Union College Concert Series

47th International Festival of Chamber Music

Derek Delaney, Artistic Director

2018 - 2019 Season

Birkmayer Travel

Serving the Capital District since 1906

We Applaud the Union College Concert Series!

When your Vacation has to be Perfect,
Make us the First Stop on your Journey!

1520 Sixth Avenue, Suite 5
Troy, NY 12180
518-272-2650

www.BirkmayerTravel.com
E-mail: info@BirkmayerTravel.com

Call, e-mail us, or stop by our office to learn about the joys of Ocean and River Cruises – The Best Way to See the World!

UNION COLLEGE CONCERT SERIES

47th International Festival of Chamber Music

2018-2019 Season

Friends of Chamber Music

OF TROY, NEW YORK

Please join us for our 70th season of world-class chamber music

ASTON MAGNA

Friday, October 12, 2018, 7:30 p.m.
A concert of Baroque music by Buxtehude,
Handel, C.P.E. Bach, and J.S. Bach

CALIDORE STRING QUARTET

Saturday, November 17, 2018, 7:30 p.m.
Works by Haydn, Mendelssohn, and Beethoven

TRIO VALTORNA

Saturday, January 26, 2019, 7:30 p.m.
Works for French horn, violin, and piano
by Harbison, Ravel, and Brahms

AKROPOLIS REED QUINTET

Sunday, March 10, 2019, 3:00 p.m.
Works for clarinet, bass clarinet, bassoon, saxophone, and oboe
by Deemer, Piazzolla, Muhly, and Gershwin, and
World Premiere of Brandon's Chamber Concerto for Bassoon and
Reed Quintet (with Christin Schillinger, bassoon soloist)

JUILLIARD STRING QUARTET

Sunday, April 28, 2019, 3:00 p.m.
Works by Haydn, Bartok, and Beethoven

All performances at Kiggins Auditorium in Slocum Hall, Emma Willard School, 285 Pawling Ave. (Rt. 66), Troy, NY, with free parking on site and handicapped access available. Season tickets: $100 ($50 students). Single tickets: $25 ($15 students). Group discounts are available. E-mail: admin@friendsofchambermusic.org
To learn more, call 518-833-1874 or visit us online at friendsofchambermusic.org.


ROSEWOOD FANNING™
PRESENTS
COMPETITION FOR ADVANCED PIANISTS
JUNE 29TH, 2019
~ UNION COLLEGE ~
SCHENECTADY, NEW YORK
Introducing "The Brioso Piano Competition" for the Arm/Hand Impaired
Under Age 30. No Geographical Requirement.
NYS not-for-profit 501(c)3 charity.
For more details please visit: rosewoodfanning.org/competitions or call: 518-372-5253

Welcome to Union

Derek Delaney

Dear Friends,

London, Paris, Vienna, and Schenectady. The similarities of these cities may not be readily apparent, but one thing is certain. In all of these towns, one can encounter some of the very best classical musicians the world has to offer. Each season, I seek to offer you the experience of sitting in Wigmore Hall or the Musikverein right here in New York's Capital Region. No passport required. Most all of the musicians performing on the series have thriving international careers, and those that don't, are on the cusp of them. We take the term 'world-class' very seriously.

Some highlights this season include the debuts of the esteemed Polish pianist Piotr Anderszewski and the British star of the Metropolitan Opera Simon Keenlyside. We also offer two concerts pairing leading international soloists in special collaborations—tenor Mark Padmore with pianist Paul Lewis; and pianists Alexander Melnikov with Andreas Staier. For chamber music lovers, we feature some of the leading string quartets in the world as well as talented, emerging musicians from the Marlboro Music Festival. To top it all off, we close the season with the return of the legendary pianist Mitsuko Uchida.

How are we able to bring these incredible artists to Schenectady? They love performing for an engaged audience in our beautiful hall—it's an important stop in the touring lives of these world-class musicians. But, making them available in the Capital Region is a costly endeavor, and the series must rely on our friends to sustain these incredible performances. I do hope that you will consider lending your support to the series. We couldn't do it without you.

Thank you for your great enthusiasm for the concerts and for your devotion to classical music. Enjoy the concerts!

Derek Delaney
Artistic Director

Belcea String Quartet

Sunday, October 14, 2018 at 3:00 p.m.

Corina Belcea, *violin*
Axel Schacher, *violin*
Krzysztof Chorzelski, *viola*
Antoine Lederlin, *cello*

Quartet in G Major, Op. 33, No. 5 (1781) — Franz Joseph Haydn (1732-1809)
- Vivace assai
- Largo e cantabile
- Scherzo: Allegro
- Finale: Allegretto

Quartet No. 2, *Intimate Letters* (1928) — Leoš Janáček (1854-1928)
- Andante
- Adagio
- Moderato
- Allegro

Intermission

Quartet in B-flat Major, Op. 130 (1825) — Ludwig van Beethoven (1770-1827)
- Adagio, ma non troppo—Allegro
- Presto
- Andante con moto, ma non troppo
- Alla danza tedesca: Allegro assai
- Cavatina: Adagio molto espressivo
- Große Fuge (Op. 133)
  - Overtura: Allegro—Fuge: Allegro

This performance is generously sponsored by

EMI RECORDS, ZIG-ZAG TERRITOIRES
By arrangement with: ARTS MANAGEMENT GROUP, INC.,
130 West 57th Street, Suite 6A, New York, NY 10019

WWW.BELCEAQUARTET.COM

PROGRAM NOTES

Haydn: Quartet in G Major, Op. 33, No. 5 (1781)

Both in the manuscript copies preserved in Melk Abbey and in the Artaria edition of Op. 33, No. 5 appears first. From this we can infer it was probably the earliest of the set to be composed. The *Vivace assai*—much faster than the corresponding movements of Nos. 1-4—begins pianissimo with a galant cadence. It initiates a movement of almost symphonic boldness and drive, with quasi-orchestral textures created by double stopping and pounding repeated bass notes. Whereas all the other first movements in Op. 33 grow from their opening themes, here Haydn accommodates a clear-cut second subject of Mozartian allure, unfolding at leisure over a cello pedal. This moment of lyric repose is mirrored at the center of the contrapuntally vigorous development, where the second theme reappears in E minor before deflecting to new keys. True to form, Haydn continues to spring surprises throughout the recapitulation—a transformation rather than restatement of earlier events—and coda, which begins with a dramatic plunge from G to E flat major.

In the *Scherzo* (placed second in the early Schmitt edition), Haydn fools the listener with displaced accents, and then inserting a malicious pause just when we seem to have found our feet. In extreme contrast, the trio is almost exaggeratedly demure. The slow movement is a soulful, increasingly ornate G minor *Largo e cantabile* in which the first violin impersonates a tragic operatic heroine. More specifically, the opening bars seem like a minor-keyed echo of Orpheus's Elysian aria 'Che puro ciel!' in Orfeo ed Euridice, which Haydn had performed at Eszterháza in 1776. At the very end Haydn deflates the tragic mood with a single pizzicato twang. Simplicity is also the keynote of the finale, a set of three variations on a lilting siciliano tune. While the variations are essentially decorative, the second has a luminous grace, with that easy fluidity of texture characteristic of Op 33.

© Richard Wigmore

Janáček : Quartet No. 2, *Intimate Letters* (1928)

Janáček fell in love with Kamila Stösslová, the 25-year-old wife of a Jewish antiques dealer from Písek. They first met in a town in central Moravia during World War I, but, as he lived in Brno with Zdenka, his wife of 37 years, and she lived with her husband in Písek, they saw each other only infrequently thereafter and remained in touch mostly by letter. The true passion seems to have been entirely on his side, but Kamila did not reject his company, apparently feeling admiration rather than love.

It seems fitting that Janáček's last work—the Second String Quartet—was the one most closely bound to his love for Kamila. By the beginning of 1928, a decade after they first met, he had sent her over 500 letters which revealed his innermost thoughts and feelings; his most recent ones even referred to her as his "wife," in quotation marks. The Quartet, ultimately subtitled 'Intimate Letters' was finished in just three weeks.

Janáček explained to Kamila that the Quartet's opening movement depicted "my impression when I saw you for the first time." A bold motive of halting gestures, probably representing the composer, is given by the violins above a tremulous note in the cello. The viola, glassy-toned in its sul ponticello effect, gives out a haunting phrase of unsettled tonality. A leaping, flickering arpeggio for the first violin completes the thematic material, whose three elements are varied, superimposed, and abutted throughout the remainder of the movement.

The *Adagio* concerns "the summer events at Luhacovice Spa in Moravia," where

UNION COLLEGE
FOUNDED 1795

U C A L L

UNION COLLEGE ACADEMY FOR LIFELONG LEARNING

A membership-based program for adults who enjoy learning, UCALL provides opportunities for intellectual development, cultural stimulation and social interaction through courses, excursions and special events.

Visit the UCALL website at
www.union.edu/UCALL
or call 518-388-6072
to request a brochure.

Janáček saw Kamila for the first time in a year and a half in July 1921. The sad, arching, short-breathed melody first sung by the viola suggests the months of their separation. This theme is expanded and transformed by the other instruments, sometimes quietly, sometimes forcefully, and acquires as accompaniment the flickering arpeggio from the opening movement as it unfolds. The sudden intrusion of an excited dance tune in limping meter conjures a tea-time salon orchestra at the spa. The dance disintegrates, the sad opening music returns, and the composer is again left alone, with only the remembered thoughts of his first meeting with his beloved to comfort him.

The first portion of the third movement is occupied by a frozen drudge of a theme in plodding rhythms. The heartbeat of this theme's rhythm is sustained by the viola as the underpinning for a warm melody—Kamila's theme—that is yet another variant of the Quartet's opening gesture. This music grows to a climax before the first subject returns; the movement ends with a brief review of its themes.

"The finale," Janáček explained, "won't finish with fear for my pretty little vixen, but with great longing and its fulfillment." The movement, a quirky hybrid of sonata and rondo, returns often to its boisterous opening strain, though in modified forms. A leaping motive of trilled notes provides thematic contrast. The two ideas are played against each other throughout the movement in unpredictable, frequently startling ways before the Quartet arrives at a triumphant exclamation in its closing measures.

Beethoven: Quartet in B-flat Major, Op. 130 (1825)

Beethoven composed the Quartet in B-flat Major between July and December of 1825, and the music had its premiere in Vienna the following March, almost exactly a year to the day before the composer's death. This massive quartet, consisting of six movements that span a total of nearly 50 minutes, concluded with a complex and extremely difficult fugue that left the first audience stunned. Beethoven, by this time totally deaf, did not attend the premiere, but when told that the fourth and fifth movements had been so enthusiastically applauded that they had to be repeated, he erupted with anger at the audience: "Yes, these delicacies! Why not the Fugue? Cattle! Asses!"

But it was not just the audience at the premiere that found the concluding fugue difficult. With some trepidation, Beethoven's publisher asked the crusty old composer to write a substitute finale and to publish the fugue separately. To everyone's astonishment, Beethoven agreed to that request and wrote a new finale—a good-natured rondo—in the fall of 1826. For generations, the Quartet in B-flat Major was performed with the substitute rondo as the finale, but recently that practice appears to have evolved, and quartets today are increasingly concluding the Quartet in B-flat Major with the Große Fuge; this performance offers the quartet in its original form.

The first movement, cast in the highly modified sonata form Beethoven used in his final years, is built on two contrasting tempos: a reverent *Adagio* and a quick *Allegro* that flies along on a steady rush of 16th notes. These tempos alternate, sometimes in sections only one measure long. By contrast, the *Presto* flits past in less than two minutes; in ABA form, it offers a long center section and a sudden close on the return of the opening material.

The solemn opening of the *Andante* is a false direction, for it quickly gives way to a rather elegant movement in sonata form, full of poised, flowing, and calm music. Beethoven titled the fourth movement *Alla danza tedesca*, (Dance in the German Style); in 3/8 meter, it is based on the haunting little tune that opens the movement.

The *Cavatina* has become one of the most famous movements in all Beetho-

ven's quartets. Everyone is struck by the intensity of its feeling, though few agree as to what it expresses—some feel it tragic, others view it as serene. Beethoven himself confessed that even thinking about this movement moved him to tears. Near the end comes an extraordinary passage that Beethoven marks 'Beklemmt' (Oppressive): the music seems to stumble and then makes its way to the close over halting and uncertain rhythms.

The *Große Fuge* is in fact not one fugue, but three different fugal sections, each in a contrasting tempo; Beethoven described it as a "Grand Fugue, freely treated in some places, fugally elaborated in others." The brief *Overtura* suggests the shape of the fugue subject in three different permutations (all of which will reappear and be treated differently) and then proceeds directly into the first fugue, an extremely abrasive *Allegro* that demands a great deal from both performers and audiences.

Much of the complexity here is rhythmic: not only does the fugue subject leap across a span of several octaves, but its progress is often obscured by its overlapping triple, duple, and dotted rhythms. The lyric, flowing central section, a *Meno mosso e moderato* in G-flat Major, is fugal in character rather than taking the form of a strict fugue. It gives way to the *Allegro molto e con brio*, which is derived from the second appearance of the fugue subject in the *Overtura*; here it bristles with trills and sudden pauses. Near the close, he recalls fragments of the sections, then offers a full-throated restatement of the fugue theme before the rush to the cadence.

Individual listeners may draw their own conclusions about the use of the *Große Fuge* as a fitting close to this quartet, but there can be no doubt that the Quartet in B-flat Major—by turns beautiful, aggressive, charming, and violent—remains as astonishing a piece of music for us today as it was to that first audience in 1826.

© Eric Bromberger

BELCEA STRING QUARTET

What the Belcea Quartet writes in the preface to its recording of the complete Beethoven String Quartets could also be its artistic creed. These musicians are not confined by traditional boundaries but instead blend their diverse cultural backgrounds and influences into a common musical language.

Since founding the quartet at the Royal College of Music in London in 1994, the Romanian violinist Corina Belcea and the Polish violist Krzysztof Chorzelski have brought very different artistic provenances to the ensemble while drawing from the best traditions of mentors from the Alban Berg and Amadeus Quartets. This spectrum is extended by the French musicians Axel Schacher (violin) and Antoine Lederlin (violoncello).

This diversity is reflected in the Belcea Quartet's repertoire. Regular world premieres by prominent composers such as Mark-Anthony Turnage, Thomas Larcher, and Krzysztof Penderecki go hand-in-hand with the quartet's profound connection with the great works of the Classical and Romantic periods. The quartet's open-minded approach enables it to find its own unique, elegant and refined interpretations of the main string quartet repertoire.

The quartet's regular partners include Piotr Anderszewski, Till Fellner, Valentin Erben and Antoine Tamestit. The Belcea regularly appears at the world's premier chamber music venues, from Carnegie Hall to Wigmore Hall in London. It is the quartet artist-in-residence at the new Pierre Boulez Hall in Berlin and has shared a residence at the Vienna Konzerthaus with the Artemis Quartet since 2010.

The musicians recently created their own Belcea Quartet Trust, which aims to support and inspire young string quartets through series of intensive coaching sessions organized according to the needs of each selected ensemble. The trust also supports commissioning of new works from today's leading composers to be premiered by the quartet in the future.

The Belcea has recorded the complete quartets of Bartok, Beethoven and Britten, as well as works by Schubert, Brahms, Mozart, Debussy, Ravel and Dutilleux. The quartet's concert performances of the Beethoven quartets at Vienna's Konzerthaus in 2012 were broadcast by Mezzo TV and released on DVD and Blue Ray disk by Euroarts in 2014. The release was accompanied by Jean-Claude Mocik's documentary *Looking for Beethoven*.

Alexi Kenney, violin
Renana Gutman, piano

Sunday, October 21, 2018 at 3:00 p.m.

