

CLARICE SMITH PERFORMING ARTS CENTER
& UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
PRESENT

Music in Mind
Inaugural Season

Guarneri String Quartet

Arnold Steinhardt, violin
John Dalley, violin
Michael Tree, viola
Peter Wiley, cello

with the

Left Bank Quartet

David Salness, violin
Sally McLain, violin
Katherine Murdock, viola
Eveyn Elsing, cello, Barbara K. Steppel Memorial Faculty Fellow



FRIDAY, APRIL 24, 2009 . 8PM
ELSIE & MARVIN DEKELBOUM CONCERT HALL 17

W. A. MOZART (1756 – 1791)
 String Quartet No. 15 in D Minor K. 421
 Allegro moderato
 Andante
 Menuetto and Trio. Allegretto
 Allegretto ma non troppo

ZOLTÁN KODÁLY (1882 – 1967)
 String Quartet No. 2, Op. 10
 I. Allegro
 II. Andante quasi recit. – Andante con moto – Allegro giocoso

INTERMISSION

FELIX MENDELSSOHN (1809 – 1847)
 Octet in E-flat Major, Op. 20
 Allegro moderato con fuoco
 Andante
 Scherzo
 Presto

with the Left Bank Quartet

The School of Music offers heartfelt congratulations and thanks to the members of the Guarneri String Quartet for their 45 years of consummate music making. With fond memories we acknowledge their generous involvement with the School of Music, the University and the community. We look forward to our continuing work with Professors Steinhardt, Dalley, Tree and Wiley after the retirement of the Guarneri String Quartet.

Wolfgang Amadeus Mozart (1756 – 1791), String Quartet in D Minor, K. 421 (1783)

W.A. Mozart needs little, if any, introduction. Son of the leading violinist at the Salzburg court, he manifested his extraordinary talent very early, and was given the finest possible education in music. Surely he needed it — he was a man, not a miracle — but just as surely, he brought, along with Joseph Haydn (1732 – 1809), the late eighteenth century's new style to its height. Like Haydn, Mozart composed in all contemporary genres, but those for which the two are known differ. Haydn's operas are today considered ancillary, as are his concertos, while these genres are at the core of Mozart's best-known oeuvre. Both receive just reverence, however, for their symphonies and quartets; Haydn pioneered the latter genre when Mozart was a child, and the young composer picked it up, first with light works in a popular vein, and then, as part of his education — which for him, as for any great artist, never ended — serious ones, like those of the older master.

In 1781, Haydn broke a ten-year silence in the quartet genre with his op. 33, composed “in a new and special way. In the six quartets of op. 33, the two violins, viola and ‘cello participate as more equal partners in the four-part discourse than ever before. At times, a passage begins and ends with different instruments carrying the melody, and we are not certain where the change takes place — or if it occurs at all, for at times, the character of the texture overcomes any feeling of single melody. Mozart was much taken with these works, and when, in 1785, he published his op. 10 quartet collection (the “Haydn” quartets), it was dedicated to Haydn and stylistically inspired by him as well.

Mozart's op. 10 consists of Ks. 387, 421, 428, 458, 464 and 465, and tonight we hear the second of these, which was numbered fourth in published order. K. 421 is the only one in minor, not only of op. 10, but of Mozart's complete quartets. And it is D minor, a key with which Mozart associated a sort of dark energy, sometimes playful at the same time; of this particular work, Hans Keller said “usually the tragedy is behind the humour; here the humour is behind the tragedy. Most commentators do hear tragedy here, and Mozart's sense of play is rarely absent from his music.

Movement one presents the problem of sonata form in minor mode, which is vexing to the eighteenth century's sense of balance, due to the way this form is normally supposed to work. In the eighteenth century, sonata form was more compositional principle than strict recipe, and quite flexible. The most basic framework is this: in the first half, material would be presented in the tonic and a contrasting key, while in the second half, after a development that roamed through several keys, material from the first half would be restated, in the original tonic especially that which was originally presented away from the tonic. This works swimmingly in major keys, because both dominant and tonic are major. In minor keys, however, the contrasting key is, in the eighteenth century, usually the relative major. This is a fine contrast for expositions, but provides a closure for recapitulations, because of the difference in mode. To Baroque and Classical ears, the minor was never quite stable; hence the use of major chords



to end minor pieces. Mozart recognized that this conundrum could be used for emotive purposes, and here, after a demonic D-minor first theme, the second, F major, seems almost conciliatory. But on its return in the recapitulation, following a chromatic and often imitative development, it has entirely changed character. In higher register, and D minor, it puts an almost desperate exclamation point on the movement's drama. Keller remarked that, because of this, "the exposition is a variation of the recapitulation."

