



Tanglewood

**JAMES LEVINE
MUSIC DIRECTOR**

Farewell American
performances of the

Beaux Arts Trio



SEIJI OZAWA HALL *at Tanglewood*
AUGUST 20-21, 2008

To the Beaux Arts Trio,

Rarely has a group so small impacted so passionately and positively the tastes and lives of so many.

R. DOUGLAS SHELDON

Senior Vice President, Columbia Artists Management*

*CAMI has proudly represented the Beaux Arts Trio for all of its 53 seasons

In Tribute to Menahem Pressler and the Beaux Arts Trio

There are so many great talents born among us. But in the end it is not really about having the talent. It's about having the fortitude and the commitment to accept what God has given you and stand up for it—and never, ever step back.

DENISE A. PINEAU

Vice President–Manager

Columbia Artists Management, LLC

As one of the many fortunate international venues presenting the Beaux Arts Trio over its 53-year history, the Library of Congress has been privileged in enjoying a long, cordial, and comprehensive experience of this seemingly not-altogether-human ensemble. For exactly 50 of those years, the Beaux Arts has performed in the Coolidge Auditorium, with a roster of more than 100 concerts, many national broadcasts, and notable commissions. Flowering from a January 1958 concert when this now-revered group was still the Beaux Arts Trio of New York, the relationship became a residency and an important measure of the Library's commitment to artistic excellence. Our audiences have intimately observed a level of artistry that has influenced so many musicians, welcoming each new member in the Trio's incarnations, and watching the blossoming of the Beaux Arts over two generations. Only a very few ensembles will rival the Beaux Arts Trio in longevity—and legacy. Luminous and transcendent in its lifetime of extraordinary performances, the Beaux Arts Trio has given us a great and lasting joy.

ANNE McLEAN

Senior Producer for Concerts and Special Projects

Library of Congress, Washington, D.C.

A fifty-year pursuit of the extension, elaboration, and refinement of piano trio literature is more than just a noble endeavor—it is a lifestyle. Preparing, rehearsing, studying, teaching, devising, touring, dining, critiquing, laughing, snoozing, working, playing, preserving, encouraging, giving, and living to the fullest each day... and then waking up and doing it again. Maestro Pressler and his Beaux Arts Trio have made their routine a process that conjured up otherworldly images from the bandstand and transported us to sanctified places, all the while nourishing us and improving our collective well-being.

ROB GIBSON

Executive & Artistic Director, Savannah Music Festival



A Message from Menahem Pressler

Marco Borggreve



It's bittersweet to be here this night. But...the bitter is much smaller than the sweet. Because when it comes to a closure, when it comes to end, it should end on a high. That we remember the Beaux Arts Trio for what it has stood for all these years: That's the one thing I'm very proud of—because from the time of Guilet and Bernie and Izzy and later, until Young Uck came in, which was really very important to me, and then with Antonio and, finally, Daniel, it has now become what I really wanted the Trio to be—so that at this very end the Trio seems to me at its best, because it is so united and unified, and it's striving as chamber groups should—together—to give the message. It is not about me, it's not about you, it's not about him, it is about "Us," speaking in the words of Schubert, of Kurtág, of Beethoven and Dvořák and Mendelssohn and Brahms.

What I found wonderful in our last full tour of the United States, three months ago, April 2008, was that while we were playing every night—eighteen concerts in twenty days—that we were really committed to doing this. We were rehearsing with the seriousness and with commitment and with desire to do better and to go deeper into the material with each concert. And here, speaking of our commitment, I must state my gratitude for all of our friends, our ever-loyal presenters, and our managers, specifically Doug and Denise, who have been our guiders to this night.

How do I feel at this final concert now? Because of all my colleagues and all these years of the existence of the Beaux Arts Trio—I feel loving because of it all.



The Beaux Arts Trio: Over the Decades

Year	Piano	Violin	Cello
1955	Menahem Pressler	Daniel Guilet	Bernard Greenhouse
1969		Isidore Cohen	
1987			Peter Wiley
1992		Ida Kavafian	
1998		Young Uck Kim	Antonio Meneses
2002		Daniel Hope	

"At concerts of the Beaux Arts Trio, you get the feeling of being with friends of a special kind."

Boston Globe

"They created such a vivid and seductive world that listeners could not help but leave their troubles at the door."

Baltimore Evening Sun

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Cover photo by Marco Borggreve

