



presents

THE BRENTANO STRING QUARTET

Mark Steinberg, violin
Misha Amory, viola

Serena Canin, violin
Nina Maria Lee, cello

Sunday, December 4, 2011, 7pm
Herbst Theatre

Fragments: Connecting Past and Present

WUORINEN

Marian Tropes (2010)

SCHUBERT

Quartet in C minor, D703 (unfinished)

Allegro assai

Andante (fragment)

ADOLPHE

Fra(nz)g-mentation (2010)

BACH

GUBAIDULINA

**Contrapunctus XVIII (unfinished) from *The Art of Fugue*
Reflections on the Theme B-A-C-H (2002)**

INTERMISSION

HAYDN

Quartet in D minor, Opus 103

Andante grazioso

Menuet ma non troppo presto

HARBISON

Finale: Presto (2011)

SHOSTAKOVICH

Quartet movement

Allegretto

HARTKE

From the Fifth Book (2011)

MOZART

IYER

**Quartet fragment in E minor, K417d
Mozart Effects (2011)**



Artists Profiles

San Francisco Performances presents Brentano String Quartet for the second time; their SF Performances debut was in 2008.

Since its inception in 1992, the **Brentano String Quartet** has appeared throughout the world to popular and critical acclaim. Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award and in 1996 the Chamber Music Society of Lincoln Center invited them to be the inaugural members of Chamber Music Society Two, a program which has become a coveted distinction for chamber groups and individuals. The Quartet had its first European tour in 1997, and was honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. That debut recital was at London's Wigmore Hall, and the Quartet has continued a warm relationship with Wigmore since then, appearing there regularly and serving as the hall's Quartet-in-residence in the 2000–01 season.

In recent seasons, the Quartet has traveled widely, appearing all over the United States and Canada, in Europe, Japan and Australia. It has performed in the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall in New York; the Library of Congress in Washington; the Concertgebouw



This performance is made possible in part through the generous support of the Schoenberg Family Law Group.

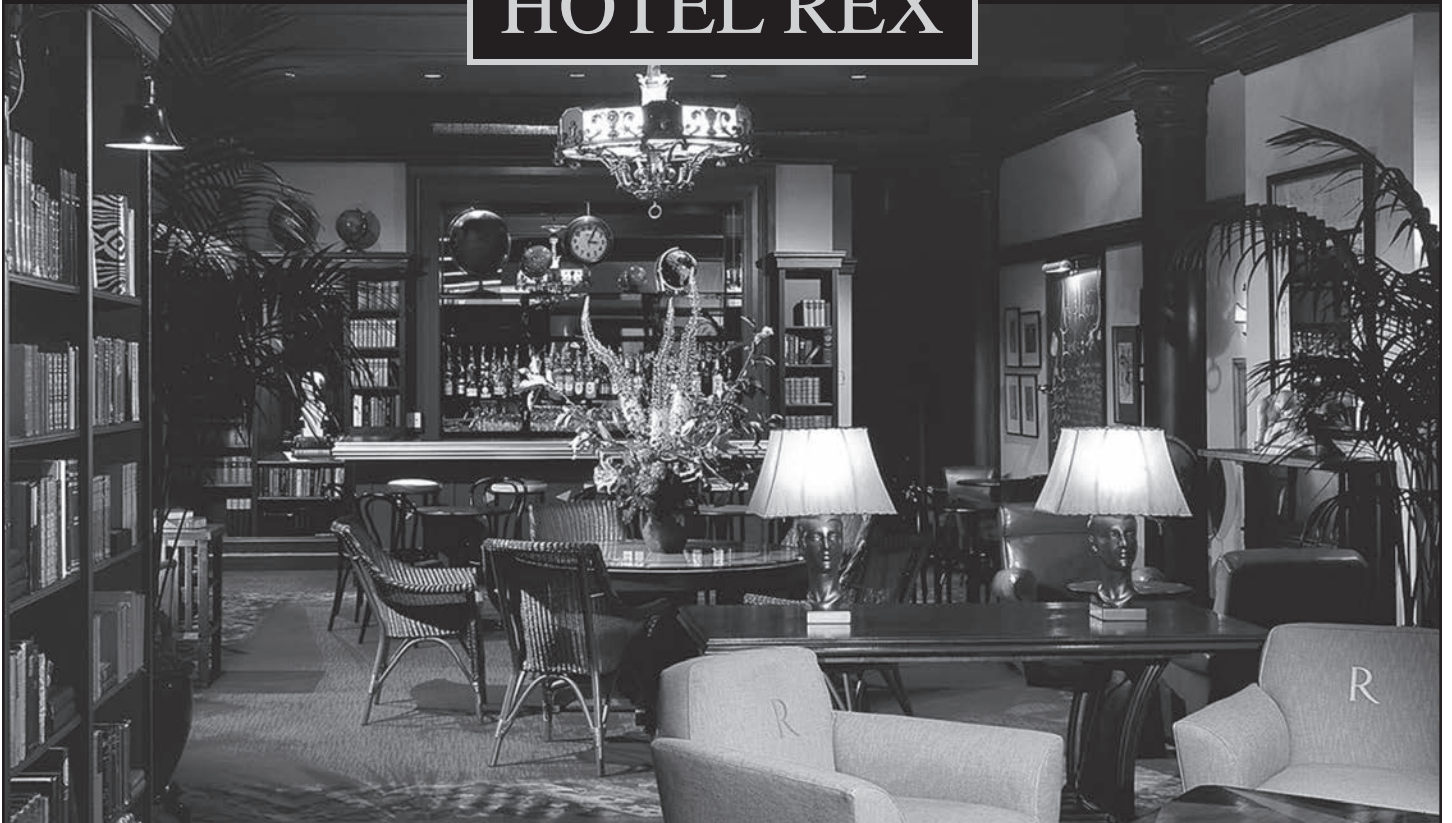
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in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House. The Quartet has also participated in summer festivals including Aspen, the Music Academy of the West in Santa Barbara, the Edinburgh Festival, the Kuhmo Festival in Finland, the Taos School of Music and the Caramoor Festival.

