

  
cypress string quartet

# Happy Birthday, Felix Mendelssohn!

Listener's Guide

Call & Response: Mendelssohn Bicentennial Celebration  
*Ludwig van Beethoven, Felix Mendelssohn, and Kevin Puts*



**Join us to celebrate...**

10<sup>th</sup> Anniversary of Call & Response,  
Felix Mendelssohn's 200<sup>th</sup> Birthday,  
and  
World Premiere of Kevin Puts' *Lento Assai*

Call & Response 2009 Concert  
April 3, 2009, Herbst Theatre, San Francisco

*Details inside...*

# Call & Response 2009: A Celebration of Mendelssohn

## Concert

Friday, April 3, 2009

Herbst Theatre at the San Francisco War Memorial

401 Van Ness Avenue at McAllister Street

San Francisco, CA

7:30pm Pre-Performance Lecture by composer Kevin Puts with radio host John Clare.

8:00pm Performance

Buy tickets online at: [www.cityboxoffice.com](http://www.cityboxoffice.com) or by calling

City Box Office: 415-392-4400

## Exhibit

Accompanying this concert will be an exhibit of materials from Beethoven, Mendelssohn, and Puts' lives. The items have been provided from the prestigious collections of the Cypress Quartet's co-commissioner, the **United States Library of Congress**, as well as by San Jose State University's **Ira F. Brilliant Center for Beethoven Studies** and Kevin Puts.

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## Call & Response: The Concept

Have you ever wondered how composers, modern composers at that, come up with their ideas? How do composers and other artists create new work? Our *Call & Response* program was born out of the Cypress String Quartet's commitment to sharing with you and your community this process in music and all kinds of other artwork. We present newly created music based on earlier composed pieces.

### Why “Call & Response”?

We usually associate the term “call & response” with jazz and gospel music, the idea being that the musician plays a musical “call” to which another musician “responds,”—a way of creating a new sound relating in some way to the original. In this program, the “call” is that of Cypress String Quartet searching for connections across musical, historical, and social boundaries. The “response” is the creation of a new work by a living composer and an exciting new concert for the community!

Each year, the Cypress String Quartet selects two pieces from older, traditional quartet music and asks a composer to write a third piece based on his or her inspiration from the first two pieces. Through this process, we explore how new music develops out of older music.

### The Music

This year in celebration of Call & Response's 10<sup>th</sup> Anniversary and Felix Mendelssohn's 200<sup>th</sup> birthday, the U.S. Library of Congress, the Lied Center of Kansas, the Mendelssohn Performing Arts Center, and the Cypress String Quartet co-commissioned a piece by the highly regarded composer Kevin Puts in response to two amazing works from the past written by two very important people in chamber music's history.

The first piece is Mendelssohn's Quartet Opus 13. The second piece Puts' work is based on is by Beethoven, who was a large inspiration to Mendelssohn as a composer. Beethoven's Quartet Opus 135 inspired Mendelssohn's Quartet Opus 13. Together, these pieces inspired Kevin Puts' *Lento Assai*, which will be unveiled to the San Francisco community on April 3 at the Herbst Theatre.

### The Mendelssohn Celebration!

Join the Cypress String Quartet at Herbst Theatre in San Francisco on Friday, April 3. Kevin Puts will give a pre-concert talk at 7:30pm, and the performance begins at 8:00pm. Part of the celebration is the concert itself, and part of it is the amazing exhibit of materials from Felix Mendelssohn, Ludwig van Beethoven, and Kevin Puts themselves! Letters, original manuscripts, and other interesting artifacts from their lives lent to the Cypress by the Library of Congress and the Ira F. Brilliant Beethoven Center will be on display in the lobby of the Herbst Theatre.

Buy tickets online at: [www.cityboxoffice.com](http://www.cityboxoffice.com) or by calling City Box Office: 415-392-4400.

Begin your celebration by learning about the composers and their music through the materials we will be showing in this guide. Enjoy learning about these amazing people, their music, and how music styles have changed over time!