Beaux Arts Trio

Marco Borggreve



The Beaux Arts Trio, having set the standard for performance of piano trio literature, presented its final North American tour this past April. Its farewell American concerts take place this week, the present Tanglewood performances having been preceded by concerts at the Ravinia Festival on Monday and Tuesday. The Beaux Arts Trio made its public debut on July 13, 1955, at the Berkshire Music Festival (now Tanglewood), where the ensemble celebrated a highly successful 50th Anniversary Season in 2004-05. The trio's most recent Tanglewood appearance was in July last summer, when they performed Beethoven's Triple Concerto with the Boston Symphony Orchestra led by Hans Graf. The Beaux Arts Trio—pianist and founding member Menahem Pressler, violinist Daniel Hope, and cellist Antonio Meneses—has performed for enthusiastic audiences around the world, including New York, Boston, Chicago, Washington, D.C., London, Paris, Berlin, Munich, Vienna, Amsterdam, Moscow, Tel Aviv, Tokyo, Hong Kong, and Sydney. Chosen as *Musical America's* "Ensemble of the Year" in 1997, the group has performed over 100 concerts and master classes each year. Founded by Menahem Pressler, violinist Daniel Guilet, and cellist Bernard Greenhouse, the ensemble has featured, along with Mr. Pressler, violinist Isidore Cohen, cellist Peter Wiley, violinist Ida Kavafian, and violinist Young Uck Kim. Cellist Antonio Meneses became a member in 1998, and violinist Daniel Hope was announced as the trio's newest member in April 2002. The Beaux Arts Trio has performed in annual concert series for such institutions as the Metropolitan Museum of Art in New York, the Celebrity Series of Boston, and the Library of Congress (where it was in residence) as well as the major chamber music series of San Francisco, Vancouver, Denver, Portland, Kansas City, Louisville, Saint Paul, Detroit, Philadelphia, Toronto, Cambridge, and New York, and festival appearances including Mostly Mozart, Caramoor, Ravinia, Tanglewood, Ottawa, and Orford. The group's regular performances at universities include appearances at Harvard, Princeton, Yale, Johns Hopkins, Berkeley, the University of Illinois at Champaign-Urbana, and the University of Michigan in Ann Arbor. The group's annual international engagements include the festivals of Edinburgh, Lucerne, Vienna, Helsinki, Warsaw, Hong Kong, and Israel. Among recent premieres are Ned Rorem's *Spring Music*, George Rochberg's *Summer, 1990*, and David N. Baker's *Roots II*. Three new works—by György Kurtág, Mark-Anthony Turnage, and Jan Müller-Wieland—were commissioned for the ensemble's 50th Anniversary Season. The Beaux Arts Trio's recordings on Philips Records encompass the entire piano trio literature and have won many international awards. In the fall of 2004, the trio's current membership released its first recording on Warner Classics (works by Mendelssohn and Dvořák),

and Universal Classics released a two-disc anniversary compilation from the Philips catalogue. The ensemble's latest recording, also on Warner Classics and released in January 2006, is of Shostakovich's Piano Trios 1 and 2.

Menahem Pressler, founding member and pianist of the Beaux Arts Trio, has established himself among the world's most distinguished and honored musicians during a career spanning five decades. His career was launched after he was awarded first prize at the Debussy International Piano Competition in San Francisco in 1946. This was followed by his successful American debut with the Philadelphia Orchestra under the baton of Eugene Ormandy. Since then, his extensive tours of North America and Europe have included performances with major American and European orchestras. The recipient of numerous international awards and honorary doctorates, he is active internationally as both soloist and chamber musician; he has given master classes in Germany, France, Canada, and Argentina, and he continues to serve on the jury of the Van Cliburn, Queen Elisabeth, and Arthur Rubinstein competitions. His debut as a chamber musician came in 1955 at Tanglewood, as pianist with the Beaux Arts Trio. Other chamber music collaborations have included multiple performances with the Juilliard, Emerson, Guarneri, and Cleveland quartets. Besides his many recordings with the Beaux Arts Trio, he has made more than thirty solo recordings, ranging from Bach to Ben Haim. His most recent release, on Avie, is of Beethoven's complete works for cello and piano with his Beaux Arts Trio colleague Antonio Meneses. The 84-year-old pianist fled the Nazis from his hometown of Magdeburg, Germany, in 1938, emigrating to Israel. When not on tour with the Beaux Arts Trio, giving solo performances, or teaching master classes, he lives with his wife Sara in Bloomington, Indiana, where for 53 years he has served as a Distinguished Professor in the Jacobs School of Music at Indiana University.

British violinist **Daniel Hope**, now an exclusive Deutsche Grammophon artist, won three major awards in 2004 for his Warner Classics recording of the Berg and Britten concertos—the Classical Brit Awards in England and the Deutsche Schallplattenpreis and ECHO Klassik Prize in Germany. He received two Grammy nominations in 2005, won the ECHO Prize for the third successive year in October 2006, and was voted “Classical Performer 2001” by London's *Evening Standard*. Mr. Hope performed more than sixty concerts with Lord Yehudi Menuhin and appears internationally each season with such conductors as Kurt Masur, Rafael Frühbeck de Burgos, Sakari Oramo, Andrew Litton, Vladimir Fedosyev, and Hans Graf. He also serves as associate artistic director of the Savannah Music Festival.

A first-prize and gold medal winner at the Tchaikovsky Competition in Moscow in 1982, Brazilian-born cellist **Antonio Meneses** appears as a frequent guest artist in the music capitals of Europe, the Americas, and Asia, collaborating with the world's renowned conductors and ensembles. His most recent recordings include Beethoven's complete works for piano and cello with Menahem Pressler and Bach's six cello suites (on Avie) and the complete works for cello and piano of Villa-Lobos (Brazil). Mr. Meneses joined the faculty of the Hochschule der Künste Bern in 2007; he plays a rare cello made by Alessandro Gagliano in Naples c.1730.



Marco Borggreve



Program from the Beaux Arts Trio's debut concert, July 13, 1955, at Tanglewood

"The Beaux Arts Trio is a worthy successor to the last great trio of Thibaud, Casals, and Cortot."

Charles Munch, following the Trio's debut performance at Tanglewood, 1955

"Fine chamber music, with impeccable taste and musicianship... an inspiring experience."

Arturo Toscanini, after hearing the Trio at his home in Riverdale, New York, 1955

"The members of the group... are masters of their instruments."

New York Times, 1960

"The interpretations were about as close to definitive as you could wish for."

Allen Hughes, New York Times, 1972

"... a threesome of rare insight and powers..."

Washington Post, 1974

The Beaux Arts Trio: Origins and Beyond

On July 13, 1955, the Beaux Arts Trio of New York performed at Tanglewood in Lenox, Massachusetts. This was their official debut, but prepared for at short notice; they had not been scheduled for the Berkshire Music Festival. The Albeneri Trio had been slated to perform, but a member of that group fell ill and they were forced to cancel. The Beaux Arts Trio of New York was therefore a substitution; they played an all-Beethoven program.

“The beautiful part,” as Menahem Pressler recalls, “is that [BSO music director Charles] Munch came backstage. Before we played, he said, ‘Boys, I’m glad to greet you here. But I have to leave at intermission, I have a rehearsal early tomorrow. You will forgive me, but I wish you good luck.’ Then he stayed to the end and was thrilled.”

