

3 Resonance

1–9 Suite no. 2 in b minor, BWV 1067 (ca. 1738–1739)

JOHANN SEBASTIAN BACH (1685–1750)

Ouverture	5:43
Rondeau	1:22
Sarabande	2:22
Bourrée	0:50
Bourrée II	0:54
Polonaise	1:04
Double	2:01
Minuet	1:17
Badinerie	1:29

CAROL WINCENC, *flute*; WU HAN, *harpsichord*; KRISTIN LEE, *IAN SWENSEN, violins*; PAUL NEUBAUER, *viola*; DANE JOHANSEN, *cello*; SCOTT PINGEL, *bass*

10 Kaiserwalzer, op. 437 (1889, arr. 1925)

JOHANN STRAUSS JR. (1825–1899)
arr. Arnold Schoenberg (1864–1949)

CAROL WINCENC, *flute*; JOSE FRANCH-BALLESTER, *clarinet*; GLORIA CHIEN, *piano*; IAN SWENSEN, ERIN KEEFE, *violins*; PAUL NEUBAUER, *viola*; DANE JOHANSEN, *cello*

11 Danses sacrée et profane (1904)

CLAUDE DEBUSSY (1862–1918)

BRIDGET KIBBEY, *harp*; ERIN KEEFE, KRISTIN LEE, *violins*; PAUL NEUBAUER, *viola*; DANE JOHANSEN, *cello*; SCOTT PINGEL, *bass*

12–18 Seven Romanian Folk Dances, Sz. 68, BB 76 (1915)

BÉLA BARTÓK (1881–1945)

Jocul cu bâtă (Stick Dance)	1:17
Brâul (Sash Dance)	0:31
Pe loc (In One Spot)	1:17
Buciumeană (Dance from Bucsum)	1:42
Poarga Românească (Romanian Polka)	0:32
Măruntel (Fast Dance)	0:14
Măruntel (Fast Dance)	0:46

ERIN KEEFE, JORJA FLEEZANIS, ADAM BARNETT-HART, WU JIE, *violins*; PAUL NEUBAUER, GERALDINE WALther, *violas*; DANE JOHANSEN, *cello*; SCOTT PINGEL, *bass*

19 Appalachian Spring (1944)

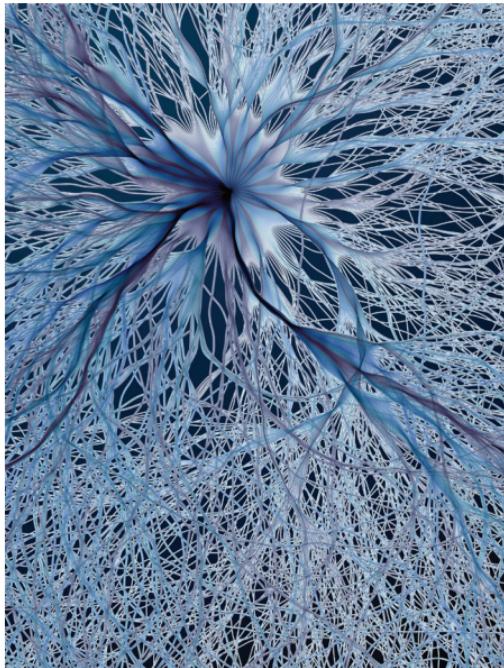
AARON COPLAND (1900–1990)

CAROL WINCENC, *flute*; JOSE FRANCH-BALLESTER, *clarinet*; MARC GOLDBERG, *bassoon*; GLORIA CHIEN, *piano*; JORJA FLEEZANIS, WU JIE, ADAM BARNETT-HART, KRISTIN LEE, *violins*; PIERRE LAPointe, GERALDINE WALther, *violas*; DANE JOHANSEN, DAVID FINCKEL, *cellos*; SCOTT PINGEL, *bass*

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Music@Menlo *LIVE*

3 Resonance



BACH	<i>Suite no. 2 in b minor</i>
STRAUSS	<i>Kaiserwalzer</i>
DEBUSSY	<i>Danses sacrée et profane</i>
BARTÓK	<i>Seven Romanian Folk Dances</i>
COPLAND	<i>Appalachian Spring</i>

Music@Menlo *LIVE*

3 Resonance

Music@Menlo's tenth-anniversary season, *Resonance*, explored the many ways in which music resonates within the listener. Music has an immense capacity to nurture the mind, transport listeners to new places, and, ultimately, delight the ears and stir the hearts of all people. Each disc of the 2012 edition of Music@Menlo *LIVE* captures the essence of *Resonance* and the festival's milestone season.