**NOTE: Bolded terms are included in the “Glossary” on pages 12-13.**

## Felix Mendelssohn, (1809 – 1847)

*Why are we still celebrating Felix Mendelssohn's birth, life, and music 200 years later?*

### Who was he?

Felix Mendelssohn, born on February 3, 1809, is known as one of the world's most interesting and talented composers. Born in Germany, he was a **composer**, pianist and **conductor** of the early **Romantic period**, as well as a visual artist and a writer of sorts. He was born to an upper class Jewish family which later converted to Christianity. He wrote **symphonies**, **concerti**, **oratorios**, piano and **chamber music**. His music, although suffering a long period of scorn because of changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, is now respected and celebrated because of his talents. He is now one of the most popular composers of the Romantic period!



Mendelssohn was born in Hamburg, Germany, the son of a banker, Abraham Mendelssohn. Felix was lucky to grow up in the midst of many intellectuals, some of whom were well known. The greatest minds of Germany were frequent visitors to his family's home in Berlin. Though the family started out as Jewish, his father renounced the religion; Felix and his siblings were first raised without religious education, and were baptized as Christians when he was seven. The family took the last name of Bartholdy to replace Mendelssohn, though Felix used both names.

The family relocated to Berlin early in Felix's life, and his parents made efforts to give him, his brother Paul, and sisters **Fanny** and Rebecca, the best education possible. Fanny became a well-known pianist and amateur composer. In fact some of the family considered her to be even more musically inclined than Felix. Since it was inappropriate at the time for a woman to have a career in music, Fanny remained an amateur musician. Six of her early songs were later published (with her consent) under Felix's name.

### His Music and Other Talents

Felix, considered a child prodigy, began taking piano lessons from his mother when he was just six years old. His exposure to Bach's music through his teachers played a large part in forming Felix Mendelssohn's then "conservative" musical tastes. Mendelssohn's own written music reflects his study of **Baroque** and early **Classical** music.

Mendelssohn probably made his first public concert appearance when he was *nine* years old! He began composing when he was young, and was brilliant at it. In fact, during his early teen years, his works were often performed at home with a private orchestra for the friends of his wealthy parents in the intellectual elite of Berlin. Between the ages of 12 and 14, Mendelssohn wrote twelve string symphonies! Is that how you spend your Saturday afternoons?

These pieces were ignored for over a century, but are now recorded and occasionally played in concerts. When he was just 16, he wrote his famous String Octet in E Flat Major, the first piece which showed the full power of his genius, and one of the best known of his early music. Many of his compositions from this period in his life were greatly influenced by the music of Bach, Beethoven and Mozart. Besides music, Mendelssohn's education included art, literature, languages, and philosophy and he excelled in art such as drawing, watercolors, and oil painting. In fact he was also quite a witty writer in

German and English — sometimes his writings were accompanied by humorous sketches and cartoons in the text. He could speak, additionally, Italian, and Latin, and he had an interest in Classical literature.

Mendelssohn studied at the University of Berlin from 1826 to 1829. When he was twenty-six, he was appointed conductor of the **Leipzig Gewandhaus** Orchestra, then founded a major music school, the Leipzig Conservatory.

### **Mendelssohn as an Adult**

Although many of us know of him to have been happy and calm, he did at times have alarming fits of temper which occasionally led to collapse. Such fits may be related to his early death. Mendelssohn married Cécile Jeanrenaud, the daughter of a French Protestant clergyman in 1837. The couple had five children: Carl, Marie, Paul, Lilli and Felix. The youngest child, Felix, contracted measles in 1844 and died several years later.

In general Mendelssohn's personal life seems to have been fairly conventional, with the exception of an ambiguous relationship with the famed Swedish soprano Jenny Lind, whom he met in 1844. An affidavit from Lind's husband, Otto Goldschmidt, which is currently held at the Royal Academy of Music in London, reportedly describes Mendelssohn's 1847 request for Lind (who was then not married) to elope with him to America.