In addition to performing the entire two-century range of the standard quartet repertoire, the Brentano Quartet has a strong interest in both very old and very new music. It has performed many musical works pre-dating the string quartet as a medium, among them Madrigals of Gesualdo, Fantasias of Purcell, and secular vocal works of Josquin. Also, the quartet has worked closely with some of the most important composers of our time, among them Elliot Carter, Charles Wuorinen, Chou Wen-chung, Steven Mackey, Bruce Adolphe, and György Kurtág. The Quartet has commissioned works from Wuorinen, Adolphe, Mackey, David Horne and Gabriela Frank. The Quartet celebrated its tenth anniversary in 2002 by commissioning ten composers to write companion pieces for selections from Bach's *The Art of Fugue*, the result of which was an electrifying and wide-ranging single concert program. The Quartet has also worked with the celebrated poet Mark Strand, commissioning poetry from him to accompany works of Haydn and Webern.

The Quartet has been privileged to collaborate with such artists as soprano Jessye Norman, pianist Richard Goode and pianist Mitsuko Uchida. The Quartet enjoys an especially close relationship with Ms. Uchida, appearing with her on stages in the United States, Europe and Japan.

The Quartet has recorded the Opus 71 Quartets of Haydn, and has also recorded a Mozart disc for Aeon Records, consisting of the K. 464 Quartet and the K. 593 Quintet, with violist Hsin-Yun Huang. In the area of newer music, the Quartet has released a disc of the music of Steven Mackey on Albany Records, and has also recorded the music of Bruce Adolphe, Chou Wen-chung and Charles Wuorinen.

In 1998, cellist Nina Lee joined the Quartet, succeeding founding member Michael Kanen. The following season the Quartet became the first Resident String Quartet at Princeton University. The Quartet's duties at the University are wide-ranging, including performances at least once a semester, as well as workshops with graduate composers, coaching undergraduates in chamber music and assisting in other classes at the Music Department.

The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved", the intend-

ed recipient of his famous love confession.

Program Notes

Fragments: Connecting Past and Present

A shard of Grecian pottery. An ancient scroll, only a few words visible. The nascent emergence of a figure from a block of marble. Abandoned brushstrokes on a canvas.