Charles Baudelaire once said, "Dancing can reveal all the mystery that music conceals." Disc III is an invitation to the dance, celebrating the marriage of movement and music. Beginning with the Second Orchestral Suite of Johann Sebastian Bach, a collection of traditional Baroque dance forms, the disc jumps ahead to *Kaiserwalzer*, written by the "Waltz King" Johann Strauss Jr., leads listeners to Debussy's magnificent *Danse sacrée et danse profane*. The disc concludes with Bartók's Romanian Folk Dances, providing examples of polka and duple-meter Transylvanian dance, and Aaron Copland's iconic ballet *Appalachian Spring*.

JOHANN SEBASTIAN BACH (1685–1750)

Orchestral Suite no. 2 in b minor, BWV 1067 (ca. 1738–1739)

During Bach's tenure in Leipzig from 1723 until his death in 1750, he assumed the directorship of the Collegium Musicum, a strong amateur ensemble founded in 1701 by his contemporary Georg Philipp Telemann. Much of Bach's instrumental music during this period was composed for the Collegium Musicum's performances at such venues as Zimmermann's Coffeehouse, a café made famous by hosting the premiere



Johann Strauss's *Kaiserwalzer*, op. 437. L-R: Ian Swensen, Erin Keefe, Paul Neubauer, Gloria Chien, Dane Johansen, Carol Wincenc, and Jose Franch-Ballester.

performances of some of Bach's finest music, including the four orchestral suites. The Suite in b minor was the last of the four to be completed; its composition dates from between 1738 and 1739, though recent research suggests that some of its material comes from Bach's earlier time in Cöthen.

The suite concludes with its most famous movement, the sprightly *Badinerie*. The term *badinerie* (or *badinage*), which came into use around this time, has no exact musical definition—it was generally used to describe music of a light and frivolous character. Whether frivolous or profound, as with all of Bach's music, the execution is impeccable—and, for the solo flutist, the *Badinerie* offers one of the classic tunes in that instrument's repertoire.

JOHANN STRAUSS JR. (1825–1899)

Kaiserwalzer, op. 437 (1889) (arr. Schoenberg, 1925)

The Viennese composer and conductor Johann Strauss Jr. made his public debut at the age of eighteen, and his music immediately met with public acclaim. The son of the celebrated composer Johann Strauss I, he was known during his lifetime variously as “Strauss Son” or “Strauss the Younger.” But it is by another nickname that Strauss is more fondly known: to legions of music lovers, Johann Strauss Jr. is the “Waltz King.” Indeed, Strauss’s waltzes would become emblematic of Viennese dance music. Owing largely to those enchanting waltzes, the Viennese press declared in 1852: “Strauss Father has been fully replaced by Strauss Son.”

Composers of the Second Viennese School likewise held Strauss’s music in high regard. Arnold Schoenberg, Anton Webern, and Alban Berg made arrangements of Strauss waltzes for the Society for Private Musical Performances, an organization founded by Schoenberg in 1918 to champion what he saw as the finest examples of modern music.

CLAUDE DEBUSSY (1862–1918)

Danses sacrée et profane (1904)

Debussy composed the *Danses sacrée et profane* (*Sacred and Profane Dances*) in 1904 on a commission from the instrument manufacturer Pleyel. The company had recently introduced the chromatic harp, which had separate strings for all twelve pitches, and was seeking repertoire for the new instrument. The work was intended as an exam piece for students at the Brussels Conservatoire. While the chromatic harp never ultimately caught on and has long since been abandoned, the *Sacred and Profane Dances* quickly became one of the most popular works in the conventional harp repertoire.