Sonata No. 1, Op. 51 (1929) — Joaquín Turina (1882-1949)
- Lento—Allegro molto
- Aria: Lento
- Rondeau: Allegretto

Partita No. 2 in D Minor, BWV 1004 (1720) — Johann Sebastian Bach (1685-1750)
- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

Intermission

Fantasia in C Minor for Violin Solo (before 1720) — Nicola Matteis (c. 1670-1737)

Thème et variations (1932) — Olivier Messiaen (1908-92)
- Thème: Modéré
- I. Modéré
- II. Un peu moins modéré
- III. Modéré, avec éclat
- IV. Vif et passionné
- V. Très modéré

Sonata No. 3 in D Minor, Op. 108 (1888) — Johannes Brahms (1833-97)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

By arrangement with: OPUS3 ARTISTS
470 Park Avenue South, 9th Floor North, New York, NY 10016

WWW.ALEXIKENNEY.COM

PROGRAM NOTES

Turina: Sonata No. 1, Op. 51 (1929)

Although Spain has produced such outstanding violinists as Pablo Sarasate and Jesús de Monasterio, the Spanish violin repertoire is less than abundant. Sevillian composer Joaquín Turina created his music from the keyboard, and piano works therefore make up much of his production, but he also composed a number of high-quality pieces for violin, one of the few Spanish composers of his day to do so.

The composer's own words give us perhaps the best insight into this piece, which he considered to be "written in sonata form without complications and almost without development." In 1947 Turina noted the following in his Cuaderno de notas: "It is a work of very simple lines, in three movements: an *Allegro* in sonata form, almost without development; an *Aria* containing a dramatic, folk-based episode; and a *Rondeau* with a farruca rhythm." Some years earlier, in 1930, he had written in the periodical El Debate that the "Sonata in D follows the characteristic scheme for the form, but with an added folk element in its melodic accents and rhythmic formulae. I tried to avoid anything superfluous, using no more material than necessary in its themes and developments."

© Justo Romero

Bach: Partita No. 2 in D Minor, BWV 1004 (1720)

The Partita No. 2 has become the most famous of Bach's six works for unaccompanied violin, for it concludes with the Chaconne, one of the pinnacles of the violin literature. Before this overpowering conclusion, Bach offers the four basic movements of partita form, all in binary form. The opening *Allemande* is marked by a steady flow of 16th notes occasionally broken by dotted rhythms, triplets, and the sudden inclusion of 32nd notes. The *Courante* alternates a steady flow of triplets within dotted duple meters. The *Sarabande* proceeds along double and triple stops and an embellishment of the melodic line, while the *Gigue* races along cascades of 16th notes; the theme of the second part is a variation of the opening section.

A chaconne demands great skill from a performer under any circumstances, but it becomes unbelievably complex on the unaccompanied violin, which must simultaneously suggest the ground bass and the melodic variations above it. This makes Bach's *Chaconne* sound like supremely cerebral music but the wonder is that this music manages to be so expressive at the same time. The four-bar ground bass repeats 64 times during the quarter-hour span of the *Chaconne*, and over it Bach spins out gloriously varied music, all the while keeping these variations firmly anchored on the ground bass. At the center section, Bach moves into D major, and the music relaxes a little; after the calm nobility of this interlude, the quiet return to D minor sounds almost disconsolate. Bach drives the *Chaconne* to a great climax and concludes on a restatement of the ground melody.

© Eric Bromberger

Matteis: Fantasia in C Minor for Violin Solo (before 1720)

The son of one of the earliest Italian Baroque violinists (of the same name), Nicola Matteis arrived in Vienna around 1700 from his father's home in England. Two solo fantasias by 'Sigre. Matteis', are probably by the younger Matteis. The shorter of the two, in A minor, consists mainly of chords, inviting improvisatory elaboration by the player. The two sections of the longer one heard today, in C minor, resemble a prelude and fugue. The marking 'Con discretione' in the first section, common in keyboard music of the period, directs performance with rhythmic freedom ('discre-

tion'). The second section, although designated 'Molto adagio,' is in a contrapuntal texture that usually proceeded at a more-steady pace.

© David Schulenberg

Messiaen: Thème et variations (1932)

Gifted with synesthesia, meaning the ability to see colors while hearing music, Olivier Messiaen relished the kaleidoscope of colors produced by different scales. Indeed his music is easiest to describe in visual terms: full of vibrant and varied instrumental hues pulled from an enormous sound palette to depict Impressionistic landscapes of moods. Many of his works reflect his spiritual and religious commitments and his interests as a naturalist by incorporating actual birdsong. Thème et variations was composed in 1932 and is dedicated to violinist Claire Delbos, whom he married that same year. She premiered the piece, with the composer at the piano.

The very short, simple theme is followed by five variations that become increasingly more elaborate and more distant from the theme. Each is introduced by the piano, which is a truly an equal partner in this work. The second variation moves more quickly, beginning the long run-up to the climactic final variation, which features a clear return of the theme in the upper reaches of the violin with lush, organ-like sonorities underneath in the piano. In a searing climax, the piece seems almost to jump off a cliff, before floating down to a satisfying conclusion.

© Elizabeth Bergman

Brahms: Sonata No. 3 in D Minor, Op. 108 (1888)

Brahms' Third Violin Sonata is brilliant music—not in the sense of being flashy but in the fusion of complex technique and passionate expression that marks Brahms' finest music. The violin's soaring, gypsy-like main theme at the opening of the *Allegro* is so haunting that it is easy to miss the remarkable piano accompaniment: far below, the piano's quiet syncopated octaves move ominously forward, generating much of the music's tension. Piano alone has the second theme, with the violin quickly picking it up and soaring into its highest register. The development of these two ideas is disciplined and ingenious: in the piano's lowest register Brahms sets a pedal A and lets it pound a steady quarter-note pulse for nearly 50 unbroken measures—beneath the powerful thematic development, the pedal notes hammer a tonal center (the dominant) insistently into the listener's ear.

The heartfelt *Adagio* consists of a long-spanned melody (built on short metric units) that develops by repetition; the music rises in intensity until the double-stopped violin soars high above the piano, then falls back to end peacefully. Brahms titled the third movement *Un poco presto e con sentimento*. This shadowy, quick silvery movement is based on echo effects as bits of theme are tossed between the two instruments.

The *Presto agitato* finale is aptly titled: this is agitated music, restless and driven. At moments it sounds symphonic, as if the music demands the resources of a full orchestra to project its furious character properly. Brahms marks the violin's thematic entrance passionato, but he needn't have bothered—that character is amply clear from the music itself. Even the noble second theme, first announced by the piano, does little to dispel the driven quality of this music. The complex development presents the performers with difficult problems of ensemble, and the very ending feels cataclysmic: the music slows, then suddenly rips forward to the cascading smashes of sound that bring this sonata to its powerful close.

© Eric Bromberger

ALEXI KENNEY, VIOLIN

Alexi Kenney received a 2016 Avery Fisher Career Grant, and in 2013—at the age of 19—he won the Concert Artists Guild Competition, which led to a critically acclaimed Carnegie Hall debut recital at Weill Hall.

In the past two years he has appeared as a soloist with orchestras in Columbus, Detroit, Indianapolis, Jacksonville, and Portland, and was invited for return engagements with the Santa Fe Symphony and the Las Vegas Philharmonic. He also has given recitals the Isabella Stewart Gardner Museum and Jordan Hall in Boston, and at Lincoln Center's Mostly Mozart Festival.

As a chamber musician, Kenney regularly performs at festivals including ChamberFest Cleveland, Festival Napa Valley, the Lake Champlain Chamber Music Festival, the Marlboro Music Festival, Music@Menlo, Open Chamber Music at Prussia Cove (UK), Ravinia, and Yellow Barn. This season, he is an incoming member of the Lincoln Center Chamber Music Society Two program.

Alexi Kenney and pianist Renana Gutman have appeared together at Carnegie Hall and the Phillips Collection in Washington, DC.

RENANA GUTMAN, PIANO

A native of Israel, Renana Gutman has performed as a soloist, recitalist and collaborative artist at numerous venues including The Louvre in Paris; Carnegie Recital Hall, People's Symphony Concerts, and Merkin Hall in New York; the Philharmonia in St. Petersburg, Russia; Ravinia Rising Stars in Chicago; Jordan Hall and the Gardner Museum in Boston; the Marlboro Music Festival; and the National Gallery and Freer Gallery in Washington, DC.

Gutman was one of four young pianists selected by Leon Fleisher to participate in his workshop on Beethoven piano sonatas at Carnegie Hall, where she performed the *Hammerklavier* and *Appassionata* to critical acclaim. She received top prizes at the Los Angeles Liszt competition, International Keyboard Festival in New York, and Tel-Hai International Master Classes and has performed with the Jerusalem Symphony, Haifa Symphony, I Fiamminghi in Belgium and the Mannes College Orchestra. She has toured with Musicians from Marlboro and serves regularly as the collaborative pianist of Steans Institute at Ravinia Festival. She teaches at 92nd Street Y and Preparatory Division of the Bard College Conservatory of Music.

Zoltán Fejérvári, piano

Wednesday, November 7, 2018 at 7:30 p.m.

Waldszenen, Op. 82 (1848-49) — Robert Schumann (1810-56)
- Eintritt
- Jäger auf der Lauer
- Einsame Blumen
- Verrufene Stelle
- Freundliche Landschaft
- Herberge
- Vogel als Prophet
- Jagdlied
- Abschied

In the Mists (1912) — Leoš Janáček (1854-1928)
- Andante
- Molto adagio
- Andantino
- Presto

Intermission

Out of Doors (1926) — Béla Bartók (1881-1945)
- With drums and pipes: Pesante
- Barcarolla: Andante
- Musettes: Moderato
- The night's music: Lento—(Un poco) pìu andante
- The chase: Presto

Sonata in G Major, D. 864 (1826) — Franz Schubert (1797-1828)
- Molto moderato e cantabile
- Andante
- Menuetto
- Allegretto

This performance is generously sponsored by Sondra and Robert Howe '58

WWW.ZOLTANFEJERVARI.COM

PROGRAM NOTES

Schumann: Waldszenen, Op. 82 (1848-49)

Battling against cycles of debilitating depression, Schumann completed his Waldszenen in 1848 and early 1849. Don't be fooled by the breezy title, these are not woodland depictions without complications. Clara, Schumann's beloved wife and muse, found some of the individual scenes upsetting and chose not to play them.

The forest journey begins with *Eintritt* (Entrance) in a bouncy ambulatory mood and is followed by *Jäger auf der Lauer* (Hunter in Ambush), an affectionate depiction of the sinister.

Seemingly clumsy-split notes are scattered through *Einsame Blumen* (Lonely Flowers) in a charming way, but the mood changes drastically in *Verrufene Stelle* (Haunted Places). The romantic movement in the arts had turned to the landscape for its language—forests became rich symbols of mystery and the unconscious. Within that context, this sudden chill is not out of place, and the forest of our journey becomes something more than a stroll through a manicured preserve.

Freundliche Landschaft (Pleasant Landscape) immediately clears the air and the welcoming friendliness of *Herberge* (Shelter) is almost a caricature of a crackling hearth. There is no preparation for the spookiness that follows. *Vogel als Prophet* (Bird as Prophet), strange and ephemeral, is well-known outside of the cycle and was an immediate favorite with the public. Its timelessness (how can it be pinned to the mid-19th century?) is uncanny, even to a 21st century audience.

A jolly *Jagdlied* (Hunting Song), replete with the horn calls of the chase, leads into the contemplative and serene *Abschied* (Farewell).

© Grant Hiroshima

Janáček: In the Mists (1912)

Janáček's four-movement piano cycle presents us with intimate, personal, and emotionally immediate music that stands stylistically on the border between eastern and western Europe. The *Andante* sets the tone of introspection with its dreamlike repetitions of a tonally ambivalent 5-note melody, set against noncommittal harmonies in the left-hand ostinato. A contrasting middle section brings in a less troubled chorale melody that alternates with, and then struggles against, a cascade of cimbalom-like runs, before the return of the movement's melancholy opening theme.

The varied repetition of a four-note motive dominates the many contrasting sections of the *Adagio*, as a noble but halting melody engages in conversation with rhythmically and melodically transformed versions of itself.

The *Andantino* is similarly fixated on a single idea, presenting the gracious opening phrase in a number of different keys until it is interrupted by an impetuous development of its accompaniment figure, and then ends exactly as it begins. The fourth movement, *Presto*, with its many changes of meter, is reminiscent of the rhapsodic improvisational style of the gypsy violin. The cimbalom of Moravian folk music can be heard most clearly in the thrumming drones of the left-hand accompaniment and in the occasional washes of metallic tone color in the right hand.

© Donald Gislason & Robert Markow

Bartók: Out of Doors (1926)

Out of Doors is remarkable music—it is one of Bartók's most impressive (and difficult) works for the piano, and it shows several unusual influences. Over the preceding several years, Bartók had been editing collections of baroque keyboard

music. Bartók had no interest in the neoclassical movement then in vogue in Europe, but he found himself intrigued by the form of the baroque suite and by the descriptive keyboard music of baroque composers, particularly that of Couperin. He combined the general shape of the baroque suite with his own new interest in the percussive possibilities of the piano to compose Out of Doors, a suite of five concise movements.

With drums and pipes is a good illustration of Bartók's percussive writing for piano. Set in a steady 2/4, the music pounds along, its propulsive progress made more pungent by the stinging sound of seconds. Much of this movement is set deep in the piano's register, and its steady pulse slows only at the end.

A barcarolle is the song of the Venetian gondoliers, and a number of composers have written keyboard works in this form. Bartók's *Barcarolla* preserves the murmuring, rocking sound typical of the form, but his pulse of eighth-notes is enlivened because he changes meter in almost every measure. Above this, the music shimmers quietly. In *Musettes*, Bartók portrays the bagpipes with dissonances; the bagpipes clatter and wheeze, and tunes emerge from these thick layers of sound.

The most unusual (and impressive) movement in Out of Doors is the fourth, *The night's music*. He evokes the sounds of nature at night: insects chirp, frogs croak, birds twitter. This movement is written on three staves, and it includes tone clusters that blur the sound, swirls, murmurs, all broken by the occasional peep of a very high note. Out of these subdued night sounds, simple tunes emerge and sing, and in the closing section Bartók combines these tunes with his opening material.

Out of the soft close of the fourth movement, *The chase* bursts to life. The keyboard style here is very similar to that of the first movement: both pound along vigorously, and here Bartók has the left hand playing steady sixteenths while the right plays octave eighths. The music pounds its way without any relief.

© Eric Bromberger

Schubert: Sonata in G Major, D. 864 (1826)

Robert Schumann called the Piano Sonata in G Major, completed in October 1826, "Schubert's most perfect work, in both form and conception." The score was published in April 1827 as Schubert's Opus 78 by the Viennese firm of Tobias Haslinger with a dedication to Josef von Spaun, a fellow student of Schubert's at the School of the Court Chapel in Vienna who became a lifelong friend, supporter, and frequent host of the convivial Schubertiades.

Unlike Beethoven, Schubert made no attempt to redefine the Classical four-movement sonata structure in his music but sought rather to expand the genre's emotional scope through greater lyricism and more far-flung harmonic peregrinations, qualities much in evidence in the G Major Sonata. The sonata's opening statement is floating, ethereal, and luminous, a Schubertian counterpart to the rapt timelessness of some of Beethoven's finest slow movements. The music takes on a greater urgency as its sonata form unfolds, mounting to moments of high drama in the development section but reasserting its abiding halcyon state with the recapitulation. The *Andante*, evidence that Schubert had perfected a sublime melding of his vocal and instrumental gifts by his twenty-ninth year, is an extended song without words in alternating stanzas: A–B–A–B–A. The *Menuetto*, actually a vigorous Austrian ländler rather than a descendent of the courtly eighteenth-century dance, is a reminder that Schubert wrote more practical dance pieces for the piano—over four hundred—than any other species of composition, save only solo songs. The finale is a spacious rondo of sun-dappled geniality.

© Richard Rodda

ZOLTÁN FEJÉRVÁRI, PIANO

Winner of the 2017 Concours Musical International de Montréal for piano and recipient of a Borletti-Buitoni Trust Fellowship, Hungarian pianist Zoltán Fejérvári has appeared in recitals throughout Europe and the United States in such prestigious venues as Carnegie's Weill Hall in New York, the Kimmel Center in Philadelphia, the Library of Congress in Washington DC, Gasteig in Munich, Lingotto in Turin, the Palau de Música in Valencia, the Biblioteca Nacional de Buenos Aires and the Liszt Academy in Budapest. He has performed as a soloist with the Budapest Festival, the Hungarian National, the Verbier Festival, and Concerto Budapest orchestras among others, under such conductors as Iván Fischer, Zoltán Kocsis, Ken-Ichiro Kobayashi, and Gábor Takács-Nagy.