He was also generous; he promised to engage the Trio yearly thereafter at Tanglewood, and he gave them an important piece of praise: “The musicality of these three artists has been unknown in trio playing for many years. They are worthy successors to the last great trio—Thibaud, Casals and Cortot.”...

In mid-October, 1955, the Trio embarked on a 45-city North American tour. Their New York debut came at the Frick Collection on Sunday, January 22, 1956. They also performed at the Ravinia Festival near Chicago, on July 29-31 of that year....

It is not, of course, merely a result of good luck or good auspices that a group succeeds.... What they managed, over time and with tenacity, was to build an audience. Repeatedly, they had return engagements; increasingly, they gave concerts in major musical forums.

A career extends between the young man’s aspiration and the old man’s achievement; to move from “promising” to “distinguished” takes decades. In 1964, a recording of Dvořák and Mendelssohn received the Grand Prix du Disque; in September 1983, and with reference to their entire discography, the Trio won the Prix d’Honneur du Prix Mondial. *The New York Times* has called them “The leading piano trio in the world today,” while *Gramophone* refers to them as “The touchstone of excellence.” The Beaux Arts Trio has set the standard against which other ensembles will be measured; they have established, beyond all dispute, that a piano trio can survive and succeed. In the regard, the Trio blazed a trail; they rendered no small service to the young performer by simply staying on. A professional life as a member of a piano trio is possible today because Guilet, Greenhouse and Pressler demonstrated the plausibility thereof. In the years and decades since 1955, the Beaux Arts Trio has come to represent continuity as well as innovation.”

(Excerpted from *The Beaux Arts Trio: A Portrait* by Nicholas Delbanco, William Morrow and Company, NY, 1985)



The original members of the Beaux Arts Trio, photographed in 1959: Daniel Guilet, Menahem Pressler, and Bernard Greenhouse

Indiana University Archives (P559-1066)



Bernard Greenhouse, Isidore Cohen, and Menahem Pressler

Christian Steiner



Menahem Pressler on the Beaux Arts Trio and Making Chamber Music

Marco Borggreve



My wife calls me, in German, *ein Glückspilz*—a lucky mushroom. I don't know of a similar phrase in English, but it means if your bread falls down, it won't land on the side with the butter. That has been the story of my life."

(*Gramophone*, August 2008)

The Beaux Arts Trio started almost by accident because I had made many recordings for MGM and I wanted to do the Mozart trios. The record company told me to find the other two players so I asked violinist Daniel Guilet and cellist Bernard Greenhouse to make one record. Guilet got us seven concerts—one-night stands, to play before the recording session—and that would have been that. But somehow we got 70 concerts in small, small towns. Then we made our first records—they were not Mozart trios but Ravel and Fauré and Mendelssohn and Haydn. And we started to play—we started to build a trio.

As a young pianist I thought that to play chamber music was just fun—a pleasure! And there is pleasure in it, but that's a very small part of the story; the biggest part is working very hard and *knowing* how to work very hard. It's not enough that you play the notes, or that you play well together; it's not enough that you are a sensitive player. When it came to learning how to build a group, Guilet was in many respects my teacher...

The Beaux Arts Trio first appeared in our series of chamber music concerts at South Mountain Concerts in Pittsfield, Massachusetts, in 1956, just one year following their successful debut just seven miles down the road at Tanglewood. Over all the intervening years the trio has performed more than forty concerts on our stage, more than any other ensemble. All during that time the trio has indeed proved to be the world's preeminent piano trio, and has brilliantly brought the piano trio literature to countless listeners. Founding member, pianist Menahem Pressler, has surely been the driving force holding the trio together throughout various configurations. Their retirement will mark a tremendous loss from the world's concert stages. We at South Mountain extend our gratitude to members of the Beaux Arts Trio for their loyalty to us, and we wish each artist happiness and success in future endeavors.

LOU R. STEIGLER
Director, South Mountain Concerts
Pittsfield, Massachusetts

You have to consider not just that the other person plays very well, but that you are creating a spirit together. Guilet used to say to me that he would rather take into his quartet someone who plays a little less well, but who devotes himself to what chamber music is. After all, much of the performance time is spent underlining someone else's playing. Your job is to give the other his *greatest* possibility to speak.

Think about why there are so many divorces. Some people cannot give fully to a relationship because they feel they will get lost in it; it is the same with chamber music. There are other factors, too. Some people cannot take defeat, others cannot take success. You have to be able to take both. With success, you have to maintain humility and the desire to get better; and you must somehow stick to the track that *you* want, despite outside pressures and distractions. At the same time, you must choose the right people to move along that track with....

(*Chamber Music*, December 1998)

The hard work of establishing a trio was never about whether the ensemble was good, or the music-making "in style"; rather it was a question of creating the face, the identity of the trio. That is a collective face, a group identity: not that of any one of us, but of all of us, together. As a group, we have always had a dynamic of our own, created by the people who were in it. Over the years a number of people have contributed not only "blood, sweat, and tears" (to borrow Churchill's phrase) but deep intelligence and inspiration to the Beaux Arts Trio: violinists Daniel Guilet, Isidore Cohen, Young Uck Kim, Ida Kavafian, and now Daniel Hope; cellists Bernard Greenhouse, Peter Wiley, and Antonio Meneses. I am happy that fate has given me the chance to work with all of these different, wonderful people. And I suppose that fate continues to smile, because here I am, after half a century, with one of the best groups I have ever played with.

Life in a trio is a very beautiful thing. Being in a group means you share the successes, and take comfort in each other when there are defeats—because they are both part of the picture. There is great joy in that shared life....

