

# FRIENDS OF CHAMBER MUSIC

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Monday, March 8, 2010 • 7:30 pm • First Baptist Church • Portland, Oregon

## ***The Kalichstein-Laredo-Robinson Trio***

Joseph Kalichstein — *piano*      Jamime Laredo — *violin*      Sharon Robinson — *cello*

## ***Miami String Quartet***

Benny Kim — *violin\**      Cathy Meng Robinson — *violin*      Yu Jin — *viola*      Keith Robinson — *cello*

### PROGRAM

**Boccherini**                      Quintet in E Major for Strings, G. 275 (Op. 11, No. 5) (1771)  
  Andantino mosso (Amoroso)  
  Allegro con spirit  
  Minuetto (con un poco di moto)  
  Rondo: Allegretto (Andante)

**Ellen Taaffe Zwilich**        Septet for Piano Trio and String Quartet (2008)  
  Introductions  
  Quasi una Passacaglia  
  Games  
  Au Revoir

### INTERMISSION

**Dvořák**                         Quintet in A Major for Piano and Strings, Op. 81 (1887)  
  Allegro ma non tanto  
  Dumka, Andante con moto  
  Scherzo (Furiant), Molto vivace  
  Finale, Allegro

Program subject to change

\* Note: Benny Kim is performing this season in lieu of Ivan Chan, who is recovering from an injury.

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*The Kalichstein-Laredo-Robinson Trio records for Koch, Chandos, MCA Classics, Moss Music and Dorian Records*

The Kalichstein-Laredo-Robinson Trio is represented by: Frank Salomon Associates Managing Associate; Barrie Steinberg  
121 W. 27th Street, Suite 703 • New York, NY 10001

*The Miami String Quartet records for Composers Recordings Inc. and Conifer Classics*

The Miami String Quartet is represented by: Alliance Artist Management Managing Partner; David Middleton  
P. O. Box 388 • Bristol, RI 02809



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# FRIENDS OF CHAMBER MUSIC

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Tuesday, March 9, 2010 • 7:30 pm • Kaul Auditorium, Reed College • Portland, Oregon

## ***The Kalichstein-Laredo-Robinson Trio***

Joseph Kalichstein — *piano*      Jamime Laredo — *violin*      Sharon Robinson — *cello*

## ***Miami String Quartet***

Benny Kim — *violin\**      Cathy Meng Robinson — *violin*      Yu Jin — *viola*      Keith Robinson — *cello*

### PROGRAM

**Boccherini**                      Quintet in C Major for Strings, G. 349 (Op. 42, No. 2)  
  Andantino con moto  
  Menuett  
  Grave  
  Rondo: Allegro con moto

**Ellen Taaffe Zwilich**        Septet for Piano Trio and String Quartet (2008)  
  Introductions  
  Quasi una Passacaglia  
  Games  
  Au Revoir

### INTERMISSION

**Schumann**                     Quintet for Piano and Strings in E-flat Major, Op. 44  
  Allegro brillante  
  In moda d'una Marcia, Un poco largamente — Agitato  
  Scherzo, Molto vivace  
  Allegro, ma non troppo

Program subject to change

\* Note: Benny Kim is performing this season in lieu of Ivan Chan, who is recovering from an injury.

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## KALICHSTEIN-LAREDO-ROBINSON TRIO

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After more than three decades of international concert success, acclaimed recordings, and a new legacy of commissioned works, the Kalichstein-Laredo-Robinson Trio (pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson) continues to dazzle audiences and critics alike with their performances.

During the 2009-2010 season, the Trio will return to New York, California, Washington D.C., and Florida for their annual visits and perform in Hawaii for the first time. Internationally, they will concertize in Berne, Switzerland, at South Korea's Seoul Spring Festival, and in London for a return performance at Wigmore Hall. The *Septet* by Ellen Zwilich, which was premiered this past April at the 92nd Street Y by the Trio and Miami String Quartet, will be brought to audiences in Ohio, Oregon, Florida, and at Bard College, New York.

On the recording front, the ensemble continues its productive partnership with E1/KOCH International Classics. The Trio has finished its new four-disc cycle of the complete Brahms Trios with the release of the first two CDs last fall and the second two in October 2009. In October 2006, KOCH released a CD of the Trio performing works by Arensky and Tchaikovsky, and it has been re-releasing many of the Trio's hallmark recordings, including of Ravel, Danielpour, Shostakovich, Zwilich, Kirchner and their renowned collection of the complete Beethoven Trios.

