

Sunday, November 6, 2011, 3pm  
Hertz Hall

## Takács Quartet

Edward Dusinberre *first violin*  
Károly Schranz *second violin*  
Geraldine Walther *viola*  
András Fejér *cello*

*with*

Scott Pingel *double bass*

### PROGRAM

- Antonín Dvořák (1841–1904) String Quartet in E-flat major, Op. 51  
(1878–1879)  
Allegro ma non troppo  
Dumka (Elegie): Andante con moto — Vivace —  
Andante con moto — Presto  
Romanze: Andante con moto  
Finale: Allegro assai
- Joseph Haydn (1732–1809) String Quartet in D major, Op. 64, No. 5,  
“The Lark” (1790)  
Allegro moderato  
Adagio cantabile  
Menuetto: Allegretto  
Finale: Vivace

### INTERMISSION

- Dvořák Quintet for String Quartet and Double Bass in  
G major, Op. 77 (1875)  
Allegro con fuoco  
Scherzo: Allegro vivace  
Poco andante  
Finale: Allegro assai

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### Antonín Dvořák (1841–1904) String Quartet in E-flat major, Op. 51

*Composed in 1878–1879. Premiered on July 29,  
1879, in Berlin by the Joachim Quartet.*

With the lightning success of his *Slavonic Dances* of 1878, Antonín Dvořák became one of his day's most popular—and busiest—composers. Just three years before, when he was in such dire financial straits that the city officials of Prague certified his poverty, he entered some of his works in a competition in Vienna for struggling composers. He won, and the distinguished jury members, including Johannes Brahms and the powerful critic Eduard Hanslick, took on their young Czech colleague as a protégé. Brahms insisted that his publisher, Fritz Simrock, issue some of Dvořák's music, and that he commission a new work from him. The result of Simrock's order, modeled on Brahms's *Hungarian Dances*, was the *Slavonic Dances*, which, immediately upon their publication in August 1878, created a sensation. Demands for more of Dvořák's music came from publishers, conductors, chamber music ensembles, choral societies and soloists. During a single trip to Berlin in the autumn of 1878, he sold the D minor Serenade, *Slavonic Rhapsodies* and *Bagatelles* to Simrock, and the Op. 36 *Piano Variations* and *Two Furiant*s for Piano to Simrock's competitor Bote & Bock. All of these works were issued in February, as quickly as they could be engraved and printed, and were sold out within two months. A *Festival March* for the celebration of the Silver Wedding Anniversary of the Emperor and Empress of Austria at the Prague National Theater was written in February; in March, Dvořák finished the E-flat String Quartet (Op. 51); he delivered his setting of the *149th Psalm* to the Prague Choral Society that same month; and the *Mazurek* for Violin and Orchestra (Op. 49) was premiered in Prague on March 29th. Dvořák somehow found time in his frantic schedule to again visit Berlin to sell Simrock an entire satchel-full of songs, chamber pieces, violin works and even an orchestral overture, and to conclude an agreement

granting that firm publication rights for all of his future compositions.

The E-flat String Quartet (Op. 51) was written in response to a request from Jean Becker, leader of the Florentine Quartet, for a new work in Dvořák's best “Slavonic” style. Dvořák, usually a fast worker, began the piece on Christmas Day, but he took three months to finish it because of the many other projects to which he had committed himself in the excitement of his growing fame. The first performance, a private one, was given on July 29, 1879, at the Berlin home of Joseph Joachim by his celebrated quartet; Becker and the Florentine first played it on their tour of Switzerland in November and frequently thereafter. The E-flat Quartet remains one of Dvořák's most popular contributions to the genre.

As with other of his works of this period (the *Slavonic Dances*, the A major String Sextet, the *Czech Suite*, the *Slavonic Rhapsodies*, the *Mazurek* for Violin), the E-flat Quartet is deeply imbued with the spirit and style of the music of Dvořák's native Bohemia. “I am just an ordinary Czech musician,” he insisted. The roots of his love for the country's indigenous songs and dances reached into his earliest childhood. His father played violin and zither, sang agreeably, and was a member of the village band in Nelahozeves. He encouraged his son to try the violin, and soon the boy was entertaining his father's clients (he was an innkeeper and butcher) with local dance tunes. When not playing, young Antonín listened to the Gypsy bands or asked the older villagers to sing their timeless songs. Indelibly etched in his mind and his heart, the music of his countryside youth remained a touchstone for his art throughout his life, and it finds one of its most endearing transformations in the E-flat Quartet.