Fejérvári is a passionate chamber musician. He has collaborated with the Keller and Kodály quartets and has worked with such musicians as Gary Hoffman, Cristoph Richter, András Keller, Radovan Vlatković, Ivan Monighetti, Frans Helmerson, and Steven Isserlis. He has been a participant in Kronberg's Chamber Music Connects the World program, Prussia Cove's Open Chamber Music, Lisztomania in Chateauroux, the Tiszadob Piano Festival and Encuentro de Música in Santander, Spain. At the invitation of Mitsuko Uchida, he participated in the Marlboro Music Festival during the summers of 2014 through 2016.

Fejérvári's recording of Liszt's Malédiction with the Budapest Chamber Symphony was awarded the "Grand prix du Disque" in 2013. His CD of four Mozart violin sonatas, with violinist Ernő Kállai, was released in 2014 by Hungaroton.

Distinguished pianist András Schiff chose Fejérvári for his *Building Bridges* series created to highlight young pianists of unusual promise. Under this aegis, Fejérvári gave recitals in season 2017–18 in Berlin, Bochum, Brussels, Zürich Ittingen, and other cities.

Since 2014, Zoltán Fejérvári has been teaching at the Chamber Music Department of the Liszt Academy of Music in Budapest.

Musicians From Marlboro

Friday, November 16, 2018 at 7:30 p.m.

Zoltán Fejérvári, *piano*
Robyn Bollinger & Soovin Kim, *violin*
Hwayoon Lee, *viola*
Tony Rymer & Alice Yoo, *cello*

Miniatures, Op.75a (1887) — Antonín Dvořák (1841-1904)
- Cavatina: Moderato
- Capriccio: Poco allegro
- Romance: Allegro
- Elegie: Larghetto

Robyn Bollinger, *violin*
Soovin Kim, *violin*
Hwayoon Lee, *viola*

Quartet No. 4 (1928) — Béla Bartók (1881-1945)
- Allegro
- Prestissimo, con sordino
- Non troppo lento
- Allegretto pizzicato
- Allegro molto

Robyn Bollinger, *violin*
Soovin Kim, *violin*
Hwayoon Lee, *viola*
Tony Rymer, *cello*

Intermission

Piano Trio in F Minor, Op. 65 (1883) — Antonín Dvořák
- Allegro ma non troppo
- Allegretto grazioso—Meno mosso
- Poco adagio
- Allegro con brio

Soovin Kim, *violin*
Alice Yoo, *cello*
Zoltán Fejérvári, *piano*

SONY CLASSICAL, BRIDGE RECORDS, ARCHIVMUSIC
By arrangement with: MARLBORO MUSIC
1528 Walnut Street, Suite 301, Philadelphia, PA 19102

WWW.MARLBOROMUSIC.ORG

PROGRAM NOTES

Dvořák: Miniatures, Op.75a (1887)

January of 1887 found Dvorák in search of a musical respite from the large-scale works that were his focus during a fifth concert tour to England. The result was a series of three small chamber works that evolved out of each other over the span of three weeks. The Terzetto in C Major, Op. 74, for two violins and viola was intended to be a simple string trio for amateur players. Its level of difficulty proved slightly beyond the means of amateurs, prompting Dvorák to compose the more manageable Miniatures, Op. 75a. He subsequently transformed this setting into a new arrangement, Romantic Pieces, Op. 75, for violin and piano.

Miniatures is a testament to Dvorák's versatility as a composer equally comfortable in the intimacies of chamber music through the broad scale of symphonies, oratorios and opera. Musically, Miniatures belongs in the composer's second "Slavonic" period (1886-1892). Elements of Slavonic character are conveyed in tandem with a refined understanding of the Austro-German chamber music traditions of Haydn, Mozart, Beethoven, and Brahms. The sentimental violin melody of the C*avatina* evokes a songlike character that rests on the rhythmic impulse of the second violin and coloristic role of the viola. Dvorák's *Capriccio* movement is permeated by the Bohemian folk flavor that he mastered in moments of the Symphony No. 7 in D Minor, Op. 70. Impassioned, lyrical playing marks the *Romance*, followed by a simple *Elegie*, in which the principal violin expresses a roving theme on the rich harmonic support of the second violin and viola.

© Nicholas Brown

Bartók: Quartet No. 4 (1928)

From December 1927 to March 1928 Bartók made his first tour to the USA. In addition to being a composer, ethnomusicologist, and teacher Bartók was also a concert pianist, and his tour of the States was most successful. While on tour Bartók entered his third string quartet in a competition sponsored by the Musical Fund Society of Philadelphia. He and the Italian composer Alfredo Casella won first prize jointly. However, the papers in Budapest reported that Bartók was the sole winner of the $6000, and it was only a few days later that Bartók discovered he was to receive only half that amount.

Spurred on by this, Bartók set to work on his fourth string quartet, completing it during the academic break between July and September of 1928. The fourth quartet contributed to Bartók's growing reputation as a leading "cutting edge" composer, and has since become one of his most thoroughly analyzed works.

Bartók described the third movement as the "kernel of the work," around which the other movements are arranged. The fourth movement is a free variation of the second, and the fifth movement is a free variation of the first, creating the so-called "arch form": A B C B A. The symmetry of this form becomes most apparent at the end of the work, when material from the opening returns almost unvaried. However, as in many of Bartók's mature works, the middle or "kernel" of the work also represents a point of change, from a darker, chromatic sound-world into a lighter, more diatonic one. So, while the second movement is muted and intense, the corresponding fourth movement is plucked and humorous, even though they share similar melodic ideas.

The changing point occurs in the middle of the slow third movement; following a long, expressive cello solo, the strings play tremolos and bird-like calls. These are the sounds of nature, which Bartók loved, and which he frequently included in

his music. From here onward the music becomes more open-sounding and direct. Nowhere is this more apparent than in the last movement, which is in the style of a vigorous folk dance. Interestingly, there are Arabic influences in the music as well as influences from Bartók's own native land of Hungary.

The first movement is more concerned with struggle, and the development of a short, twisting chromatic motif that first appears on cello, near the beginning. This motif grows in length until it completely dominates the short coda. The music makes the highest technical demands on the players, and also explores many different techniques, such as sul ponticello (playing close to the bridge) and the famous Bartók, or snap, pizzicato (plucked so hard the string rebounds against the instrument).

© Anthony Ritchie

Dvořák: Piano Trio in F Minor, Op. 65 (1883)

In the late 1870's, Dvořák's Moravian Duets and the first set of Slavonic Dances had taken his name across Europe. Despite the popularity of the Dances, the composer was advised to move away from a course of a direct, nationally inflected musical style toward something closer to the Austro-German vernacular of his good friend Brahms.

At first sight the Trio in F Minor looks as if Dvořák was willing to comply. He composed the work rapidly, but not without difficulty. His manuscript indicates that he had considerable trouble in deciding on the final shape of the score and the published version differs substantially from the first draft; Dvořák made numerous changes including altering the order of the middle movements to their present arrangement.

The Brahmsian manner is apparent in the musical rhetoric as an occasional homage, and the older composer's example may also have prompted the slightly more restless nature of the secondary material in the first movement, a point at which Dvorák normally tended to provide a more sustained and self-contained melodic stretch. But the majority of the work is entirely typical of Dvořák, its powerful tone, clearly evocative of the tragic manner, perhaps prompted by personal circumstances. Just two months before he began work on the Trio, Dvořák's mother died.

The urgency of the first movement, clear from the very opening, is present throughout with little let-up, even in the more subdued secondary themes. As a foil to the driving energy of the *Allegro ma non troppo*, Dvořák provided an intermezzo rather than a full blown scherzo. Although there are moments of great passion in this movement, its main melody has a wistful quality while the middle section provides the first stretch of relaxed lyricism in the work. The *Poco adagio*, with its eloquent, almost vocal melody for the cello, returns to the grand manner of the first movement. The concluding *Allegro con brio* is one of Dvořák's most effective finales from this period. While it is tempting to see the cross-rhythms of this finale in terms of the Czech furiant, the impression is less of a composer striking a national pose than creating a sense of abstract, restless activity. If folk inflection is to be found, it is in the waltz-like second theme. However disparate these elements may sound, Dvořák maintains an impressive sense of purpose. The resolution of all this activity comes with a magnificently dark reference to the first theme of the first movement before a moment of sweet nostalgia is swept away by a brisk dash to the cadence.

© Jan Smaczny

MUSICIANS FROM MARLBORO

Celebrating over 50 decades of performances, the Musicians from Marlboro touring program was created as an extension of Vermont's Marlboro Music Festival, which was founded in 1951. Musicians from Marlboro tours are noted not only for their joyous performances but also for offering valuable touring experience to artists at the beginning of their careers with sometimes rarely performed chamber repertoire. Since their inception, the Musicians from Marlboro tours have introduced such great talents as Richard Goode, Yefim Bronfman, Jaime Laredo, Murray Perahia, Paula Robison, Sir András Schiff, Peter Serkin, Richard Stoltzman, and Benita Valente. They have boasted other exceptional artists now heard in the Emerson, Johannes, Juilliard, and Tokyo Quartets and the Beaux Arts and Kalichstein-Laredo-Robinson trios. In the words of the Washington Post, "Musicians from Marlboro is a virtual guarantee of musical excellence!"

ARTIST BIOS

Robyn Bollinger, violin, is a recent graduate of the New England Conservatory, where she earned both her bachelor's and master's degrees with honors. She is a recipient of a prestigious 2016 Fellowship from the Leonore Annenberg Arts Fellowship Fund for her multimedia performance project entitled "CIACCONA: The Bass of Time," which she began touring in 2018. Having made her Philadelphia Orchestra debut at age 12, Bollinger has since performed with orchestra, in recital, and at festivals nationwide, among them such distinguished organizations and venues as the Boston Pops, the Grand Tetons Music Festival Orchestra, Illinois Symphony and Symphony In C, Emory Chamber Music Society, National Sawdust, Isabella Stewart Gardner Museum, Japan's Phoenix Hall, (Osaka), Oji Hall, (Tokyo), and Tokyo National Arts Center, and the music festivals of Aspen, Lake Champlain, Maui, and Rockport. She is a member of the renowned, Grammy-nominated Boston-based ensemble A Far Cry, has performed in Midori's Music Sharing International Community Engagement Program, and has served as a Young Artist Fellow for Music for Food. A recording artist for Crier Records, Bollinger has made three CDs and one DVD. Her former teachers include Miriam Fried, Soovin Kim, and Paul Kantor.

Soovin Kim, violin, is an exciting violinist who built on the early successes of his prize-winning years to emerge as a mature and communicative artist. Mr. Kim enjoys a broad musical career, regularly performing repertoire such as Bach sonatas

and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives, Mozart and Haydn concertos and symphonies as a conductor, and new world-premiere works almost every season. He immersed himself in the string quartet literature for 20 years as the 1st violinist of the Johannes Quartet and now plays in the newly-formed Chien-Kim-Watkins piano trio. Among his many commercial recordings are his “thrillingly triumphant” (Classic FM Magazine) disc of Paganini’s 24 Caprices, and a two-disc set of Bach’s complete solo violin works to be released in 2018. When he was 20 years old Mr. Kim received 1st prize at the Paganini International Violin Competition and subsequently was awarded the Henryk Szeryng Career Award, the Avery Fisher Career Grant, and the Borletti-Buitoni Trust Award. He is the founder and co-artistic director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. Mr. Kim is a passionate teacher and devotes much of his time to working with his students at the New England Conservatory in Boston.

Hwayoon Lee, viola¸ has studied with Nobuko Imai as one of the ’Young soloists’ of the Kronberg Academy in Germany since 2014. The first ever Grand Prix winner of the Yuri Bashmet Competition 2013, in which she was the youngest contestant, and a scholar of the Anne-Sophie Mutter Foundation, she has appeared at many major concert halls and festivals, collaborating with musicians such as Yuri Bashmet, Gidon Kremer, Anne-Sophie Mutter, Krzysztof Penderecki, and Sir András Schiff. As a chamber musician and recitalist, her festival appearances have included Edinburgh, George Enescu, Grafenegg, Mecklenburg-Vorpommern, Moritzburg, Rheingau, Schleswig-Holstein, and Wolfegg. Her debut CD, a recording of Schubert’s “Trout” Quintet with Anne-Sophie Mutter and Daniil Trifonov, was released in 2017. Since 2013, she has also toured regularly as a member of Mutter’s Virtuosi and has been supported by the Anne-Sophie Mutter Foundation since July 2011.

Tony Rymer, cello, has performed major concerti to critical acclaim with the Atlanta Symphony, Boston Pops, Cleveland Orchestra, Detroit Symphony, and Pittsburgh Symphony, among others. He was the 1st prize winner in the Washington International Competition and the Sphinx Competition, took 2nd prize in the Enescu Competition, and 3rd prize in the Stulberg International String Competition. A native of Boston, Mr. Rymer began playing cello at age 5 and was one of the first recipients of the Jack Kent Cooke Award on the NPR national radio show ‘From the Top.’ An avid chamber musician, Mr. Rymer has collaborated in concert with artists such as Itzhak Perlman, Midori, Miriam Fried, Kim Kashkashian, Martin Helmchen, and Dénes Várjon. He completed his BM and MM at the New England Conservatory and then received a Masters of Music, with highest marks, at the Hanns Eisler Hochschule für Musik in Berlin.

Alice Yoo, cello, has performed extensively throughout the United States and abroad as a soloist, recitalist, and chamber musician, performing in prestigious venues such as New York’s Carnegie Hall, Boston’s Jordan Hall, and the Library of Congress. A devoted chamber musician, Alice has collaborated with artists including Itzhak Perlman, Mitsuko Uchida, Dénes Várjon, Pamela Frank, Miriam Fried, Midori Goto, Kim Kashkashian, Jonathan Biss, and members of the Cleveland, Guarneri, and Juilliard quartets. She has been invited to esteemed festivals including Ravinia Festival’s Steans Institute, Music@Menlo, Caramoor Evnin Rising Stars, and IMS

Prussia Cove Open Chamber Music. As a member of Carnegie Hall's Ensemble Connect from 2012-2014, she created engaging chamber music programs for detention centers, hospitals, and community centers in all five boroughs of New York City. She performs frequently with with The Knights, East Coast Chamber Orchestra, A Far Cry, and the Colorado Symphony. She currently lives in Denver, CO, and is adjunct chamber music faculty at University of Denver's Lamont School of Music.

Zoltán Fejérvári, piano, winner of the 2017 Montreal International Musical Competition, studied at the Liszt Academy of Music with Dénes Várjon, András Kemenes, and Rita Wagner. Further studies took him to the Escuela Superior de Música Reina Sofía under the guidance of Dmitri Bashkirov. Parallel to his studies, he participated in master classes with Ferenc Rados, György Kurtág, and Sir András Schiff. He has performed as a soloist with the Budapest Festival, Hungarian National Orchestra, Verbier Festival, and Concerto Budapest Orchestras, among others, under such conductors as Iván Fischer, Zoltán Kocsis, and Gábor Takács-Nagy. A passionate chamber musician, Fejérvári has participated in festivals including Kronberg, Prussia Cove, and ChamberFest Cleveland. His recording of Liszt's Malédiction with the Budapest Chamber Symphony was awarded the Grand prix du Disque in 2013, and he was awarded a 2016 Borletti-Buitoni fellowship.

Simon Keenlyside, baritone
Malcolm Martineau, piano

Wednesday, December 5, 2018 at 7:30 p.m.