Since making their debut in January 1977 at the White House for the Carter's Inauguration, the Trio has enjoyed a steady stream of honors and tributes. *Musical America*

named the Trio its 2002 Ensemble of the Year. Since the 2003-04 season, the Trio has been Chamber Ensemble in Residence at the Kennedy Center in Washington, D.C. In 2003, the Chamber Music Society of Detroit established the Kalichstein-Laredo-Robinson International Trio Award (KLRITA) in honor of the Trio's contribution to chamber music. The award is bestowed every two years to promising young piano trios.

Each Trio member also maintains an active solo performance and teaching career. Jaime Laredo and Sharon Robinson joined the faculty of the Indiana University Jacobs School of Music in 2005, while Joseph Kalichstein continues as a long-revered teacher at the Juilliard School of Music.

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## MIAMI STRING QUARTET

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Praised in the *New York Times* as having "everything one wants in a quartet: a rich, precisely balanced sound, a broad coloristic palette, real unity of interpretive purpose and seemingly unflagging energy," the Miami String Quartet has established its place among the most widely respected quartets in America. For over twenty years, their diversity in programming, poise in performance, keen sense of ensemble and impeccable musicality has made the Miami String Quartet one of the most sought after quartets in chamber music today.

In the spring of 2003, the Miami Quartet was named visiting Quartet in Residence at the Hartt School in

Hartford, CT. In the fall of 2004, the Miami Quartet began as faculty members of Kent State University in Ohio, where the quartet serves as Quartet in Residence. Winners of the Cleveland Quartet Award presented by Chamber Music America, the Miami String Quartet has served as Quartet in Residence at Florida International University and was also the resident ensemble of the Chamber Music Society of Lincoln Center's "Chamber Music Society Two" from 1999-2001.

The Miami String Quartet has appeared extensively throughout the United States and Europe. Highlights of recent seasons include performances in New York at Lincoln Center's Alice Tully Hall and the Kennedy Center in Washington, D.C, as well as engagements in Boston, Indianapolis, Los Angeles, New Orleans, San Francisco, Seattle, St. Paul, and its own concert series in Palm Beach, Florida. International highlights include appearances in Bern, Cologne, Amsterdam's Concertgebouw, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei and Paris. The Quartet has recently toured with the Chamber Music Society of Lincoln Center and they appear annually with the Philadelphia Chamber Music Society. The Miami Quartet has also performed works with symphony orchestras, such as the American Sinfonietta, New World Symphony, and Miami Chamber Symphony. Other recent collaborations include performances with the Kalichstein-Laredo-Robinson Trio and with soprano Arianna Zukerman.

The Miami String Quartet is in demand at many of the country's great festivals. For the last several years, the Quartet has served as resident ensemble at the Kent/Blossom Music Festival in Ohio, and has appeared at Chamber Music Northwest, Mostly Mozart, Ravinia, the Brevard Festival, Rutgers Summerfest, Music from Angel Fire, Virginia Arts Festival - where it is the resident ensemble - and at the festivals of La Jolla, Santa Fe, and Pensacola.

The ensemble's interest in new music has led to many commissions and premieres. In 2008, the group teamed up with Imani Winds to premiere Roberto Sierra's *Concierto da Camera*, a chamber concerto for wind quintet and string quartet commissioned by Chamber Music Northwest, Stanford University, and Santa Fe Chamber Music Festival. Also in 2008, the ensemble performed the premiere of Joan Tower's Quartet No. 4, "Angels", commissioned by Music from Angel Fire, and premiered Ricky Ian Gordon's *Green Sneakers* for

baritone and string quartet, commissioned by Bravo! Colorado in Vail. Other recent commissions include a new work by composer Annie Gosfield, commissioned by the Santa Fe Chamber Music Festival; a joint commissioning by the Chamber Music Society of Lincoln Center and the VA Arts Festival of a new piano quintet by Bruce Adolphe; and a new work by composer Stephen Jaffe commissioned by the Philadelphia Chamber Music Society.