Unfinished artworks carry within them the energy of creation. They engage our curiosity; prompt us to imagine ourselves as the artist, poised in mid-thought. They seduce us into imagining what might have been. Perhaps, under the right circumstances, we might imagine we can seduce the fragmentary artwork, start a relationship with it and envisage a completion. The poet Billy Collins imagined just such a thing:

January in Paris

A poem is never finished, only abandoned.

—Paul Valéry

That winter I had nothing to do
but tend the kettle in my shuttered room
on the top floor of a pensione near a cemetery,

but I would sometimes descend the stairs,
unlock my bicycle, and pedal along the cold
city streets

often turning from a wide boulevard
down a narrow side street
bearing the name of an obscure patriot.

I followed a few private rules,
never crossing a bridge without stopping
mid-point to lean my bike on the railing
and observe the flow of the river
as I tried to better understand the French.

In my pale coat and my Basque cap
I pedaled past the windows of a patisserie
or sat up tall in the seat, arms folded,
and clicked downhill filling my nose with
winter air.

I would see beggars and street cleaners
in their bright uniforms, and sometimes
I would see the poems of Valéry,
the ones he never finished but abandoned,
wandering the streets of the city half-clothed.

Most of them needed only a final line
or two, a little verbal flourish at the end,

but whenever I approached,
they would retreat from their makeshift fires
into the shadows—thin specters of incompleteness,

forsaken for so many long decades
how could they ever trust another man with a pen?

I came across the one I wanted to tell you about
sitting with a glass of rosé at a café table—
beautiful, emaciated, unfinished,
cruelly abandoned with a flick of panache

by Monsieur Paul Valéry himself,
big fish in the school of Symbolism
and for a time, president of the Committee of
Arts and Letters
of the League of Nations if you please.

Never mind how I got her out of the café,
past the concierge and up the flights of stairs—
remember that Paris is the capital of public
kissing.

And never mind the holding and the pressing.
It is enough to know that I moved my pen
in such a way as to bring her to completion,

a simple, final stanza, which ended,
as this poem will, with the image
of a gorgeous orphan lying on a rumpled bed,
her large eyes closed,
a painting of cows in a valley over her head,

and off to the side, me in a window seat
blowing smoke from a cigarette at dawn.

It is not often we have the chance to see or
hear incomplete thoughts of great composers.
Completed works come down to us having
been considered, reconsidered, polished and
readied for presentation. But how fascinating
it can be to get a glimpse into the workshop,
into the process, into promising beginnings
that never grew into their full selves. And how
intriguing it would be to have composers of
our day reach back and hold hands with some
of the great composers of the past, entering,
after their own fashion, thoughts started and
left dangling, suggestive and mysterious.

For this "Fragments" project we are exploring
the idea of this linkage, reentering abandoned
imagined spaces to discover what they might sug-
gest when examined from a fresh perspective. In-
complete works are paired with new compositions
by some of our most thoughtful and imaginative
composers to form hybrid creatures. Tradition-
ally, mythical beasts of this persuasion living in
two worlds at once, have been believed to have
magical powers. We are hoping for some magic
here as we find out how today's composers col-
laborate with their predecessors. As a celebration

of the quartet's 20th anniversary season we have asked composers whose music speaks to us, some of whom we know well, some of whom we are working with for the first time, to write pieces to be played alongside incomplete works from the past. All have responded with vivid works which we are excited to present, new and old music speaking to each other as if the chasm of time were to vanish. For the duration of the program, at least, all the works coexist in the present moment.

Below are program notes for most of the music presented. Each new piece follows the fragment on which it reflects, with the exception of Charles Wuorinen's *Marian Tropes*, in which the older music of Josquin and Dufay is embedded within the new work only.

—Mark Steinberg

Marian Tropes

CHARLES WUORINEN

Born June 9, 1938, New York City

There are no surviving unfinished works from the fifteenth century, just as there are no scores, only part-books. By the time a composition of this period is copied or printed into a set of parts, the original score (if there ever was one) has been discarded; clearly no one both-

ered to produce a part-book for an unfinished work. What we do have by way of fragments, however, are orphan movements intended for larger structures, most often *fragmenta missarum*—parts of the Mass Ordinary. Here I have interwoven two such, a Gloria of Josquin and a Kyrie of Dufay. The Josquin contains interpolated passages with texts dedicated to the Virgin Mary, and these *Marian Tropes* which I have decorated with glissandi, which subsequently spread into other parts of the composition. Much else is added to and changed from the sources, and I have not hesitated to emulate the indifference of the period to the casual interpenetration of sacred and secular.