(from *Beaux Arts Trio: A 50 Year Celebration in Music*, on Philips Records)

The years with Guilet as our violinist were the learning years. Our next violinist, Isidore Cohen, was with us for 23 years and, together with Greenhouse as cellist, the group was excellent. And the current trio is as good as any—it's remarkably homogeneous. To be able to play in such an ensemble at my age is a privilege. And for that I am grateful.

(*The Strad*, March 2005)

Playing chamber music has taught me always to look for the point of inspiration. I'm not talking about good musicianship, or even good ensemble playing, which is obvious. I mean finding the point in a performance when you dig so deeply into the heart of a piece that you start to uncover its message. This is not always the same message—neither for you or me, nor from this time or the next—which makes it possible to play the same piece 150 times and translate that message in ways that give both you and the listener something special.

(*Gramophone*, August 2008)

In a career that now spans five decades, Menahem Pressler is universally recognized as one of the world's premier chamber musicians, solo artists, and leading pedagogues.

His musical accomplishments have earned him Germany's and France's highest cultural recognition, multiple honorary doctorates, four Grammy nominations, a lifetime achievement award from *Gramophone* magazine, Chamber Music America's Distinguished Service Award, the Gold Medal of Merit from the National Society of Arts and Letters, and election into the American Academy of Arts and Sciences, among others.

He is a passionate and dedicated teacher, having shaped the musical lives of legions of talented young people, earning their lifelong admiration and devotion.

He is an international citizen of the musical world, claimed as a favorite son by several countries. And while he could call anywhere home, home has been Indiana for 53 of his 84 years; and for that we are enormously grateful!

He has played before countless audiences, in every corner of our globe, moving them from passivity to engagement, through the depth and profundity of his musical insight, his boundless spirit, and most especially, his joy.

It is impossible not to be moved each and every time he touches the keyboard for he brings to it an expressiveness, a wisdom, and a love of the art so compelling that we are swept up in the case that he makes; that this is the highest and most profound form of expression, and at that very moment, it is the only thing that matters, giving definition to life and reason to live it.

And from this knowledge comes an uncontainable joy that springs from him in search of another soul on which to land, changing forever the recipient.

He moves people, and they in turn, grateful for being shaken from their complacency, shower him with their recognition, as we do this evening on the occasion of the last Beaux Art Trio performances in North America. To Menahem and the Beaux Art Trio, *Merci, mille fois!*

GWYN RICHARDS

Dean, Jacobs School of Music, Indiana University

Thursday's concert is being made available live on the web at www.nprmusic.org and at www.performancetoday.org. It will also be archived at those sites for future listening.

American Public Media's "Performance Today," hosted by Fred Child, will air selections from the Wednesday and Thursday concerts beginning next Wednesday, August 27. "Performance Today" reaches 1.1 million listeners weekly on 245 stations across the USA.



Wednesday, August 20, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall


BEAUX ARTS TRIO
MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

DVOŘÁK Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*
Lento maestoso; Allegro vivace,
quasi doppio movimento—
Poco adagio; Vivace non troppo—
Andante; Vivace non troppo—
Andante moderato (quasi tempo di
Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio
movimento

{ I n t e r m i s s i o n }

KURTÁG Piano Trio (2004)

RAVEL Trio in A minor for piano, violin, and cello
Modéré
Pantoum (Assez vif)
Passacaille (Très large)
Finale (Animé)

 Bank of America is proud to sponsor the 2008 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood

Special thanks to Commonwealth Worldwide Chauffeured Transportation

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

The Metropolitan Museum of Art concert series presented the Beaux Arts Trio in their only New York concerts since 1972, and is proud to have been the New York home of the world's premier piano trio.

It all began on a sunny summer afternoon in Marlboro, Vermont, when Isidore Cohen, who was then the Beaux Arts violinist, invited me to join him in tennis doubles. I was far from an accomplished tennis player, but I accepted immediately. Although the museum had been the venue for the Stern-Istomin-Rose Trio's very first concerts, and had presented the complete Haydn trios performed by Rudolf Serkin, Alexander Schneider, and Leslie Parnas, a number of years had passed without the great trio repertoire. I had been listening to the extraordinary recordings of the Beaux Arts Trio and had hoped that somehow the opportunity would present itself for me to invite them to join the museum's concert series.

During the course of the match, Isidore Cohen actually asked why it was that the Beaux Arts had not played at the museum. My reply was immediate and affirmative, and in that moment a chain of events was set in motion.

I met Menahem Pressler and Bernard Greenhouse at the first rehearsal with Isidore Cohen, and from that time to the last concert of the Beaux Arts' final season, I can honestly say that every performance had immediacy, heart, soul, and meaning. This was true with all of the great musicians that were fortunate enough to be a part of this extraordinary group—Peter Wiley, Young Uck Kim, Ida Kavafian. I was happy that Menahem was especially pleased with his colleagues—Daniel Hope and Antonio Meneses—who joined him in the last formulation of the trio. With each reincarnation, the trio found its impeccable level, and I heard from Menahem how excited he was with the group, and about the tremendously enthusiastic accolades they were garnering throughout the world.

Through the years, each season, each concert, each piece of music, was forever new. In all there were 168 concerts over thirty-six years, and some concerts were repeated by popular demand to sold-out audiences, including seats on the stage.

And demand there was, because we simply needed what the Beaux Arts Trio brought to us—the sense of being connected through time and space by the one thing that unites us like no other—great music played by great musicians.

HILDE LIMONDJIAN

General Manager, Concerts & Lectures
Metropolitan Museum of Art, New York

The Beaux Arts Trio, a mainstay of our annual program for decades, enlightened us with exceptional performances of trio masterworks and compelling new pieces—many written for the Trio—by such composers as Kurtág, Lieber-son, Rochberg, and Rorem. We are deeply grateful for all that the Beaux Arts Trio has given to us, to audiences in Philadelphia and throughout the world, and to the field of chamber music internationally. We will dearly miss, but will fondly remember, this outstanding ensemble.