In 2000, the players gave the world premiere of Augusta Read Thomas's *Invocations*. In the 1997-98 season, the Quartet presented the American premieres of Quartet Nos. 1 and 2 by Peteris Vasks, which met with enormous acclaim and were subsequently recorded; Vasks' Quartet No. 3 has since become a signature piece for the ensemble. Among other new music highlights are a commissioning grant from Chamber Music America for a piano quintet from Maurice Gardner, world premiere performances of the quartet *Whispers of Mortality* by Bruce Adolphe, a quartet by Philip Maneval, Maurice Gardner's Quartet No. 2 and *Concertino* as well as premieres of Robert Starer's Quartet Nos. 2 and 3, and David Baker's *Summer Memories*.

The Miami String Quartet's first recording of the first two quartets of Alberto Ginastera was released in 1994. Their second CD, of Saint-Saëns Quartets 1 and 2 and Faure's String Quartet, was released in the fall of 1997 on BMG Conifer. The aforementioned 1999 BMG recording of Peteris Vasks' Quartet Nos. 1, 2 and 3 garnered unqualified praise on both sides of the Atlantic.

In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The Miami String Quartet has also won recognition in competitions throughout the world; as laureate of the 1993 Evian Competition, 1991 London String Quartet Competition, and as the 1989 Grand Prize Winner of the Fischhoff Chamber Music Competition.

## MEET THE ARTISTS!

Join The Kalichstein-Laredo-Robinson Trio and the Miami String Quartet in the lobby immediately following the concert, where they will be happy to autograph copies of their recordings available for purchase courtesy of Classical Millennium.

## Program Notes, March 8 & 9

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**ELLEN TAAFFE ZWILICH** (b. 1939)

*Septet for Piano Trio and String Quartet* (2008)

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The Septet was commissioned through the International Arts Foundation, Inc. by The 92nd Street Y; The Abe Fortas Chamber Music Concerts of the John F. Kennedy Center for the Performing Arts; Virginia Festival of the Arts; Chamber Music Society of Detroit made possible by a gift from Geraldine Schwartz; Kent/Blossom Music; Duke Performances; Denver Friends of Chamber Music; Regional Arts at the Raymond F. Kravis Center for the Performing Arts; Friends of Chamber Music, Portland OR; Philharmonic Society of Orange County; Ruth Eckerd Hall; and the Hudson Valley Chamber Music Circle.

### Note by the composer:

Writing music is a labor of love for me. My greatest joy is writing for performers whom I can be sure will not only deliver the notes accurately, but will project the meaning behind the notes. To have performers in the wings who will bring their own imagination and deep understanding to a performance is an inspiration to me. So I approached the writing of my Septet for The Kalichstein-Laredo-Robinson Trio and The Miami String Quartet with great anticipation and pleasure.

The fact that there is no model for such a Septet made the pre-composition process a most enjoyable exploration. I liked the idea of having two strong ensemble personalities in the mix, and I thought that there must be some sort of challenging interchange at the outset. The first movement, "Introductions," (note the plural) starts with the piano trio throwing down the gauntlet and the string quartet entering quietly, but gradually (almost one by one) joining with the trio to make a true septet with multi-faceted relations. The second movement, "Quasi una Passacaglia," is based on a repeated phrase pattern. Part of the formal design is a contrast between "Baroque" style performance and modern, more romantic ways of playing. "Games," the third movement, involves much playful interplay and the fourth movement "Au Revoir," offers both reminiscence and farewell –not "good bye," but "until we meet again."

Throughout the piece two of my persistent fascinations are explored, firstly, my interest in designing initial

material that can evolve into large-scale form and, secondly, the pleasure I take in chamber music. While the instrumentation of the Septet provides an almost orchestral palette and it was interesting to explore that, I love the idea of 7 artist-performers each of whom can be a stunning virtuoso one moment and a thoughtful partner the next, and I relish the electricity that results from those shifting roles.

It was written with great affection for The Kalichstein-Laredo-Robinson Trio and The Miami String Quartet, to whom it is dedicated.