The Quartet opens with a serene main theme that acquires some dance-like decorating figures reminiscent of the polka as it unfolds. The second theme, initiated by the viola, is structured in short, simple phrases, like a folk song. The development section is mainly devoted to transformations of the main theme and its associated

polka rhythm. The themes are reversed in the recapitulation, with the second subject, given this time by the violins in octaves, coming first, and the clear restatement of the principal subject held in reserve until the coda.

The *dumka* was a traditional Slavic (especially Ukrainian) folk ballad of meditative character which often described heroic deeds. Dvořák adapted the form for a number of his works: the *Dumka: Elegy* for Piano (Op. 35, 1876); three of the Slavonic Dances (Op. 46, No. 2, 1878; Op. 76, Nos. 2 and 4, 1886); the slow movements of the A major String Sextet (Op. 48, 1878) and the Piano Quintet (Op. 81, 1887); the *Furiant with Dumka* for Piano (Op. 12, 1884); and the “Dumky” Trio (Op. 90, 1890–1891). The *dumka* acquired various musical characteristics in different cultures (the composer once reportedly asked the noted folklorist Ludvík Kuba at a chance coffee-house encounter, “Just what is a *dumka*, anyway?”), so Dvořák felt justified in making his own formal interpretation of it. For the second movement of the E-flat Quartet, he used a form of alternating sections of slow thoughtful music and fast dancing music.

The *Romanze*, arranged along a formal arch—gentle and nocturnal at beginning and end, more animated near its center—is, according to the composer’s biographer Otakar Sourek, “one of the pearls of Dvořák’s intimate lyrics, a movement of bewitching variety of mood, whose expressive and formal transparency reflect the composer’s fertility of invention and mastery of the compositional art.”

The theme of the sonata-form finale is based on a boisterous Czech dance, the *skacna*. The movement’s second theme is a folkish melody of initially somber cast that is humored into a happier mood as it entwines with the main theme in the development. The recall of the themes in the recapitulation and a rousing coda bring this splendid Quartet to an exuberant close.

**Joseph Haydn (1732–1809)**  
**String Quartet in D major, Op. 64, No. 5,**  
**“The Lark”**

*Composed in 1790.*

With the move in 1766 of Prince Nicholas Esterházy and his entire household from the old family seat in Eisenstadt to the magnificent but isolated Esterháza Palace in the reclaimed swamps of western Hungary, Haydn found himself rather thoroughly cut off from the outside world, a situation that allowed him to experiment in his music and to administer undisturbed one of Europe’s outstanding musical establishments, but which also denied him regular contact with the most fashionable musical trends and performers of the day. He came to look forward with much eagerness to the short time during the winter when the inclement weather around the Neusiedler Lake made the Palace uninhabitable, a period he spent renewing acquaintances and striking business deals in Vienna. During his visit to the imperial city in January 1790, just before he was to begin his thirtieth year of service to the Esterházy, he eagerly attended rehearsals for the premiere of Mozart’s *Così fan tutte* and socialized at every available opportunity. Among those whom he saw most frequently in Vienna were the Baron Gottfried van Swieten, Dr. Peter Leopold von Genzinger and his wife, Marianne, and Johann Tost.