ANTHONY P. CHECCHIA

Artistic Director, Philadelphia Chamber Music Society

NOTES ON THE PROGRAM

**Antonín Dvořák** (1841-1904)

Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*



Had the young Antonín Dvořák followed in his father's footsteps, he would have been a butcher and innkeeper; fortunately the boy was supported in his musical inclinations when an understanding uncle offered to support his education after the collapse of a Prague innkeeping venture undertaken by Antonín's father. Ultimately Dvořák was championed by none other than Johannes Brahms. Later, following the growth of his international reputation, came the famous invitation from Jeannette Thurber asking him to head the National Conservatory of Music in New York, which she had founded in 1885 and where he was director for three years, during which time he produced (among other works) his *New World Symphony*, premiered by the New York Philharmonic in December 1893. Those three years were also marked by an increasing nostalgia on the composer's part for his native Bohemia, a sense of deeply felt connection to his homeland evident, too, in so much of the music written throughout his life, including his first set of Slavonic Dances, published 1878, which set him on the road to international fame.

Among his works for chamber ensemble, the *Dumky* Trio is obviously among the most nationalistic in character. It was completed in 1891, a few months before the composer's fiftieth birthday, with a cello part conceived for Dvořák's friend and chamber music collaborator Hanuš Wihan (who would suggest not long after that Dvořák write a cello concerto). As explained in the introduction to the authorized score, "*dumka*" (plural "*dumky*") was the name for a Ukrainian folk song of narrative character. As understood by Dvořák, and as suggested by the musical works in which he used it, the term may well have derived from the verb "*dumati*," meaning "to meditate" or "reflect." This aspect of the word's meaning seems embodied in Dvořák's music by the alternation between reflective, even melancholy thematic elements and more energetically lively ones.

In fact, the *Dumky* Trio—the fourth of Dvořák's four published works for piano, violin, and cello—is not a "typical" piano trio at all. There are six movements rather

Walter H. Scott/BSO Archives



Isidore Cohen, Bernard Greenhouse, and Menahem Pressler playing Beethoven's Triple Concerto in 1981 with the Boston Symphony Orchestra at Tanglewood

than the usual four, and none conforms to the “standard” musical forms. Instead, each movement effectively represents a complete “*dumka*” in and of itself, with contrasting “reflective” and “lively” themes alternating with each other. Since the score instructs the players to move directly (“*attaca subito*”—“attack quickly”) from the first movement into the second, and then from the second into the third, some commentators have seen fit to impose a four-movement scheme on the work as a whole by viewing those first three movements as a single unit, with the fourth following as slow movement, the fifth as scherzo, and the sixth as finale. But the composer has also marked a “*lunga pausa*” (“long pause”) at the end of the fourth movement and specifically dated the start of the fifth (“23.I.1891”), allowing for still further analytical speculation.

Surely what matters most is Dvořák’s striking ability to repeat what is essentially the same formal scheme from one movement to the next, with a basic alternation between the major and minor modes, in a way that consistently holds the attention. Throughout, the composer’s musical ideas are not just suitably native-rooted and folkish (as, for example, in the occasional bardic, harp-like touches in the second and third movements, or the suggestion of a well-known folk song—of non-Bohemian nationality!—that starts the fourth), but strikingly varied in mood, instrumental color, atmosphere, and tone, all in service to a unified whole.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.



György Kurtág (b.1926)

Piano Trio



György Kurtág’s birthplace of Lugoj was part of the Austro-Hungarian Empire until 1918, when it was ceded to Romania in the political redrawing of maps that followed World War I. Lugoj in 1926 was in Romania but many of its people, including the Kurtágs, were Hungarian. The family spoke Hungarian at home but at school György was expected to speak Romanian. Kurtág had piano lessons as a boy and ultimately studied with some of the most important Hungarian musicians of the day, including the pianist Pál Kadosa and the composers Sándor Veress and Ferenc Farkas in Budapest. An acquaintance with the progressive composer György Ligeti gave him access to some of the music—by Stravinsky, Webern, and others—that was banned or officially discouraged during the early years of the Soviet occupation of Hungary. Both Kurtág and Ligeti benefited from a loosening of totalitarian control throughout the Eastern Bloc countries that followed Stalin’s death in 1953.

This led to a thaw and greater cultural communication with Western Europe and America, and allowed the composers to gain information about stimulating musical experimentation in the West. In 1956, though, a populist revolution against the communist regime in Hungary was brutally suppressed by the Soviet military, and the country’s borders were closed. Ligeti escaped to Vienna, but although Kurtág was able to spend a year in Paris, he chose to continue to live and work in Hungary, where he became well respected, even famous, as a teacher, répétiteur, and chamber music coach, but where his own music was scarcely known until much later in his life.

The compositions for which Kurtág first received notice were in an ascetic, experimental mode brought about by a reconsideration of his compositional language at the end of the 1950s. This was precipitated by his time in Paris in 1957-58, when

he attended courses given by Messiaen, Milhaud, and Max Deutsch. Kurtág's new beginning led him to call a Webern-like 1959 string quartet his "Opus 1," and he withdrew most of his earlier scores. Of this early period, Kurtág's song cycle for soprano and piano, *The Sayings of Péter Bornemisza*, Opus 7, is his most important and characteristic work.

In 1970 several important Hungarian musicians formed the New Music Studio in Budapest for the purpose of performing pieces composed with the latest avant-garde techniques, such as improvisation and group composition. In 1973 Kurtág began an open-ended series of piano pieces (ostensibly for children, like Bartók's *Microcosmos*) that employed graphics in addition to standard notation, to encourage the performer's exploration of the sonic possibilities of the instrument and his/her own creative limits. These pieces, called collectively *Játékok* ("Games"), led to greater exposure for its composer outside of Hungary, particularly through two-piano recitals with his wife Márta. He has become recognized as one of the most original and significant composers in Europe, with a growing international reputation. A recording, *Signs, Games, and Messages*, earned him a Grammy Award in 2004 for best contemporary composition.

