

# Colburn Chamber Music Society

Jonathan Brown, Viola

January 19, 2025

Thayer Hall, 3 pm

## **Quartet for Two Violins, Viola, and Cello in G Major, K. 80 (1770–73)**

WOLFGANG AMADEUS MOZART

1756–1791

Adagio  
Allegro  
Menuetto  
Rondeau: Allegro

Esme Arias-Kim, Violin  
Steven Lu, Violin  
Jonathan Brown, Viola  
Serge Kalinovsky, Cello

## ***Different Trains* for String Quartet and Pre-recorded tape (1988)**

STEVE REICH

b. 1936

America—before the war  
Europe—during the war  
After the war

Ray Ushikubo, Violin  
Sophia Ayer, Violin  
Jonathan Brown, Viola  
Ye Un Park, Cello

Intermission

## ***Verklärte Nacht (1899)***

ARNOLD SCHOENBERG

1874–1951

Jason Moon, Violin  
Wei-Lin Chen, Violin  
Jonathan Brown, Viola  
Yuri Santos, Viola  
Clive Greensmith, Cello  
Tessa Nysetvold, Cello



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## **Colburn Community Fire Relief Fund**

Colburn's performances in January are dedicated to all affected by the catastrophic fires in Los Angeles. As many in our community continue to grapple with evacuations and loss, the Colburn School has launched a fire relief fund. Proceeds help feed families who are still displaced, help students who lost their instruments find replacements, connect people who have extra housing with those who need it, help house students here at campus who normally live locally but now cannot, and more.

If you are able, please consider making a gift to the Colburn Community Fire Relief Fund.

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# Featured Artists

## Jonathan Brown, Viola

From 2002 until 2024, Jonathan Brown was the violist of the Cuarteto Casals, with whom he performed in all of the major concert halls in Europe, North America, and Asia, as well as making numerous recordings on the Harmonia Mundi label, ranging from Bach through Haydn, Mozart, and Beethoven to Bartók, Ligeti, and Shostakovich. Performance highlights included Beethoven cycles in Berlin, Vienna, London, Tokyo, Stockholm, Madrid, and Barcelona in addition to a residency at the Royal Palace in Madrid, where the quartet played on Stradivarius's only dedicated quartet of instruments. As a guest violist, Mr. Brown has performed with the Tokyo, Jerusalem, Kuss, Marmen, Miró, Zemlinsky, Quiroga, and Armida quartets, and has been on the jury of international quartet competitions in London, Salzburg, Prague, and Katowice. He has also been an artistic director of the Da Camara chamber orchestra, the contemporary ensemble FUNKTION, and Musethica Spain.

Mr. Brown is currently Professor of Chamber Music at the Colburn School Conservatory of Music in Los Angeles. He previously taught viola and chamber music at ESMUC in Barcelona and Escuela Reina Sofía in Madrid. He has given master classes in Köln, London, Aix-en-Provence, Den Haag, Weikersheim, Fiesole, Linz, Lübeck, Essen, Rotterdam, Cleveland, and Chicago, among many other cities. Originally from Chicago, Mr. Brown's principal viola teachers were Martha Strongin Katz, Karen Tuttle, Heidi Castleman, Thomas Riebl, and Veronika Hagen; he was deeply influenced by Ferenc Rados and György Kurtág.



## Clive Greensmith, Cello

From 1999 until its final season in 2013, Clive Greensmith was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. With the quartet, he collaborated with international artists such as Andras Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha, and Emanuel Ax.



Mr. Greensmith has been a featured performer at prominent festivals worldwide. In North America, he has performed at the Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, Santa Fe Chamber Music Festival, Cleveland Chamber Fest, and the Ravinia Festival, and he is a regular guest of the Chamber Music Society of Lincoln Center. He is currently the Artistic Director of the Nevada Chamber Music Festival. Internationally, Mr. Greensmith has appeared at the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan, and the Hong Kong Arts Festival. As a soloist, Mr. Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome among others.

During a career spanning over 25 years, Mr. Greensmith has built up a catalogue of landmark recordings, most notably *The Complete Beethoven String Quartet Cycle* for Harmonia Mundi with the Tokyo String Quartet, Mozart's 'Prussian' Quartets with the Tokyo String Quartet, the Brahms Cello Sonatas with Boris Berman for Biddulph Recordings, and Clarinet Trios of Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi.

