



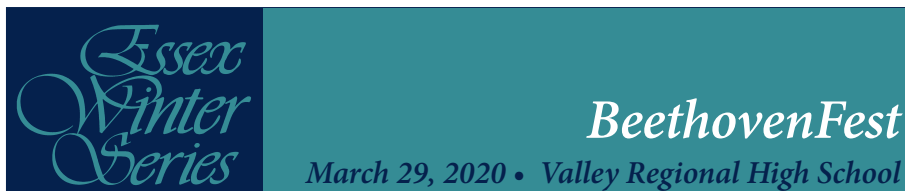
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Music by

Ludwig van Beethoven (1770-1827)

Celebrating the 250th Anniversary of the Composer's Birth

David Shifrin, *clarinet*
William Purvis, *horn*
Frank Morelli, *bassoon*
Ida Kavafian, *violin*
Steven Tenenbom, *viola*
Peter Wiley, *cello*
Timothy Cobb, *bass*

Serenade for Violin, Viola, and Cello, Op. 8

Marcia: Allegro

Adagio

Menuetto: Allegretto

Adagio – Scherzo: Allegro Molto – Adagio – Allegro molto – Adagio

Allegretto alla Polacca

Andante quasi allegretto – Variations 1-4 – Allegro – Tempo I

Marcia: Allegro

INTERMISSION

Septet in E-flat, Op. 20

Adagio – Allegro con brio

Adagio cantabile

Tempo di menuetto

Tema con variazioni: Andante

Scherzo: Allegro molto e vivace

Andante con moto alla marcia – Presto

Program Notes

by Barbara Leish

Ludwig van Beethoven: Serenade for String Trio in D Major, Op. 8 (1795 - 97)

Vienna at the end of the 18th century was a city awash in music. The nobility were hungry to fill their salons with it and to become patrons of promising young musicians like Beethoven, who took the city by storm after his arrival in 1792. At first Beethoven made his reputation as a virtuoso, famous for his fiery keyboard improvisations. According to one observer, “His playing tore along like a wildly foaming cataract, and the conjurer constrained his instrument to an utterance so forceful that the stoutest structure was scarcely able to withstand it.” Soon, he began to be lionized as a composer as well.

During his early years in Vienna, Beethoven worked his way through genres in which Haydn and Mozart had set the standard: piano sonatas, piano and string trios, string quartets, symphonies. But he also wrote lighter works, composed primarily to entertain. One popular musical diversion at the time was the divertimento or serenade, written to commemorate an important person, to sing under a lover’s window, or simply to provide an evening’s amusement. Beethoven’s contribution to this genre was the ingratiating Serenade for String Trio in D Major. It is a graceful and good-humored work, full of vitality; and while it looks back to the Classical 18th century rather than ahead to the revolutions to come, it has some adventurous touches.

The Serenade has six movements – seven, if you count the opening March and Adagio as two. It begins with a jaunty march that announces that the entertainment is about to begin. The violin takes the lead in the lyrical section that follows, a gentle and untroubled Adagio, charmingly melodious. Next comes the first of the dances, a Menuetto with a trio. This movement has some humorous surprises: brusque chords introduce it, and a playful pizzicato coda ends it. Beethoven’s sense of humor emerges in the next movement too. The expressive but melancholy Adagio that begins the movement is interrupted by a short, mercurial scherzo, amusingly scored for the three instruments. This happens twice in the movement, so that by the time the Adagio makes its final reappearance, it’s hard to take it entirely seriously. Any lingering gloom is banished by the fourth-movement polonaise, an infectious dance that in Beethoven’s hand radiates good cheer. Next he turns to a form for which he already was well known, a theme with variations. He had written many sets of variations for the piano, most of them consisting of ornaments on a theme, and that is the pattern he follows here. All of the variations are gracious elaborations on a lovely melody, with each instrument getting its turn to take the lead. (You’ll hear a different approach to variations in the Septet.) Finally Beethoven repeats the opening March to bring his entertainment to its genial conclusion.

Despite Beethoven’s reputation for being moody and pugnacious, he also could be “merry, mischievous, full of witticisms and jokes,” as Czerny once described him. The lighthearted Serenade is a delightful reminder of that Beethoven.