Kurtág's Piano Trio was commissioned by the Concertgebouw for the Beaux Arts Trio to mark the group's 50th anniversary year in 2005; it was premiered that August and has figured in the ensemble's repertoire since that time. They coached the piece with Kurtág himself, who is genuinely one of the most respected chamber music coaches in Europe. Here nothing is loud. Nothing is long-sustained. Strings play without vibrato, frequently harmonics, lending the surface of the piece a cool transparency. As in Webern, the importance of each note, each figure, is heightened in its unique placement within the whispered intimacy of the piece. The work's brief span is a succession of gestures both fantastical and commonplace whose correlations are best left for the listener to contemplate, although there are ostentatious repetitions of material that suggest a classical (if miniature) approach to form, or, better, the *suggestion* of a classical approach to form: no doubt a quiet nod to the grand legacy of the Beaux Arts Trio.

ROBERT KIRZINGER

Robert Kirzinger is Publications Associate of the Boston Symphony Orchestra.

Walter H. Scott/BSO Archives



Isidore Cohen, Menahem Pressler, and Peter Wiley in a 1989 concert at Tanglewood



Maurice Ravel (1875-1937)

Trio in A minor for piano, violin, and cello

Ravel enjoyed spending the summer in his Basque homeland. He arrived at St. Jean-de-Luz in the summer of 1913, fresh from the scandalous world premiere of Stravinsky's *Rite of Spring* in Paris, after which the Basque country must have seemed exceptionally peaceful. Here he devoted himself to the composition of a piano trio, his



first new piece of pure chamber music since the string quartet of a decade earlier, completing the first movement by the end of March. But he got bogged down and had difficulty bringing it to an end. The impetus to finish the work came when Germany declared war on France in August. Composition became the means by which Ravel sought oblivion from the horrors that were inevitable. He had tried to offer his services to his country by joining the infantry but was rejected for being two kilos under the minimum weight. He wrote to a friend, "So as not to think of all this, I am working—yes, working with the sureness and lucidity of a madman." In just under four weeks, by August 29, 1914, he had completed the trio, one of his most serious large-scale pieces.

The opening *Modéré* presents a theme written in 8/8 time with the melody consistently disposed into a 3+3+2 pattern that Ravel identified as "Basque in color." The second theme is a lyrical diatonic melody first presented in the violin and briefly imitated by the cello. These two themes and a tense connecting passage serve as the major ideas of the movement, building with increasing pace and intensity to a solid climax followed by a gradual descent to a gentle close. The heading for the second movement, *Pantoum*, refers to a verse form borrowed by such French Romantic poets as Victor Hugo from Malayan poetry; its connection with Ravel's music is a

An Appreciation

The Beaux Arts has occupied a unique place in both the programming and the affections of the Friends of Chamber Music. No other ensemble has played for us nearly so often. How could they, when the Beaux Arts has given us forty-four concerts over a span of forty-seven years?

The original trio played for the Friends of Chamber Music on October 26, 1960. Although there have been personnel changes over the years—our audiences have heard violinists Daniel Gulet, Isidore Cohen, Ida Kavafian, Young Uck Kim, and Daniel Hope, and cellists Peter Wylie and Antonio Meneses—the Trio has always been the Beaux Arts Trio, maintaining its identity under the leadership of the dynamic and indefatigable Menahem Pressler.

Our audience has experienced many felicitous evenings of sublime musicianship and supreme grace and so often we were certain the playing illuminated the poetic heart of the composer's intent. Words cannot really express our appreciation for the wealth of superb music we have heard and will remember. We will greatly miss them.

To paraphrase John Keats: "Much have we travell'd in realms of gold"

ERIC WILSON
Friends of Chamber Music
Vancouver, B.C., Canada

mystery. The movement is the scherzo of the work, playing off a rhythmic string figure colored by the insertion of pizzicatos throughout and a simple legato theme that serves as the foil to the rhythmic motive. The *Passacaille* derives its shape from the Baroque form more frequently known by its Italian name *passacaglia*, in which an ostinato melody or harmonic progression is repeated over and over as the skeleton background for a set of variations. Ravel's approach to the form is, not surprisingly, a good deal freer than that of the Baroque composers. The movement is wonderfully tranquil. By contrast the *Animé* of the finale offers gorgeous splashes of instrumental color in a masterly display of brilliant writing for each of the instruments—long trills in the strings serving as a foil for dense chords in the piano in a triumphant close.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

The Beaux Arts Trio has provided so much pleasure and musical illumination to so many over its long and storied career. It is with misty eyes that this ensemble, whom I had the pleasure of working with in master class, thrilled to their recordings and performances, and delighted in presenting all over the country, is closing this chapter of musical life—they will be missed!

WELZ KAUFFMAN
President and CEO, Ravinia Festival

"... the greatest living piano trio..."
Seattle Times, 1985

"... Every melodic idea was delineated with delicacy. Every harmonic progression was traced with clarity and order..."
Los Angeles Times, 1996

"... They were so beautifully in tune... that passion seemed a state of grace... They played with almost uncanny unanimity and with such an organic sense of phrasing that this was a Brahms performance to cherish for a long time."
The Globe and Mail Metro, North York, Ontario, 1996

A Bouquet for the Beaux Arts from a Late-Blooming Presenter

The Beaux Arts Trio came into my life, and onto my stage, in spring of 2005, the second season of existence for Chamber Music San Francisco. The legendary ensemble did not have a San Francisco engagement in that particular season—the Beaux Arts Trio’s 50th season, to be exact—so our fledgling organization was offered the opportunity. I was beside myself with luck and joy. I had been a fan all my listening life and was well aware of the musical riches within our grasp; we jumped at the chance.