Mendelssohn suffered from bad health in the final years of his life, probably aggravated by nervous problems and overwork, and he was greatly distressed by the death of his sister Fanny in 1847. Felix Mendelssohn died later that same year after a series of strokes, on November 4, 1847, when he was just 38 years old.

### **Mendelssohn's Tastes**

Throughout his life Mendelssohn was more conservative in his tastes, and wary of the radical musical movements made during his lifetime. He disliked Parisian music in particular. He thought the Paris style of opera vulgar, and the works of Meyerbeer insincere. In fact, when it was suggested in conversation to Felix that he looked rather like Meyerbeer, he was so upset that he immediately went to get a haircut to separate himself!

The world has since developed a new appreciation for Mendelssohn's work. Not only are his most popular pieces loved, such as the E Minor Violin Concerto and his Octet, but others have grown to be known and loved. His oratorio *Elijah* and virtually all of Mendelssohn's published works are recorded.

Image and notes were taken from [http://en.wikipedia.org/wiki/Felix\\_Mendelssohn](http://en.wikipedia.org/wiki/Felix_Mendelssohn).

# Ludwig Van Beethoven 1770 – 1827

*Why is Beethoven invited to the party?*

## Who was Beethoven?

This is no simple question to answer, because Beethoven was many, many things! Most fundamentally, he was a *virtuoso* pianist and a German composer whose music reflects the transition between the *Classical* and *Romantic periods* in music. Beethoven's music was one of Mendelssohn's great inspirations. His life, the events of which have been heavily researched and are widely known, was not an easy one and was filled with challenging obstacles. He is still one of the most respected and influential composers of all time. Just imagine, today we have rapidly transmitted communications and images to help artists gain access and popularity, contributing to their icon statuses for years to come. How amazing must Beethoven and his music have been to remain well known, respected, and appreciated for hundreds of years, even as the trends in Western music have drastically changed? He was a superstar of his time, though without the aid of electronic media!

## Young Beethoven

Beethoven was born in Germany. Beethoven's first music teacher was his father, a singer, who was quite a harsh instructor and said to have been an alcoholic. In fact, it is said that young Beethoven would at times be pulled out of bed in the middle of the night to practice the piano until morning. Not only did the talented boy play the piano, but by the time he was eight he also learned the organ and viola. When he was just sixteen, Beethoven traveled to Vienna, Austria in the hopes of studying with the legendary Wolfgang Amadeus Mozart. It was at this time that his mother died of tuberculosis, so Beethoven returned home. Due to his father's worsening alcohol addiction, Beethoven became responsible for raising his two younger brothers.

Once Beethoven was in his early twenties, he finally did move to Vienna and settled there, studying not with Mozart (he died the year before), but with "the father of the string quartet," Joseph Haydn! At this point Beethoven quickly became widely known as a *virtuoso* pianist. Unfortunately, it was also at this young age when his hearing began to worsen. Amazingly, he continued to compose brilliant music, conduct, and perform on the piano as his hearing became worse and eventually even after it was completely gone. The young composer's first recognized works, a set of three piano trios, appeared in 1795 when he was twenty-five.

Below: Beethoven in 1803



## Can you make beautiful music without hearing it?

One of the things that made Beethoven such an amazing person and artist was his ability to continue to make beautiful music despite his dramatic hearing loss. First, he suffered from a "ringing" in his ears that made it hard for him to perceive and appreciate music; he also avoided conversation. Imagine being fully dependent on your ears to earn your living, then not only having difficulties hearing, but to have an infuriating and maddening ringing replace beautiful sounds he created. He continued with music though not only for the income but for the art and his love of it. Over time, his hearing loss became very difficult and upsetting. There is a well-attested story that, at the end of the premiere of his Ninth Symphony, he had to be turned around to see the tumultuous applause of the audience; hearing nothing, he began to weep. Beethoven's hearing loss did not prevent his composing music, but it made performing concerts—lucrative sources of income—increasingly difficult.