Nachtigallen schwingen, Op. 6, No. 6 (1852-53) — Johannes Brahms (1833-97)
Verzagen, Op. 72, No. 4 (1876-77)
Über die Heide, Op. 86, No. 4 (ca. 1877-82)
O kühler Wald, Op. 72, No. 3
Nachtwandler, Op. 86, No. 3
Es schauen die Blumen, Op. 96, No. 3 (1884)

Paganini from *Métamorphoses*, No. 3 (1943) — Francis Poulenc (1899-1963)
Quatre poèmes de Guillaume Apollinaire (1931)
- L'Anguille
- Avant le cinéma
- Carte postale
- 1904

Suite française for piano solo (1935) — Francis Poulenc
- Bransle de Bourgogne
- Bransle de Champagne
- Pavane
- Sicilienne
- Petite marche militaire
- Carillon
- Complainte

Histoires naturelles (1906) — Maurice Ravel (1875-1937)
- La paon
- Le martin-pêcheur
- Le grillon
- La pintade
- Le cygne

Intermission

Le travail du peintre (1956) — Francis Poulenc
- Pablo Picasso
- Paul Klee
- Marc Chagall
- Joan Miró
- Georges Braque
- Jacques Villon
- Juan Gris

Liebesbotschaft from *Schwanengesang*, D. 957, No. 1 (1828) — Franz Schubert (1797-1828)
Alinde, D. 904 (1827)
Ständchen, D. 889 (1826)
An die Leier, D. 737 (1822-23)
Nachtstück, D. 672 (1819)
An den Mond in einer Herbstnacht, D. 614 (1818)
Herbstlied, D. 502 (1816)
Abschied from *Schwanengesang*, D. 957, No. 7 (1828)

HYPERION, SONY CLASSICAL, VIRGIN CLASSICS
By arrangement with: ASKONAS HOLT, LTD.
15 Fetter Lane, London EC4A 1BW, United Kingdom

WWW.SIMONKEENLYSIDE.INFO

PROGRAM NOTES

Brahms: Selected Songs
See p. 43.

Poulenc: Paganini from *Métamorphoses*, No. 3 (1943); Quatre poèmes de Guillaume Apollinaire (1931)

The three short songs that make up Métamorphoses are quintessential Poulenc, and are a mini-compendium of his three basic song styles: fast and capriciously lyrical; slow (never very slow) and touchingly lyrical; and fast in the café-concert tradition, where moto perpetuo virtuosity is the thing (Paganini)—heard tonight.

In 1931 Poulenc composed no fewer than 13 songs, among them settings of Apollinaire, the first since 1919. in *L'anguille*, Poulenc specifically directs that it should be sung without irony, and with 'belief.' As so often, he also asks that the words and notes should be allowed to speak for themselves, without nudging emphases. *L'anguille* is a valse-musette, one of Poulenc's many brushes with vulgarity, redeemed by its elegant harmonic diversions. In composing *Carte-postale*, dedicated to Madame Cole Porter, Poulenc had in mind a painting by Bonnard of Misia Sert, the social mover and shaker and friend of Diaghilev. The intimate, self-contained quality of the song stems in part from the economy of its material, the curling lines obliquely echoing each other. In contrast, the last two songs are patter songs—in the case of *Avant le cinéma* up until the last line, when the poet's faux-pompous pronouncement has to be 'bien chanté'; and in the case of *1904*, up until the line 'Je soupai d'un peu de foie gras,' where the bizarre modulations are suddenly brought under control, and the singer is adjured to sing 'simplement.'

© Roger Nicholls

Poulenc: Suite française for piano solo (1935)

The Suite française occupies a very important place in Poulenc's piano music. He scored the work originally for brass, woodwind, percussion and harpsichord and dedicated to the dramatist Edouard Bourdet, for whose historical play 'La reine Margot' it was intended. The piano version was published first in 1935, followed by the orchestral version in 1948 and in 1953 a transcription for cello and piano. The suite is a transcription of seven dances by Claude Gervaise, whose work appeared in the sets of danceries published in 16th-century Paris by Attaignant. The opening movement is a vigorous *Bransle de Bourgogne*. Next comes a solemn *Pavane*, modal in its outer framework but with a dissonant central episode. The third movement is a pert trumpet-style *Petite marche militaire*. This is followed by a haunting, lullaby-like *Complainte*. There is a suggestion of the timbre in *Bransle de Champagne* and towards the end a momentary evocation of carillon figures. The sixth movement is a gentle, melancholy *Sicilienne* and the final movement a spirited *Carillon*.

© Olivier Cazal

Ravel: Histoires naturelles (1906)

Around 1905, Ravel discovered the unrhymed poems of Jules Renard, animal portrayals which he set as Histoires naturelles against the poet's will. The premiere on January 12, 1907 in the Société Nationale de Musique in Paris caused a scandal. Ravel had Renard 's words sung: namely, as one speaks in daily life without stressing the voiceless syllables which was customary in French singing. He broke with a formalistic tradition that had become meaningless. The five songs deal with

the peacock, cricket, swan, kingfisher and guinea hen. With their bitonal adventurousness, the passionate “Leon, Leon” call of the peacock, the declamation of the cricket who winds its small watch, the parodied melodic beauty of the swan, the dissonances of the kingfisher and the piercing martellatos of the raving guinea hen, the songs are testimony of Ravel’s love of animals as well as his sarcasm and his realistic descriptive art.

© H. H. Stuckenschmidt

Poulenc: Le travail du peintre (1956)

The honor of opening the collection goes to *Pablo Picasso* (who would design the score’s cover). To express the force of his art, it is a sort of paean, in a dazzling, proud C major, of which the piano and harmonic writing strikingly recalls the beginning of Tel jour telle nuit (which also references Picasso). For *Marc Chagall*, Poulenc uses the first poem from the collection Le Dur Désir de durer which came out with illustrations by the painter. The delightful text whimsically enumerates different images of which Chagall was fond—the ass, the rooster, violin, couple in love—and the composer, not without humor, makes it a thoroughly delectable waltz.

Georges Braque: for the evocation of this painter of birds, Poulenc planned pastoral accents, but if one is not careful, this 6/8 risks in turn sounding like a waltz, barely slower than the previous one. *Juan Gris* is an echo of Tout disparut from the previous collection: the same nocturnal atmosphere, the same melancholic calm, and a childlike astonishment before these ‘two objects’ that, touched by grace, are now but ‘a double object’.

As much as the fifth, *Paul Klee*, is stamping, threatening and grumbling (‘I needed a presto here’, confessed the composer), thoroughly attracted by the aggressive words of his peroration (‘beau crime’, ‘supplice’, ‘bourreaux’, ‘victimes’, ‘couteaux’, which, moreover are far from suiting Klee’s ingenuous art), the following J*oan Miró*, is meant to be joyous. A surprising slowing down—which is difficult to pull off—tries to tell about the ‘nuages insensibles’; but we go back to the sky, ‘aussi pur que la nuit’, in a suave pianissimo.

For the epilogue, *Jacques Villon*, we witness an affirmation of the beautiful, the peaceful, and the human. The whole poem is built on the contradiction of the first two verses and on the opposition between the long anaphor (‘en dépit de…’) in which the cortège of ills and miseries files past, and the inversion achieved by man, the triumph of his goodness, his light, marvelously rendered, on the last page, by the abrupt glow of the major mode.

© Guy Sacre

Schubert: Selected songs

The Lied evolved from more modest antecedents into one of the major Romantic genres, largely owing to the genius of Franz Schubert. His songs were not written for the concert hall but for the informal musical evenings so dear to the composer and his friends. Schubert wrote more than 600 songs, of which fewer than a third were printed during his lifetime. The songs didn’t begin to circulate more widely until decades after the composer’s death. If Schubert’s music gradually came into its own with performers and audiences, it was largely through the efforts of composers such as Robert Schumann, who discovered the manuscript of the “Great” C-Major Symphony; Felix Mendelssohn, who conducted the premiere; Franz Liszt, who popularized Schubert’s music through numerous transcriptions; and Johannes Brahms, who was one of the driving forces behind the publication of Schubert’s collected works.

© Peter Laki

SIMON KEENLYSIDE, BARITONE

Simon Keenlyside appears in all the world's great opera houses and has a particularly close association with the Metropolitan Opera in New York, the Royal Opera House Covent Garden in London, and the Bavarian and Vienna State Opera houses. His roles include Prospero in *The Tempest*, Posa in *Don Carlo*, Germont Père in *La Traviata*, Papageno in *The Magic Flute*, Count Almaviva and the title roles in *Don Giovanni, Eugene Onegin, Pelléas et Mélisande, Wozzeck, Billy Budd, Hamlet, Macbeth* and *Rigoletto*.

Keenlyside enjoys extensive concert work and has sung under the baton of many of the worlds' leading conductors, appearing with the Chamber Orchestra of Europe, the City of Birmingham, London Symphony, Philharmonia and Cleveland Orchestras, and the Czech, Vienna and Berlin Philharmonic Orchestras.

Keenlyside was made a Commander of the British Empire in 2003. He won the 2006 Olivier Award for outstanding achievement in opera. In 2007, he was given the ECHO Klassik award as male Singer of the Year, and in 2011, he was honored with Musical America's Vocalist of the Year Award.

MALCOM MARTINEAU, PIANO

Recognized as a leading vocal accompanist, Malcolm Martineau has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Angelika Kirchschlager, Magdalena Kožená, Solveig Kringelborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roocroft, Michael Schade, Frederica von Stade, Sarah Walker and Bryn Terfel.

Martineau has presented his own series at the Wigmore Hall in London and at the Edinburgh Festival. He has appeared at major concert halls in Amsterdam, Berlin, London, Milan, Vienna and other cities in Europe, and in North America, including at Alice Tully Hall and Carnegie Hall in New York. He also has performed at the Aix en Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg Festivals.

Martineau received an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and was appointed International Fellow of Accompaniment in 2009. He was the Artistic Director of the 2011 Leeds Lieder+ Festival.

Jonathan Biss, piano

Sunday, December 9, 2018 at 3:00 p.m.

Sonata in A-flat Major, Hob. XVI:46 (c. 1767-70) — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Adagio
- Finale: Presto

Sonata in E-flat Major, Op. 31, No. 3, *The Hunt* (1801-02) — Ludwig van Beethoven (1770-1827)
- Allegro
- Scherzo: Allegretto vivace
- Menuetto: Moderato e grazioso
- Presto con fuoco

Intermission

Menuet in D Major, K. 355/576b (1789-90) — Wolfgang Amadeus Mozart (1756-91)
Adagio in B Minor, K. 540 (1788)

Davidsbündlertänze, Op. 6 (1837) — Robert Schumann (1810-56)
- Lebhaft
- Innig
- Mit Humor
- Ungeduldig
- Einfach
- Sehr rasch und in sich hinein
- Nicht schnell, mit äußerst starker Empfindung
- Frisch
- Lebhaft
- Balladenmäßig sehr rasch
- Einfach
- Mit Humor
- Wild und lustig
- Zart und singend
- Frisch
- Mit gutem Humor—
- Wie aus der Ferne
- Nicht schnell

EMI CLASSICS, ONYX CLASSICS
By arrangement with: OPUS3 ARTISTS
470 Park Avenue South, 9th Floor North, New York, NY 10016

WWW.JONATHANBISS.COM

PROGRAM NOTES

Haydn: Sonata in A-flat Major, Hob. XVI:46 (c. 1767-70)

During the late 1760s and early 1770s Joseph Haydn devoted much time and energy to meeting a pressing requirement for chamber music of all kinds, both for private study and entertainment and to share with guests at the Esterházy estates in Austria and Hungary. Haydn composed a number of keyboard sonatas in assorted keys throughout this period, including the Sonata in A-flat Major. Designed for harpsichord, still the primary keyboard instrument in Haydn's musical establishment, the sonatas offer a range of sentiments within a more modest framework than his symphonies or quartets of the time but are nonetheless meticulously crafted.

The A-flat Major Sonata, with its detailed attention to small motives and its refined rhetoric, may recall aspects of C.P.E. Bach's style, which Haydn knew well and respected thoroughly. Unlike Bach, Haydn never specifically designated works for "amateurs" or "connoisseurs," but this substantial sonata is clearly designed for the latter. The material of the first movement unfolds in clear, graceful phrases, with playful ornaments, energetic scales, and sparkling textures produced by quick interplay between the hands in the development section. An expressive single voice opens the *Adagio*, to which others join gradually in a delicately etched counterpoint. The *Finale* is a strongly accented, vigorous presto movement that exploits the rich bass of the keyboard at points of particular intensity.

© Kathryn Libin

Beethoven: Sonata in E-flat Major, Op. 31, No. 3, *The Hunt* (1801-02)

This was the third of a group of sonatas with which Beethoven took another large step forward in the genre he ultimately revolutionized. This one was last of the 32 works to have a minuet, clearly a holdover from the eighteenth century that the composer subsequently felt compelled to abandon. The *Allegro* begins with a three-note motif which seems to gently demand the listener's attention. From this fragment and the vigorous bass response of four chords, Beethoven ingeniously builds the first theme. The rhythmic appeal at the outset of the development section owes much to the composer's deft transformation of the bass response to the opening motif. The recapitulation follows and a brief coda closes the movement. The second movement is an unorthodox *Scherzo* because it lacks a trio section, features substantial thematic development, and is in duple (instead of triple) time. The theme is fast-paced and optimistic with a secondary idea a humorous commentary on the main material. Another theme, frantic and breathless, turns the mood toward the manic and ecstatic. The *Menuetto* is charming and hearkens back to the previous century. An elegant main theme leads to vigorous, almost disruptive, secondary material. Beginning with a rush of energy, the *Presto con fuoco* features a spry descending melody with left-hand accompaniment. Another theme, likened by some to a "horn call" appears, and the narrative unfolds unrelentingly. There is much playfulness in this rhythmic music and the energetic, buoyant mood never flags.

© Robert Cummings

Mozart: Menuet in D Major, K. 355/576b (1789-90)

More than two centuries after its composition, a certain amount of mystery continues to surround this wistful, beautiful, painful little piece. No one knows exactly when Mozart wrote it, no one knows the occasion for its composition; Mozart left it unfinished, the manuscript has disappeared, and Mozart did not enter it into his

carefully-maintained catalog of his works.

Certain things can be determined, however. First, the Köchel 355, which suggests an origin during Mozart's years in Salzburg, is misleading. The Menuet is now believed to date from about 1789-90, and it has been assigned the Köchel 576b. Mozart scholar Alfred Einstein suggests that this fragmentary minuet was originally intended as the third movement of Mozart's Piano Sonata in D Major, K. 576, but that Mozart abandoned it and published the sonata in a three-movement form. The Menuet, "completed" after the composer's death by the Abbé Maximillian Stadler, was not published until 1801, a decade after Mozart died.

Fragmentary or not, this is impressive music, full of chromatic writing, stinging dissonances, and sudden forte attacks. It appears that Mozart wrote the opening section and that Stadler composed the "trio," rounding the work off with a modified return of Mozart's opening.

© Eric Bromberger

Mozart: Adagio in B Minor, K. 540 (1788)

Mozart's solo keyboard works consist primarily of sonatas and variations sets. The B-minor Adagio, K. 540 is a unique work. Mozart rarely employed minor keys, and he composed no other keyboard work in B minor.

The Adagio dates from March 1788, when his financial pressures and overwork had made for a difficult spring. That probably accounts for the dark character of the piece. Few Mozart works speak to us in such anguished tones. It is, again, heavily chromatic, highly emotional music, charged with the dramatic dissonance of suspensions and diminished seventh chords. Mozart indicated unusually detailed instructions for sudden dynamic changes and subtle phrasing nuances. Clearly he wished to maximize the expressive aspect of this highly personal composition. At the same time, he cast the movement in a sonata form and softened the ending with a brief coda in B major. However emotional his musical message, Mozart's sense of structural balance and good taste never fail him.

© Laurie Shulman

Schumann: Davidsbündlertänze, Op. 6 (1837)

When Davidsbündlertänze was first published in 1838, Schumann's name was not to be found on the title page. Instead there appeared the names of his literary/musical creations Florestan and Eusebius, alter egos behind which he could operate pseudonymously, Florestan having a fiery and impetuous personality while Eusebius tended to introversion and dreaminess. These two were leaders of another Schumann creation, the Davidsbund or League of David, his fictitious army set against what he perceived to be the cultural Philistines arrayed against him.