The performance itself was remarkable. The group’s trademark intimacy (they apparently own the basic patent on *pianissimo*) and technical mastery provided a true musical thrill.

Backstage after the performance, Menahem put his arm around my shoulders and said, “Denyel [Daniel], we play for you every year.” My heart leaped. This particular moment was both a professional and personal peak for me, and I will savor it always.

As the seasons progressed, it would not be too strong to say that the Trio “made” our concert series. Beyond simply giving our patrons a series of increasingly superb performances, their continued presence on our schedule lent our young organization credibility, gave us a pair of big shoes that that we grew to fill.

Meanwhile, Menahem provided me with an ongoing, joyous, musical education. This man’s profound musicianship, breadth of experience, and utter lack of ego meant that every hour in his presence yielded a semester’s worth of illumination.

By 2008, the isometric tension was gone and the Trio’s playing had melded into one extraordinary voice. Their sold-out performance for us (which was both the final stop in their final regular touring season and their fourteenth performance in eighteen days) brought tears to our patrons’ eyes and inspired wave after wave of standing ovations. The mayor had proclaimed it “Beaux Arts Trio Day” in San Francisco.

Afterward, we dined and schmoozed and toasted the Beaux Arts Trio with a bottle of 1955 port; then inexplicably the magical evening was over, just like that.

Menahem, I thank you from the bottom of my heart for being part of my concert series, and part of my life. What a mitzvah.

DANIEL LEVENSTEIN
Director, Chamber Music San Francisco

As New York’s oldest concert series, Peoples’ Symphony Concerts have been blessed by the generosity of the Beaux Arts Trio, whose members throughout the Trio’s existence have willingly shared their music with our audiences. Their concerts were always eagerly anticipated and enthusiastically received and will long live in the memories of our subscribers. Viva Menahem and his current and former partners!

FRANK SALOMON, Peoples’ Symphony Concerts



Thursday, August 21, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BEAUX ARTS TRIO
MENAHEM PRESSLER, piano
DANIEL HOPE, violin
ANTONIO MENESES, cello

ALL-SCHUBERT PROGRAM

Piano Trio No. 1 in B-flat, D.898 (Opus 99)
Allegro moderato
Andante un poco mosso
Scherzo. Allegro
Rondo. Allegro vivace

{ I n t e r m i s s i o n }

Piano Trio No. 2 in E-flat, D.929 (Opus 100)
Allegro
Andante con moto
Scherzando (Allegro moderato)
Allegro moderato



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Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed or Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

**Franz Schubert** (1797-1828)

Piano Trio No. 1 in B-flat, D.898 (Opus 99)

Piano Trio No. 2 in E-flat, D.929 (Opus 100)

Probably because the two piano trios from Schubert's too brief but wondrous maturity were assigned consecutive opus numbers, 99 and 100, by their respective publishers, we sometimes think of them as twins, or at least as siblings remarkably alike. But experiencing them together on one concert we are more likely to be struck even more by the ways in which they differ, unmistakably Schubertian though both are. And once again we will find ourselves grateful to have two masterpieces that speak to such different artistic and spiritual hungers within us.



They were begun about a month apart, the B-flat in October 1827, the E-flat in November. This closeness might remind us of those sharply contrasting pairs or groups that Mozart sometimes produced in close proximity—the last three symphonies, for example, the C major and G minor viola quintets, or the super-neat *Eine kleine Nachtmusik* and its delightfully bizarre neighbor, *A Musical Joke*. And apropos chronology, we might also note that when Schubert began the ebullient B-flat trio he had just been concentrating on the second part of his great Lieder cycle *Winterreise* (*Winter Journey*), songs so dark that most of his friends found them too frightening to live with and rejected them. It is all a reminder to be careful about making too immediate associations between life and work. A composer does not write *Winterreise* when he is in a glum mood and the first movement of the B-flat trio when he is feeling better a few days later: both draw on the experience and the expressive resources gathered during the course of the whole life to that point.

Robert Schumann was a critic who responded acutely to the difference between the two trios. Writing about the one in B-flat, he first remarks “one glance, and the world shines afresh again.” He then recollects how ten years earlier, the E-flat trio had passed “across the ordinary musical life of the day like some angry manifestation in the heavens.... Intrinsicly [the two works] bear little resemblance to each

Marco Borggreve



Menahem Pressler, Peter Wiley, and Ida Kavafian

other. The first movement, which in the [E-flat trio] is inspired by profound rage as well as by boundless longing, is graceful and virginal in the one before us. The Adagio, there a sigh capable of rising to deep anxiety within the heart, is here a happy dream, a swelling and receding of happy human feelings.... In a word, the Trio in E-flat is more active, masculine, and dramatic.”

The B-flat trio used decidedly to be the more popular of the two works, though in recent years the E-flat has come to be recognized as the supreme masterwork it is—for Schumann it was one of the select few “Meistertrios” together with Beethoven’s *Archduke* and *Ghost*—and we hear it more often. If we can still sense something innocent about the B-flat, the E-flat reminds us that *Winterreise* was a watershed in Schubert’s life: though just thirty, he was never a young man again. It was also in 1827, in March, that Beethoven died. Schubert mourned him deeply, but from that moment, as the composer John Harbison has put it, he assumed with new and unflinching confidence Beethoven’s “dimensions and ambitions as if they [were] his natural legacy.” And so, after the B-flat trio, uncomplicated, gracious, warm, “natural,” pleasing, all that we simply, perhaps too simply, think of as “Schubertian,” we have the troubled and troubling work of a more far-seeing, far-reaching composer whose understanding of music and whose pain went far beyond the experience of his pre-*Winterreise* self. To quote Harbison again: “Schubert’s tragic vision is not veiled here, it is fully revealed, and the internal proportions through which he conveys the vision are exacerbated and subversive... as a reach into the unsayable and unknowable is beyond comparison.”

