationing at a popular resort, he and his sister Fanny were derided by street urchins who spouted insults and threw stones at them. And in 1832, despite his acknowledged musical brilliance, the Berlin Singakademie rejected his application for the directorship because he was a Jew. This was a trauma from which Mendelssohn never fully recovered.

What the popular conception of Mendelssohn seems to have overlooked is his belief that music, to borrow one author's words, must avoid "bacchanalian clamor," "a tumult of passion," or getting "stalled by conflict and despair." Undeniably, Mendelssohn's music does not reflect the "apocalyptic dynamism" found in Beethoven's best works. Rather, as a Mendelssohn scholar contends, the composer's "antiapocalyptic dynamism" is found in the "impetuosity of his up-tempo writing," "the agitated accompaniments," "the love of sheer high velocity," "the mercurial scherzos," and the "propulsive finales . . . articulated at breakneck pace." Beneath the brilliant surface of Mendelssohn's Piano Trio, op. 49, lies his singular achievement: the synthesis of an essentially cumulative Classical form and the continuous, songlike flow of Romantic melody.

Tomás C. Hernández
Music Division, Library of Congress

The Performers

Through several personnel changes since its official public debut at the 1955 Berkshire Music Festival in Tanglewood with the original members—pianist Menahem Pressler, violinist Daniel Guilet, and cellist Bernard Greenhouse—the BEAUX ARTS TRIO has maintained its tradition of musical excellence. In April 2002 Daniel Hope, guest violinist in the Trio's Winter 2002 tours of Europe and the United States (including the Library of Congress), was announced as the trio's permanent violinist, the latest in the succession of players after Mr. Guilet: Isidore Cohen, Ida Kavafian, and Young Uck Kim. Mr. Hope joins Antonio Meneses (who succeeded Peter Wiley and Mr. Greenhouse), and the remaining founding member, pianist Menahem Pressler. In 2005 the Beaux Arts Trio celebrates its fiftieth anniversary.

The Beaux Arts Trio has played a major and ongoing role in the programs of important cultural and educational centers such as the Metropolitan Museum, the Celebrity Series of Boston, and the Library of Congress; and chamber music series in major cities including San Francisco, Vancouver, Detroit, Philadelphia, and

Toronto, among others. The Trio has also appeared at the Mostly Mozart, December Evenings (Moscow), Caramoor, Ravinia, Tanglewood, Edinburgh, Lucerne, and Helsinki festivals; venues in Vienna, Warsaw, Hong Kong, and Israel; and the 1988 Summer Olympics in Seoul.

Among the pieces written for, and premiered by, the Trio are Ned Rorem's *Spring Music*, commissioned for its Centennial Celebration by Carnegie Hall; George Rochberg's *Summer 1990*, commissioned by the Philadelphia Chamber Music Society; and David N. Baker's *Roots II*, commissioned by the McKim Fund in the Library of Congress.

The Beaux Arts Trio's extensive discography encompasses the entire piano trio literature. Its recordings have brought several coveted awards, including the *Prix Mondial du Disque*, three *Grand Prix du Disques*, the *Union de la Presse Musicale Belge Caecilia Award*, the Gramophone Record of the Year, and the Stereo Review Record of the Year Award. The Trio's recording of music by Spanish composers was nominated for a Grammy in 1998.

With a career spanning nearly five decades, founding pianist MENAHEM PRESSLER is recognized as one of the world's most distinguished and honored musicians. As chamber musician and soloist, he has been heard in all of the world's major music capitals; and as a teacher, remarkable for his musical precision and overwhelming knowledge of piano and chamber music literature, he has gained a worldwide reputation.

Born in Magdeburg, Germany, he received most of his musical training in Israel. After winning first prize at the Debussy International Piano Competition in San Francisco, he made his successful American debut with the Philadelphia Orchestra under Eugene Ormandy. This was followed by performances with the orchestras of New York, Chicago, Cleveland, Pittsburgh, Dallas, San Francisco, London, Paris, Brussels, Oslo, and Helsinki, among others.

Wanting to record the Mozart trios, he recruited violinist Daniel Guilet and cellist Bernard Greenhouse and, in preparation for the recording, they played seventy live concerts in small towns. In the process, the Beaux Arts Trio was born. (Interestingly, the intended recording turned out to be the trios of, not Mozart, but Ravel, Fauré, Mendelssohn, and Haydn.) In 1955, the same year the Trio made its debut at the Berkshire Festival, Mr. Pressler began his associa-

tion with Indiana University, where he is currently a Distinguished Professor of Music. Other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri, Cleveland, and Israel string quartets and the Pasquier String Trio.