Marian Tropes is dedicated to the Brentano Quartet with deep affection and gratitude for their many fine performances of my work.

—Charles Wuorinen

Quartet in C minor, D703 (unfinished)

FRANZ SCHUBERT

Born January 31, 1797, Vienna

Died November 19, 1828, Vienna

Ushering in the set of three great string

quartets Schubert wrote at the end of his life is a torso of a work, the Quartettsatz (quartet movement) in C minor, written in 1820. This powerful movement was originally intended to be the first movement of a full quartet, and there exists a sketch for the opening of a second movement as well. It is not known why Schubert never completed the work, but the movement he did write is a masterpiece fully worthy of being in the company of the later, last three quartets.

The conflict between desire and reality is very often at the heart of Schubert's music, a conflict at the root of what it is to be human. For we are rarely masters of fate, and mortal longing defines the painful space between possibility and imagined fulfillment. By way of exploration one can look at the myth of Pyramus and Thisbe, as related by Ovid in the *Metamorphosis*. Pyramus and Thisbe, two of the most beautiful people in the land, are desperately in love, yet forbidden by their fathers to wed. Their sole communication is through a small hole in a wall, large enough to transmit a whisper, small enough that lips that offer a kiss will never know a response. They decide to steal away in the darkness of night and meet. On her way to meet her lover Thisbe spies a lion



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who has recently feasted on prey, his mouth still awash in blood, and she runs off, inadvertently dropping her cloak. The hungry lion chews on the cloak, drops it, and leaves. Pyramus, looking for his love, stumbles first upon the bloody cloak and, thinking Thisbe eaten by a monstrous creature, uses his sword to join her in death. Then, upon her return, Thisbe finds Pyramus dead and leans on the sword herself.

Terrible, incomprehensible forces coexist here with the beauty of tender vulnerability. The stranglehold of authority, the physical presence of the wall, the violence of nature, the impossibility of omniscience: all these are external obstacles interfering with the purity of love. But still the shadows they cast upon that love, spawning yearning and hope, introduce a fragility and an aching quality to that love that we recognize as deeply human. The renunciation of life as a reaction to thwarted love also exalts this love.

In the Quartettsatz such elements exist in close juxtaposition. The piece begins with a tremulous figure reminiscent of the opening of that other great uncompleted Schubert work, the *Unfinished* Symphony; there is a sense of instability created which permeates much of the work, even in anxious figures accompanying otherwise lyrical themes. It is a precarious and poignant ambiguity which is quintessentially Schubertian; the song that is even more beautiful because it exists only in memory or in imagination. Yearning and desire are even more moving when one dares to hope despite being confronted over and over by unforgiving realities. In “Notebook/To Lucien Freud/On the Veil” from *School of the Arts* poet Mark Doty speaks of, “...no hope/ without the possibility of a wound.” Schubert shows us the forces that wound, and the immense sensitivity of the soul that hopes. In this piece, fate deals the final blow.

—Mark Steinberg

Fra(nz)g-mentation (2010)

BRUCE ADOLPHE

Born 1955, New York, NY

In celebration of their 20th anniversary, the Brentano String Quartet commissioned a group of composers to complement incomplete works by Dufay, Bach, Haydn, Mozart, Schubert and Shostakovich. Each (living) composer was given a fragment to contemplate, and I was delighted to be given the task of working with Schubert’s unfinished *Andante* from D. 703, composed in the year 1820. This movement was to be the second

(he completed the first) of Schubert’s 12th string quartet. I chose to use the lovely theme Schubert wrote for this *Andante* as the basis of my piece, and I also incorporated the more urgent, dramatic configuration Schubert wrote as the beginning of a second section that he never completed.

