

**February 25, 2016 at 8:00pm**

Richardson Auditorium in Alexander Hall

Musical Preview by the Princeton Girlchoir Ensemble at 7:00PM

## **TETZLAFF TRIO**

Christian Tetzlaff, *Violin*

Tanja Tetzlaff, *Cello*

Lars Vogt, *Piano*

**ROBERT SCHUMANN** (1810 - 1856)

**Piano Trio No. 2 in F Major, Op. 80**

Sehr lebhaft

Mit innigem Ausdruck - Lebhaft

In mässiger Bewegung

Nicht zu rasch

**ANTONÍN DVOŘÁK** (1841 - 1904)

**Piano Trio in E Minor, Op. 90 “Dumky”**

Lento maestoso

Poco adagio

Andante

Andante moderato

Allegro

Lento maestoso

– INTERMISSION –

**JOHANNES BRAHMS** (1833 - 1897)

**Piano Trio No. 1 in B Major, Op. 8 (revised 1889)**

Allegro con brio

Scherzo: Allegro molto

Adagio

Finale: Allegro

## ABOUT THE ARTISTS OF THE TETZLAFF TRIO



**Violinist Christian Tetzlaff** is internationally recognized as one of the most important violinists performing today. From the outset of his career, he has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas and partitas to 19th century masterworks by Mendelssohn, Beethoven and Brahms; and from 20th century concertos by Bartók, Berg and Shostakovich to world premieres of contemporary works. Also a dedicated chamber musician, he frequently collaborates with distinguished artists including pianists Leif Ove Andsnes, Lars Vogt and Alexander Lonquich and is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister and his sister, cellist Tanja Tetzlaff.

Born in Hamburg in 1966, music occupied a central place in his family and his three siblings are all professional musicians. Mr. Tetzlaff began playing the violin and piano at age six, but pursued a regular academic education while continuing his musical studies. He did not begin intensive study of the violin until making his concert debut playing the Beethoven Violin Concerto at the age of 14 and attributes the establishment of his musical outlook to his teacher at the conservatory in Lübeck, Uwe-Martin Haiberg, who placed equal stress on interpretation and technique. Mr. Tetzlaff came to the United States during the

1985-86 academic year to work with Walter Levine at the University of Cincinnati College-Conservatory of Music and also spent two summers at the Marlboro Music Festival.

Mr. Tetzlaff has been in demand as a soloist with most of the world's leading orchestras and conductors, establishing close artistic partnerships that are renewed season after season. He has performed with the orchestras of Chicago, Cleveland, Boston, Philadelphia, New York, San Francisco, Los Angeles, St. Louis, Pittsburgh, Washington, DC and Toronto, among many others in North America, as well as with the major European ensembles including the Berlin Philharmonic, London Symphony and London Philharmonic, Bavarian Radio Symphony Orchestra, Vienna Philharmonic, Rotterdam Philharmonic and the Royal Concertgebouw Orchestra in Amsterdam.

Christian Tetzlaff was a 2010-11 Carnegie Hall Perspectives artist, an initiative in which musicians are invited to curate a personal concert series in Carnegie and Zankel Halls through collaborations with other musicians and ensembles. Mr. Tetzlaff's Perspectives included an appearance with the Boston Symphony; a play/conduct performance with the Orchestra of St. Luke's; a performance with the Ensemble ACJW led by Sir Simon Rattle; a concert with the Tetzlaff Quartet; and a duo-recital with violinist Antje Weithaas (who was here earlier this season on our series with the Arcanto Quartet).

Tetzlaff's highly regarded recordings reflect the breadth of his musical interests. Recent recordings include the complete Bach Sonatas and Partitas for Solo Violin; Szymanowski's Violin Concerto No. 1 with the Vienna Philharmonic/Pierre Boulez; Schumann and Mendelssohn Violin Concertos with Frankfurt Radio Orchestra/Paavo Järvi; Jorg Widmann's Violin Concerto, written for Mr. Tetzlaff, with the Swedish Radio Symphony Orchestra/Daniel Harding; and Berg *Lyric Suite* and Mendelssohn Quartet Op. 13 with the Tetzlaff Quartet.