Schumann and his beloved Clara Wieck would not be married until 1840 (and even then against her father's vehement objections). A musical courtship, then, is conducted for Schumann by his musical stand-ins in a dialogue of competing personalities. Originally the score was introduced with an old adage that reminded one that joy is always mingled with sadness, gravity with happiness. To emphasize that dichotomy, many of the 18 movements were followed by an initial, an F or an E to indicate the personality, Florestan or Eusebius, who was behind it. But by 1851, when the work was published again—this time under the composer's own name—Schumann chose to remove the initials.

© Grant Hiroshima

JONATHAN BISS, PIANO

Jonathan Biss shares his deep musical curiosity with classical music lovers in the concert hall and beyond. Over the course of two decades on the concert stage he has forged relationships with the New York Philharmonic; the Philadelphia, Cleveland, and Philharmonia orchestras; the Boston, Chicago, and Swedish Radio symphony orchestras; and the Leipzig Gewandhaus, Budapest Festival, and Royal Concertgebouw orchestras, among many others. In addition to his performing career, he has spent twelve summers at the Marlboro Music Festival and was recently appointed its co-artistic direcor with Mitsuko Uchida.

A member of the faculty of his alma mater, the Curtis Institute of Music, since 2010, Biss led the first massive open online course offered by a classical music conservatory, *Exploring Beethoven's Piano Sonatas*, which has reached more than 150,000 people in 185 countries. Part 3 came out in January 2018, and he will continue to add lectures until he covers all of the sonatas.

Biss continues his latest Beethoven project, Beethoven/5, for which the St. Paul Chamber Orchestra is co-commissioning five composers to write new piano concertos, each inspired by one of Beethoven's. Biss also has continued his complete Beethoven piano sonata performance cycles at the Aspen and Ravinia festivals and has embarked on a nine-year, nine-disc recording cycle of all Beethoven piano sonatas, to be completed in 2020, at the same time as the final Coursera lectures. His bestselling eBook in 2011 about recording the sonatas, *Beethoven's Shadow*, was the first Kindle Single written by a classical musician.

Biss recently examined the concept of a composer's "late style" in various concert programs at Carnegie Hall, the Barbican Centre, Philadelphia Chamber Music Society, and San Francisco Performances. A previous initiative, *Schumann: Under the Influence*, was a 30-concert exploration of the composer's role in musical history, for which he also recorded Schumann and Dvorák piano quintets with the Elias String Quartet and wrote an Amazon Kindle Single: *Schumann, A Pianist Under the Influence*.

Throughout his career Biss has been an advocate for new music, commissioning several works by major composers. He has received numerous honors, including an Avery Fisher Career Grant, the 2003 Borletti-Buitoni Trust Award, and the 2002 Gilmore Young Artist Award.

David Finckel, cello
Wu Han, piano

Sunday, January 6, 2019 at 3:00 p.m.

Sonata in A Major, Op. 69 (1808) — Ludwig van Beethoven (1770-1827)
- Allegro ma non tanto
- Scherzo: Allegro molto
- Adagio cantabile—Allegro vivace

Sonata in E Minor, Op. 38 (1862-65) — Johannes Brahms (1833-97)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

Intermission

Sonata in D Major, Op. 58 (1843) — Felix Mendelssohn (1809-47)
- Allegro assai vivace
- Allegretto scherzando
- Adagio—
- Molto allegro e vivace

This performance is generously sponsored by
Philippine Meister, MD and Daniel Berkenblit, MD

ARTISTLED RECORDS
By arrangement with: DAVID ROWE ARTISTS
24 Bessom Street, Marblehead, MA 01945

WWW.DAVIDFINCKELANDWUHAN.COM

PROGRAM NOTES

Beethoven: Sonata in A Major, Op. 69 (1808)

Allegro ma non tanto: After presenting the noble theme alone, the cello rests on a low note while the piano continues to a cadenza. The music is then repeated with the roles reversed, the cello playing an ascending cadenza marked dolce. The mood is rudely broken by a ferocious version of the theme in minor that quickly dissipates to allow for the entrance of the second subject, a beautiful combination of a rising scale (cello) against a falling arpeggio (piano). The cello and piano continue trading motifs, each repeating what the other has just played. A heroic closing theme is the culmination of the section, and a brief, contemplative recollection of the opening motif leads to the repeat of the exposition. The development explores even more incredible worlds, turning mysterious, rhapsodic, stormy, soaring, and mystical before reaching the recapitulation, where the cello plays the theme in its original form against triplet decorations in the piano. The coda is thoughtful, and an extended chromatic buildup leads to a heroic statement of the theme. After some dreamy, languishing music almost dies away, Beethoven finishes this great movement with a surprise forte.

The extraordinary *Scherzo: Allegro molto* is the only appearance of a scherzo in all five sonatas. The music begins on the upbeat, and the 3–1 rhythm never ceases, even in the happier trio section. Although there are many clever exchanges, the incessant, manic energy leaves the distinct impression that this scherzo is no joke.

A short *Adagio cantabile*, a beautiful song for both instruments, relieves the nervousness of the scherzo. A moment of hesitation leads to the quiet, almost surreptitious appearance of the final *Allegro vivace*. The theme, though happy like its predecessors in the earlier sonatas, is more lyrical and has greater emotional depth. It introduces a movement in which the composer employs virtuosity not as an end in itself, but as a means of creating internal excitement. The second subject presents a difference of opinion between cello and piano, the cello singing a short phrase, the piano responding with percussive eighth notes. The development section is mostly wild, with flying scales and pounding octaves.

Approaching the recapitulation, Beethoven employs the basic materials of the movement: the rhythmic eighth-note accompaniment is combined with chromatic groupings for the main theme. The coda is full of thoughtfulness and pathos. There is a sense of reflection amidst excitement, of Beethoven yearning to be understood yet with satisfaction denied. After a series of repeatedly unsuccessful attempts to reach the home key, A major is finally attained, as the eighth-note melody accelerates to frenzied sixteenths. The ending is triumphant, as Beethoven hammers his point home, the cello repeating the first bar of the theme over and over again with the piano pounding out the eighth-note accompaniment (“I will not give up!”).

Brahms: Sonata in E Minor, Op. 38 (1862-65)

Brahms composed the first two movements of the Cello Sonata No. 1 (his first work for a solo instrument with piano) while in his late 20s. By this time, Brahms had already composed a great deal of chamber music and become sufficiently well-versed in the nuances of writing for individual instruments.

An insistent, syncopated piano accompaniment underscores the cello’s brooding opening melody, creating a feeling of inner agitation. This tension culminates as the cello ascends to its upper register, and as the piano assumes the theme, the first of a series of heated arguments between piano and cello begins. A yet more impassioned dialogue follows, ushering in the second subject. Throughout this

opening *Allegro non troppo*, Brahms often pits the two instruments as combatants in contentious dialogue. The development section also avoids danger, exploiting the extremes of the cello's range to symphonic results. The conflict dissipates with the appearance of cascading triplets in the piano, and after a full recapitulation, the movement ends serenely in E major. The heart of the minuet is the divine trio section, which departs from the key of A minor to the even more mysterious, remote tonality of F-Sharp minor. The cello offers a lyrical melody, doubled by a shimmering accompaniment in the right hand of the piano: rippling sixteenth notes give the effect of a voice-like vibrato.

The finale, in turns gentle and unrelenting, begins with a three-voiced fugue. The movement is indebted not only to Bach, but also to the fugal finale of Beethoven's Sonata, Op. 102, No. 2. Brahms departs from that model by traversing more extreme emotive territories. Following the intensity of the opening, the music takes a tranquil, pastoral turn; the next instance of this romantic dancelike music is interrupted by a reappearance of the fugal opening. After building to an even greater climax, the storm dissipates, teasing the listener with the expectation of a somber ending. But the surprise appearance of a pìu presto coda drives the work to a restless finish.

© Patrick Castillo

Mendelssohn: Sonata in D Major, Op. 58 (1843)

Mendelssohn's second sonata for cello and piano reveals him as the Classical-Romantic hybrid that he was. An effortless practitioner of Classical etiquette in the construction of symmetrically balanced phrases, he eagerly took part in the Romantic age's fascination with tonal color and virtuoso keyboard writing.
This sonata was written for his brother Paul, a cellist, and displays the four canonical movement types of Classical tradition.

The first movement, *Allegro assai vivace,* opens with a upward-driving melody in the cello over a panting accompaniment of pulsing harmonies in the piano, a textural configuration that recalls the opening of the composer's Italian Symphony. Immediately noticeable is how equal he makes the two instruments in the presentation of thematic material. Indeed, the piano is so empowered that its fondness for swirling arpeggios often threatens to upstage the lyrical outpourings of the cello. The minor mode in this sunny movement is only heard in the development section, and even there it is more of a tone color than a seriously dramatic furrowing of the musical brow.

The pacing of the *Allegretto scherzando* is a tad leisurely for a real, rollicking scherzo in the Beethoven mold. This movement is more of an intermezzo, with a scherzo-like mischievounesss perceivable merely in the merry twinkling of its run-up grace-note ornaments. The tart opening section gives way to a contrasting middle section with a melt-in-your-mouth melody given entirely to the cello.

Utterly unforgettable in this sonata is the *Adagio*, which opens with luxuriant rolling arpeggios in the piano outlining a chorale-like melody such as Bach would have composed. And the association is not fortuitous. Mendelssohn was a devoted promoter of Bach's music, and scholars have noticed unusual similarities between this slow movement and the aria "Es ist vollbracht" from the St. John Passion. The cello's operatic outpouring of emotion contrasts strikingly with the equanimity of the piano's chorale-inspired piety, creating the real drama in the movement.

The *Molto allegro e vivace* finale is somewhere between effervescently cheerful and manically hectic. Singularly noticeable from the opening exchanges is the degree of cooperation between the two instruments that regularly complete each other's thoughts.

© Donald G. Gíslason

DAVID FINCKEL, CELLO & WU HAN, PIANO

David Finckel and Wu Han received Musical America's "Musicians of the Year" award for 2012, which recognized the talent, energy, imagination, and dedication they bring to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs.

The duo has appeared each season at the most prestigious venues and concert series across the United States, Mexico, Canada, the Far East, and Europe. In addition to his duo activities, David Finckel served as cellist of the Grammy Award-winning Emerson String Quartet for thirty-four years.

In 1997, David Finckel and Wu Han launched ArtistLed, classical music's first musician-directed and Internet-based recording company, which has served as a model for numerous independent labels.

Now in their third term as artistic directors of The Chamber Music Society of Lincoln Center, David Finckel and Wu Han hold the longest tenure as directors since Charles Wadsworth, the founding artistic director. They are also the founders and artistic directors of Music@Menlo, a chamber music festival and institute in Silicon Valley that has garnered international acclaim and celebrated its fifteenth season in 2017. Additionally, David and Wu Han are artistic directors of Chamber Music Today, an annual festival held in Seoul, Korea.

David and Wu Han have achieved universal renown for their passionate commitment to nurturing the careers of countless young artists through a wide array of education initiatives. For many years, the duo taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. Under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han launched the Chamber Music Encounters program in New York and direct the LG Chamber Music School, which serves dozens of young musicians in Korea annually. In 2013, David and Wu Han established a chamber music studio at the Aspen Music Festival and School. David Finckel serves as professor of cello at The Juilliard School, as well as artist-in-residence at Stony Brook University. David Finckel and Wu Han reside in New York.

Curtis@Union
Oliver Herbert, cello • Xiaohui Yang, piano

Sunday, January 13, 2019 at 3:00 p.m.

FREE CONCERT

Sonata in F Major, Op. 5, No. 1 (1796) — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto—Allegro
- Rondo: Allegro vivace

Sicilienne, Op. 78 (1893) — Gabriel Fauré (1845-1924)

Sonata in D Minor, Op. 109 (1917) — Gabriel Fauré
- Allegro
- Andante
- Finale: Allegro commodo

Intermission

Sonata in G Minor, Op. 117 (1921) — Gabriel Fauré
- Allegro
- Andante
- Allegro vivo

Romance, Op. 69 — Gabriel Fauré

Sonata in D Major, Op. 102, No. 2 (1815) — Ludwig van Beethoven
- Allegro con brio
- Adagio con molto sentimento d'affetto—
- Allegro—Allegro fugato

CURTIS ON TOUR

WWW.CURTIS.EDU

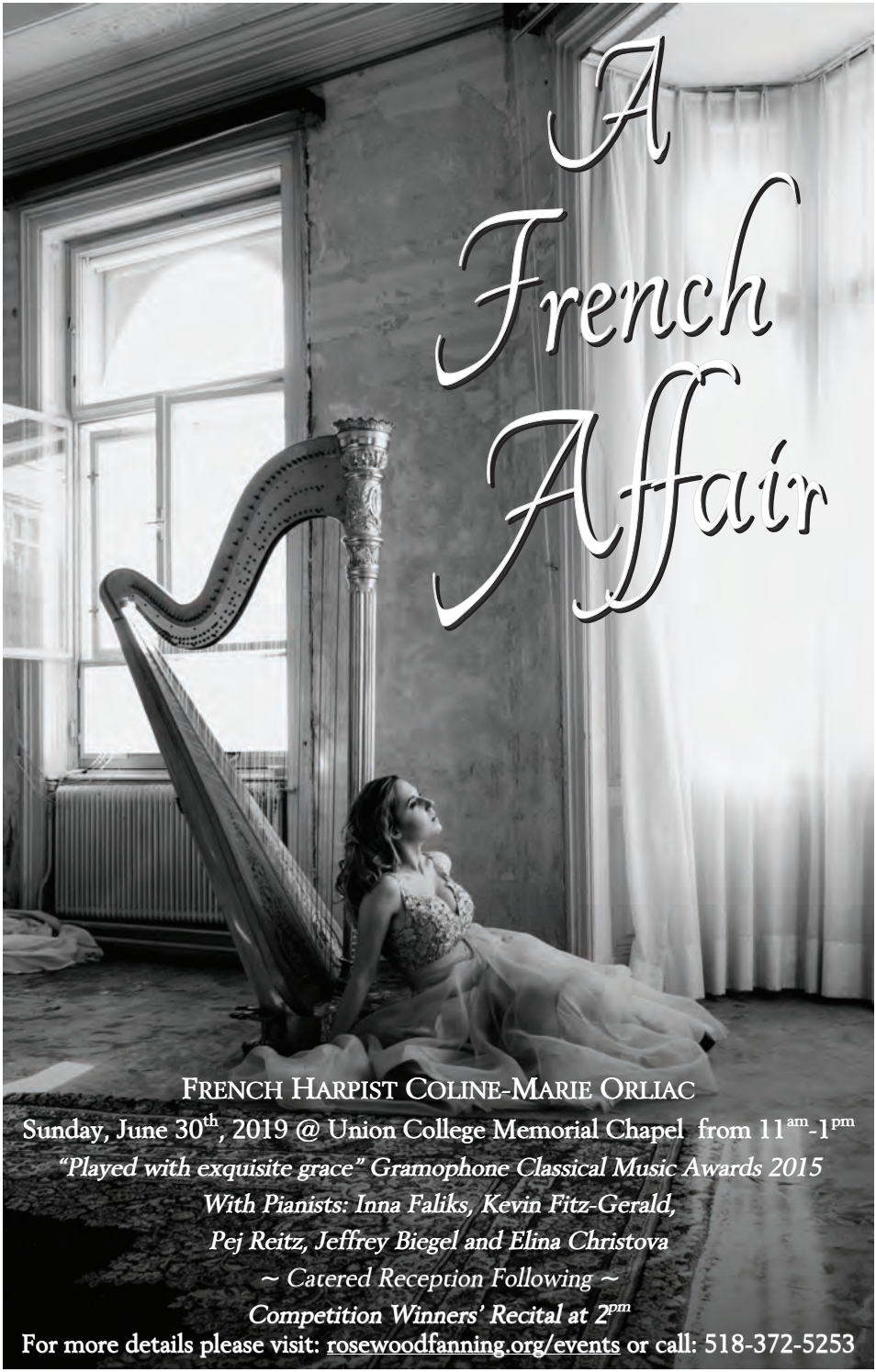
CURTIS INSTITUTE OF MUSIC

OLIVER HERBERT, CELLO

Cellist Oliver Herbert, from San Francisco, is quickly building a reputation as an artist with a distinct voice and individual style. His recent solo and recital appearances include debuts with the Chicago Symphony, Warsaw Philharmonic, Las Vegas Philharmonic, Curtis Symphony Orchestra, San Francisco Symphony SoundBox, and the Dame Myra Hess Recital Series in Chicago, among others. Upcoming highlights include debuts with the San Francisco and Marin symphonies, and recital tours with pianist Xiaohui Yang in the United States and Greece. Herbert is frequently invited to participate in music festivals including the Caramoor Festival, ChamberFest Cleveland, Krzyżowa Music, Music in the Vineyards, Open Chamber Music at IMS Prussia Cove, the Ravinia Festival Steans Music Institute, and the Verbier Festival Academy. Most recent competition awards include a top prize and special prize in the XI Witold Lutoslawski International Cello Competition in 2018, first prize and Pablo Casals prize in the 2015 Irving M. Klein International String Competition, and a top prize in the 2015 Stulberg International String Competition. Hebert is currently under the tutelage of Carter Brey and Peter Wiley at Curtis. He currently plays on a 1769 Guadagnini cello that belonged to the great Italian cellist Antonio Janigro, on generous loan from the Janigro family.