The *Sacred Dance* emerges quietly and mysteriously, as if from some primordial state. The harp enters with a tranquil series of chords. Debussy’s modal harmonies evoke an aura of antiquity, perhaps in deference to the harp, one of the most ancient instruments.

Whole-tone figurations later in the dance reinforce the music's unearthly quality. After the featherweight *Sacred Dance*, the *Profane Dance* establishes a steady, waltz-like tempo—an earthly quality that contrasts with the sacred character of the first dance.

—Patrick Castillo

BÉLA BARTÓK (1881–1945)

Seven Romanian Folk Dances, Sz. 68, BB 76 (1915)

In 1907, Bartók traveled to Transylvania, in the central part of Romania, on a collecting expedition, where he first had the realization that the harmonic, rhythmic, and formal aspects of folk music could be adapted into his own musical language. Throughout his life, Bartók held a particular fondness for the folk music from Transylvania, whose Romanian population was isolated within the Austro-Hungarian Empire.

The *Seven Romanian Folk Dances* were composed in 1915, a year which has become known as Bartók's "Romanian" year. Around the same time, Bartók completed his *Romanian Christmas Songs*, the Sonatina for Solo Piano, and the *Transylvanian Dances*. Bartók's *Romanian Folk Dances* pay homage to various Romanian locales where the composer collected folk music. Originally composed for solo piano, the *Romanian Folk Dances* have been transcribed and arranged for numerous instrumental combinations. The first dance, from Mesöszabad, is a strident Transylvanian dance, defined by its strong duple meter and restrained yet infectious theme. The *Sash Dance* and *In One Spot*, both hailing from Egres, embody a more mysterious quality. The *Buciumeană*, from Bisztra, is highlighted by a lyrical and longing Transylvanian melody, first presented in the solo violin and eventually passed to the entire ensemble. The *Romanian Polka* presents a vigorous dance that would accompany children's games in the Belényes region. The final pair of dances, both entitled *Fast Dance*, are seamlessly connected and feature music that seems to move faster and faster until all the dancers fall over in exhaustion.

—Isaac Thompson



Aaron Copland's *Appalachian Spring*. L-R: Jorja Fleezanis, Wu Jie, Adam Barnett-Hart, Kristin Lee, Carol Wincenc, Gloria Chien, Jose Franch-Ballester, Marc Goldberg, Dane Johansen, Scott Pingel, David Finckel, Geraldine Walther, and Pierre Lapointe.

AARON COPLAND (1900–1990)

Appalachian Spring (1944)

Aaron Copland, known as the “Dean of American Music,” spent much of his compositional career searching for a distinctly American musical language. He integrated elements of jazz, blues, and other popular American styles with the idioms of composers whom he most revered: the modernism of Stravinsky and the textures of Gabriel Fauré and Gustav Mahler. Intrepidly curious, he even tinkered with Schoenberg’s twelve-tone method in his *Piano Quartet* of 1950.

Appalachian Spring, a one-act ballet composed in 1944 for Martha Graham, is one of Copland’s most renowned scores and won him the 1945 Pulitzer Prize for Music. The ballet depicts the story of nineteenth-century pioneers and their springtime celebration after building a farmhouse for a young couple soon to wed. At the work’s heart are five variations on a Shaker theme often known as “Simple Gifts,” sung by a solo clarinet.

—Patrick Castillo



About Music@Menlo

Music@Menlo is an internationally acclaimed three-week summer festival and institute that combines world-class chamber music performances, extensive audience engagement with artists, intensive training for preprofessional musicians, and efforts to enhance and broaden the chamber music community of the San Francisco Bay Area. An immersive and engaging experience centered around a distinctive array of programming, Music@Menlo enriches its core concert programs with numerous opportunities for in-depth learning to intensify audiences' enjoyment and understanding of the music and provide meaningful ways for aficionados and newcomers of all ages to explore classical chamber music.