Deeply committed to the mentoring and development of young musicians, Mr. Greensmith has enjoyed a long and distinguished teaching career. In addition to his 15-year residency with the Tokyo String Quartet at Yale University, he has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music, and the Manhattan School of Music. In 2018, he was appointed Professor of Cello at the Colburn School Conservatory of Music and is Professor of Chamber Music at the Accademia Chigiana in Siena. Students of Mr. Greensmith have gone on to secure major positions in orchestras throughout the world and have won a number of prestigious awards.

Formerly the principal cellist of London's Royal Philharmonic Orchestra, Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.

# Student Biographies

## **Esme Arias-Kim, Violin**

Esme Arias-Kim is currently studying for a Bachelor of Music degree at the Colburn Conservatory of Music with Robert Lipsett. She is the silver medalist of the 2023 Stulberg International String Competition and gold medalist of the Vancouver Symphony Orchestra's 29th Annual Young Artist Competition. Most recently, Ms. Arias-Kim soloed with the Chicago Symphony Orchestra as the winner of the Crain-Maling Foundation Chicago Symphony Orchestra Young Artists Competition. She made her solo orchestral debut at the age of 10 with the Oistrakh Symphony and has continued to make solo appearances with orchestras including Minnesota Orchestra, Vancouver Symphony Orchestra, Buffalo Philharmonic Orchestra, Civic Orchestra of Chicago, Northwest Indiana Symphony, and New Philharmonic. She also has had solo recitals at Weill Recital Hall at Carnegie Hall, Peninsula Music Festival, Chicago Cultural Center, 92Y New York, and Musikferien at Starnberger See in Germany. Ms. Arias-Kim plays on an 1866 J.B. Vuillaume violin, generously loaned to her by the Geeting Family.

## **Sophia Ayer, Violin**

Sophia Ayer is a violinist and Bachelor of Music candidate at the Colburn Conservatory of Music where she studies with Robert Lipsett. Ms. Ayer's previous teachers include Pasha Sabouri and Sandy Yamamoto. She has been a laureate in numerous competitions including the Sphinx Competition, Juanita Miller Concerto Competition, and Starlight Orchestra Young Artist Competition, and has soloed with the Sphinx Symphony and Starlight Symphony. Ms. Ayer has performed in master classes with artists including Miriam Fried, Ida Kavafian, Vadim Gluzman, Ilya Gringolts, Arnaud Sussmann, and the Emerson String Quartet. She plays on violin Opus 821, made by Douglas Cox, violin maker in Brattleboro, Vermont, on generous loan from the Virtu Foundation.

## **Wei-Lin Chen, Violin**

Wei-Lin Chen is a violinist pursuing his Bachelor of Music degree at the Colburn Conservatory of Music where he studies with Martin Beaver. He has won top prizes in several competitions, including the Taiwan National Student Competition. Mr. Chen has performed at several major concert halls, such as the Taiwan National Concert Hall and National Wei Wu Ying Concert Hall. In 2024, he won the Chi-Mei Arts Award.

## **Serge Kalinovsky, Cello**

Serge Kalinovsky is a Bachelor of Music candidate at the Colburn Conservatory of Music, studying with Clive Greensmith. Hailing from Bloomington, Indiana, he was a long-time student of Susan Moses at Indiana University String Academy, studied with Richard Aaron and Brandon Vamos, and for the last three years of his pre-college studies, was a merit scholarship student at the Music Institute of Chicago Academy. Mr. Kalinovsky has participated in the Morningside Music Bridge Program, Heifetz International Music Institute, Music@Menlo Young Performers Program, and Chamber Music Northwest Young Artists Institute. Mr. Kalinovsky is an active chamber musician and was a member of the Peresson String Quartet (2021–22), which won the grand prize at the St. Paul String Quartet Competition and third prize in the junior division of the Fischhoff Competition in spring 2022. In 2022–23, he was a member of the Goya Piano Trio, which won first prize at the Rembrandt Chamber Music Competition, Barnett Chamber Music Competition, and Chicago National Chamber Music Competition. Outside of music, Mr. Kalinovsky enjoys playing chess in his free time.