Swieten was the Imperial Court Librarian and an influential local patron of the arts who, a few years later, was to provide the German librettos for Haydn’s oratorios *The Creation* and *The Seasons*. Genzinger was Prince Nicholas Esterházy’s personal physician, and it was in the bosom of the Genzinger family where Haydn found an emotional fulfillment that had long been missing from his childless marriage to his shrewish wife. Marianne von Genzinger became the most important correspondent of the composer’s later years, and he wrote in his letters to her in early February of his misery following his return to Esterháza: “Now, here I sit in my desert, forsaken, like a poor orphan, almost without human society, sad, full of the memory of the

glorious days gone by....” Just two weeks later, on February 23, 1790, the wife of Prince Nicholas died, and Haydn subsequently reported to Marianne, “The Prince is so overwhelmed at the death of his lady that we have had to strain every nerve to charm His Highness out of his sadness. I arranged a big program of chamber music for the first three evenings...but the poor Prince fell into such profound melancholy on hearing my favorite Adagio in D that I had my work cut out to chase it away again with other pieces.” Throughout the spring and summer, Nicholas importuned Haydn constantly for diversion, refusing to let him visit Vienna for even a single day. To Marianne, Haydn complained, “Now I’m caught yet again and have to remain here... It is a sad thing to be a slave, but Providence will have it so, poor wretch that I am.” Haydn’s misery was soon ended, however, by the death of the Prince himself on September 28th. Prince Anton, Nicholas’s son and successor, cared little for music, so he dismissed the faithful family composer, settled a generous pension upon him, and told him that he was free to leave. Haydn bolted to Vienna so quickly that he did not even take time to pack his personal belongings.

One consolation for Haydn during the difficult months of 1790 was the growing international renown of his compositions. Amateur and professional performers throughout Europe and England clamored for his music, and he composed steadily during the summer and autumn of that year to meet the demand, concentrating his chief efforts on a splendid series of six quartets that were published the following year as his Op. 64. The Quartets were dedicated to Johann Tost, principal second violinist in Haydn’s orchestra at Esterháza from 1783 to 1788. In 1789, Tost had gone to Paris to present himself as a soloist, and he was entrusted by Haydn to negotiate a deal for engraving two of his recent symphonies (Nos. 88 and 89) with the publisher Sieber during his visit. The sly Tost, however, sold Sieber not two, but three symphonies, the third being a piece by Adalbert Gyrowetz that the violinist passed off as Haydn’s. (Gyrowetz had enormous difficulty later persuading French musicians that this was indeed his work. When

Sieber complained about this shady deal to Haydn, the composer, who had been systematically victimized by publishers throughout his career, replied without sympathy, “Thus Herr Tost has swindled you; you can claim your damages in Vienna.”) Such entrepreneurial success encouraged Tost to try his hand at business, and by 1790, he had settled in Vienna as a cloth merchant. During that same year, he married Maria Anna von Jerlischek, a wealthy lady attached to the household of Prince Nicholas Esterházy, and he used her fortune as collateral for his burgeoning business. It is unknown whether Haydn dedicated the Op. 64 Quartets to him out of admiration for his playing while in the Esterházy orchestra, or for his assistance in the dealings with Sieber (Tost also helped with the Viennese publication of the Op. 64 Quartets), or upon direct commission from the merchant and/or his new wife (Tost commissioned Mozart’s last two String Quintets, K. 593 and K. 614, during the following months), but the “Tost” Quartets are among the most lustrous jewels in the diadem of the composer’s chamber music, “perhaps Haydn’s greatest single achievement of the period—six flawless masterpieces,” wrote the noted Haydn authority H. C. Robbins Landon.

The Op. 64 Quartets have always been among the most popular of Haydn’s chamber works. He presented them with great success on several occasions during his first London visit in 1791 and 1792, and oversaw their English publication in that city before he returned to Vienna. The fifth number of the set, the Quartet in D major, commonly known as “The Lark” because of its soaring first theme, is one of Haydn’s most familiar creations. (The sobriquet was not original with Haydn.) The Quartet opens with the burst of almost Schubertian lyricism that gave the work its name. The second theme, which appears without strong demarcation, is a synopated motive in chordal texture enlivened by occasional, brief flashes of heightened dynamics. A cascade of triplets ends the exposition section, and serves as one of the principal elements of the development that follows. A full recapitulation of the earlier themes rounds out the movement. The *Adagio* is a halcyon song for the

first violin (a tribute to Tost?) in which a short, somber episode provides contrast. The *Menuetto* combines grace and rusticity in the inimitable proportion that marks Haydn's most characteristic specimens of the form, while the trio is cast in a more serious-minded minor key. The finale is a dashing *perpetuum mobile* in three-part (A–B–A) form.