Ludwig van Beethoven: Septet in E-flat Major, Op. 20 (1799-1800) for clarinet, horn, bassoon, and strings (violin, viola, cello, double bass)

In the years between the composition of the Op. 8 Serenade and the Op. 20 Septet, Beethoven’s distinctive musical personality was beginning to emerge, in works such as the piano sonatas, violin sonatas, and the Op. 18 string quartets. At the same time, he still was continuing to compose in the Classical tradition. The Septet is the epitome of the Classical style. Beethoven presented it to the Viennese public at his first concert for his own benefit in 1800, a colossally long event that also included his first concerto, first symphony, some piano improvisations, a Mozart symphony, and a few arias from Haydn’s “Creation.” The concert was a resounding success, and the Septet was a sensation. Haydn enthused that it was “beautiful, nay splendid!” It was such an immediate hit that Beethoven, fearing it would be pirated, urged his Leipzig publisher to bring it out quickly. For years it was Beethoven’s most popular composition, overshadowing his more revolutionary works. Perhaps not surprisingly, Beethoven came to resent the public’s enthusiasm for what he considered one of his less important works. According to Czerny, “He could not abide his Septet and was annoyed at the general approval it found.”

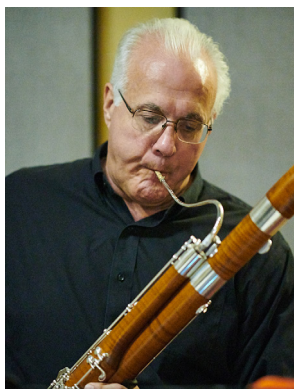
There is good reason for the Septet’s popularity. Like the divertimenti and serenades of Mozart and Haydn, it is Classically graceful, with each of its six movements having an easy freshness and geniality. Yet there are also some striking breaks with tradition, beginning with the Septet’s instrumentation. In the traditional divertimento, instruments often are paired. Here, each of the seven winds and strings is assigned its own role, which gives Beethoven greater flexibility and allows for colorful interactions among the winds and strings. In the richly themed first movement – which begins with a stately Adagio that leads into an energetic Allegro con brio – and again in the second-movement Adagio cantabile, the violin and the clarinet take the lead. As the movements unfold, the spotlight continually shifts.

For the Menuetto, Beethoven borrowed a melody from his piano sonata Op. 49 No. 2, adding a bouncy rhythm and a playful trio for the horn and the clarinet. Then comes an engaging set of variations that are another example of Beethoven’s evolving vision. He already had written many ornamental variations, like the set in the Op. 8 Serenade. But in the fourth movement he moves beyond this external approach, instead creating five complex and imaginative variations that exploit the textures and colors of different combinations of instruments. Next, the horn leads a breezy Scherzo that features a soaring cello solo in the lyrical trio. The Septet ends with a rollicking Presto, prefaced, as in the first movement, by a solemn introduction. Unusually for a divertimento, this finale features a virtuosic violin cadenza, probably included because the Septet was to be played at its premiere by Beethoven’s friend Ignaz Schuppanzigh, Vienna’s leading violinist. It’s a brilliant ending for a work whose scoring inspired other composers, including Schubert, who modeled his Octet on Beethoven’s instrumental combination.



Timothy Cobb is the principal bass of the New York Philharmonic, prior to which he served as principal bass for the Metropolitan Opera Orchestra. He has appeared at numerous chamber music festivals worldwide, and as a former participant in the Marlboro Music festival, has toured with the Musicians from Marlboro series. He is a faculty member of the Sarasota Music Festival, and serves as principal bass for Valery Gergiev's World Orchestra for Peace, an invited group of musicians from around the world, from which he has earned the title UNESCO Artist for Peace. Mr. Cobb also served as principal bass for the Mostly Mozart festival orchestra and can be heard on all Met recordings after 1986, as well as on the Naxos label,

in a recording of Giovanni Bottesini's duo bass compositions with fellow bassist Thomas Martin, of London. Mr. Cobb graduated from the Curtis Institute of Music where he studied with Roger Scott. In his senior year he became a member of the Chicago Symphony under Sir Georg Solti. He serves as bass department chair for The Juilliard School, as well as serving on the faculties of the Manhattan School of Music, Purchase College, and Rutgers University. He also holds the title 'Distinguished Artist in Residence' at Lynn University in Boca Raton, Florida.