## **Steven Lu, Violin**

Hailed by *The Dallas Morning News* as a musician with “deeply felt and warmly shaped artistry,” Taiwanese-American violinist Steven Lu is deeply devoted to sharing his voice through the vessel of his musical poeticism. He began studying violin at the age of five and has since been the recipient of various prizes including the 2023 grand prize of the Vernell T. Gregg Competition and the 2022 silver medal of the Lynn Harrell Competition. He is the recipient of the bronze medal of the 2024 Music Teachers National Association Competition. Mr. Lu’s former teachers include the late Jan Mark Sloman, professor of violin at the Cleveland Institute of Music, Gary Levinson, Stefan Jackiw, and Charles Krigbaum. In addition to playing the violin, Mr. Lu formally studies composition and actively composes and orchestrates original works of classical music. He is pursuing a Bachelor of Music in Violin Performance at the Colburn Conservatory of Music where he studies with Martin Beaver. Mr. Lu currently plays on an 1867 Vuillaume on generous loan from Dianne Rammon through the Colburn School.

## **Jason Moon, Violin**

Violinist Jason Moon is a rapidly emerging artist who finds inspiration in everything from Fritz Kreisler to Queen to pour-over coffee. He is currently pursuing an Artist Diploma at the Colburn Conservatory of Music as a student of Martin Beaver, with whom he also completed his Master

of Music. He previously earned his Bachelor of Music at the Juilliard School under the tutelage of Li Lin. Mr. Moon has won numerous competitions, including the Hellam Young Artists' Competition, Hennings-Fischer Young Artist Competition, and Colburn Conservatory Concerto Competition. A proud recipient of the 2024 Frances Rosen Violin Prize from the Colburn School, he has performed with the San Francisco Symphony and Colburn Orchestra, among others. An avid chamber musician, Mr. Moon frequently performs for the Colburn Recovered Voices Initiative and spends his summers at chamber music festivals, including Kronberg Academy's Chamber Music Connects the World, Music@Menlo, and Olympic Chamber Music Festival.

### **Tessa Nysetvold, Cello**

Tessa Nysetvold began her musical studies at age seven under the guidance of cellist Beth Root Sandvoss in Calgary, Canada; she is currently pursuing her Bachelor of Music degree at the Colburn Conservatory of Music, studying with Clive Greensmith. Ms. Nysetvold made her solo debut at age 15 with the Calgary Civic Symphony as a winner of the Rotary Calgary Concerto Competition, and is a three-time winner of the Canadian Music Competition. Ms. Nysetvold has attended the Meadowmount School of Music as a student of Hans Jørgen Jensen. She also has attended the Orford Musique Academy and Sitka Cello Seminar with cellists Zuill Bailey and Melissa Kraut. A graduate of the Advanced Performance Program at Mount Royal University Conservatory, she has studied extensively with John Kadz and Johanne Perron and has had the opportunity to work with esteemed artists including Laurence Lesser, Johannes Moser, Estelle Choi, and Timothy Eddy.

### **Ye Un Park, Cello**

Born in 2003, South Korean cellist Ye Un Park is a member of Quartet Integra. She is currently pursuing her Bachelor of Music degree along with the Chamber Ensemble-in-Residence program at the Colburn Conservatory of Music under the guidance of Martin Beaver, Jonathan Brown, and Clive Greensmith. Previously, she attended the Colburn Music Academy and Yewon Arts School, where she studied with Ji Hyun Oh. As an active chamber musician, Ms. Park has collaborated with Jean-Yves Thibaudet, Orion Weiss, Ray Chen, Mr. Greensmith, Nobuko Yamazaki, Jennifer Grim, Andy Akiho, and the Dover Quartet. Together with the Quartet Integra, she actively performs on international stages including in Japan, the United States, Germany, and Italy. As a soloist, Ms. Park made her debut at the age of 12 at the Kumho Young Prodigy

Series. She also has won many major competitions in South Korea and began to emerge in international competitions, such as the 2022 Queen Elisabeth Competition, where she was the youngest candidate.

### **Yuri Santos, Viola**

A native of Salvador, Brazil, Yuri Santos currently serves as Concertmaster of the Greeley Philharmonic Orchestra and Assistant Principal Violist of the Fort Collins Symphony. Mr. Santos's accolades include first prizes at the Beethoven-Haus Bonn String Quartet Competition, Macauley Chamber Music Competition, and the South Florida Young Artist Solo Competition. As a soloist, he has appeared with the Greeley Philharmonic Orchestra, Bachiana Filarmônica Sesi-São Paulo, and Orquestra Antunes Câmara. His summer festival engagements include the Music Academy of the West, Britten-Pears Chamber Music, and Meadowmount School of Music. An active chamber musician, Mr. Santos has collaborated with renowned artists such as Jeremy Denk, Andrés Díaz, and Peter Bruns. He was a member of the Lírios Quartet, named Emerging Artist Quartet-in-Residence at the MacPhail Center for Music and Graduate String Quartet-in-Residence at the University of Colorado Boulder for two years, studying under the Takács Quartet. He is currently pursuing a Master of Music degree at the Colburn Conservatory of Music with Tatjana Masurenko.