XIAOHUI YANG, PIANO

Chinese pianist Xiaohui Yang has been featured as a soloist and chamber musician in performances over Asia and North America, including venues such as Carnegie Hall and Seoul Arts Center. Recent orchestra engagements include the New Jersey Symphony, Curtis Symphony and Milwaukee Symphony Orchestras. Her competition prizes include the American Protege International Competition, the Piano Arts Competition, the Hong Kong Piano Open Competition, and the International Chopin Piano Competition in Asia. A dedicated chamber musician, Xiaohui has attended important music festivals such as the Marlboro Music Festival, Taos School of Music, Tanglewood Music Center, and Ravinia's Steans Music Institute. Xiaohui was accepted in 2008 to the Curtis Institute of Music, studying with Ignat Solzhenitsyn, where she received the Festorazzi Prize awarded to the best pianist of 2013. After studying at The Juilliard School with Robert McDonald, she is currently pursuing her Doctor of Musical Arts degree with Boris Slutsky at Peabody Conservatory.


A French Affair
FRENCH HARPIST COLINE-MARIE ORLIAC
Sunday, June 30th, 2019 @ Union College Memorial Chapel from 11am-1pm
"Played with exquisite grace" Gramophone Classical Music Awards 2015
With Pianists: Inna Faliks, Kevin Fitz-Gerald,
Pej Reitz, Jeffrey Biegel and Elina Christova
~ Catered Reception Following ~
Competition Winners' Recital at 2pm
For more details please visit: rosewoodfanning.org/events or call: 518-372-5253

Mark Padmore, tenor
Paul Lewis, piano

Sunday, January 20, 2019 at 3:00 p.m.

Es liebt sich so lieblich im Lenze, Op. 71, No. 1 (1877) — Johannes Brahms (1833-97)
Sommerabend, Op. 85, No. 1 (1878-82)
Mondenschein Op. 85, No. 2
Es schauen die Blumen alle, Op. 96, No. 3 (1884)
Meerfahrt, Op. 96, No. 4
Der Tod, das ist die kühle Nacht, Op. 96, No. 1

Rückert Lieder (1901-02) — Gustav Mahler (1860-1911)
- Ich atmet' einen linden Duft
- Blicke mir nicht in die Lieder!
- Liebst du um Schönheit
- Um Mitternacht
- Ich bin der Welt abhanden gekommen

Intermission

Dichterliebe, Op. 48 (1840) [original version] — Robert Schumann (1810-56)
- Im wunderschönen Monat Mai
- Aus meinen Tränen sprießen
- Die Rose, die Lilie, die Taube, die Sonne
- Wenn ich in deine Augen seh'
- Dein Angesicht (Op. 127, No. 2)
- Lehn' deine Wang' (Op. 142, No. 2)
- Ich will meine Seele tauchen
- Im Rhein, im heiligen Strome
- Ich grolle nicht
- Und wüßten's die Blumen
- Das ist ein Flöten und Geigen
- Hör' ich das Liedchen klingen
- Ein Jüngling liebt ein Mädchen
- Am leuchtenden Sommermorgen
- Es leuchtet meine Liebe (Op. 127, No. 3)
- Mein Wagen rollet langsam (Op. 142, No. 4)
- Ich hab' im Traum geweinet
- Allnächtlich im Traume
- Aus alten Märchen klingt es
- Die alten, bösen Lieder

MARK PADMORE
By arrangement with: MAXINE ROBERTSON
14 Forge Drive, Claygate KT10 0HR U.K.

WWW.MARKPADMORE.COM

PAUL LEWIS
By arrangement with: MAESTRO ARTS
1 Eastfields Avenue, London, SW18 1FQ

WWW.PAULLEWISPIANO.CO.UK

PROGRAM NOTES

Brahms: Selected Songs

Though Brahms is most widely famed as an instrumental composer, more than half of his opus numbers are devoted to vocal works—solo songs, song cycles, duets, quartets, cantatas, folksong arrangements, canons, psalms, and choral pieces, both accompanied and unaccompanied. He was greatly experienced regarding vocal performance, appearing frequently as piano accompanist in song recitals and conducting choruses in Germany and in Vienna with great success. Brahms's output of original solo songs totaled nearly 200 separate items to texts by some 60 authors; his folksong arrangements add half again that number of pieces to his catalog. These compositions span his career, from the early Op. 6 Songs, created when he was only 20, to the final set of folksongs, issued three years before his death. Though these songs cover a wide stylistic and expressive spectrum, they have in common several characteristics: the primacy of the voice and the melodic line; the use of the piano to provide a richly harmonized counterpoint to the melody; clarity of form; integration of voice and accompaniment; and a generally conservative idiom. As may be surmised from this stylistic litany, Brahms's chief concern in his songs was musical and expressive, not poetic or philosophical. He held that the more perfect the poem, the less chance there was for music to enhance it. The literary quality of the verses that he chose was therefore less important to him than their ability to inspire music, and the names of Goethe, Eichendorff, Rückert, and Mörike fare poorly numerically against those of Geibel, Daumer, Hebbel, and Flemming among his works. Still, Brahms is among the most highly regarded practitioners of the 19th century Lied, equaled in this genre only by Schubert, Schumann, and Wolf.

Mahler: Rückert Lieder (1901-02)

For Gustav Mahler, the Lied genre was prime fertile ground: the seedbed in which much of his early symphonic thought first germinated. Mahler transcended the disparity between the miniature form of the art song and his epic vision of the symphony by incorporating songs within his symphonies but also by endowing his song settings with a symphonic richness of detail. The German folk poetry collection known as Des Knaben Wunderhorn—settings of which form part of the landscape of his Second, Third, and Fourth symphonies—in particular served as an ongoing vehicle to bridge the worlds of symphony and song.

But in the summer of 1901, when Mahler wrote his last two Wunderhorn songs, he became captivated as well by the poetry of Friedrich Rückert. The intimacy of this poetry, so distinct from the childlike enchantment and folkloric imagery Mahler associated with the Wunderhorn anthology, called for a new tone.

Mahler didn't conceive the five independent Rückert Lieder as a unified cycle per se. The individual songs differ considerably in character, and there is no overarching dramatic structure. (They can even be performed in variable order). The pared-down, lyrical transparency of style that Rückert inspired—an often-remarked feature of their orchestral scoring—becomes especially apparent in the songs' versions for piano and voice. The melody of *Ich atmet' einen linden Duft* lingers as tenderly as the scent described by the poem, while a guileless, playful lyricism pervades Mahler's declaration of love to Alma, *Liebst du um Schönheit*—the last of these five songs that he composed and the only one he did not orchestrate. *Blicke mir nicht in die Lieder*, the briefest song in the set and the first to be written, elicits Mahlerian nature painting more reminiscent of the Wunderhorn mode.

But the two longest Rückert Lieder also touch on larger themes familiar from the

symphonies. *Um Mitternacht* echoes the worried existential vigil with which Mahler had set the Nietzsche text he uses in the Third Symphony but finds transcendence beyond it. And in what is for many Mahlerians a candidate for the single most moving song he ever wrote, *Ich bin der Welt abhanden gekommen*, the composer translates Rückert's imagery of tranquil withdrawal into music depicting a state of advanced spiritual awakening and acceptance.

© Thomas May

Schumann: Dichterliebe, Op. 48 (1840)

Robert Schumann fell in love with Clara Wieck while she was still in her early teens, but the course of true love did not run smooth. Her repressive and controlling father was violently opposed to Schumann and did everything possible to block the match. It took a long series of court actions to escape his grasp, and the couple was not free to marry until 1840, when Clara was 21. Before that, Schumann had composed almost exclusively for the piano, but now—with the prospect of marital happiness before him—Schumann began to write for voice: in 1840 he composed over 130 songs. The couple was not married until September, but they spent several happy weeks together in Berlin that spring, and in the aftermath of that union Schumann produced two song cycles: Liederkreis, Op. 39 and Dichterliebe, Op. 48; the latter was composed very quickly, between May 24 and June 1.

Dichterliebe ("Poet's Love") is a true cycle: it sets the work of one poet, concerns itself with one subject, and offers a progression of ideas across the span of the songs. For his texts, Schumann turned to the German poet Heinrich Heine, whose mixture of sentimental romanticism and irony particularly appealed to him. There is a clear progression across the cycle: the texts are first about giddy love, then give way to doubts and the decay of love, go on to pain and sorrow, and finally to despair and images of death.

So troubling a progression is remarkable from one on the verge of marriage, and in his book on Schumann's songs Dietrich Fischer-Dieskau asks a penetrating question: was Schumann in love with Clara—or with the idea of being in love with Clara? The singer notes that when things were looking bleakest for the young couple, Schumann could produce his most heartfelt love songs; when marriage actually seemed imminent, Schumann could be externally happy but wrote songs full of fear and worry. Perhaps this is the reason Heine's love lyrics—with their sharp mixture of feelings—spoke directly to the composer.

The song progression is easy to follow: Dichterliebe opens with the bursting buds of May and concludes with a burial scene. Along the way, listeners can savor such particular pleasures as the ecstasy of *Die Rose, die Lilie, die Taube, die Sonne*; the intensity of *Ich will meine Seele tauchen*, which seems almost without melody; the nervous accompaniment to *Und wüßten's die Blume*; the eerie premonitions of Mahler in *Das ist ein Flöten*; and the subtly expressive key changes in *Am leuchtenden Sommermorgen*. This performance includes four songs that were originally included in the cycle, but were subsequently removed by the composer.

Throughout, special attention should be paid to the piano. Schumann may be inspired by the possibilities of the human voice, but his own instrument plays a central role here, often doubling the voice or taking the melodic line for its own. The piano epilogues sometimes provide the most subtle comment on the real meaning of the poems.

© Eric Bromberger

MARK PADMORE TENOR

Mark Padmore has established an international career in opera, concert and recital. His appearances as Evangelist in the St. Matthew and St. John passions with the Berlin Philharmonic and Sir Simon Rattle, staged by Peter Sellars, have gained received universal acclaim.

Padmore's recent work in opera includes the leading roles in Harrison Birtwistle's *The Corridor and The Cure* at the Aldeburgh Festival and Linbury Theatre, Covent Garden; Captain Vere in Britten's *Billy Budd* and as the Evangelist in a staging of St. Matthew Passion for Glyndebourne Festival Opera; and Third Angel/John in George Benjamin's *Written on Skin* with the Royal Opera, Covent Garden. Future projects include new works written for him by Tansy Davies and Thomas Larcher.

In concert Mark performs with the world's leading orchestras, including the Bavarian Radio Symphony Orchestra , the Berlin Philharmonic, the Orchestra of the Age of Enlightenment, and The Britten Sinfonia. As a recitalist, he has performed all three Schubert song cycles at major venues worldwide. Regular recital partners include Kristian Bezuidenhout, Jonathan Biss, Imogen Cooper, Julius Drake, Till Fellner, Simon Lepper, Roger Vignoles and Andrew West. Mark was named 2016 Vocalist of the Year by Musical America. He is artistic director of the St. Endellion Summer Music Festival in Cornwall.

PAUL LEWIS, PIANO

Paul Lewis has received international acclaim for his work as a soloist, chamber musician, and recording artist. His numerous awards have included the Royal Philharmonic Society's Instrumentalist of the Year, two Edison awards, three Gramophone awards, and the Diapason D'or de l'Annee.

He performs regularly as soloist with the world's leading orchestras and is a frequent guest at prestigious festivals, including Lucerne, Mostly Mozart, Tanglewood, Schubertiade, Salzburg, and Edinburgh. In 2010 at BBC Proms, he became the first pianist to perform all five Beethoven piano concerti in one season. His recital career includes such venues as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York, Vienna's Musikverein and Konzerthaus, the Theatre des Champs Elysees in Paris, the Concertgebouw in Amsterdam, Berlin Philharmonie and Konzerthaus, Tonhalle Zurich, Palau de Musica Barcelona, Symphony Hall Chicago, Oji Hall in Tokyo and Melbourne's Recital Centre.

Emerson String Quartet

Sunday, February 10, 2019 at 3:00 p.m.

Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

Quartet in A Major, K. 464 (1785)** — Wolfgang Amadeus Mozart (1756-91)
- Allegro
- Menuetto
- Andante
- Allegro non troppo

Quartet in A Minor, Op. 41, No. 1 (1842)* — Robert Schumann (1810-56)
- Andante espressivo—Allegro
- Scherzo: Presto
- Adagio
- Presto

Intermission

Quartet No. 2 in A Major, Op. 68 (1944)* — Dmitri Shostakovich (1906-75)
- Overture: Moderato con moto
- Recitative and Romance: Adagio
- Valse: Allegro
- Theme with Variations: Adagio

Eugene Drucker, first violin*
Philip Setzer, first violin**

This performance is generously sponsored by
Philippine Meister, MD and Daniel Berkenblit, MD

SONY CLASSICAL, DEUTSCHE GRAMMOPHON
By arrangement with: IMG ARTISTS
7 West 54th Street, 5th Floor, New York, NY 10019

WWW.EMERSONQUARTET.COM

PROGRAM NOTES

Mozart: Quartet in A Major, K. 464 (1785)

This is the fifth of the six "Haydn" quartets—every one a masterpiece—that Mozart wrote in the mid-1780s. The identification with Haydn derives from the older composer's direct influence on his colleague in the matter of string quartet writing. Specific elements of this influence can be seen in the equal importance given to all four parts, and in the masterful contrapuntal, imitative, and rhythmic manipulation of motivic fragments throughout an entire movement. It was after a performance of this quartet, plus two others in the set, that Haydn made this oft-repeated remark to Mozart's father: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and what is more, the most profound knowledge of composition."

That "profound knowledge of composition" reveals itself everywhere in the quartet. In the first movement, both main subjects (the first of which contains no fewer than four motivic fragments) are developed contrapuntally almost immediately after being presented. In the *Menuetto* the opening subject consists of a rising lyrical element and a falling articulated one; these are immediately combined, superimposed on each other and developed accordingly. The movement is also remarkable for the expressive use of silences and for frequent and dramatic alternation of loud and soft. Characteristics like these pervade the quartet. But what gives this music its almost magical appeal is Mozart's supreme ability to combine this high order of craftsmanship with artistic beauty, elegance of expression, and a sense of a totally natural unfolding of musical events.

© Robert Markow

Schumann: Quartet in A Minor, Op. 41, No. 1 (1842)

Rare is the composer who is not in some way haunted by the past. To a close friend, Beethoven confessed that he felt threatened by the example of Mozart's piano concertos, and in turn his own symphonies would prove just as daunting to the young Brahms, who complained: "You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us."