Duration: ca. 24minutes

Premiere performance: April 28, 2009

Tisch Center at the 92<sup>nd</sup> St. Y, NYC

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### LUIGI BOCCHERINI

Born February 19, 1743, in Lucca, Italy; died May 28, 1805, in Madrid

*String Quintets in E Major G. 275, Op. 11, No. 5*

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Luigi Boccherini was a cellist and composer whose brilliant career as a young touring virtuoso took him from Italy to Germany, France and finally to Spain, where he settled in 1769 and spent most of the rest of his life. He came from an artistic family: his father was a double bass player in Lucca and later in a Viennese opera orchestra; his brother was a noted opera librettist, who wrote texts that Salieri and Haydn used; and one of his sisters performed as a celebrated ballerina. Boccherini, who studied music in Rome, eventually composed hundreds of pieces of chamber music (including over a hundred string quintets), dozens of symphonies and concertos, two operas, and many other vocal and choral works. Haydn and he admired each other's music, and Mozart is said to have modeled a concerto after one attributed to Boccherini. In his time, Boccherini's music was valued for its boldness of conception and elegance of expression, and although the creative genius of Haydn and Mozart surpass his, Boccherini's pleasurable music finally has been gaining exposure in our time. For generations, his name had been kept alive by little more than the knowledge that his contemporaries had admired him greatly, but his work was almost unknown.

Before Boccherini spent most of his time dedicated to composition, he performed as a virtuoso cellist, and it was during his employment in the court of King Carlos III that he started writing quintets that he could perform

with the quartet in residence. Unlike Mozart, Beethoven and Brahms, but like Schubert, Boccherini almost always enriched his ensemble by adding a second cello, rather than a second viola, to the conventional string quartet.

By using two cellos in the string quintet, Boccherini achieved freedom for one of the two from the obligation to provide a bass line. He exploited his instrument's full range and allowed at least one of the cellos to become a more of a soloist and more of an equal with the upper strings. He first developed this innovative chamber ensemble sound when Crown Prince Friedrich Wilhelm of Prussia, also a cellist, employed him. In Wilhelm's service, he wrote a series of works that combined the lively with the elegant, melodically and rhythmically with rich five-part harmony.

In 1770 Boccherini was appointed as cellist and composer to Don Luis, brother of King Carlos III in Madrid. When Boccherini arrived, he found a family ensemble of father and three sons resident there as a quartet. Writing to use their talents as well as his own, he composed over a hundred string quintets with two cellos. The form seems to have suited him especially well. "I have here been always under the necessity of writing for two violoncellos," wrote Boccherini in 1796 to the Paris-based publisher and composer Pleyel. With this combination, Boccherini was able to enlarge the cello's sphere, writing works in which not only the upper strings have protracted melodic lines, but the cello can have that possibility, too.

The best known of all Boccherini's compositions must be the *Minuet* of his *String Quintet in E major, G. 275*, composed in 1771 and first published in 1775 as part of a set of six string quintets, scored for two violins, viola and two cellos. This work is the fifth of six quintets composed as a set for the Infante Don Luis, at Aranjuez, a music-lover. One of his early works, it demonstrates that Boccherini had mastered contrapuntal styles. The first movement was written completely for muted strings, with very lyrical themes. It opens with a gentle and somewhat sensuous but moderate tempo *Amoroso*, filled with dialogues between the instruments. The cellos have a particularly notable duet, climbing into the higher reaches of their ranges. The second movement is a brighter energetic *Allegro con spirito*, very inventive and in sonata form with a variety different textures and lovely melodies. In this movement, Boccherini gives the cellos

lyrical solos. In the third movement, famous *Minuet, (con un poco di moto)* the strings are muted again. This particularly popular movement is an embodiment of the rococo. The final movement, *Andante*, is a lively, spirited rondo and the longest movement in the quintet.

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*Quintet in C Major for Strings, G. 329, Op. 42, No. 2.*