### **Ray Ushikubo, Violin**

Ray Ushikubo is a Japanese American pianist and violinist who has soloed with major orchestras across the nation, performed on the stages of Carnegie Hall and Walt Disney Concert Hall, and appeared on NBC's *The Tonight Show with Jay Leno*. Mr. Ushikubo made his orchestral debut at age 10 with the Young Musicians Foundation Orchestra alongside conductor Teddy Abrams. A recipient of the prestigious Davidson Fellow Laureate Award in 2014, he won the 2017 Hilton Head International Piano Competition. Engagements in the 2024–25 season include performances with the Los Angeles Philharmonic Orchestra as well as the Winston-Salem, Portland, and Pensacola Symphony Orchestras, where he will perform works by Gershwin, Mendelssohn, Piazzolla, and Saint-Saëns. Additionally, Mr. Ushikubo has soloed with the Hilton Head, Kansas City, Modesto, Pasadena, and San Diego Symphony Orchestras, as well as the Buffalo, Los Angeles, and Reno Philharmonic Orchestras on both piano and violin, oftentimes in the same concert.

# About the Music

WOLFGANG AMADEUS MOZART (1756–1791)

## **Quartet for Two Violins, Viola, and Cello in G Major, K. 80 (1770–73)**

Duration: approximately 15 minutes

by Yvette Kraft, violinist in the Bachelor of Music program of the Colburn Conservatory of Music

Mozart String Quartet in G Major, K. 80 is most notable for being the composer's first venture into the genre his mentor, Joseph Haydn, established in the Classical era. The 14-year-old Wolfgang Amadeus Mozart composed the quartet in one sitting—in a tavern in Lodi, en route to Parma—in March 1770 while the prodigy was on his first tour of Italy with his father. Mozart wrote the first three movements that evening, an Adagio, Allegro, and Menuetto as per Italian trio sonata style. Three years later, he added the fourth movement, a French rondeau, rounding out the quartet. The first three movements clearly show the inspiration of the Italian chamber music the young Mozart would have heard on tour. In the first movement, he often sets the violins in thirds, evoking the pure and yet stunning melodies of an operatic duet. The second movement shows the energy and vibrance characteristic of Haydn, with a touch of youthful impetuosity. The third movement, a graceful minuet, has ease and lightness about it, leaving room for a charming allegro rondo to end the piece. The piece in minutes is about as long as Mozart was old in years and makes for a work of concise delight.

Due to his age and relative compositional inexperience, Mozart's early works inevitably face criticism. Musician and writer Hans Keller (1919–1985) dismissed the early string quartets as “on the whole abominable,” as he asks, “Why play them at all and insult Mozart's genius?” On the contrary, rather than insult Mozart's genius, the early quartets are a testament to his innate ingenuity, since they show a progression of his writing and integration of the different styles to which he was exposed, providing clues of his future brilliance. Though technically less complex and mature on a musical level, the G Major string quartet is shockingly beautiful in its youthful simplicity and is indicative of young wit and genius. Though Leopold Mozart refused to publish the early quartets, dismissing them



as mere exercises, the younger Mozart revealed in a letter to his father nearly a decade later that he arranged for “the quartet I wrote one evening at the tavern in Lodi” to be copied for a patron in Paris, leading to wider dissemination. With another third of his life behind him, the still-young Mozart decided to revive his tavern composition for a reason, and we have the pleasure of discovering the genius of why.

STEVE REICH (b. 1936)

***Different Trains* for String Quartet and Pre-recorded tape (1988)**

Duration: approximately 27 minutes

by Alexis Schulte-Albert, double bassist in the Master of Music program of the Colburn Conservatory of Music

Commissioned in 1988 by the genre-defying Kronos Quartet, the three movement, 27-minute *Different Trains* is among Steve Reich’s most emotionally wrought and politically charged works. Between 1939 and 1942, Reich’s childhood was marked by train rides between his divorced parents’ residences in New York and Los Angeles, accompanied by his governess, Virginia. As an older Reich reflected on his Jewish identity, he registered that had he been born in Europe and not the United States, he would have been aboard very “different trains” during those same years.