Frank Morelli, the first bassoonist awarded a Juilliard doctorate, has been a Carnegie Hall soloist nine times. He performed at the last White House State Dinner for President Clinton, is Co-principal bassoon, Orpheus Chamber Orchestra, and former principal, NYC Opera (27 years). Faculty positions: Juilliard, Yale, Manhattan School of Music, SUNY Stony Brook and Aaron Copland School of Music, Queens College. His 180+ recordings include MSR Classics solo CDs *From the Heart*, *Romance and Caprice*, *Bassoon Brasileiro* and *Baroque Fireworks*. Gramophone Magazine proclaimed that "Morelli's playing is a joy to behold." American Record Guide stated: "the bassoon playing...is a good as it gets." Of his

recent foray into the world of jazz on the CD, *The OX-MO Incident* with saxophonist Keith Oxman on the Capri Label, Jazz Weekly.com stated: "Morelli makes the usually unwieldy bassoon work wonders on ... tunes such as "Stanger In Paradise" (and) "Happy Talk" [He] does wonders on the samba'd take of "Baubles, Bangles and Beads" and the team bops with delight to [Jeff] Jenkins' ivories on a fun-filled "Surrey With The Fringe On Top." Morelli glistens on the classical-themed "Full Moon and Empty Arms" and is elegiac on "Three For Five."

The Orpheus CD *Shadow Dances*, featuring Frank Morelli, won a 2001 Grammy. He is also heard in the accompaniment on two Wayne Shorter Grammy winners: "Allegría" and "Emanon." A prolific chamber musician, he has appeared at the most prestigious

festivals worldwide and is a member of Windscape, quintet in residence at MSM. He compiled the landmark excerpt book, *Stravinsky: Difficult Passages for Bassoon* (Boosey & Hawkes) and has published numerous transcriptions (TrevCo). His landmark edition of *The First Complete Weissenborn Method and Studies Op. 8, vols. 1 & 2*, (Carl Fischer), is now in print. Frank Morelli plays a Leitzinger bassoon exclusively. www.morellibassoon.com.



2019 marked the versatile **Ida Kavafian's** 35th and final year as Artistic Director of the acclaimed festival, Music from Angel Fire in New Mexico. Frequent artist of the Chamber Music Society of Lincoln Center for over forty years and former violinist of the renowned Beaux Arts Trio, she presently performs as a soloist, in recital, with her sister Ani, as guest with distinguished ensembles and as a faculty member at The Curtis Institute. She has premiered many new works, has toured and recorded with jazz greats Chick Corea and Wynton Marsalis as well as Fiddler/Composer Mark O'Connor, and has had a solo feature on "CBS Sunday Morning." She premiered and recorded the concerto "Fire and Blood" by Michael Daugherty with

the Detroit Symphony. She has toured and recorded with the Guarneri Quartet and performed with the Orion, Shanghai and American Quartets, all as a violist. Founder of the Bravo! Colorado festival in Vail, which she ran for ten years, co-founder of the ground breaking group TASHI more than forty years ago, Ms. Kavafian also co-founded the groups OPUS ONE and Trio Valtorna. She holds the Nina von Maltzahn Chair in Violin Studies at the Curtis Institute, where she was awarded the Lindback Award for Distinguished Teaching. Born in Istanbul, Turkey of Armenian parentage, she began her studies with Ara Zerounian, continued with Mischa Mischakoff, then graduated from The Juilliard School as a student of Oscar Shumsky. She was presented in her debut by Young Concert Artists with pianist Peter Serkin. Married to violist Steven Tenenbom, Ms. Kavafian has found great success in another field, the breeding, training and showing of prize-winning Hungarian Vizsla dogs, including the #1 Vizsla in the US in 2003 and the National Champion of 2007. More recently, she had a top ten Gold Grand Champion Vizsla for the year 2018.



William Purvis pursues a multifaceted career both in the U.S. and abroad as horn soloist, chamber musician, conductor, and educator. A passionate advocate of new music, he has participated in numerous premieres including horn concerti by Peter Lieberman, Bayan Northcott, Krzysztof Penderecki and Paul Lansky; horn trios by Poul Ruders and Paul Lansky; *Sonate en Forme de Préludes* by Steven Stucky; and recent premieres by Elliott Carter, *Retracing II* for Solo Horn and *Nine by Five* with the New York Woodwind Quintet. He is a member of the Yale

Brass Trio, and the Triton Horn Trio, and is an emeritus member of the Orpheus Chamber Orchestra. Mr. Purvis has been a frequent guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, and has collaborated with many of the world's most esteemed string quartets, including the Juilliard, Tokyo, Orion, Brentano, Mendelssohn, Sibelius, Daedalus, and Fine Arts. He has recorded extensively on numerous labels including Deutsche Grammophon, Sony Classical, Naxos, Koch and Bridge. Mr. Purvis is currently Professor in the Practice of Horn and Chamber Music at the Yale School of Music, where he is also coordinator of winds and brasses, and serves as director of the Yale Collection of Musical Instruments.