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*Musica Notturna della Strade di Madrid* is one of only two programmatic works Boccherini composed. It was not published until several years after his death, but now is one of his best loved works in Spain and abroad. Boccherini made one foray into music with a Spanish flavor, this quintet, which he entitled *La musica notturna delle strade di Madrid*. In his letters, Boccherini explained to a publisher that he composed his quintets in four movements, his quintettinos in two; however, this particular work is also called a quintettino but has five movements. Possibly some of these movements were originally subsections of longer movements, but historians do not have evidence of this. Boccherini also wrote, demonstrating his lack of confidence about this work: "Among the quintettini of Op. 30 you will find one that bears the title Night music of the streets of Madrid. This piece is absolutely useless and even ridiculous outside Spain, because the audience cannot hope to understand its significance nor the performers to play it as it should be played." The composer also carefully detailed how he wanted this programmatic work, (one of two that he wrote) to be played. Each of the movements contains directives such as "in imitation of the guitar," "In imitation of the bell tolling the Ave Maria," "comically," and "Without attention to the barline." He also indicated what he felt the piece represented. "The quintettino describes the music that one hears at night in the streets of Madrid, beginning with the bell of the *Ave Maria* and the ending with a military retreat. All that is not prescribed by the rigor of counterpoint must aim at rendering the truth of the thing that one has tried to represent. Ave Maria of the parishes – Ave Maria of the quarters of the town. The Minuet of the beggars. The violoncellists will hold their instruments across their knees and, using all the nails of their hand, will imitate the sound of the guitar. After a brief pause, the whole of the minuet is repeated, and it then leads on into the Rosary, but without a strict time being beaten, Rosary – passacaglia of the street-singers – Retreat of Madrid with variations. One will imagine that the retreat

begins to be heard in the distance, so that it must first be played piano, so softly that it is scarcely audible; the indications crescendo and marcando must then be strictly observed.”

Most of the quintettino contains depictions of Madrid street life: church bells, religious processions, blind beggars, and a military regiment’s advance and retreat. Each has a distinct and different style. Although scored for two violins, viola and two cellos, the work does not feature the cellos playing independently in either of the first two movements, *Ave Maria della Parrochie* in which one can hear the tolling of the church bells and *Minuetto de Ciechi*, (the Blind Beggars) where they play in unison only. Here though, Boccherini directs the cellists to put their cellos upon their knees and strum them, like playing a guitar. Another slow section, *The Rosary*, follows. The third movement is slow, *Largo assai, Rosario*. The fourth, which Boccherini sardonically called **Passacaglia of Los Manolos**, is not really a passacaglia but an imitation of how this lower class group sang. The Spanish called it “passacalle” literally meaning to pass along the street, while singing to entertain oneself. In this movement the violins play together and the cellos and the viola have their own independent lines, with one section dedicated to second violin alone. The final movement, *La Ritirata di Madrid*, (the retreat of the Military Night Watch of Madrid), imitates the coming and going of the Military Night Watch, which brought the curfew and closing down the streets to an end.

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### ANTONÍN DVOŘÁK

Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague

*Quintet for Piano and Strings, in A Major, Op. 81*

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The father of Antonín Dvořák was a village innkeeper and butcher who hoped to pass his trade on to his son, but the young man turned instead toward music, studied the violin and organ, and at sixteen, left home for further musical education in Prague. Five years later, he joined the orchestra of the National Theater, playing the viola (which in those days was the instrument of failed violinists), and soon began to test his creative powers with extended compositions in the classical forms.

Chamber music had an important place in Dvořák’s life, and many of his earliest works were quartets and quintets, modeled after those of Beethoven and Schubert

that he played with his colleagues and friends while developing his craft. Among them is this *Piano Quintet* that he wrote early in 1872 and called his Op. 5, but since it was clumsy in construction, as well as much too long and drawn out, he did not allow it to be published during his lifetime.

In 1875, Brahms discovered Dvořák, and the elder composer opened the way for the great career Dvořák was to have. In 1877, two years after meeting Brahms, Dvořák wrote his mature and masterful *Piano Quintet in A Major, Op. 81*, which, with those of Brahms (Op. 34, 1864) and Schumann (Op. 44, 1842), forms a trilogy of quintet masterpieces. One of the finest works of Dvořák’s fruitful years, this delightful music flows with joyous inspiration, brilliantly written for the instruments, and it is gratifying to players and listeners alike.

Dvořák based the first movement, *Allegro ma non tanto*, on two beautiful Czech-flavored themes that contrast but are related musically in such a way that elements from them gracefully intermingle as the music develops. The second, movement, *Andante con moto*, is a *dumka* modeled after the Slavonic folksong form that he uses in much of his best chamber music, generally slow and melancholy in character, but sometimes introducing sudden changes of mood, as in this movement’s *Vivace* section. Dvořák calls the third movement a Scherzo and *Furiant*, which is the name of the Czech folk dance to which it bears a distant resemblance. We hear it now more as a lively, vigorous Schubertian waltz. The quintet ends with an *Alegro* Finale in which elegantly contrapuntal passages hardly slow the rise of the composer’s high spirits to the jubilant close.