Weaving a chronological journey from before World War II to its end, the 54-year-old composer reverted to recorded tape-looping (a technique he employed frequently in the 1960s) in this string quartet, inserting the sounds of train bells, whistles, sirens, and speech fragments. The ostinato chugging of the string quartet throughout *Different Trains* puts the listener in the train-riding perspective of the speakers whom Reich recorded: his long-retired governess Virginia; former train porter Lawrence Davis (who worked the same routes that Reich rode as a child); and three Holocaust survivors who immigrated to the United States, Rachella, Paul, and Rachel. Below the description of each movement are the transcriptions of each audio clip. The three movements are performed attacca (without breaks).

America—Before the War: An air of eager anticipation permeates this movement. The train

whistle signifies the departure of a young Reich on his four-day, cross-country journey with Virginia. One of the remarkable aspects of Reich's tape-looping technique is his ability to isolate voice fragments with distinct rhythm and tonal patterns and then mimic those patterns in the strings; we hear this from the very beginning of *Different Trains* until the conclusion. About two-thirds of the way through this movement, the statement "1939" from Davis causes a notable increase in tempo, likely reflecting increased tensions with the beginning of the war.

*"from Chicago to New York" (Virginia)—"one of the fastest trains" (Virginia)—"the crack train from New York" (Davis)—"from New York to Los Angeles" (Davis)—"different trains every time" (Virginia)—"from Chicago to New York" (Virginia)—"in 1939" (Virginia)—"1939" (Davis), "1940" (Davis)—"1941" (Davis)—"1941 I guess it must've been" (Virginia)*

Europe—During the War: The eager character jarringly switches as the train's relentless motion suddenly slows and sirens resound. The background noise, which was filled with excitement before, now fills the listener with dread. Each of the survivors recalls the suffering they experienced as Jewish children in Europe, and while they recount their stories as adults, their voices retain the vivid detail of a child's-eye view. The lines are fragmented to serve Reich's longer storyline but are ultimately pieces of individual narratives: Rachel's two lines ("No more school" —"You must go away") detail the last time she saw her father before he was killed in Auschwitz.

*"1940" (Rachella)—"on my birthday" (Rachella)—"The Germans walked in" (Rachella)—"walked into Holland" (Rachella)—"Germans invaded Hungary" (Paul)—"I was in second grade" (Paul)—"I had a teacher" (Paul)—"a very tall man, his hair was concretely plastered smooth" (Paul)—"He said, 'Black crows invaded our country many years ago'" (Paul)—"and he pointed right at me" (Paul)—"No more school" (Rachel)—"You must go away" (Rachel)—"and she said, 'Quick, go!'" (Rachella)—"and he said, 'Don't breathe!'" (Rachella)—"into those cattle wagons" (Rachella)—"for 4 days and 4 nights" (Rachella)—"and then we went through these strange sounding names" (Rachella)—"Polish names" (Rachella)—"Lots of cattle wagons there" (Rachella)—"They were loaded with people" (Rachella)—"They shaved us" (Rachella)—"They tattooed a number on our arms" (Rachella)—"Flames going up to the sky— it was smoking" (Rachella)*

After the War: The obsessive ostinato rhythm is interrupted, signifying a new start as the

cello reenters the silence. This movement blends the testimony of Reich, Paul, Rachella, and Rachel as the latter three immigrate to the United States; the European-born subjects finally experience Reich's New York to Los Angeles train. This movement wavers between hope and anxiety, discomfort and melancholic beauty. The final two lines urge introspection from the listener as we applaud: can music formed as a result of oppression truly be enjoyed?

*“and the war was over” (Paul)—“Are you sure?” (Rachella)—“The war is over”(Rachella)—“going to America” (Rachella)—“to Los Angeles” (Rachella)—“to New York” (Rachella)—“from New York to Los Angeles” (Davis)—“one of the fastest trains” (Virginia)—“but today they’re all gone” (Davis)—“There was one girl who had a beautiful voice” (Rachella)—“and they loved to listen to her singing, the Germans” (Rachella)—“and when she stopped singing they said, ‘More, more’ and they applauded” (Rachella)*

Reich's utter mastery of the tape-loop-plus-instrumental idiom in *Different Trains* garnered him a Grammy for Best Contemporary Composition in 1989. Reich's genre-fusing work has cemented itself as one of the most thoughtful, visceral, and effective musical responses to the Holocaust.