Christian Tetzlaff currently performs on a violin modeled after a Guarneri del Gesu made by the German violin maker, Peter Greiner. In honor of his artistic achievements, *Musical America* named Mr. Tetzlaff "Instrumentalist of the Year" in 2005.

"When the news reached me that Christian Tetzlaff was returning to Princeton - this time with his trio - I felt a hint of the reverberations from that unforgettable night at Princeton more than two years ago, when the sound of Tetzlaff's violin shook the core of my being like a thunderclap... that concert left me in a trance-like state for a long time afterward."

— Mariana Olaizola '13,  
founding Chair of the Student  
Ambassadors of Princeton  
University Concerts

**Cellist Tanja Tetzlaff** has developed an extensive repertoire including standard works of classical solo and chamber music for cello, as well as compositions from the 20th and 21st centuries. In 2011, a recording of cello concertos by Wolfgang Rihm and Ernst Toch was released by NEOS.

Tanja has performed with world-renowned orchestras, including the Tonhalle-Orchester Zürich, the Bayerische Rundfunk, Orchestra of Konzerthaus Berlin, Royal Flanders Orchestra, Orquesta Nacional de España, Deutsche Kammerphilharmonie Bremen, Orchestre Philharmonique de Radio France, Orchestre de Paris and the Cincinnati Symphony Orchestra. She has collaborated with conductors including Lorin Maazel, Daniel Harding, Philippe Herreweghe, Sir Roger Norrington, Vladimir Ashkenazy, Dimtri Kitajenko, Paavo Järvi, Michael Gielen and Heinz Holliger.

Chamber music plays a significant part in Tanja's career. She regularly tours with the Tetzlaff Quartet, and recently performed the Brahms Double Concerto with her brother, Christian Tetzlaff with the Deutsche Kammerphilharmonie Bremen under Paavo Järvi. She gives regular recitals in renowned concert series and festivals, such as the Heidelberger Frühling, the Festivals in Bergen and Edinburgh, and is a regular guest at the Heimbach Festival. Her chamber music partners are some of the world's foremost musicians, including pianists Lars Vogt, Leif Ove Andsnes, and Alexander Lonquich, violinists Antje Weithaas, Florian Donderer, Baiba and Lauma Skride and her brother Christian, with whom she founded the Tetzlaff Quartet. Together with violinist Florian Donderer, she organizes a concert series at the Sendesaal Bremen. With her duo partner, pianist Gunilla Süssmann, Tanja is a regular guest at prominent concert series in Scandinavia and Germany. The duo have recorded a CD featuring the works of Sibelius, Grieg and Rachmaninov, released by CÄvi-music, in addition to a recording of the Brahms Cello Sonatas.

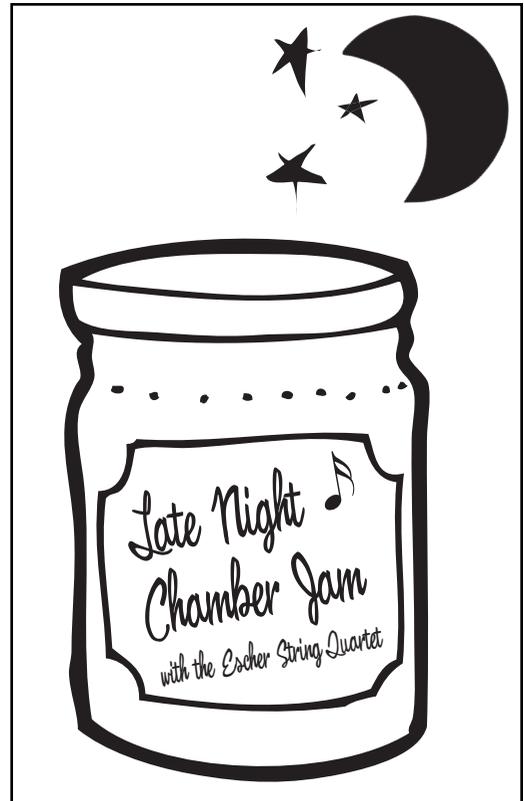
Tanja Tetzlaff studied with Bernhard Gmelin in Hamburg and with Heinrich Schiff at the Mozarteum in Salzburg. She plays a cello by Giovanni Baptista Guaragnini, made in 1776.