The second movement is a theme and variations in F major. It begins placidly compared to movement one, but later turns to the minor and exploits diminished triads, as well as an almost grim rhythmic single-mindedness.

Movement three is a minuet and trio, set in the tonic. The minuet's A section features imitation between paired outer and middle voices, and a wrenching deceptive cadence created by harmonic third-relation and a half-step slide in the bass line. That slide plays out in the B section, with chains of suspensions, before A is reprised. The trio plays something of a reversal, with its iambic rhythm mirroring the minuet's more conventionally dotted beginning figure, and its contrasting mode (D major).

In 1783, one might expect a quartet to end with a rondo, or a sonata form, but this time, Mozart gives us a second variation set. Its binary theme has characteristics of all the preceding ones, and an ominous compound gait. Four variations follow as the movement drives forward: the first with rapid runs for the first violin; the second with an extreme level of syncopation in both violin parts, and the feel of a later date; the third halting and almost pointillistic, and the fourth in D major. But this cannot possibly end a work in relentless D minor. Instead, a final statement of the D-minor theme, expanded to a coda that features its knocking triplets, concludes the movement and the quartet; ending the piece with a D-major triad does nothing to negate the sense of minor that both aurally and structurally pervades this work.

Zoltán Kodály (1882 – 1967), String Quartet No. 2, Op. 10 (1918)

The names of Zoltán Kodály and Béla Bartók are forever linked. Hungary's greatest composers of the prewar era, they were personal friends and close colleagues who formulated, and brought to fruition, the idea of creating a distinct Hungarian style of art music that would be based on the aesthetic and materials of Hungarian folk music. They also intended their idea to transcend music at least somewhat, and provide for Hungary a culture distinct from the dominant German one. In 1955, Kodály said "[t]he vision of an educated Hungary, reborn from the people, rose before us. We decided to devote our lives to its realization." Indeed they did; Kodály, in addition to collecting folksong and embracing its influence, as Bartók also did, became dedicated to music education, and established methodologies that are effectively used today not only in Hungary but throughout the world. During his long career, he taught at the Hungarian Academy of Music, the University of Budapest and the Hungarian Academy of Sciences, and toured widely as a conductor. Tonight's quartet, Kodály's second and final one, is from fairly early in his career, but features

the types of dissonance then in vogue everywhere, a degree of non-functional harmony that suggests his fascination with Debussy, and a melodic style and rhythmic drive that one today readily identifies as eastern European, but which has proven popular with audiences the world over.

A great amount of music is still written using the sonata principle, but at the close of the nineteenth century other options became available even for first movements. The first movement of Kodály's second quartet uses certain sonata-like elements to produce a fully logical, through-composed form. Two main overall types of music alternate in the movement. They are clearly, but not sharply, differentiated; one with somewhat more syncopation and surface agitation, one calmer but still featuring smooth and nearly constant motion. Occasionally they come close to merging. The motives, meanwhile, all derive from the opening measures, and congeal throughout into various melodies, each distinct and folk-like, which nevertheless audibly share a common source; select use of direct reference and verbatim recurrence provide an additional sense of structure, as does the fact that the movement begins and ends with D-major triads. Thus, it combines the relatively simple formal principles of contrast and return on a textural level and a central climax of rhythmic complexity with the relatively complicated principle of continuous development. Here is a new way of imagining the compositional credo of the eighteenth century: unity with variety. In Kodály's work, it is played out not only in the treatment of material, but in the material itself; even as the former was compared by a contemporary critic to Schoenberg's developing variation, the latter was inspired, in both rhythm and melody, by Kodály's study of Hungarian folk music.

The second movement is twice as long as the first, and more diffuse. It begins with a recitative-like slow introduction, marked by faster passages that gain an otherworldly quality by combining pizzicato with muted playing. This could be seen to stand in for a central slow movement, which would render the next section, an Allegro proper in the form of a sonata without development, the "third. Here, a succession of colorful themes is presented twice, in all manner of textural clothing, transposed the second time by a fourth or fifth, as if from dominant to tonic. Like the first, this movement, and thus the entire work, begins and ends in D major.

Felix Mendelssohn (1809 – 1847), Octet, Op. 20 (1825)

Like Mozart, Mendelssohn was a child prodigy. Born to a family of intellectuals, he was given the finest education in all subjects, and by age 11 had undergone a rigorous course in counterpoint. When he began to compose seriously, he produced masterpieces right away, such as the overture to *A Midsummer Night's Dream* (1826) and tonight's work, from the previous year.