I must confess that I started three versions of this composition based on the Schubert before arriving at the approach that I finally used and completed. Schubert’s graceful tune did not immediately suggest rhythmic variants to me, and my first attempts were to place the tune in a variety of surprising harmonic contexts, as if the tune, an intact 19th century creature, were visiting distant harmonic worlds. These ideas did not work for me, as they were too deliberate, too self-conscious and not truly inspired.

What finally worked was for me to liberate the tune from its 19th century German rhythmic uniform and to allow it to dance naked in patterns of eleven notes grouped as four, three and two plus two. For some reason, I have always enjoyed rhythmic groupings of eleven. In fact, my piece *And All is Always Now*, which I composed for the Brentano’s first violinist Mark Steinberg and my wife, pianist Marija Stroke back in 1992, features some music in 11/16. When I set poems by Bronzino and Petrarch to music for the Palazzo Strozzi in Florence in 2010, I learned that Petrarch’s poetry scans in eleven pulses per line, as opposed to the *iambic pentameter* in Shakespeare’s poetry. This was a wonderful discovery for me, and I again used a meter of 11/16 for an entire movement, setting one line of Petrarch’s. Another recent work of mine, *Drumming a Dream*, with choreography by Preeti Vasudevan, is based on Indian rhythms, including a culminating dance in patterns of eleven (Takadimi, Takita, Takadimi), which is closely related to the music in *Fra(nz)g-mentation*.

Back to Schubert: Once I set Schubert’s tune spinning in eleven, I became inspired and the music flowed. Then, at a crucial point in the unfolding of ideas, I inserted another motif from the Schubert fragment, a chromatic phrase that Schubert left hanging on the page like a flag blowing in the wind. This motif also could spin and twist in a newly energized rhythmic wind, and this brought a new mood to the music.

Most inspiring of all for the composition of this piece, however, was the extraordinary playing of the Brentano String Quartet. I have known the quartet since its very first concert (in fact, I helped present that concert), and I have known Mark Steinberg since he was a kid

in my theory classes at The Juilliard Pre-College Division, where he already clearly showed the brilliance for which he and his Brentano colleagues are justly renowned today.

About the Title

Fra(nz)g-mentation is perhaps a complex title, but it accurately reflects the goal and nature of the piece. The music is based on a fragment by Franz Schubert, hence the name *Franz* imbedded in the *Frag. Mentation*, in addition to being the end of the word fragmentation, is a word in its own right, of course, meaning *mental activity* or, more simply, *to think*. This, then, describes both my task and its source—to think about and react to the fragment by Franz Schubert given to me by the Brentano String Quartet.

—Bruce Adolphe

Contrapunctus XVIII from *The Art of Fugue*

J.S. BACH

Born March 21, 1685, Eisenach

Died July 28, 1750, Leipzig

Reflections on the Theme B-A-C-H (2002)

SOFIA GUBAIDULINA

Born October 24, 1931, Chistopol

In this piece Sofia Gubaidulina reacts to the great unfinished fugue at the conclusion of *The Art of Fugue*, comprising expositions of three fugal themes, curiously excluding the original Art of Fugue theme. At the end of the extant section of the fugue, Bach combines these three themes and, in fact, it has been shown that it is possible to further combine them with *The Art of Fugue* theme as a fourth, as most scholars believe Bach intended had he completed the work. The third of the themes presented spells out Bach’s name in musical notes (B being used in German for our B flat, H for our B natural), thus adding to the mystical nature of this fugue. Sofia Gubaidulina’s piece responds with music of heart-wrenching intensity, using the Bach themes involved, often obfuscated by wailing, writhing figures of her own. Searching *glissandi*, ghostly *ponticello tremolos*, and poignant, intense silences color a response to the Bach which amplifies and sheds new light on the deeply spiritual and enigmatic music of Contrapunctus XVIII.

—Mark Steinberg

Quartet in D minor, Opus 103

FRANZ HAYDN

Born March 31, 1732, Rohrau
Died May 31, 1809, Vienna

The D minor Quartet, Opus 103, is a fragment, the final chapter in Joseph Haydn's monumental string quartet oeuvre. It consists of two movements; it is unclear whether they were intended as the inner movements of a four-movement work, or intended as the first and second movements. Haydn composed this music around the same time as the two Opus 77 quartets, which were meant to be part of a six-quartet set; presumably, then, this work would have been a third quartet in that set. In failing health, the composer subsequently allowed the fragment to be published by itself, as Opus 103. He added the following words to the score, a quote from his own chorale *Der Greis*: "Gone is all my strength, old and weak am I." How many geniuses would feel moved to apologize for an unfinished work, after bestowing such a splendid and prolific output on the world?