**Pianist Lars Vogt** was born in the German town of Düren in 1970. He first came to public attention when he won second prize at the 1990 Leeds International Piano Competition. His versatility as an artist ranges from the core classical repertoire of Mozart, Beethoven, Schumann and Brahms to the romantics Grieg, Tchaikovsky and Rachmaninoff through to the dazzling Lutoslawski concerto. Lars Vogt now works with orchestras both as conductor and directing from the keyboard. His recent appointment as Music Director of the Royal Northern Sinfonia at the Sage, Gateshead reflects this new development in his career.

During his prestigious career, Lars Vogt has performed with many of the world's great orchestras including the Royal Concertgebouw Orchestra, Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, London Symphony Orchestra, New York Philharmonic, Boston Symphony, Dresden Staatskapelle, NHK Symphony and Orchestre de Paris. He has collaborated with some of the world's most prestigious conductors including Sir Simon Rattle, Mariss Jansons, Claudio Abbado and Andris Nelsons. His special relationship with the Berlin Philharmonic has continued with regular collaborations following his appointment as their first ever "Pianist in Residence" in 2003/4.

Recent performance highlights in North America include appearances with the Philadelphia and Cleveland Orchestras, New York and Los Angeles Philharmonics, the Chicago, Toronto, St. Louis, and Atlanta Symphonies, Minnesota Orchestra and the National Arts Centre Orchestra in Ottawa; a recital at New York City's 92nd St. Y; and duo recitals with Christian Tetzlaff.

Lars Vogt also enjoys a high profile as a chamber musician, and in June 1998 founded his own chamber festival in the village of Heimbach near Cologne. Known as "Spannungen," the concerts take place in an art-nouveau hydro-electric power station and its huge success has been marked by the release of ten live recordings on EMI. Other chamber projects include recitals with tenor Ian Bostridge at the Edinburgh Festival and



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with the Austrian actor Klaus Maria Brandauer in Vienna and trio recitals with Christian and Tanja Tetzlaff in Paris, Berlin, Salzburg and Zurich.

Lars Vogt is a passionate advocate of making music an essential life force in the community. In 2005 he established a major educational program named “Rhapsody in School” which brings his colleagues to schools across Germany and Austria, thereby connecting children with inspiring world-class musicians. He is also an accomplished and enthusiastic teacher and in 2013 was appointed Professor of Piano at the Hannover Conservatory of Music, succeeding Karl-Heinz Kämmerling, his former teacher and close friend.

As an EMI recording artist, Lars Vogt made fifteen discs for the label. Recent recordings include solo works of Schubert for CAvi-music; Mozart Concerti with the Salzburg Mozarteum Orchestra for Oehms; a solo Liszt and Schumann disc on the Berlin Classics label; and Mozart Sonatas with Christian Tetzlaff for Ondine.

The Tetzlaff Trio recently released their first recording - the three Brahms piano trio on the Ondine label. Tonight’s concert marks the trio’s Princeton University Concerts debut.

## ABOUT THE PROGRAM *By Peter Laki, ©2016*

### **ROBERT SCHUMANN** (Zwickau, Saxony, 1810 – Eendenich, nr. Bonn, 1856) Piano Trio No. 2 in F Major, Op. 80 (1847)

During the famous chamber-music year of 1842, Schumann, living in Leipzig, wrote his three string quartets, the Piano Quartet, and the Piano Quintet. He did not, however, get around to writing a full-fledged piano trio (only four short *Phantasiestücke* for piano, violin, and cello, published years later as Op. 88). The two piano trios—Op. 63 and Op. 80—came five years later, during Schumann’s relatively less productive Dresden years. The inspiration, as so often with Schumann, came from his wife Clara, who in 1846 had written her own beautiful piano trio in G Minor, giving Robert some “trio thoughts” as well, to quote an entry from his diaries. (Schumann’s third piano trio, Op. 110 in G Minor, was written in 1851, after a further move to Düsseldorf.)