For much of the twentieth century, Mendelssohn was often said to have declined after his early peak in the late 1820s. This criticism is mainly unfair, and sometimes ill-motivated, though it is true that, in the 1830s and '40s, he found it difficult to satisfy himself where it came to large-scale instrumental



forms. He revised most of his symphonies incessantly, and never authorized the publication of the “Reformation” or “Italian”; but while we wonder what, if anything, he might have done to them had he lived, today they stand securely as part of the orchestral repertoire. While Mendelssohn may have doubted himself, if unnecessarily, we cannot doubt the genius he shows, aged but 16 years, in his Octet, opus 20. We are astonished by the precocity of this assured, fully realized work, which features in every movement’s structure and content the unmistakable fingerprints of a fully mature composer. It received its public premiere on January 30, 1836, in Leipzig, where the composer, who performed as second viola, was director of the Gewandhaus Orchestra.

When summoning adjectives for Mendelssohn’s Octet, “spacious” comes to mind. It describes not only the work’s half-hour length but also its textures, its exploitation of the first violin’s range and the character of its motives. Because Mendelssohn meant the Octet as a birthday present for Eduard Reitz, a violinist, the role of the first violin is something like that of a concerto soloist; often it is in unison or octaves with one of the others, but just as often, it goes its own way, to an accompaniment orchestrally conceived and spaced. The first three movements are innovative treatments of the sonata principle, displaying Mendelssohn’s youthful classicizing tendency.

The first movement is filled with expert counterpoint, but never feels strained; it is poised yet exciting, with a treatment of sonata form to match. The opening melody, played by the first violin, covers three octaves and features bounding leaps, while an accompanying sixteenth-note motive also becomes prominent in the exposition. Permutations of these are bandied about the ensemble until the dominant arrives — after a good while — and with it a lush second theme in first viola and fourth violin. This is immediately accompanied by the first theme, however, and derivations of both, along with the sixteenths, drive to the double bar. The development begins with an inverted version of the texture of the exposition’s beginning. First and second themes successively become the object of development, the second again in characteristic parallel sixths (this time first viola with first violin). Amid a gentle atmosphere, an insistent, syncopated rhythm drifts into the texture; this builds into a B-flat pedal, an infiltration of sixteenths, a grand crescendo and an enormous unison tutti. Suddenly, *piano* returns, along with the recapitulation, which is much shortened. Because Mendelssohn had, as part of the development, already used the second theme in the tonic key of E flat, he had no need to do so again in the recapitulation, which instead rushes headlong to its end by means of rapid passage work for its “soloist,” the first violin.

Movement two is also in sonata form, in C minor and with usually hushed dynamic. It begins with a mysterious open fifth for the violas, from which the key gradually emerges. The fifth’s rhythmic figure, as well as the first theme’s descending opening, serve as subjects for continuous development; the second theme is based on it as well. After a soft, antiphonal beginning to the movement comes a sudden harmonic turn, to D-flat major. A triplet motive takes over for the transition, and rises to a substantial climax before a drop back to *pianissimo*

and the second theme. Subtly, the brief development slides in; it dwells on the transitional motive, setting the stage for a recapitulation that begins with the second theme. The first theme returns in a coda that, in its final stage, brings back D flat as an harmonic appoggiatura to the tonic. The movement ends in C major, made as mysterious as the beginning by the absence of an authentic cadence.

Movement three is a lightly scurrying scherzo, which, like the first two movements, treats sonata form in an interesting way. From a G minor opening with pizzicato bass line, we are quickly swung into B-flat major by means of an upper pedal and diminished triads. A second theme, really nothing but a scale, is briefly carried by the first violin, but suddenly the bass line drops to D, and the triad of this key becomes prominent. For a time, its harmonic role is ambiguous, but then, what has been a full texture, marked by rapid oscillations and large leaps, is made suddenly sparse, and we are back in G minor *before* the exposition’s repeat begins. This early re-establishment of the tonic is mirrored at the end of a wonderfully imitative development, as significantly before the first theme appears, a strong cadence to G minor is articulated by a leaping phrase from the exposition’s second theme. To this oddity, Mendelssohn adds an additional “problem”: the first theme arrives in the middle of a cadence, instead of after it. Thus, just as the exposition ultimately drives back to, rather than away from, its tonic, the remainder of the recapitulation drives toward the final, full establishment of G minor, which is not achieved until the last moment.