**Dvořák**  
**Quintet for String Quartet and Double Bass**  
 in G major, Op. 77

*Composed in 1875. Premiered on March 18, 1876, in Prague.*

Dvořák had just begun the G major String Quintet when he learned, in February 1875, that Johannes Brahms and Eduard Hanslick had recommended to the Austrian Minister of Culture, Karl Stremayer, that he be awarded the highest prize granted under a competition for budding composers in the provinces of the Habsburg empire. To celebrate, Dvořák took a short holiday, a luxury he had previously been unable to afford. He finished the Quintet in March when he returned to Prague, and submitted the score to a competition sponsored by the local Society of Artists. It won, and the work was premiered by the Society on March 18, 1876. At that first performance, the Quintet began with a movement marked *Andante religioso* that Dvořák had adapted from the slow movement of his E minor String Quartet of 1870. He decided that the movement did not fit this venue either, and he later reworked it as the *Notturmo for Strings*, Op. 40. The Quintet, which the composer originally designated as his Op. 18, was subject to a disreputable bit of publishing subterfuge in 1888, when Fritz Simrock of Berlin, whose bank account was bursting with profits from the sale of the *Slavonic Dances*, issued the score as Op. 77 to make this early piece appear to be a (presumably, more valuable) work of Dvořák's maturity. (Simrock performed similar margin-inflating, chronological legerdemain on the Op. 27/Op. 80 String Quartet, the Op. 24/Op. 76

F major Symphony and the Op. 38/Op. 78 *Symphonic Variations*.) Dvořák was furious, but the deed had been done, and the Quintet is most usually listed with its higher opus number.

The G major String Quintet did not need Simrock's machinations for defense. The work, one of the first to show the composer's growing self-assurance and maturity during the years after he received the Austrian Prize, is full of typically Dvořákian delights. Its melodic profligacy brings to mind Brahms's jealous lament: "I should be glad if something occurred to me as a main idea that only occurs to him by the way." Its first, second and concluding movements are infected with the rhythms and melodic leadings of the peasant music that he had lovingly stored in his heart and his head since childhood. The composer's biographer Otto Sourek called the *Andante* "one of the most entrancing slow movements in the whole of Dvořák's chamber music...one flowing stream of passionate warmth, depth of feeling and powerfully affecting range of mood." The character of this Quintet, like that of its composer, is unaffected, sincere and immediately friendly.

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RECOGNIZED AS one of the world's great ensembles, the Takács Quartet plays with a unique blend of drama, warmth and humor, combining four distinct musical personalities to bring fresh insights to the string quartet repertoire. Winners of the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London, the Takács Quartet is based in Boulder at the University of Colorado. The Quartet performs 90 concerts a year worldwide, throughout Europe as well as in Australia, New Zealand, Japan and South Korea. The 2010–2011 season included a Bartók cycle in Sydney, and a three-concert series focusing on Schubert in New York City (92nd Street Y) and at the University of Michigan, Ann Arbor. The 2011–2012 season will focus on the music of Janáček, Britten, Debussy and Ravel, with performances in major cities across the United States, Europe, Australia and New Zealand. This season also finds the Quartet collaborating with pianists Garrick Ohlsson and Joyce Yang, and cellist Ralph Kirschbaum.

The Quartet's award-winning recordings include the complete Beethoven Cycle on the Decca label. In 2005, the late Beethoven quartets won Disc of the Year and the Chamber Award from *BBC Music Magazine*, a *Gramophone* Award and a Japanese Record Academy Award. Their recordings of the early and middle Beethoven quartets collected a Grammy Award, another *Gramophone* Award, a Chamber Music of America Award and two further awards from the Japanese Recording Academy.

In 2006, the Takács Quartet made their first recording for Hyperion Records, of Schubert's D804 and D810. A disc featuring Brahms's Piano Quintet with Stephen Hough was released to great acclaim in November 2007 and was subsequently nominated for a Grammy. Brahms's Quartets Opp. 51 and 67 were released in fall 2008, and a disc featuring the Schumann Piano Quintet with Marc-André Hamelin was released in late 2009. The complete Haydn "Apponyi" Quartets, Opp. 71 and 74, will be released in November 2011.