To Schumann (and to many listeners, then and now) the two 1847 trios are opposites in character: while the first told, in the composer’s own words, of a “time of gloomy moods,” the second was “of a completely different character” and produced a “friendlier and more immediate impression.” This much is clear in the F-Major trio right from the outset: the work begins *in medias res* (“in the middle of things”) in a vigorous tempo,

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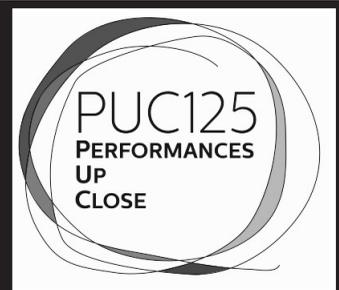
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with a chord progression that usually appears as a development or a continuation, not an opening. The exuberant mood is suddenly interrupted by an extended quote from one of Schumann's earlier songs ("Intermezzo," Op. 39, No. 2") appearing as a true lyrical intermezzo. This song-like atmosphere continues in the second movement, with a beautiful melody played as a love duet by the violin and the cello. Instead of the expected scherzo, Schumann offers a wistful quasi-waltz in a moderately slow tempo. Like the opening movement, the finale has something of both Eusebius and Florestan, the two characters invented by Schumann years earlier to represent the two complementary aspects of his personality: the first more reflective, the second more explosive and fiery.

**ANTONÍN DVOŘÁK** (Nelahozeves, Bohemia, 1841 – Prague, 1904)  
Piano Trio No 4. in E Minor, Op. 90 "Dumky" (1891)

In the "Dumky" Trio, Dvořák was more strongly and more exclusively influenced by folk music than in most of his other major works. That inspiration, however, did much more than simply provide "local color," or affirming and celebrating the composer's national identity. In fact, it brought forth one of the most profound artistic utterances in Dvořák's entire output.

The name *dumka* comes from Ukrainian folk music, where it stands for a certain type of song with a nostalgic, elegiac character. Dvořák had a long-standing interest in the

*(notes continued on page 10)*

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music of other Slavic nations; during his lifetime, the “pan-Slavic” movement, which promoted the brotherhood of all nationalities belonging to that linguistic family, was gaining ground in Dvořák’s native Bohemia. Yet the composer did not use any original *dumka* melodies. He preferred to invent his own, and had first done so in a solo piano work as early as 1876. Dumkas served as slow movements in several of Dvořák’s chamber compositions, the most famous example being the Piano Quintet, Op. 81.

The idea of stringing together six *dumkas* to form a piano trio was a rather novel one, as the traditional four-movement scheme (opening-slow-scherzo-finale) seemed inalterable in 19th-century chamber music. Yet here it is, a suite of six movements, all of which, at least nominally, have the same general character. How is it possible to avoid monotony in such a work?

Dvořák achieved a real *tour de force* with this most unusual formal plan, as audiences unanimously agreed as soon as the new work was introduced in Prague on April 11, 1891. Violinist Ferdinand Lachner and cellist Hanuš Wihan, with the composer at the piano, took the piece on tour throughout the Czech lands, and played it more than thirty times in five months.

Each of the six *dumkas* incorporates a contrast between slower and faster tempos, the former often coming across as sad and the latter as cheerful; the contrasts tend to involve changes between the major and minor modes as well. But there are innumerable shades and gradations between those emotional states in the music, just as there are in life. And this is what creates great diversity in Dvořák’s trio. Each movement represents a different personality, or rather, if we consider the fast and slow parts separately as we should, a different *pair* of personalities. The keys are also different from movement to movement

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(E Minor/Major, C-sharp Minor, A Major/Minor, D Minor-Major, E-flat Major, and C Minor, respectively); therefore, it is not entirely correct to refer to the whole work as the “Trio in E Minor” as is frequently done.