Nor was Schumann deaf to the sound of footsteps from the past. He made his early reputation with short piano pieces and then turned to songs. Both of these were Romantic forms, but Schumann knew that—inevitably—he would have to try his hand at the forms perfected by the classical composers. In 1841 he was willing to take on the symphony, and the following year he turned to probably the most daunting of challenges, the string quartet. He spent that spring studying the quartets of Haydn, Mozart, and Beethoven, but even then he was still worried, and his language betrays his anxiety—so threatened was Schumann that he could almost not say the words "string quartet." Instead, he said only that he was having "quartet-ish thoughts" and referred to the music he was composing as "quartet-essays." Finally he overcame his fears and quickly composed three string quartets that summer, of which the Quartet in A Minor, begun on June 4, 1842, was the first.

These three quartets are Schumann's only chamber works that do not use piano, and perhaps it is not surprising that—forced away from his own instrument—Schumann responded by writing with great originality. In this music he was willing to take risks, experimenting with polyphonic writing, unusual key relationships, and basing entire movements on variants of the same theme (an idea he may have taken from the Haydn quartets).

The first movement of the Quartet in A Minor opens with a slow introduction

marked *Andante espressivo*; certain critics have claimed to hear the influence of Bach in the long contrapuntal lines of this introduction, but that is for the individual listener to decide. The real surprise comes at the *Allegro*, where the exposition bursts to life in the "wrong" key of F major; the violin's opening theme here furnishes all the material for this sonata-form movement, which comes to a very effective close as the first violin holds a high F over quiet pizzicato strokes from the other voices.

The exciting *Scherzo*, invariably described as "galloping," flies along on its hammering 6/8 rhythm. Its middle section, which Schumann marks 'Intermezzo,' brings a moment of calm before the return of the pounding opening material. The *Adagio* is based on the violin's radiant main theme, a melody whose shape is somewhat reminiscent of the slow movement of Beethoven's Ninth Symphony. Schumann presents a series of variations on this theme before the movement comes to a quiet close. The concluding *Presto* is vigorous, athletic, and angular—and all of its material grows out of the powerful opening theme. The second theme-group is simply an inversion of this theme, and near the end Schumann presents a third variant of this same theme: over a quiet drone, this melody sings gently, briefly becomes a chorale, and suddenly gives way to the opening tempo, which rips this quartet to its exciting conclusion.

© Eric Bromberger

Shostakovich: Quartet No. 2 in A Major, Op. 68 (1944)

In 1941, the Shostakoviches were evacuated from their home in Leningrad, then under terrible siege, to Kuibyshev, in the country. After a year, in the autumn of 1942, they decided to move to Moscow—there were too many bad memories in Leningrad, and it would be more convenient professionally. Both during and after the war they continued to travel a great deal, and usually spent summers away from the city. The Second Quartet was written at Ivanovo, during the second of three productive summers (1943-45) Shostakovich spent there in a "House of Rest and Creativity"—government sponsored rustic retreats for writers and composers.

The large form was congenial to Shostakovich, and his facility allowed him to create immense canvases quickly. The proportions of the Second Quartet reflect the epic mood of those years. The work presents an interesting confluence of symphonic and the dramatic, the old and the modern; and in its heroic aspirations, "Russian" sound, and theatrical movement titles, one can sense a subtle echo of Tchaikovsky.

The first movement, *Overture*, starts like a powerful, sonata-like structure. But when the main material returns in the recapitulation it is in a more minor realm than before, and in attenuated form; we don't hear the original, major-key version until the very last bars. This lack of resolution creates a theatrical suspense, true to the movement title—a "promise of things to come." Surrounding the *Romance* is a lengthy, almost cantorial *Recitative* punctuated by the simplest of chords and which concludes with the cadential formula that ends almost every Baroque and Classical recitative. Is this ironic or devastatingly sincere? The sinister third-movement waltz, Shostakovich admitted, "is a 'valse macabre.'" Introduced by a brief, adagio pre-echo, the moodily "Russian" theme of the last movement variations builds toward a screaming climax, collapses down to a quiet, playful variation, and lands at last on an emphatic and final restatement of the introduction.

© Paul Epstein

EMERSON STRING QUARTET

The Emerson String Quartet has amassed an unparalleled list of achievements over four decades: more than thirty acclaimed recordings, nine Grammys® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, Musical America's "Ensemble of the Year," and collaborations with many of the greatest artists of our time.

The arrival of Paul Watkins in 2013 has had a profound effect on the Emerson Quartet. Watkins—a distinguished soloist, award-winning conductor, and devoted chamber musician—brought dedication and enthusiasm that have infused the quartet with a warm, rich tone and a palpable joy in the collaborative process. The quartet's founding members are violinists Eugene Drucker and Philip Setzer and violist Lawrence Dutton.

Having celebrated its 40th anniversary in 2016, the Emerson looks towards the future by collaborating with today's most esteemed composers and premiering new works, thus proving their commitment to keeping the art form of the string quartet alive and more relevant than ever. Among the highlights of the 2018-19 season are performances of S*hostakovich and The Black Monk: A Russian Fantasy*, a new theatrical production co-created by the acclaimed theater director James Glossman and violinist Philip Setzer.

Annual tours take the quartet to the world's most important performance venues—from Carnegie Hall to Vienna's Konzerthaus to Tokyo's Yamaha Hall—and major music festivals, including Aspen, Ravinia, Tanglewood, and the BBC Proms in London.

The quartet has collaborated with numerous other ensembles, most recently including the Calidore and Dover quartets, and with such celebrated musicians as Renée Fleming, Evgeny Kissen, and Mstislav Rostropovich.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is quartet-in-residence at Stony Brook University. In January 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

Doric String Quartet

Sunday, February 17, 2019 at 3:00 p.m.

Alex Redington, *violin*
Jonathan Stone, *violin*
Hélène Clément, *viola*
John Myerscough, *cello*

Quartet in B-flat Major, Op. 33, No. 4 (1781) — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Scherzo: Allegretto
- Largo
- Finale: Presto

Quartet No. 5 (1934) — Béla Bartók (1881-1945)
- Allegro
- Adagio molto
- Scherzo: Alla bulgarese
- Andante
- Finale: Allegro vivace

Intermission

String Quartet in E Minor, Op. 44, No. 2 (1837) — Felix Mendelssohn (1809-47)
- Allegro assai appassionato
- Scherzo: Allegro di molto
- Andante
- Presto agitato

This performance is generously sponsored by
Sherley Hannay

CHANDOS RECORDS
By arrangement with: ARTS MANAGEMENT GROUP, INC.,
130 West 57th Street, Suite 6A, New York, NY 10019

WWW.DORICSTRINGQUARTET.COM

PROGRAM NOTES

Haydn: Quartet in B-flat Major, Op. 33, No. 4 (1781)

Of all the Op. 33 quartets, No. 4 is probably the least played, perhaps because the puckish first movement, beginning as if in the middle of a phrase, is less varied in texture than the other opening movements of Op. 33. The development consists largely of modulating sequences for the first violin above repetitions of a nagging three-note figure derived from the end of the main theme. But the music is full of Haydnesque wit and élan, not least when the moment of recapitulation again takes the listener unawares. The *Scherzo*—for once a minuet in all but name—is the most regular and courtly of the dance movements in Op. 33. Its enigmatic B-flat minor trio hints at the melody of the main section in shadowy outline.

The jewel of the quartet is the rapt E-flat major *Largo*, with its soaring violin cantilena and gorgeous remote modulations. More than any other slow movement in Op. 33, the music looks ahead fifteen years to the profound meditations in Haydn's Op. 76 quartets. Sentiment is gleefully banished in the finale, a whirlwind rondo that varies its catchy contredanse theme on each return. In the second episode, in G Minor, Haydn mines his favorite Hungarian gypsy vein. Again the movement disintegrates into slapstick. After a distended, spidery version of the theme and a failed attempt to "normalize" it, Haydn cuts his losses and exits with an absurd simplification of the tune, played pizzicato. Back in the 1760s, critics from Berlin and Hamburg had taken Haydn to task for debasing the art with comic fooling." Two decades later he was still at it.

© Richard Wigmore

Bartók: Quartet No. 5 (1934)

As a Hungarian and possessed of a graduate degree in Eastern European ethnomusicology, Belá Bartók consciously set out to reflect his cultural musical roots in his own compositions. Appreciation of Bartók's music is enhanced by an understanding of its Hungarian origin. The composer insisted that in true Hungarian folk music melodies tend to be based upon short musical fragments, as well as rhythms inspired by Hungarian speech rhythms. In addition, Bartók frequently employed repeated ostinatos of unchanging pitch. Those characteristics give Bartók's music a curious energy unlike that inspired by other regions.

Hungarian music is also distinguished by its unusual chords and scales, elements more closely related to music of the Far East and of medieval times than to most Western European music. It is this feature that makes Hungarian-inspired music sound just a bit dissonant to some listeners. One last distinction relates to traditional Hungarian instruments. The composer often asks for string instruments to be played with folk-like techniques. Moreover, in Hungarian folk music bagpipes are frequently used to provide a background drone. Another popular instrument is the cimbalom, a string instrument related to a hammered dulcimer. These features give Hungarian music its distinct sound.

Dating from 1934, and thus one of the last works Bartók wrote before exchanging German ally Hungary for New York City, the String Quartet No. 5 reflects these stylistic touches. The first and last movements are both brisk, with melodies related to one another in rhythmic patterns. Both the second and fourth movements are slow and similarly dark in mood. The third movement, around which the rest of the piece balances, is a Bulgarian-style scherzo based on folksong rhythms from that country. Overall, it is a carefully symmetrical work, beginning and ending with nervous energy, those restless movements followed and preceded by more restful music, with a

dance-like nimble spirit in the center. In his String Quartet No. 5, Bartók constructed a well-planned musical arch that brings performers and listeners full-circle, covering a range of ideas and moods before bringing us back where we had begun.

© Betsy Schwarm

Mendelssohn: String Quartet in E Minor, Op. 44, No. 2 (1837)

On March 28, 1837, the 28-year-old Felix Mendelssohn—pianist, composer, and acclaimed conductor of the Leipzig Gewandhaus Orchestra—married 19-year-old Cecile Jeanrenaud in Frankfurt, and the two set off on their wedding journey to Freiburg; during the summer they extended the honeymoon with a stay in Bingen am Rhein. This marriage was by every account one of the happiest enjoyed by any composer, but it was also one of the briefest. Mendelssohn died suddenly at age 38, and Cecile was driven beyond the point of despair; she never really recovered from her husband's death, dying six years later at age 36. Felix and Cecile kept a joint diary during their honeymoon, and it was during this happy period that he composed this quartet, completing the score on June 18, 1837. It was first performed that fall in Leipzig and published the following year as the second of the three quartets that make up Mendelssohn's Op. 44.

This is a superb string quartet, the work of a composer at the height of his powers. Mendelssohn played both violin and viola, and the writing has an idiomatic fluency throughout, but much more impressive are the urgency and intensity of the music. The quartet shows all Mendelssohn's virtues—a taut sense of form, a nice lyric imagination, a terrific scherzo—and fuses them within a powerful and dramatic framework: it is no accident that this quartet remains in E Minor right through its firm conclusion.

Mendelssohn's performance markings were often elaborate, and he specifies that the opening *Allegro* should also be *assai appassionato*. The beginning is dark and surging, its mood made more intense by the restless syncopation of the accompaniment. This is beautiful quartet writing, with the musical interest and melodic line moving seamlessly between the four voices; a more flowing second subject arrives pianissimo. The development is dramatic and animated, full of virtuoso writing for all four instruments, and the brief coda fuses the movement's two main themes.

Mendelssohn was renowned for his scherzos, and the *Allegro di molto* is one of his best, skittering along on brisk rhythms and staccato articulation. Formally, this movement is unusual: Mendelssohn offers only a hint of a trio section but then brings back a quick reminiscence of this section just before the movement's nicely judged close. Mendelssohn prefaces the *Andante* with a firm reminder to all four players—"Throughout, this movement must not be allowed to drag"—and the reason for his concern is clear. The movement's attractive melodic line might easily become sentimentalized if its expressive points are underlined; keep it moving, Mendelssohn warns. The first violin sings the main idea over active accompaniment in the middle voices; in the center section, the melodic duties fall to the cello while the other three voices weave the accompaniment above it.

The finale is marked not just *Presto* but also *agitato*. Mendelssohn introduces a variety of material here, and some of this movement's restless mood comes from the fact that the tempo seems to increase throughout: the development is marked 'Animato,' and then Mendelssohn specifies 'con fuoco' as the coda propels this quartet to its resounding close on E Minor chords of an almost orchestral intensity.

© Eric Bromberger

DORIC STRING QUARTET

The Doric String Quartet has established itself as the leading British string quartet of its generation, receiving enthusiastic responses from audiences and critics across the globe. The quartet has won several prizes including 1st prize at the 2008 Osaka International Chamber Music Competition in Japan, 2nd prize at the Premio Paolo Borciani International String Quartet Competition in Italy, and the Ensemble Prize at the Festspiele Mecklenburg-Vorpommern in Germany.

The quartet performs in leading concert halls throughout Europe including Amsterdam Concertgebouw, Vienna Konzerthaus, Frankfurt Alte Oper, Hamburg Laeiszhalle and De Singel, Antwerp, and is a regular visitor to the Wigmore Hall in London. In 2010 the quartet made its highly acclaimed American debut, and now returns for annual tours to North America. Alongside main season concerts the quartet has a busy festival schedule and has performed at the Aldeburgh, Carinthischer Sommer, Delft, Edinburgh, Grafenegg, Mecklenburg-Vorpommern, Musica Viva Sydney, Risør, Schwetzinger and West Cork festivals, collaborating with noted singers and instrumentalists. In July 2018, the quartet began a four-year tenure as artistic directors of the Mendelssohn on Mull Festival on the Isle of Mull.

Another recent highlight has seen the quartet take on John Adams' Absolute Jest for String Quartet and Orchestra. The Doric have now performed the piece with the Vienna Symphony at the Vienna Konzerthaus with John Adams conducting, with the Netherlands Radio Philharmonic at the Concertgebouw, and with the BBC Scottish Symphony Orchestra conducted by Markus Stenz.

Highlights of the current season include performances at Wigmore Hall and the Louvre in Paris, as well as return appearances at the Berlin Konzerthaus and Amsterdam Concertgebouw.

Formed in 1998 at Pro Corda, The National School for Young Chamber Music Players, the Doric String Quartet studied at the Paris-based ProQuartet Professional Training Program, where they worked with members of the Alban Berg, Artemis, Hagen and LaSalle quartets and with composer György Kurtág. The quartet furthered its studies at the Music Academy in Basel where they worked extensively with Rainer Schmidt of the Hagen Quartet. In 2015 the quartet was appointed as Teaching Quartet in Association at the Royal Academy of Music in London.

Alexander Melnikov, piano
Andreas Staier, piano

Sunday, March 17, 2019 at 3:00 p.m.

FRANZ SCHUBERT
(1797-1828)

Grande Marche in B Minor, D. 819, No. 3 (1818 or 1824)

Vier Ländler, D. 814 (1824)
- No. 1 in E-flat Major
- No. 2 in A-flat Major
- No. 3 in C Minor
- No. 4 in C Major

Polonaise in D Minor, D. 824, No. 1 (1826)

Marche Caractéristique in C-sharp Major, D. 968b, No. 1 (1826?)

Andantino varié in B Minor, D. 823 (1827)

Rondo in A Major, D. 951 (1828)

Intermission

Variations on an original theme in A-flat Major, D. 813 (1824)
- Thema
- I.
- II.
- III. Un poco più lento
- IV. Tempo I
- V.
- VI. Maestoso
- VII. Più lento
- VIII. Allegro moderato

Fantasie in F Minor, D. 940 (1828)
- Allegro molto moderato—
- Largo—
- Scherzo: Allegro vivace—
- Finale: Allegro molto moderato

This performance is generously sponsored by Birkmayer Travel

ALEXANDER MELNIKOV
By arrangement with: AMG, INC.,
130 West 57th Street, #6A, New York, NY 10019

ANDREAS STAIER
By arrangement with: CLB Management
44a Floral Street, London, WC2E 9DA

WWW.ANDREAS-STAIER.DE

PROGRAM NOTES

Schubert: Four-Hand Piano Selections

For Franz Schubert and his friends, four-hand piano music was as natural a part of convivial evenings as computer games are for today's young people. Playing piano duets with the composer aroused emotions in the young Viennese of the time which risked ossification in prosaic everyday life. Anton von Spaun once described this very well: 'Schubert starts playing the piano, which troubles me even more. But his notes make my heart even more yearning—perhaps I feel still more fortunate here than before, when I see the restless, empty, perverse striving of human beings, with the best of them never ceasing to complain that the most ardent wishes of their hearts are not granted, that there is not even any hope of that happening.' Schubert's four-hand piano music fulfilled 'the most ardent wishes' of his friends for a few hours at least.