### **A Troubled Soul**

Beethoven's personal life was quite troubled, both physically and emotionally. Suicidal from his deafness and known to be very short tempered, he may have suffered from bipolar disorder plus irritability brought on by chronic stomach pain beginning in his 20s from the lead poisoning that eventually killed him. Another major struggle for Beethoven was a custody fight over his nephew after his brother died in 1815. Though he worked despite the troubles mentioned earlier, this one seemed to take over his life for long periods of time during which he stopped composing. In his final year before he died, his health was poor, his finances were in shambles and his suspicious and distrustful nature had driven away all but a few friends. This made him cling desperately to his nephew Karl, who actually attempted suicide. Nevertheless, Beethoven had a close and devoted circle of friends all his life, thought to have been attracted by his reputed strength of personality. Beethoven never married, though in 1812, he wrote a long love letter to a woman he identified only as "Immortal Beloved." The mystery of the woman's identity has never been solved.

### **Beethoven's Music**

Beethoven was attracted to the ideals of the *Enlightenment* and by the growing *Romanticism* in Europe. Though he was trained by Haydn who is well known and associated with the Classical period, his music began to differ from such music in such a way that reflected his attraction to Romanticism. He was a key artist in the transition between the two periods.

Beethoven's life was seen as the model for the "heroic artist", who cast his personal experiences and perceptions into works, which would then be experienced by the audience members who would be transported to the emotional state of the artist, and thus participate in a "sublime" experience. That Beethoven had great difficulties in his life was joined to the sense of struggle and difficulty in his music, and used as the basis for an entire mythology of the role of the artist in society, and the difficulties of artistic creation.

Image and notes from:

<http://by111w.bay111.mail.live.com/mail/mail.aspx?&ip=10.1.106.209&d=d664&mf=0&rru=inbox>)

## The “Call”, Part I

String Quartet in F Major, Op. 135

Allegretto

Vivace

Lento assai, cantante e tranquillo

Der schwer gefaßte Entschluß: Grave, ma non troppo tratto; Allegro

Ludwig van Beethoven  
(1770-1827)

Amid the chaos of his final year, Beethoven composed what was to be his last Quartet, Opus 135 in F Major. His third of his late quartets in the key of F was written during the two months that his nephew Karl was recovering in the hospital from his attempted suicide. Completed in October 1826, Opus 135 was written only months after Beethoven’s surprising Quartet in C-sharp minor, Opus 131. That the two share the same span of time and sprang from the same composer’s imagination is mind boggling. After stretching the form of the quartet to its very limits in Opus 131 (which is in seven movements, played without pause), the Opus 135 Quartet is in a new style, or rather, is a return to a more classical sound. The brevity and “normality” of the piece makes it stand apart from the other quartets of Beethoven’s late period. Scholars suggest that perhaps he intended Opus 135 to be the first of a new set of quartets.

Though the Opus 135 is in a traditional four-movement form, this is not to say that the piece is uninspired! It is as if Beethoven had distilled quartet writing to its very essence. The first movement (Allegretto) is whimsical, while being gently conversational, providing the listener with an entertaining “tug of war”. The **scherzo** movement (Vivace) follows with humor and brilliance, at times wild (in one section the lower three voices repeat a rhythmic figure some 50 times while the first violin interrupts with bursts of what sounds like country fiddling). For the third movement (Lento assai, cantante e tranquillo), Beethoven returns to his beloved **variation form**, offering a song or hymn, with four variations. The composer’s working title while sketching the movement was “*Süsser Ruhegesang oder Friedengesang*” (“Sweet Song of Rest or Peacefulness”). For the finale movement, Beethoven provides us with a riddle as a preface. Above the music, he writes “*Der Schwer gefaßte Entschluß*” (The Difficult Resolution or Decision), and gives us two short examples of music. The first is marked “Grave” and contains the question “*Muß es sein?*” (Must it be?). The second is marked “Allegro” and states not once, but twice: “*Es muß sein! Es muß sein!*” (It must be! It must be!). What follows is a musical discussion, going back and forth between the two, with the answer “It Must Be!” triumphantly claiming the end. The piece comes to a close with wit and lightheartedness. Scholars have hotly debated Beethoven’s meaning of the opening question and answer, with opinions ranging from (but not limited to): “free will versus destiny”, the laundry bill, the necessity of paying the rent, and the inevitability of death.