The first movement juxtaposes a certain majestic pathos with a wild, syncopated dance. In the second, a melancholy Adagio alternates with a light-hearted melody that, however, stays in the minor mode and gradually takes on a *furioso* character. In the third, the slow theme is in the major and the fast one in the minor, not the other way around as before. The expressive cello melody of No. 4 continues with a playful “scherzando.” In No. 5, both the tempo and the key relationships are reversed: a passionate melody in a major key is followed by a dreamy, “quasi-recitative” episode in the minor. The biggest surprise, however, comes in the last *dumka*, scored in an unremittingly tragic C minor. Its slow melody is perhaps the most poignant of all, and the fast theme ends the work with breath-taking dramatic force, without the slightest relief from the accumulated tensions.

**JOHANNES BRAHMS** (Hamburg, 1833 – Vienna, 1897)  
Piano Trio No. 1 in B Major, Op. 8 (1854, revised 1889)

Written in 1854, the Piano Trio in B major was radically revised by Brahms 35 years later. Interestingly, the composer did not withdraw the first version but rather allowed it to co-exist with the re-composition. However, the work is almost always heard in its 1889 form, which managed to combine the exuberance of the 21-year-old genius (who, in Schumann’s words, had, “like Minerva, sprung fully armed from the head of Jove”) with the consummate artistry of the mature master of 56.

Many of the gorgeous melodies that fill this masterwork had been there from the start. The re-composition had to do mostly with the development of the themes, and with making the transitions smooth and coherent, more classical in spirit than they were in the early version, which occasionally indulged in some Romantic excesses. (“It will not be as wild as it was before—Brahms wrote to Clara Schumann while at work on the revision—but whether it will be better --?”)

“The first Brahms piano trio is definitely on my top 5 list of favorite pieces. If you’re not yet in love with the sound of the cello, the magical first few moments will make you fall for the instrument. It was actually the piece that inspired me to take cello lessons.”

— Paul von Autenreid ’16,  
Chair of the Student  
Ambassadors of  
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In fact, one of the most stunning things about this trio is how its opening melody—a quiet theme with a solemn, dignified gait—is gradually and seamlessly transformed into a fiery and impassioned statement. These two temperaments—and the major and minor modes—alternate throughout the movement. The final coda section switches to a slower “Tranquillo” tempo, instead of a faster one as might be expected, only resuming the original speed again for the energetic closing chords.

The second-movement Scherzo, in B Minor, was left almost entirely intact from the 1854 original. The utter simplicity of its opening theme has reminded some commentators of Mendelssohn’s scherzo from *A Midsummer Night’s Dream*, though the continuation, and especially the major-mode middle section (“trio”) with its glorious melody in parallel sixths, is pure Brahms. Particularly ingenious is the way the melody of the middle section grows out of a characteristic motif in the scherzo proper, providing a masterful connection between the two parts of the movement.

In the third-movement Adagio (again in B Major) the soft chord progressions of the piano are in dialog with the expressive melody of the two string instruments. Eventually, a more continuous texture develops as the cello begins a new melody with a more sustained piano accompaniment. The opening material (alternating piano chords and string duet) returns, with the difference that this time the piano adds a sensitive countermelody to the string duet. At the end of the movement, all three instruments take over the slow chordal theme that grows ever softer and softer.

The last movement, though in an Allegro tempo, begins with a lyrical cello theme in B Minor; it only gathers more momentum with the muscular second theme in D Major. (This theme was new in the 1889 version, replacing another that was too strongly reminiscent of Beethoven and Schumann, and had too many personal associations with Clara.) Both themes are subsequently repeated before we reach the final section, in which the first theme takes on a much more tempestuous character than before. Contrary to all expectations, this major-mode trio ends dramatically in B Minor (it is much more frequent to see a minor-mode work end in major than vice versa). Although totally rewritten, the minor-mode ending is a remnant of the original version of 1854, true to the restless spirit of the artist as a young man.