Haydn, the man, may have become enfeebled, but in this quartet, Haydn the composer is fully in control. The first movement, marked *Andante grazioso*, is gentle, pensive and simple rhythmically and formally. The face it presents to the world is guileless, seemingly devoid of artifice, the work of a man with nothing left to prove; and yet it bears a patina from sixty-seven earlier quartets, with all their innovations and profundity. The music moves lightly, but there is everywhere a feeling of gravity. Musical lines often head downward (especially in descending scales) and chromatic darkenings of the harmony constantly suggest a minor-key presence lurking behind the Major key—a tender melancholy. In fact, the entire movement describes a larger, circular descent: At the end of the first section, the music swings down a Major third to the startling key of G-flat Major, where the middle section begins; then the middle section itself ends in D Major, another third lower, and then the circle is completed when the main section resumes down a final third, back in the home key of B-flat. It is a simple but beautiful and, in Haydn's time, a rather unusual, harmonic device, enfolded in such a simple-sounding movement.

The second movement, a minuet, is in D minor, once again a major third away from the work's main key. Defiant and robust, it seems to pay lip service to the minuet of Mozart's D minor Quartet, one last chapter in the history of mutual inspiration between

these two composers. The main section of this minuet alternates forthright, dotted-rhythm gestures with quieter, more uncertain interpolations, the most striking being an anxious four-note chromatic ascent that is passed back and forth between first violin and cello, uncertainty beneath the surface bravado. A more friendly trio intervenes in D Major; this is vintage Haydn, complete with teasing hesitations, strange irregular phrase lengths, jocular embellishments. Then the gruff main section returns, ending with the first violin's flamboyant upward scale. Despite its fragmentary nature, this quartet feels like an authoritative exit line for the man who elevated the quartet genre to greatness for the first time.

—Misha Amory

Finale: Presto (2011)

JOHN HARBISON

Born December 20, 1938, Orange, NJ

The Brentano Quartet's invitation to make a 'comment' on Haydn's incomplete incomparable two movement final Quartet 103 was a chance to pursue two questions; 1) Is it possible to make a Finale which re-creates in contemporary terms Haydn's constant dialogue between symmetry and asymmetry? Could such a movement even partially suggest, in five minutes, a lifelong devotion to that consummate master? 2) Could research on this help answer a question about Haydn's last years, a question important to composers navigating their seventh decade. Why, really did he stop working?

Haydn composed his swan song Opus 103 in 1803, and published the two movements in 1806 with an inscription from his song "Der Greis" (which had been printed as his greeting card as well) "Gone is all my strength, old and weak am I". Studying this music, its windows wide open to the future, I thought "nonsense", he's covering up for something. His friend Griesinger reports a conversation about this piece: "Haydn said his field is boundless. That which could take place in music far greater than that which has already occurred. Ideas float before him by means of which Art could be brought much further". Later Haydn said; "It's my last child but it still looks like me."

In 1799 Prince Lichnowsky organized performances of two Quartet sets he had commissioned, Beethoven Opus 18 and Haydn Opus 77. Prior to this event Beethoven had been showing around the scores of his Opus 18 and saying he learned how to write quartets from Föster! (An obvious allusion to

Mozart's dedication of a set of six quartets to Haydn). When commentators on the dove-tailed premiers (well documented in Robbins Landon's Haydn biography) described the Opus 18 quartets as the finest ever written, this must have hit Haydn hard. Beethoven, after quitting his studies with Haydn, immediately styled himself as more competitor than colleague. Haydn must have known his Opus 77 quartets were at a level unreachable by Beethoven at that time. Still, how does he react? When he got a full grasp of Mozart's Figaro, Haydn graciously and unhistorically withdrew from the operatic field.

When news of his chamber music eclipse came from his commissioner and the youthful court public, he was at a moment of the worst relations with a powerful young rival, thirty eight years his junior, (who only on his deathbed truly recanted his slighting of his great predecessor).