The finale, a sonata-rondo filled with virtuosic imitation, begins straightforwardly, quickly presenting three themes of equal importance to the movement’s structure. First is the main rondo theme, with rapid passage work that cascades imitatively up the ensemble from a base of second ‘cello. Once all the instruments have entered, a striking second theme rides above the first’s reiteration; this one, a sequence of large leaps with a rising tail, is also prominent in the movement’s structure. A third prominent theme appears in incisive unison, a sequence of five loud jabs and a brief return figure. In a transition, the first violin continues its rapid jaunt until the texture breaks up somewhat, with grace-note figures flitting through. The leaping figure propels us toward B-flat major, which is articulated by the jabbing theme, this time soft. Something like a development ensues, but the dominant is never far from sight, and verbatim statements of earlier figures abound. A grand return of the rondo theme, in E flat, is accompanied by the leaping one; they combine this time in a thrilling double fugue, which modulates through various keys. Into a continuing atmosphere of imitation drifts a trill figure left over from the previous movement. It commandeers the texture and, through its resemblance to the jabbing theme, returns the latter to the forefront. This augurs the recapitulation, which drives to the work’s conclusion at breakneck pace. The character of the themes, the sheer speed and the pervasive imitation allow Mendelssohn to make his short finale seem tremendous, a fitting counterweight to the lengthy youthful masterpiece.

Program notes by Paul Covey. Mr. Covey is a doctoral candidate in musicology in the School of Music.



ABOUT THE ARTISTS

GUARNERI STRING QUARTET

Arnold Steinhardt, violin
John Dalley, violin
Michael Tree, viola
Peter Wiley, cello

The renowned **Guarneri String Quartet** “is among the most revered and enduring ensembles of its kind in the world” (National Public Radio) and has circled the globe countless times since it was formed in 1964, playing in the most prestigious halls in North and South America, Mexico, Europe, Asia and Australia. The Guarneri String Quartet has announced its retirement in the fall of 2009. The quartet is celebrating the finale to an incredible career by doing what it does best — touring extensively throughout the United States as they have for nearly 45 years. Performances include their annual Metropolitan Museum of Art concert series, instituted in 1965, as well as collaboration with the Johannes String Quartet.

The Guarneri has been featured on many television and radio specials, documentaries and educational presentations both in North America and abroad. They have been interviewed by Charles Kuralt on CBS’s nationwide television program, *Sunday Morning*. A full-length film entitled *High Fidelity — The Guarneri String Quartet* was released nationally, to great critical and public acclaim, in the fall of 1989 (the film was directed and produced by Allan Miller who was also the director/producer of the Academy Award-winning documentary, *From Mozart to Mao*, which dealt with Isaac Stern’s visit to China). The quartet is also the subject of various books including *Quartet* by Helen Drees Ruttencutter (Lippincott & Crowell, 1980), *The Art of Quartet Playing: the Guarneri in Conversation* with David Blum (Alfred A. Knopf, 1986) and Arnold Steinhardt’s *Indivisible by Four: A String Quartet in Pursuit of Harmony* (Farrar, Straus and Giroux, 1998).

In addition to mastering the finest works in the existing quartet repertoire, the Guarneri String Quartet is committed to performing and popularizing works by today’s foremost composers. In the spring of 2008 the quartet, in collaboration with the Johannes String Quartet, premiered new works by acclaimed American composers William Bolcom and Derek Bermel, a program which will be repeated in their final season. In the 2003-04 season, they gave the first performance of String Quartet No. 5 (In Search of La Vita Nuova) written for them by the award-winning American composer, Richard Danielpour. Mr. Danielpour had previously written a Concerto for String Quartet and Orchestra, commissioned by the National Symphony Orchestra and written expressly for the Guarneri String Quartet. It was premiered with the NSO in the Kennedy Center under the direction of Leonard Slatkin in January 2000 followed by its New York premiere at Carnegie Hall later that same month. In the 2001-02 season, the Guarneri gave the first performances of String Quartet No. 5, written for them by Lukas Foss and this work remains in their active repertoire.

In 1982, Mayor Koch presented the Quartet with the first New York Seal of Recognition. The Quartet was awarded Honorary Doctorate degrees by the University of South Florida (1976) and the State University of New York (1983).