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### ROBERT SCHUMANN

Born June 8, 1810, in Zwickau; died July 29, 1856, in Endenich

*Quintet for Piano and Strings in E-Flat Major, Op. 44*

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Robert Schumann’s father was a small-town bookseller who encouraged his son’s inclination toward the arts. At the age of six, the boy began to play the piano and to compose, and by the time he was fourteen, he was a published poet. At eighteen, he entered Leipzig University as a law student, but the call of music was too strong for him to resist. In his third year he abandoned the University, determined to become a great pianist. When accident or illness injured his hand, he gave up hope

of a career as a performer, turned to composition and wrote the several brilliant collections of short, descriptive and atmospheric pieces that established his position as Germany's leading composer.

Throughout his career Schumann's output consisted of a series of works in related forms and styles. In 1840, the year of his marriage to Clara Wieck, he wrote almost nothing but songs, more than 130 of them, in a great outpouring of love and gratitude. His attention was diverted to the orchestra in 1841, when he wrote four symphonic compositions and the first movement of his *Piano Concerto*. In 1842, he put other work aside to concentrate on chamber music. That April, he ordered scores of all the Mozart and Beethoven string quartets available, which he studied for two months and then, between June and October, in a furious burst of creative energy, composed three string quartets, a piano quartet and this piano quintet.

This quintet, written in 1842, has a very important position in Schumann's oeuvre: it is credited with first spreading the reputation of Schumann as a significant composer as well as creating the standard instrumentation for the form of piano quintets to come. Schubert, with his *Trout Quintet*, had used a different instrumentation in his creation of a quintet structure: he left out the second violin, always present in quartets and instead scored his work for a double bass. Schumann established the quintet instrumentation that became fixed after him. He used the standard string quartet (two violins, viola, and cello) to which he added a piano. Since his time, Brahms, Dvořák, Franck, Fauré, Elgar, Bloch, Shostakovich and many others have used the Schumann model.

The quintet, imbued with a unique sense of novelty, was dedicated to the composer's wife, Clara, who played the piano part in its first performance. At the second performance of the work, Mendelssohn took over at the piano because Clara suddenly had become ill. The more established Mendelssohn praised the work but suggested that Schumann replace the second trio of the Scherzo with something more spirited, and Schumann, receptive to his suggestion, reworked it. Schumann made the changes in time for the first public performance, on January 8, 1843, in Leipzig.

The first movement, *Allegro brillante*, of this work begins with a powerful, expansive main subject and bold

opening chords in all instruments. Schumann skillfully utilizes this declarative main subject for elements of all the secondary subjects in this marvelously melodic movement. The second and very poetic subject starts in the piano with a kind of abbreviated statement of the theme. Then the cello and viola, responding antiphonally to the piano, embellish the second theme. The development utilizes two measures of the opening theme in a very quick tempo, and a very regular recapitulation closes the movement.

The slow second movement, *Un poco largamente, In modo d'una Marcia* ("In the Style of a March") showcases two contrasting episodes. Actually this march has more of a somber character than a parade-like feel. The violin introduces brief phrases with an almost uncanny and compulsive emphasis on the note of middle C, which becomes a broad theme that the violin and cello play. The middle section comforts the listener with lyricism, and then the quietly intense initial clipped march theme returns, acting almost as a refrain. Finally the march yields to an *Agitato* section where the piano plays the lead role. The critic Arthur Cohn noted that at the time of silent motion pictures, original music was rarely composed to accompany films. Instead film-makers searched diligently for already composed music in certain thematic moods to aid in the pantomimic drama. As a theme of menace for certain types of silent films, this second movement served frequently. In this second episode, a stormy *Agitato* section, the piano provides a backdrop of triplets behind ominous brooding in the strings.

The Scherzo third movement, *Molto vivace*, made up of virtually nothing but ascending and descending scales, creates a sense of exhilaration because of its rhythmic and harmonic variety. Two completely contrasting trios both depend on rhythmic patterns for their effects. Although the first feels pleasant and relaxed, the second has a very different character, one of restlessness in a rustic dance often described as music reminiscent of the Hungarian gypsies. The latter section Schumann rewrote after Mendelssohn, who otherwise praised the work, suggested that he replace this part to give the work something livelier than had been originally there.