Haydn took one more shot at quartet writing—two middle movements—Opus 103. Then, at full strength as we know from every note, he folded his tent, and spent his final six years as part of his own posterity.

—John Harbison

From the Fifth Book (2011)

STEPHEN HARTKE

Born July 6, 1952, Orange, NJ

From the Fifth Book was commissioned by the Brentano String Quartet for their *Fragments Project*, in celebration of their 20th Anniversary Season. The commissioned composers were asked to write a movement for quartet reflecting upon a fragmentary work by some of the most celebrated quartet composers including Mozart, Schubert and Schoenberg. I selected what appears to be a completed first movement to an unfinished quartet by Shostakovich conceived between his 8th and 9th quartets. One of the aspects of the Shostakovich quartets I most admire is that despite their abstract character, with nearly all their movements bearing nothing more than very plain tempo markings, the music almost always communicates a sense of disquiet and emotional preoccupation that far transcends the relative straightforwardness of the thematic content. Further, Shostakovich's structures, while equally plainspoken and rooted in the traditions of the string quartet, have a stream-of-consciousness character that I have chosen to follow in my piece.

It is a curious challenge to be asked to write a fragment in response to a fragment. My title, *From the Fifth Book*, is intended as

a suggestion that this piece may, at some point, become the first movement of a complete string quartet entitled *The Fifth Book* (by which I mean my fifth book of madrigals). Or, it may remain, as Shostakovich's piece, a promise of something that never came to be.

—Stephen Hartke

Mozart Effects (2011)

VIJAY IYER

Born October 26, 1971, Albany, NY

In 1993, a short research article was published in *Nature* claiming that listening to Mozart could induce a short-term IQ boost in the area of “spatial task performance.” The control conditions in the experiment were “relaxation” and “silence,” not “Brahms” or “Ellington,” so there was nothing in the study to show that this effect was unique to Mozart. (On the other hand, for all they knew, the effect could have been wholly specific to the Sonata for Two Pianos in D Major, K. 448, the only piece used in the study.)

Nonetheless, sensationalized news about “the Mozart effect” touched off a nationwide Mozart frenzy. Something about that brazenly Eurocentric claim “Mozart makes you smarter” seemed to offer a quick fix for everything wrong in America. Adding to the furor, the governor of Georgia at the time decreed that every baby born in the state would receive a Mozart CD upon leaving the hospital. The self-help industry had a field day: *You too can touch the untouchable genius of a great master! Unlock your true potential while you sleep!* It was good old-fashioned snake oil—let’s call it Wolfgang’s revenge.

Finally, in 2009 a Requiem for the Mozart effect arrived, in the form of a thorough scientific review commissioned by the German research ministry. The conclusion: If we experience any cognitive boost at all from passive listening, it is very brief, very small, and equal for all types of music. But null results are never newsworthy, so word didn’t quite get around; the story was buried in a pauper’s grave. Few have been disabused of the idea of the Mozart effect today, and those who have still wish it to be true anyway.

For a composer, to be tasked with “finishing” an unfinished piece by Mozart is to serve as the punch line to a joke. There was no one I told about this commission who didn’t burst out laughing. Perhaps we are all Salieri, still haunted by those infernal cackles—Wolfgang’s revenge, yet again.

I thank the Brentano String Quartet for this opportunity, inherent comedy and all.

—Vijay Iyer

Upcoming Chamber Concerts...



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MOZART: Three Arias from *The Marriage of Figaro*
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STRAVINSKY: Three Pieces for Clarinet Solo
J.S. BACH: French Suite No. 5
C.P.E. BACH: Duet in C Major



Ébène Quartet

Thursday, March 8, 8pm
Herbst Theatre

MOZART: String Quartet in D minor, K. 421
BORODIN: String Quartet No. 2 in D Major
RAVEL: String Quartet in F Major



Arditti Quartet

Thursday, April 12, 8pm
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BEETHOVEN: *Grosse Fuge*, Op. 133
BERG: String Quartet, Op. 3
ADÈS: *Four Quarters*
BARTÓK: String Quartet No. 4 in C Major

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