Published posthumously and released in August 1827, Opus 135 is dedicated to Beethoven’s friend Johann Wolfmayer, a musical amateur and wealthy merchant. Beethoven did not live to see the work’s publication or first performance.

## The “Call”, Part II

String Quartet in A Minor, Op. 13 (“Ist es Wahr?”)  
Adagio; Allegro vivace  
Adagio non lento  
Intermezzo: Allegretto con moto  
Presto

Felix Mendelssohn-Bartholdy  
(1809-1847)

Felix Mendelssohn wrote his Quartet, Op. 13 in A Minor, in 1827, the year of Beethoven’s death. Although he was only 18, he was already an accomplished composer, as you have read. Mendelssohn found Beethoven’s late quartets to be incredible marvels and he made a careful study of them, adapting some of Beethoven’s ideas into his own music. The Op. 13 Quartet takes many of its ideas (including a solo for the first violin) exactly from Beethoven’s Op. 132 Quartet, also in A Minor.

Modeling on Beethoven’s quartets was a brave move on Mendelssohn’s part. At this time, Beethoven’s music was ‘out of fashion’. The majority of musicians had rejected Beethoven’s quartets, with composers like Louis Spohr and Carl Maria Von Weber calling them the ravings of lunatic or “a deaf musician’s confused fantasies in sound”. Yet Mendelssohn made a serious study of all of the Beethoven Quartets, as well as those by Mozart and Haydn.

The subtitle of the quartet, “*Ist es Wahr?*” (“*Is it True?*”), comes from Mendelssohn’s song of the same title, Op. 9, No. 1. Mendelssohn uses a three note phrase of the song as a motto throughout the Op. 13 Quartet, which may be reminiscent of the phrase, “*Must it be?*” in Beethoven’s Quartet Op. 135.

Other Beethoven-influenced ideas that appear in this quartet are the slow introduction of the first movement, which literally “introduces” the theme of the entire quartet, and the fugue-like parts of the second movement. For the “dance movement” (Intermezzo), Mendelssohn writes music that is magical and beautiful (and all his own) and is reminiscent of the scherzo of his earlier work *Midsummer Night’s Dream*. The final movement brings back the song theme to conclude the whole work. Although the whole piece is homage to the recently dead composer, Mendelssohn adapted Beethoven’s ideas in a completely personal way. This music sounds like Mendelssohn, not like Beethoven.

## Kevin Puts (b. 1972)

*What does Kevin Puts add to the party?*

Hailed by the press as “one of the best young composers in America”, Kevin Puts (pronounced as in ‘she *puts* it on the table’) has had works commissioned and performed by leading orchestras, ensembles and soloists throughout North America, Europe and the Far East. Known for his distinctive and richly colored musical voice, Mr. Puts has received many of today’s most prestigious honors and awards for composition.

Originally from St. Louis, Missouri, Mr. Puts studied at the Eastman School of Music in Rochester, New York and received his Master’s Degree from Yale University. He then earned a Doctor of Musical Arts at the Eastman School of Music. Mr. Puts is an accomplished pianist and frequently performs his own works, as well as other contemporary music and works in the standard repertoire.



From 1996-1999, Mr. Puts served as Composer-in-Residence for the California Symphony, which premiered three pieces of his music, one of which was subsequently performed by the Baltimore Symphony Orchestra and the Cincinnati Symphony Orchestra. Kevin Puts was Young Concert Artists’ Composer-in-Residence from 1996-1998. He was an Associate Professor of Composition at the University of Texas at Austin from 1997 until 2005, and is currently a member of the Composition Faculty at the Peabody Institute.