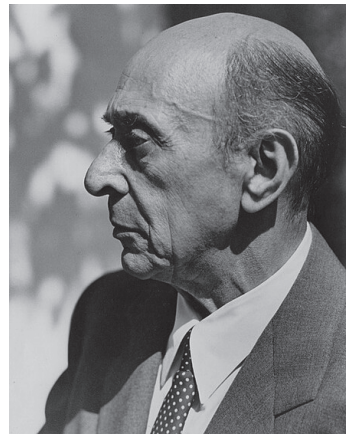
ARNOLD SCHOENBERG (1874–1951)

### ***Verklärte Nacht* (1899)**

Duration: approximately 30 minutes

by Zachary Marzulli, double bassist in the Professional Studies Certificate program of the Colburn Conservatory of Music

Composed in 1899 in only three weeks, *Verklärte Nacht* (Transfigured Night) stands as one of Arnold Schoenberg's most beloved and expressive works, a staple of the string chamber music repertoire that marks a transition from the late-romantic harmonic language of Brahms and Wagner to what would become Schoenberg's own innovative system of atonality. Performed here today is his original version



written for string sextet—Schoenberg would later go on to arrange the tone poem for a full string orchestra in 1917, where its lush harmonies and emotional depth are amplified through a larger ensemble. Both versions are equally celebrated; however, the conductorless sextet version lends itself to a more free and spontaneous performance.

The inspiration for *Verklärte Nacht* comes from a poem of the same name by German symbolist poet, Richard Dehmel. The poem tells the story of a man and woman walking through a dark forest on a moonlit night, during which the woman confesses that she is carrying the child of another man. Overcome with sadness and fear, she expects to be rejected by her partner, but instead her companion responds with profound empathy and love, transforming their night into one of emotional and spiritual transcendence. Schoenberg's music mirrors the narrative arc of the poem moving through darkness, tension, and despair before culminating in radiant resolution. The five stanzas of the poem are reflected in the structure of *Verklärte Nacht*.

The sextet is cast as a single, continuous movement but is composed in five distinct sections, beginning with an unsettling yet mysterious introduction, setting the scene of a shadowy forest through dense minor tonalities and brooding textures. The second section introduces the woman's confession, marked by turbulent and anguished motifs that reflect her inner turmoil. Schoenberg uses chromaticism and complex counterpoint to heighten the emotional intensity and sense of struggle, demonstrating his mastery of the romantic idiom.

The third section transitions to the man's response, as the music takes on a more consoling and tender character. Schoenberg portrays the compassionate dialogue between the man and the woman through melodic conversations between the cello and viola. The composer's sensitivity to the poem is clear here, as he uses warm major harmonies to convey the man's acceptance and reassurance.

The penultimate section brings a sense of release, with a gradual lifting of the musical tension. The harmonic language begins to stabilize, leading toward the transcendent conclusion. The final section of *Verklärte Nacht* is a luminous celebration of forgiveness and redemption, where the once-shadowed forest is bathed in metaphorical moonlight. The strings soar with radiant major harmonies, offering a vision of love's transformative power.


While *Verklärte Nacht* is firmly rooted in the tonal language of the late 19th century, it also hints at the innovations Schoenberg would later pioneer. His use of extended chromaticism and the seamless blending of motivic elements throughout *Verklärte Nacht* point toward the expressive freedom of his atonal works. Here, however, Schoenberg remains deeply connected to the romantic tradition, as *Verklärte Nacht* is primarily tonal with poignant moments of chromatic dissonance. At its heart, *Verklärte Nacht* is a deeply human depiction of vulnerability, compassion, redemption, and love. It continues to captivate audiences not only for its compositional brilliance but also for its ability to convey authentic human emotions, ensuring its place as one of Schoenberg's most beloved and enduring works.

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One of the most extraordinary aspects of attending the Colburn Conservatory of Music is that it provides an opportunity for our students to explore the arts without financial barriers. Thanks to the vision of Richard D. Colburn, along with generous support from our donor community, 100% of our students attend on full scholarships, covering tuition, room, and board.


Our donor community recognizes the excellence of Conservatory students through the Louise Garland Scholarship, and the Richard D. Colburn Endowment. Special appreciation goes to our donors who support the School through other avenues, including the Negaunee Conducting Fellows, Conservatory instruction, endowed faculty positions, instrument donations, and additional student and alumni support such as the Frances Rosen Violin Prize and the Amron-Sutherland Piano Scholarship.

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