The Quartet has also made 16 recordings for the Decca label since 1988 of works



by Beethoven, Bartók, Borodin, Brahms, Chausson, Dvořák, Haydn, Mozart, Schubert and Smetana. The ensemble's recording of the six Bartók string quartets received the 1998 *Gramophone* Award for chamber music and, in 1999, was nominated for a Grammy. In addition to the Beethoven string quartet cycle recording, the ensemble's other Decca recordings include Dvořák's String Quartet in E-flat Major, Op. 51 and Piano Quintet in A major, Op. 81, with pianist Andreas Haefliger; Schubert's Trout Quintet with Mr. Haefliger, which was nominated in 2000 for a Grammy; string quartets by Smetana and Borodin; Schubert's Quartet in G major and "Notturmo" Piano Trio with Mr. Haefliger; the three Brahms string quartets and Piano Quintet in F minor with pianist Andrés Schiff; Chausson's *Concerto* for violin, piano and string quartet with violinist Joshua Bell and pianist Jean-Yves Thibaudet; and Mozart's String Quintets, K. 515 and 516, with György Pauk, viola.

The Quartet is known for innovative programming. In 2007 it performed, with Academy Award-winning actor Philip Seymour Hoffman, *Everyman* in Carnegie Hall, inspired by the Philip Roth novel. The group collaborates regularly with the Hungarian folk ensemble Muzsikás, performing a program that explores the folk sources of Bartók's music. The Takács performed a music and poetry program on a 14-city U.S. tour with the poet Robert Pinsky. In 2010, the Quartet collaborated with the Colorado Shakespeare Theatre and playwright

David Morse in a production of *Quartet*, a play set in Beethoven's later years when he was writing the A minor quartet, Op. 132.

At the University of Colorado, the Takács Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Quartet's commitment to teaching is enhanced by summer residencies at the Aspen Festival and at the Music Academy of the West, Santa Barbara. The Takács is a Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in March 2011 each member of the Quartet was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

**Edward Dusinberre** (*first violin*) was born in 1968 in Leamington Spa, England, and has enjoyed playing the violin from a young age. His early experiences as concertmaster of the National Youth Orchestra of Great Britain encouraged him to choose music as a profession. He studied with the Ukrainian violinist Felix Andrievsky at the Royal College of Music in London and with Dorothy DeLay and Piotr Milewski at the Juilliard School.

In 1990, he won the British Violin Recital Prize and gave his debut recital in London at the

Purcell Room, South Bank Centre. Upon completion of his studies at Juilliard, Mr. Dusinberre auditioned for the Takács Quartet, which he joined in 1993.

In July 2010, Mr. Dusinberre released a recording of Beethoven's Violin Sonatas No. 9 and 10 with pianist David Korevaar on the Decca label. Future projects include a performance of Brahms's Double Concerto with András Fejér, and performances at the Plush Festival Dorset, where he will play Beethoven's Piano Trio, "The Ghost," with Charles Owen and Louise Hopkins, to be broadcast on BBC Radio 3.

Mr. Dusinberre enjoys writing about music. In connection with the Takács Quartet's recent Beethoven cycles in London and Madrid, he has written articles for *The Strad* and *The Guardian*.

Mr. Dusinberre lives in Boulder, Colorado, with his wife Beth, an archeologist who teaches at the University of Colorado, and their son Sam. He enjoys hiking in the mountains near Boulder and going to the theater. Never known as one of the more athletic members of his family, Mr. Dusinberre has nonetheless benefited from Boulder's healthy culture of embracing the outdoors. He currently has plans to start training for the 2020 Bolder Boulder, sometime in the future.

**Károly Schranz** (*second violin*) was born in 1952 in Budapest, Hungary. His first musical experiences were listening to gypsy bands in restaurants, which he has always admired for their virtuosity and musicianship. He began playing the violin at age four, and at age 14 he entered the Béla Bartók Secondary Music School, where he met his future wife, also a violin student at the school. He was the recipient of the Franz Liszt Prize in 1983. Since 1986, Mr. Schranz, his wife and their three daughters have made their home in Boulder, Colorado, where they often go hiking. He also loves to play tennis.