His orchestra commissions include music for the Saint Louis Symphony, the Atlanta Symphony, American Composers Orchestra/BMI Foundation among many others. Orchestras who have performed his work include the Marin and Santa Rosa Symphonies, New World Symphony, the Boston Pops, the New York Philharmonic, and still others. His cello concerto has been performed by famous cellist Yo-Yo Ma. His works for chamber

music are equally impressive in prestige and talent...in short, Mr. Puts’ work is highly respected and often performed by very respected names in the music field!

To hear about Mr. Puts’, listen to classical music radio host John Clare interview him at <http://www.classicallyhip.com/callandresponse/KevinPuts.mp3>, Clare’s blog, “Classically Hip.”

If you like what you see and hear, below is a list of Kevin Puts’ chamber and ensemble pieces. To find a complete list of music composed by Mr. Puts, visit [www.kevinputs.com](http://www.kevinputs.com).

<i>And Legions Will Rise</i>	for violin, clarinet and marimba
<i>Chorus of Light</i>	for wind ensemble
<i>Concerto</i>	for Oboe and Strings (version for string quintet)
<i>Continuo</i>	for brass ensemble and organ
<i>Credo</i>	for string quartet
<i>Dark Vigil</i>	for string quartet
<i>Einstein on Mercer Street</i>	for bass-baritone and chamber ensemble
<i>Four Airs</i>	for flute, clarinet, violin, cello and piano
<i>Quintet</i>	for piano, violin, viola, cello and bass
<i>Ritual Protocol</i>	for marimba and piano
<i>Simaku</i>	for clarinet, violin, cello and piano
<i>Three Nocturnes</i>	for violin, clarinet and piano
<i>Traveler</i>	for flute/pic, violin, viola, cello and piano
<i>Trio-Sinfonia</i>	for piano trio

## The “Response”

*Lento Assai*

Kevin Puts  
(b. 1972)

Notes by Kevin Puts

*Lento Assai* was commissioned as the “response” in the Call & Response 2009 program. The two works presented to me to study and respond to were Mendelssohn’s Op. 13 and Beethoven’s Op. 135. Like Felix Mendelssohn, who drew deep inspiration from the late quartets of Beethoven and in some cases quoted them literally, I have found a wellspring of ideas flowing from the slow movement of Beethoven’s Op. 135 (*Lento assai, cantante e tranquillo*).

Beethoven begins with the introductory building of a D-flat major chord followed by a haunting melody played by the first violin. The first several minutes of my piece can be heard as an expansion of these two ideas. I begin in exactly the same manner and then elaborate on Beethoven’s opening by continuing to build chords of my own in a “glacially” deliberate manner. Once returning to D-flat, my melody begins like Beethoven’s and then takes its own path.

I also managed to work in a curious “dotted-rhythm” idea in the parallel minor of C-sharp. This serves as the middle section of Beethoven’s piece; in mine it forms the accompanimental basis for an angular melody which contrasts the smoothness and scalar nature of the main melody.

As in several of my recent works, my intention— by way of the meditative quality of much of this piece—was to create a kind of musical refuge for the listener, a temporary place of peace and tranquility. I suspect my continuing desire to pursue this type of expression led me toward this particular moment in a Beethoven masterpiece of many great moments.

*Lento Assai* was commissioned by the Cypress String Quartet in conjunction with the Lied of Center of Kansas, the Mendelssohn Performing Arts Center and the Elizabeth Sprague Coolidge Foundation in the Library of Congress. It was premiered at the Library of Congress, Washington D.C. on February 6, 2009.

## **Glossary**

(terms defined based on information from Wikipedia.com)

### ***Chamber music***

Music that originated in the late 1700's, suited for performance in a room or a small concert hall, especially for two or more instruments, but usually fewer than ten solo instruments. This music is traditionally performed without a conductor.