ABOUT THE ARTISTS

In 1992, the Guarneri String Quartet became the only quartet to receive the prestigious Award of Merit from the Association of Performing Arts Presenters in New York City. The Quartet continues their longstanding series and residency at the University of Maryland where they are on the faculty. In 2004, the Guarneri received the Richard J. Bogomolny National Service Award from Chamber Music America. This is CMA’s highest honor, given annually to an individual or ensemble for a lifetime of service and achievement in the field. In 2005, Guarneri received the Ford Honors Award from the University Musical Society of the University of Michigan where they have performed 30 times over the past 40 years.

The Guarneri String Quartet has recorded for Surrounded by Entertainment, which released a CD in spring 2001 of quartets by Ravel, Debussy and Fauré. Several of its recordings on both RCA Red Seal and Philips have won international awards, including its recent recording of Juan Crisostomo de Arriaga’s String Quartets Nos. 1-3 (Philips), which won the 1996 Deutsche Schallplattenkritik Award in Germany. Among its other award-winning recordings are collaborations with such artists as Artur Rubinstejn, Pinchas Zukerman; and Boris Kroyt and Mischa Schneider of the Budapest Quartet. They have also recorded on the Arabesque label Mendelssohn’s String Quartet No. 3 and its first ever recording of the great Mendelssohn Octet, Op. 20, in collaboration with the Orion Quartet.

Arnold Steinhardt was born in Los Angeles where he began his studies with Peter Meremblum and Toscha Seidel. At the Curtis Institute of Music he studied with Ivan Galamian and later under the sponsorship of George Szell with Josef Szigeti in Switzerland. Bronze medalist of the Queen Elisabeth Competition in Brussels, Mr. Steinhardt also won the Leventritt Competition in 1958. At the age of 14 he debuted with the Los Angeles Philharmonic and has subsequently appeared with many major orchestras and in recital. His memoirs, *Indivisible by Four: A String Quartet in Pursuit of Harmony* was published by Farrar, Straus and Giroux in the fall of 1998. Steinhardt’s second book, *Violin Dreams*, was published by Houghton Mifflin in 2006 and includes his two recordings of Bach’s D Minor Partita separated by 40 years. Arnold Steinhardt plays a Lorenzo Storioni violin from Cremona, Italy, late eighteenth century. He is professor of violin at the University of Maryland, at Rutgers University, Bard College and the Curtis Institute of Music. “Fiddler’s Beat,” his monthly blog about music, appears on his website, which is www.arnoldsteinhardt.com.

John Dalley was born in Madison, Wisconsin, and studied with Efrem Zimbalist. Formerly on the faculty of the Oberlin Conservatory, a member of the Oberlin String Quartet, a participant at the Marlboro Festival, and artist-in-residence at the University of Illinois, Mr. Dalley has since appeared in the United States, Canada, Europe, Japan, Australia and New Zealand in recital and as orchestral soloist. Currently on the faculty of the University of Maryland, Mr. Dalley plays a Nicholas Lupot violin from France, 1810.

Michael Tree was born in Newark, New Jersey. His principal violin studies were with Efrem Zimbalist at the Curtis Institute of Music. Subsequent to his Carnegie Hall recital debut, Mr. Tree appeared as violin and viola soloist with major



ABOUT THE ARTISTS

orchestras throughout the United States, including Philadelphia, Baltimore, Los Angeles and New Jersey. A founding member of the Marlboro Trio and Guarneri String Quartet, he has concertized throughout the world and recorded more than 80 chamber music works, among which are ten piano quintets and quartets with Artur Schnabel. Mr. Tree serves on the faculty of the Curtis Institute of Music, the Juilliard School, the Manhattan School of Music, the University of Maryland and Bard College. He plays a Domenico Busan viola dated 1750.

Cellist **Peter Wiley** joined the Guarneri String Quartet in 2000, succeeding his teacher and mentor, David Soyer. He was a founding member of Opus One, together with pianist Anne-Marie McDermott, violinist Ida Kavafian and violist Steven Tenenbom, and a member of the Beaux Arts Trio from 1987-1998. He has appeared at leading festivals throughout the world, including the Marlboro Music Festival, where he continues his association dating back to 1971. He made his concerto debut at Carnegie Hall in 1986 with the New York String Orchestra, conducted by Alexander Schneider. As a recitalist, he has appeared at the Metropolitan Museum of Art and at Lincoln Center's Alice Tully Hall. He entered the Curtis Institute of Music at age 13 as a pupil of David Soyer. At age 20, he became principal cellist of the Cincinnati Symphony Orchestra after playing one season with the Pittsburgh Symphony. Mr. Wiley currently serves on the faculties at Bard College, the University of Maryland and the Curtis Institute of Music.