**Geraldine Walther** (*viola*) was Principal Violist of the San Francisco Symphony for 29 years, having previously served as assistant principal of the Pittsburgh Symphony, the Baltimore Symphony and the Miami Philharmonic.

A native of Florida, she first picked up the viola in a public school music program in Tampa. She went on to study at the Manhattan School of Music with Lillian Fuchs and at the Curtis Institute with Michael Tree of the Guarneri Quartet. In 1979, she won first prize at the William Primrose International Competition.

As soloist with the San Francisco Symphony, she performed the U.S. premieres of such important works as Takemitsu's *A String Around Autumn*, Lieberon's Viola Concerto, Holloway Viola Concerto and Benjamin's *Viola, Viola*. In May 2002, she was soloist in William Schuman's *Concerto on Old English Rounds* and the Britten Double Concerto for violin and viola.

In 1995, Ms. Walther was selected by Sir Georg Solti as a member of his Musicians of the World, an orchestra composed of leading musicians from around the globe, for concerts in Geneva to celebrate the 50th anniversary of the United Nations. She has participated in leading chamber music festivals, including Marlboro, Santa Fe, Tanglewood, Bridgehampton, Cape Cod, Amelia Island, the Telluride, Seattle, and Green music festivals, and Music@Menlo. She has collaborated with such artists as Isaac Stern, Pinchas Zukerman and Jaime Laredo, and has appeared as a guest artist with the Tokyo, Vermeer, Guarneri, Lindsay, Cypress and St. Lawrence quartets. She joined the Takács Quartet as a regular member in fall 2005.

In addition to her recordings for Hyperion with the Takács Quartet, Ms. Walther's recordings include Hindemith's *Trauermusik* and *Der Schwanendreher* with the San Francisco Symphony (London/Decca), Paul Chihara's *Golden Slumbers* with the San Francisco Chamber Singers (Albany), Lou Harrison's *Threnody* (New Albion) and, as a member of the Volkert Trio, *Delectable Pieces* (Con Brio).

Ms. Walther is the mother of two grown daughters and lives in Longmont, Colorado, with her husband Tom.

**András Fejér** (*cello*) was born in 1955 into a musical family. His father was a cellist and conductor, and his mother was a pianist. He began playing the cello at age seven because, as

legend has it, his father was unwilling to listen to a violin-upstart practicing. Since an early age, his parents have held string quartet weekends, which for the young cellist were the most memorable of occasions—if not for the music, then for the glorious desserts his mother would prepare for those sessions.

Mr. Fejér was admitted to the Franz Liszt Academy of Music in 1975, where he was a pupil of Ede Banda, András Mihály, Ferenc Rados and György Kurtág. That same year he founded the Takács String Quartet with three fellow classmates. Although the Quartet has been his sole professional focus since then, he does perform as a soloist occasionally as well.

Mr. Fejér is married to a literature teacher. They have three children and live in the Rockies, where they enjoy year-round sunshine in beautiful Boulder. When he is not on tour, he enjoys reading, photography, tennis and hiking.

**Scott Pingel** (*double bass*) began playing the double bass at age 17 because of a strong interest in jazz, Latin and classical music. In 2004, at age 29, he became principal bass of the San Francisco Symphony. Previously he served as principal bass of the Charleston Symphony, performed with the Metropolitan Opera, the Boston Symphony at Tanglewood and the Metamorphosen Chamber Orchestra, and served as guest principal with the National Arts Center Orchestra in Canada. His festival appearances include Bellingham, Spoleto, Verbier, Tanglewood, Attergau/Salzburg and in collaboration with David Finckel and Joseph Silverstein at Music@Menlo. Mr. Pingel has taught master classes at the Curtis Institute of Music, the Juilliard School, the Colburn School, Manhattan School of Music, Shanghai Conservatory and with the New World Symphony. His principal teachers were James Clute, Peter Lloyd and Timothy Cobb. He earned a B.M. from the University of Wisconsin-Eau Claire, an M.M. from the Manhattan School of Music and spent two years as a fellow at the New World Symphony.