Actually if we listen carefully to the **Piano Trio in B-flat**, we will hear that it is not as innocent as all that. The very first phrase, buoyant and marchlike, is an odd five measures long: four measures of theme plus some virtuoso flourishes for the violinist

“... exceptional to sensational...”
Boston Globe, 1998

“*The Beaux Arts Trio has retained its almost utopian level of music making...*”
Washington Post, 2002

“*Menahem Pressler is a life-loving institution, a gift to classical music.*”
Adam Baer, New York Sun, 2003

“*The ensemble seems to have entered a new golden age of performance.*”
Richard Dyer, Boston Globe, 2004

“*Goethe described architecture as frozen music. A Beaux Arts performance is liquid architecture.*”
Time Magazine

and the cellist. And the response to that consists of an even more surprising phrase of seven measures. That it doesn't sound in any way artificial or willful is part of Schubert's genius: he has inherited Mozart's gift for making the asymmetrical as natural as breathing. What is also as admirable as it is delightful is Schubert's ear for texture, always deliciously airy in this work, one that string players can approach without fear that the pianist will drown them out. For contrast to this vigorous opening, Schubert gives us a new theme in his most touchingly lyric vein. And he does not cease to be inventive in the ways he reviews his material in the recapitulation and highly energized coda.

The second movement, in a lilting 6/8 meter, is one of the sweetest of Schubert's songs. Its harmonic progress adds both color and depth of feeling. The middle of the movement brings some darker weather, though this is more of a squall from his earlier *Schöne Müllerin* songs rather than a ferocious *Winterreise* tempest. The scherzo is lighthearted, its contrasting Trio broadly lyrical. Schubert heads the finale with the designation "Rondo," but in fact he gives us a fully developed sonata form movement. It is music full of invention, none more remarkable than the rhythmic expansion into broad measures in 3/2 time, a surprise Schubert invites us to enjoy three times. The close is of irresistible brilliance.

The **Piano Trio in E-flat** played an important role in Schubert's life. It was first performed to great acclaim at a concert of the Society of Friends of Music in Vienna on December 26, 1827, and it was repeated as the big work at an all-Schubert concert on March 26, 1828, the first anniversary of Beethoven's death, and not a date chosen by happenstance. That evening was a landmark event in the young composer's career, and it could have changed everything for him but for the tragedy of his death not quite eleven months later. The fleet-fingered pianist who played in both those performances, and whom Schubert certainly had in mind for the work, was Carl Maria von Bocklet, a renowned virtuoso; his partners were two of the finest string players in Vienna, Ignaz Schuppanzigh, the most eminent quartet leader of the day, and Josef Linke, the cellist in the Schuppanzigh Quartet, both of them

Marco Borggreve



Menahem Pressler, Antonio Meneses, and Young Uck Kim

renowned for their association with Beethoven. We will not fail to notice the element of virtuosity, particularly piano virtuosity, in this work, writing that is far in advance of anything to be found in the B-flat trio.

The opening Allegro of the E-flat trio is conceived and composed on a grand scale. This music is full of jolts, abruptions, asymmetries, many of them realized during Schubert's process of careful inspection and revision. It displays as well a tremendous and bold range of harmonic design. There is a critical tradition of long standing that maintains that Schubert had the first movement of the recently deceased Beethoven's *Eroica* Symphony in mind as a model, and one intense passage at the climax of the development does indeed make an unmistakable allusion to that work. Schubert's complicated relationship to Beethoven is one of the most fascinating sides of his artistic personality. On one side we have his immense admiration for Beethoven, his readiness, particularly after the great man's death, to assume the mantle, and the undoubted fact that his great late works could and would not be what they are without the stimulus of that awesome cynosure. (Schubert was shy as a man, but not as an artist.) On the other hand, we have a composer whose temperament is as different from Beethoven's as can be—feminine versus masculine is a drastic shorthand way of putting it—as well as one who, as Alfred Brendel among others has pointed out, took pains not to compose like Beethoven. These two currents collide to marvelous effect in this fiery movement. Schubert marks it “Allegro,” but the *Eroica*'s “Allegro con brio” would not be out of place here.

The haunting march-theme of the second movement, part gypsy, part proto-Mahler, also revels in unexpected tensions as well as giving us moments of aching melancholy and tenderness. According to an early tradition, the main theme is based on a Swedish song, in more recent years identified as *Se solen sjunker* (“The sun has set”), which Schubert apparently heard sung by a Swedish tenor, Isak Albert Berg, who visited Vienna in November 1827. Here too we have a storm as the center of the movement, and this one is truly and literally terrific. The close is one of the most heart-breaking pages in all of chamber music.

The scherzo is of course lighter in mood, and its canons—first with strings imitating the piano, then the other way around—delight especially. The finale caused Schubert some trouble. It was thought too long at the first performance in Vienna in December 1827, and Schubert indicated considerable cuts, leaving no doubt that he wished those to be regarded as mandatory. The present performance is of the revised version, but the original version (which can be heard on recordings) is a piece whose acquaintance is worth making. It is indeed very long, but the harmonic design is arguably more powerful. A subsidiary theme with rapid repeated notes, while perhaps giving the pianist some moments of anxiety about the readiness of his instrument to respond, always gives special pleasure to listeners. But what stops the heart in this finale is the return, twice, of the deeply shadowed march from the second movement. (In the original version there is a remarkable climax that brings all the themes together: it must have hurt Schubert a lot to cut that out.) “Is there any music,” he is said to have asked, “that is not sad?”

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