LEFT BANK QUARTET

David Salness, violin

Sally McLain, violin

Katherine Murdock, viola

Evelyn Elsing, cello, Barbara K. Steppel Memorial Faculty Fellow

The four musicians of the **Left Bank Quartet**, with their diverse and colorful backgrounds, came together through the auspices of the Theater Chamber Players, and rather unexpectedly discovered the joys of a vibrant and enthusiastic collaboration. They have been a quartet since 1999, taking their name from the fact that the Kennedy Center, their first regular venue, is situated on the left bank of the Potomac River.

Their combined experiences include participation in the major festivals of the musical world — Aspen, Banff, Chautauqua, Marlboro, Mostly Mozart, Prussia Cove, Ravinia, Santa Fe and Spoleto to name just a few. Their teaching experiences, collaborations, national and international tours, recital and concerto performances, and success in international competitions give this quartet a rich and varied tapestry as they weave their musical message.

The Left Bank Quartet's repertoire encompasses an eclectic range, with quartets of composers such as Bartók, Chavez, Crumb, Durkó, Ginastera, Kurtág, Korngold, Ligeti, Meriläinen, Nancarrow, Revueltas, Stravinsky and Webern augmenting the standard fare. Compositions written for and premiered by the quartet include *Time Variations*, (just released on Capstone Records) by Mark Wilson and String Quartet No. 4 by Lawrence Moss.

ABOUT THE ARTISTS

Violinist **David Salness** has toured extensively internationally, attaining wide recognition as a performer and teacher. His performances have been broadcast by National Public Radio, Radio France, and the British and Canadian Broadcast Corporations. Mr. Salness's critically acclaimed recordings are found on the RCA, Telarc and Centaur Labels among others. Mr. Salness was a member of the Audubon Quartet for 12 years and won the Deuxieme Grand Prix as a member of Nisaika in the 1984 Evian International String Quartet Competition. He is currently a member of the Left Bank Quartet and founding Co-Artistic Director of the Left Bank Concert Society, which performs regularly at the Kennedy Center and the Smithsonian American Art Museum. A former teaching assistant of David Cerone at the Curtis Institute and faculty member at the Meadowmount School, his students hold university faculty positions, perform professionally in orchestras and as soloists, and have garnered top prizes from major international competitions. Mr. Salness is a Professor at the University of Maryland, Distinguished Teacher of Violin at the Brevard Music Center and Director of Chamber Music at both institutions.

Violinist **Sally McLain** received her Bachelor of Music and Master of Music degrees with High Distinction from Indiana University, where she studied with and was assistant to James Buswell. She has participated in the Tanglewood Music Center, the Bach Aria Festival and Institute and the New York String Orchestra Seminar. She served as concertmaster of the Washington Chamber Symphony and was a member of the Theater Chamber Players. Ms. McLain has recorded the complete quartets of David Diamond and Quincy Porter with the Potomac String Quartet for Albany Records. She recently presented the premiere performance of *For Solo Violin - Hommage to Bela Bartok*, written for her by Dina Kostin. Ms. McLain is a founding member of the Left Bank Quartet, the resident quartet of the Left Bank Concert Society.

Katherine Murdock, viola, has performed throughout the world with numerous groups, including Music from Marlboro, the Boston Chamber Music Society, the Orpheus Chamber Orchestra, the Brandenburg Ensemble and the New York Philomusica. Her performances have been broadcast by the BBC, West German Radio, NBC *Today Show* and NPR's *Performance Today*, among others. She has served on the faculties of the Boston Conservatory, the Longy School and the Hartt School of Music. In addition to the University of Maryland, she is currently on the faculty of SUNY Stony Brook. She is a member of the Left Bank Quartet and the Los Angeles Piano Quartet.

Cellist **Evelyn Elsing** has won prizes in the Munich International Cello Competition and the Washington International String Competition, and she has been a finalist in the Tchaikovsky Competition. She has concertized across the United States, Europe, the former Soviet Union and Japan. A chamber music enthusiast, Ms. Elsing is a founding member of the Ecco Trio, the Left Bank Quartet and the Left Bank Concert Society. Ms. Elsing has been awarded the University of Michigan's highest award to a performer — the Stanley Medal, as well as a Citation for Exceptional Leadership and Merit from the American String Teachers Association. Last fall she was named the holder of the Barbara Steppel Memorial Faculty Fellowship in Cello; the fellowship is the first of its kind in the University of Maryland School of Music.



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