One of only two wind players to have been awarded the Avery Fisher Prize since the award's inception in 1974, **David Shifrin** is in constant demand as an orchestral soloist, recitalist and chamber music collaborator. He has appeared as soloist with leading orchestras worldwide, including the Philadelphia and Minnesota Orchestras, the Dallas, Seattle, and Houston symphony orchestras, and orchestras in Italy, Switzerland, Germany, Japan, Korea, and Taiwan. He has served as principal clarinetist with the Cleveland Orchestra, American Symphony Orchestra, the Honolulu and Dallas symphonies, the Los Angeles Chamber Orchestra, and New York Chamber Symphony. Mr. Shifrin has appeared in recital at such New York venues

as Alice Tully Hall, Weill Recital Hall, Zankel Hall at Carnegie Hall, and the 92nd Street Y as well as at the Library of Congress in Washington D.C. He collaborates with such distinguished ensembles and artists as the Guarneri, Tokyo, and Emerson String Quartets, Wynton Marsalis, and pianists Emanuel Ax and André Watts. An artist member of the Chamber Music Society of Lincoln Center since 1989, Shifrin served as its artistic director from 1992 to 2004. He has also been the artistic director of Chamber Music Northwest in Portland, Oregon since 1981. David Shifrin joined the faculty at the Yale School of Music in 1987 and in 2008 was appointed artistic director of the Chamber Music Society of Yale and Yale's concert series at Carnegie Hall. He has also served on the faculties of The Juilliard School, University of Southern California, University of Michigan, Cleveland Institute of Music, and the University of Hawaii. Mr. Shifrin has recorded on Delos, DGG, Angel/EMI, Arabesque, BMG, SONY, and CRI, and has received three Grammy nominations. His recording of the Mozart Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by Stereo Review.



Steven Tenenbom's impeccable style and sumptuous tone have combined to make him one of the most respected violists performing today. He has appeared as guest artist with the Guarneri and Emerson String Quartets,

the Kalichstein-Laredo-Robinson and Beaux Arts Trios. As soloist, he has appeared with the Utah Symphony, the Rochester Philharmonic Orchestra and the Brandenburg Ensemble. Mr. Tenenbom is the violist of the Orion String Quartet, the Quartet-in-Residence of the Chamber Music Society of Lincoln Center, Mannes College of Music and the Santa Fe Chamber Music Festival. He is also a co-founder of the exciting piano quartet, OPUS ONE. Mr. Tenenbom is a member of the viola faculty of The Juilliard School and The Bard College Conservatory of Music. He is also the Coordinator of String Chamber Music of the Curtis Institute of Music and was a visiting professor at the Yale School of Music. His recent recordings of the complete Beethoven quartets with the Orion Quartet are available on Koch International. Born in Phoenix, Arizona, Mr. Tenenbom's teachers have included Max Mandel, Heidi Castleman, Milton Thomas at USC, and Michael Tree and Karen Tuttle at The Curtis Institute of Music. Married to violinist Ida Kavafian, the Tenenboms live in Connecticut where they breed, raise and show champion Vizsla purebred dogs.



Cellist **Peter Wiley** enjoys a prolific career as a performer and teacher. He is a member of the piano quartet, OPUS ONE, a group he co-founded in 1998 with pianist Anne-Marie McDermott, violinist Ida Kavafian and violist Steven Tenenbom. Mr. Wiley attended the Curtis Institute of Music as a student of David Soyer. He joined the Pittsburgh Symphony in 1974. The following year he was appointed Principal cellist of the Cincinnati Symphony Orchestra, a position he held for eight years. From 1987 through 1998, Mr. Wiley was cellist of the Beaux Arts Trio. In 2001 he succeeded his mentor, David Soyer, as cellist of the Guarneri Quartet. The quartet retired from the concert stage in 2009. He has been awarded an Avery Fischer Career Grant, nominated for a Grammy Award in 1998 with the Beaux Arts Trio and in 2009 with the Guarneri Quartet. Mr. Wiley participates at leading festivals including Music from Angel Fire, Chamber Music Northwest, OK Mozart, Santa Fe, Bravo! and Bidgehampton. He continues his long association with the Marlboro Music Festival, dating back to 1971. Mr. Wiley teaches at the Curtis Institute of Music and Bard College Conservatory of Music.



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