### ***Baroque Period***

The Baroque period describes a period or style of European classical music approximately extending from 1600 to 1750. This era is said to begin in music after the Renaissance and was followed by the Classical music era. Claudio Monteverdi, Antonio Vivaldi, George Frideric Handel, Arcangelo Corelli, Tomaso Albinoni and Johann Sebastian Bach are composers often associated with the Baroque period.

### ***Classical Music Period***

Besides Haydn, other important composers of this period were Wolfgang Amadeus Mozart and Ludwig van Beethoven. Based on the ideals of Ancient Greece and Rome, the Classical period stressed the importance of symmetry and form in the arts. In music, the elaborate ornamentation of the Late Baroque period gave way to a new simplicity and elegance. Emotional content was still present, but it was never allowed to obscure the clarity and formal structure of the music. The Classical period has been called the "Golden Age of Music" because it was at this time that the major forms of Classical music--the symphony, concerto, sonata, and string quartet--were fully developed.

### ***Composer***

Literally meaning "one who puts together," a composer is a person who creates music. A composer expresses ideas through different sounds. A composer is the "author" of the music.

### ***Concerto***

Concerto usually refers to a three-part musical work in which one solo instrument is accompanied by an orchestra. The concerto, as understood in this modern way, arose in the Baroque period

### ***Conductor***

A person who directs a musical performance by way of visible gestures.

### ***The Enlightenment***

The intellectual movement which advocated (through general attitude) reason as the primary basis of authority. Developing in France, Britain and Germany, the Enlightenment influenced most of Europe. The era is marked by political changes such as governmental consolidation, nation-creation, greater rights for common people, and a decline in the influence of authoritarian institutions such as the nobility and Church.

### ***Fanny Mendelssohn (later Fanny Hensel)***

Fanny was Felix Mendelssohn's oldest sister. She was very influential in the life of Felix Mendelssohn. She composed 466 pieces of music. A number of her songs were originally published under Felix's name. One of these songs, *Italy*, was a favorite of Queen Victoria, who thought Felix had written it. Fanny's piano works are often in the manner of songs, and many carry the name *Lied ohne Worte* (*Song without Words*). This style (and title) of piano music was most successfully developed by Felix Mendelssohn, though some modern scholars assert that Fanny may have preceded him in the genre.

### ***Leipzig Gewandhaus***

A concert hall in Leipzig, Germany. In 1835, Felix was appointed as conductor of the Leipzig Gewandhaus Orchestra. This appointment was extremely important for him; he felt himself to be a German and wished to play a leading part in his country's musical life. Despite efforts by the king of Prussia to lure him to Berlin, Mendelssohn concentrated on developing the musical life of Leipzig, working not only with the orchestra but with the opera house, the Choir of St. Thomas Church, Leipzig and the city's other choral and musical institutions

### ***Oratorio***

A large musical composition including an orchestra, a choir, and soloists. The oratorio was somewhat modeled after the opera. Their similarities include the use of a choir, soloists, an ensemble, various characters, and arias. However, opera is musical theatre, while oratorio is strictly a concert piece.

### ***Romantic Music Era (or Romanticism)***

The period of European classical music that runs roughly from 1820 to 1910, as well as music written according to the norms and styles of that period. The Romantic period was preceded by the classical period, and was followed by the modernist period. Romantic music as a movement refers to the expression and expansion of musical ideas established in earlier periods, such as the classical period. Romanticism describes the expansion of formal structures within a composition, making the pieces more passionate and expressive. Because of the expansion of form within a typical composition, it became easier to identify an artist based on the work.

### ***Scherzo***

A piece of music or a movement, in a certain style, that forms part of a larger piece such as a symphony or string quartet. The word "scherzo" means "joke" in Italian.

### ***Symphony***

A musical composition often written in four movements and usually for orchestra.

### ***Variation***

In music, variation is a formal technique where a melody is changed slightly during repetition: reiteration with changes. The major theme stays the same, but changes in details such as a key or rhythm, or types of notes used "vary" the theme.

### ***Virtuoso***

A term used to describe someone with extremely high skill in an area. This term refers to the top tier of talent.