Voted Classical Performer 2001 by London's *Evening Standard*, British violinist DANIEL HOPE studied with Russian pedagogue Zakhar Bron and graduated from the Royal Academy of Music. At age ten he played with bassist Gary Carr on British television, and the following year he was invited by Yehudi Menuhin to perform Bartók Duos for German television, the first of over sixty concerts they played together, including Lord Menuhin's final concert in 1990 at the Tonhalle in Düsseldorf.

Mr. Hope has performed with some of the world's major orchestras, among them Dresden Staatskapelle, the Hallé, RSO Moscow, Philharmonia, and Concerto Köln. He has appeared in venues such as the Berlin Philharmonie, Queen Elizabeth and Royal Albert Hall, Leipzig Gewandhaus, Concertgebouw, Musikverein, Wigmore, and Barbican; and in major European festivals. A collaborator of Yuri Bashmet, Lynn Harrell, Philippe Entremont, and Christoph Popen, in 1995 he formed the London International Quintet, which won the 1999 Allianz Prize.

Daniel Hope has developed a number of successful projects, from period performance to spoken word and jazz, with such artists as Oscar-winning actor Klaus Maria Brandauer and jazz pianist Uri Caine. He is in close contact with several eminent composers, such as Alfred Schnittke, and has commissioned Huw Watkins, Roxanna Panufnik, and Jan Müller-Wieland.—

Born in Brazil into a family of musicians, ANTONIO MENESES studied with the famous cellist Antonio Janigro, who, while on a concert tour in South America, had invited the young student to study with him in Düsseldorf and Stuttgart.

Winner of the First Prize at the 1977 International Competition in Munich, and First Prize and Gold Medal at the 1982 Tchaikovsky Competition in Moscow, Mr. Meneses has performed with most of the world's leading orchestras and conductors, among them the Berlin Philharmonic with Riccardo Muti, London Symphony with Claudio Abbado, Concertgebouw Orchestra with Semyon Bychkov, New York Philharmonic with Kurt Sanderling, Orchestre de la

Suisse Romande with Neeme Jarvi, and in his Washington debut with the NSO with Mstislav Rostropovitch. He has also been a guest at several major music festivals, including New York's Mostly Mozart Festival and the Casals, Salzburg, and Lucerne festivals.

Mr. Meneses has performed in chamber music concerts with the Vermeer, Amati, Carmina, and Casals Hall string quartets, and has made numerous recordings, notably Richard Strauss's *Don Quixote* and the Brahms Double Concerto (with Anne Sophie Mutter) with Herbert von Karajan and the Berlin Philharmonic Orchestra; the complete Bach suites; and three concertos by Carl Philipp Emanuel Bach with the Munich Chamber Orchestra.



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Concerts from the Library of Congress

Since 1925, the Library of Congress concerts have set international standards for performance, composition, and broadcasting, and they are the embodiment of the American chamber music tradition.

For its 1998–1999 concert season, the Music Division won the ASCAP-Chamber Music America Award for Adventurous Programming. Then in April 1999 the Division was inducted into the American Classical Music Hall of Fame, one of only three institutions given this distinction.

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<i>Donor Relations Officer</i>	Elizabeth H. Auman

Next concerts of the 2002–2003 Season

Wednesday, April 23, 2003, at 8 p.m.

DAVITT MORONEY, *Harpsichord*

J. S. Bach: The French Suites, BWV 812–817

JUILLIARD STRING QUARTET

Wednesday, April 30, 2003, at 8 p.m.
with William Purvis, *French horn*

World Premiere of Richard Wernick's Horn Quintet
(Commissioned by the Verna and Irving Fine Fund
in the Library of Congress)

Beethoven: String Quartets, op. 74 and op. 59, no.3

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Friday, May 2, 2003, at 8 p.m.

Carter: String Quartet no. 5
Beethoven: String Quartets, op. 95 and op. 127

Thursday, May 1, 2003, at 7 p.m.

Whittall Pavilion (No tickets required)

LECTURE-DEMONSTRATION
with Beethoven scholar Lewis Lockwood
and the Juilliard String Quartet

For up-to-date information, visit our Web site at
<http://www.loc.gov/rr/perform/concert>