Heartfelt expression was the highest goal of such music-making. Schubert described this ideal in a letter to his parents of July 25, 1825, precisely in connection with his four-hand piano music:

> 'In Upper Austria, I find my compositions everywhere, especially in the monasteries of Sankt Florian and Kremsmünster, where with the help of a decent pianist I performed my four-hand variations and marches with great success. My listeners especially liked the variations from my new sonata for two hands, which I performed alone, and not without approval; some people assured me that the keys became singing voices under my fingers. If that is true, I'm very pleased, because I can't abide the confounded pecking style one finds even with some excellent pianists, which delights neither the ear nor the mind.'

Did the 'decent pianist' with whom Schubert played his four-hand marches in Upper Austria recognize the bitter irony in these pieces? It is unmistakable in the third of the **Six Grandes Marches**, which appeared in 1825. Above the inexorable B minor lockstep of the bass, an almost artless melody rises up in D major, regularly punctuated by sharp accents and chords from an imaginary brass section. In the second section, the march reveals its demonic nature, before it comes to an end with a pompous drumroll and the charming B-major Trio begins. Such Schubert marches as were not yet in print by the time he died were swiftly snapped up by the publishers for their purposes. In the process, though, Diabelli clearly made a mistake: the two so-called '**Marches Caractéristiques**' he issued thirteen months after the composer's death are anything but marches. These two movements take up the heroic gestures of Schubert's orchestral scherzos in furiously urgent 6/8 time. The first 'march' starts with imaginary horn calls and unfolds a quasi-orchestral sonic splendor that can only be compared with the Scherzo of the 'Great C major' Symphony.

Schubert most enjoyed the intimate dialogue between two players at a piano keyboard when he had his favorite pupil, Comtesse Caroline von Esterházy, sitting next to him. In 1818, at the age of thirteen, she became his pupil in Vienna, after which he spent the summer at her father's country estate at Zselíz (then in Hungary, and often known as Zeléz; nowadays the small Slovakian town of Želiezovce). Six years later he returned there. Now Caroline was nineteen years old, and Schubert no longer stayed in the servants' quarters, but in the castle. The two came closer together than ever before, which inspired him to write some of his finest works 'à

quatre mains'. The **Vier Ländler D. 814** are found in an autograph containing fourteen dances in all, which Schubert dated 'Zeléz 1824 July'. The manuscript, which later belonged to Brahms, was obviously intended for Caroline. As early as 1821, Schubert had composed two 'Deutsche [German dances] für die Comtesse Caroline', but later crossed out the dedication, apparently in a rage. This time he was able without hesitation to dedicate to her his Ländler, which can hardly be surpassed in intimacy. They are arranged in pairs: the second dance forms the trio of the first.

In April 1826, Schubert applied to the Emperor Franz II for the post of vice Kapellmeister to the court, which of course, after the lengthy selection process, he did not obtain. At least, though, we are indebted to his written application for the exact address of his residence at that time, 'auf der Wieden no.100, next to the Karlskirche, staircase 5, second floor'. In the same month, he composed polonaises for piano duet, which soon appeared in July 1826. 'Loudly breaking thunderstorms with romantic rainbows and solemnly slumbering worlds', wrote Robert Schumann admiringly of Schubert's four-hand polonaises—a wonderfully apt description of the **D-minor Polonaise**.

Again and again the publishers asked Schubert for piano duets, among them Domenico Artaria, in June 1828. In the midst of composing his great Mass in E-flat major, he thereupon wrote the **Rondo in A Major** for piano four hands, a 310-bar Allegretto quasi Andantino that already foreshadows the finales of his late piano sonatas.

The most mature fruit of Schubert's last Slovakian summer of 1824 was his set of **Variations on an Original Theme in A-flat Major**. In July 1824, he wrote from Zselíz to his friend Moritz von Schwind: 'I have composed a big sonata and variations for four hands; the latter are enjoying great applause here, but since I don't quite trust the taste of the Hungarians I'll let you and the Viennese decide about them.' These truly splendid variations soon proved popular with the Viennese too. They were already in print in February 1825. It must have immediately struck every Viennese listener that the harmonic progression of the A flat major theme was similar to the famous Allegretto of Beethoven's Seventh Symphony. Schubert often used this descending chord sequence, for instance in the Gesang der Geister über den Wassern and the great String Quartet in G Major. It seems to have denoted for him a sense of the infinite, which is perfectly adumbrated by the elevated style of these marvelous A flat major variations.

Schubert's favorite duo partner in his last year was the composer Franz Lachner from Munich. In May 1828 the pair played the **F-minor Fantasie** for the first time to their mutual friend Eduard von Bauernfeld. It was only printed four months after Schubert's death, in March 1829, with a dedication to Comtesse Caroline von Esterházy. Bauernfeld had confided to his diary in 1828: 'Schubert seems to be seriously in love with Comtesse E. I like him for that.' Elsewhere, in his memoirs, Bauernfeld observed that the Comtesse had been Schubert's 'ideal love', 'mediating, conciliatory, balancing . . . his visible, benevolent muse'. And it was precisely to her that, after his death, the harrowing Fantasie in F minor was dedicated.

Outwardly, the work is in a single movement, but it is in fact divided into four vestigial movements. As the autograph sketch shows, it was only late in the compositional process that Schubert decided to place a fugue at the end. The model for this, as for the work as a whole, was his Wanderer-Fantasie of 1822. The scherzo was originally to have a march as its trio. The constantly recurring motto theme exudes profound sadness right from the first bar. The threefold rising interval of a fourth in dotted rhythm and the sorrowful minor second, placed against the striding accompaniment, suggest the image of a wanderer trudging through the solitude with a wistful song on his lips. In a manner typical of Schubert, a modulation to F major conjures

up blissful reminiscences before the first forte marks the implacable irruption of tragic fate. This is embodied by a marcato motif, which is already developed in imitation here. At the end of the Fantasie it will become the subject of the fugue. The *Largo* begins with a chromatic modulation to F-sharp minor in Baroque dotted rhythms, which are repeated at the end. The F-sharp major middle section features a sweet melody over a triplet accompaniment, which is treated in canon between the upper voice and the bass. The scherzo is also in F sharp, so that a separate sphere is created between the F minor outer movements, like a flashback to earlier dreams and struggles. The trio section, marked 'con delicatezza', includes passing modulations from D major into C major and B-flat major, the scherzo itself into A major and F-sharp major. From the latter key, an enharmonic change on C sharp leads back to the principal theme in F Minor. Its reprise introduces the fugal finale, which suddenly breaks off at the climax after a relentless screwing up of tension. Then, following a tremendous general pause, the motto theme begins anew, now clothed in harmonies of abyssal resignation. In the course of a few bars, the pain becomes so great that Schubert decided to follow the last statement of the theme with an epilogue. At the end, a descending triplet figure leads to a heartrending suspension which resolves into a chord as chilling as the grave. Schubert could not have shown more clearly the desperation that marked both him and his entire generation.

© Karl Böhmer

ALEXANDER MELNIKOV, PIANO

Known for his artistic versatility, Alexander Melnikov is at home both in historically-informed performances on period instruments as well as those on modern keyboards. He has performed on harpsichord with leading early music groups such as the Freiburger Barockorchester, Musica Aeterna and Akademie für Alte Musik Berlin, and on piano with major orchestras including the Royal Concertgebouw, Leipzig Gewandhaus, and Philadelphia orchestras; the Munich, Rotterdam, and BBC philharmonics; and the NHK Symphony, among many others.

Melnikov has collaborated with violinist Isabelle Faust in acclaimed recordings of Beethoven and Brahms sonatas for violin and piano. His recording of Shostakovich's Preludes and Fugues was named by BBC Music Magazine as one of the "50 Greatest Recordings of All Time."

Since 2017 he has toured his project, *The Man with the Many Pianos*, where he performs a solo recital on three different instruments reflecting the periods in which the works were written. In the current season, he is artist-in-residence at London's Wigmore Hall.

ANDREAS STAIER, PIANO

Andreas Staier's musical mastery has made its mark on the interpretation of both well-known and neglected works for period instruments of the baroque, classical and romantic periods.

For three years, he was the harpsichordist of Musica Antiqua Köln, with whom he toured and recorded extensively. As a soloist, Staier performs throughout Europe, the United States and Asia with such orchestras as Concerto Köln, Freiburger Barockorchester, the Akademie für alte Musik Berlin, and the Orchestre des Champs-Elysées Paris.

Staier has been invited to leading festivals, including the Edinburgh International Festival, Schubertiade Schwarzenberg, Schlweswig-Holstein Musik Festival, and Bach-Fest Leipzig. He has performed at major concert halls worldwide, including the Vienna Konzerthaus, Berlin Philharmonie, Leipzig Gewandhaus, Wigmore Hall, Carnegie Hall, and Suntory Hall.

As a chamber musician he collaborates with pianists Christine Schornsheim and Tobias Koch, violinists Isabelle Faust and Petra Müllejans, and in piano trio with violinist Daniel Sepec and cellist Roel Dieltiens. Staier has worked with the actresses Senta Berger and Vanessa Redgrave as well as singers Anne Sofie von Otter, Alexei Lubimov, Pedro Memelsdorff, and Christoph Prégardien.

Piotr Anderszewski, piano

Sunday, March 31, 2019 at 3:00 p.m.

Selections from Well-Tempered Clavier, Book II (1739-42) — Johann Sebastian Bach (1685-1750)

Intermission

Thirty-Three Variations on a Waltz of Anton Diabelli, Op. 120 (1819, 1823) — Ludwig van Beethoven (1770-1826)

Tema: Vivace
I. Alla marcia maestoso
II. Poco allegro
III. L'istesso tempo
IV. Un poco più vivace
V. Allegro vivace
VI. Allegro ma non troppo e serioso
VII. Un poco più allegro
VIII. Poco vivace
IX. Allegro pesante e resoluto
X. Presto
XI. Allegretto
XII. Un poco più moto
XIII. Vivace
XIV. Grave e maestoso
XV. Presto scherzando
XVI. Allegro
XVII.
XVIII. Poco moderato
XIX. Presto
XX. Andante
XXI. Allegro con brio—Meno allegro
XXII. Allegro molto alla 'Notte e giorno faticar' di Mozart
XXIII. Allegro assai
XXIV. Fughetta: Andante
XXV. Allegro
XXVI.
XXVII. Vivace
XXVIII. Allegro
XXIX. Adagio ma non troppo
XXX. Andante, sempre cantabile
XXXI. Largo, molto espressivo
XXXII. Fuga: Allegro
XXXIII. Tempo di Minuetto moderato

This performance is generously sponsored by

wmht

WARNER CLASSICS, VIRGIN CLASSICS, ERATO
By arrangement with: ARTS MANAGEMENT GROUP, INC.,
130 West 57th Street, Suite 6A, New York, NY 10019

WWW.ANDERSZEWSKI.NET

PROGRAM NOTES

Bach: Selections from Well-Tempered Clavier, Book II (1739-42)
Notes to be inserted.

Beethoven: Thirty-Three Variations on a Waltz of Anton Diabelli, Op. 120 (1819, 1823)

Had Bavaria not closed all its monasteries in 1803 during a wave of secularization, we might not have had the Diabelli Variations at all. For Anton Diabelli originally trained for the priesthood, and it was only after being ejected from his cloistered life that he sought an occupation in the wider world. He was already something of a composer by this time so a move into publishing was a natural step. And, being something of a marketing whiz, he hit upon the idea of writing a waltz and inviting 50 composers each to contribute a variation, publishing the resulting musical patchwork and getting priceless publicity into the bargain. So it was that everyone from Schubert, Hummel, and Czerny to the 8-year-old Liszt duly contributed. So did Beethoven—but not quite in the manner Diabelli anticipated.

Beethoven was no stranger to variation form—indeed his 20 sets for piano span a longer period than the sonatas—but there was nothing to suggest what he was about to do to Diabelli's somewhat crass theme, which he described dismissively as "a cobbler's patch." It clearly got under his skin, for he produced not one but 33 variations, most of which were composed in 1819, with another 10 being added in 1823; these last 10 (Vars. 1, 2, 15, 23–26, 28, 29, and 31) dramatically altered the shape of the work itself.

Nowhere does Beethoven fling away the rulebook with quite such force as in this piece. Conventional wisdom states that variations are supposed to develop a theme gradually, becoming more intricate, more fanciful as they progress. The classic 'what not to do" is to lose sight of the essential character of the theme in Var. 1. But that's exactly what happens here, Beethoven turning Diabelli's waltz into a march with what sounds dangerously close to contempt. Var. 2 adds insult to injury, retaining only Diabelli's bass-line, and when the theme does become more apparent, in Var. 3, it seems to have lost its sense of direction. Which brings another problem, for, as becomes apparent, these variations don't exalt and caress the theme in the way that Bach's Goldbergs do; rather, we have something of a character assassination.

Beethoven picks the theme apart, into its constituent motifs, and it is these that fuel the variations. Diabelli's initial 'turn' idea, for example, comes to the fore in Vars. 2, 6, 9, 11, 12, and 25, while the predictable sequential phrases (in bars 9–12) fuel Vars. 27 and 28. And such a banal feature as Diabelli's C major chord, repeated 10 times, is lampooned in Var. 21 and greeted with silence in Var. 13. Var 22, meanwhile, ushers in another comic master with its quotation from Mozart's Don Giovanni, and specifically Leporello's aria 'Notte e giorno faticar,' in which the servant complains about working for such a meager salary—surely a not exactly subtle reference to Beethoven's own experiences of turning such poor material into musical gold.

Another striking aspect of the work is how much of it is in C major, with the exception of the fugue (Var. 32), which is in E-flat Major, and a clutch of variations in C minor. Yet within that rootedness is a sense of unending variety, contrast, and unpredictability; humor may be uppermost much of the time (some of it verging on the angry) but then Beethoven throws into the mix the profoundly serious Vars. 14, 20, and 24. The drawn-out Var. 14, with its use of the extremes of register that were such a feature of Beethoven's late piano style, stills the momentum to extraordinarily potent

effect, satire turned to tragedy in an instant. But this is almost shockingly brushed aside with the chipper Var. 15, and the defiant Var. 16, with its bolshie striding bass. We stare into the abyss again in 20—a variation whose harmonies defy anything as banal as analysis but which seem to stare far, far into the future (not for nothing did Liszt call this variation 'Sphinx').

Beethoven constantly destabilizes the listener in this piece, not least via sly alterations of phrase lengths, cutting out bars here and there (in the first half of Var. 4, for instance, or the second part of Var. 11), while in Var. 29 he adds bars into each half. This is the first of three expansive minor-key variations, creating some 10 minutes of utter pathos. After this what can come next? A fugue, of course, exploiting the repeated-note banalities of Diabelli's theme in a proud E-flat major. It ends indecisively, and for the final variation the waltz returns (now marked 'Tempo di menuetto moderato'). It is initially archaic in style, stripped of its original self-importance, but as the variation develops it gains a transcendental quality as luminous as that of the final *Arietta* of the Op. 111 Sonata. The ridiculous has, finally, metamorphosed into the sublime.

© Harriet Smith

PIOTR ANDERSZEWSKI, PIANO

Piotr Anderszewski in recent seasons has given solo recitals at many of the world's most important musical venues, including the Royal Festival Hall and the Barbican Centre in London, the Vienna Konzerthaus, Carnegie Hall, the Concertgebouw in Amsterdam, and the Mariinsky Concert Hall in St. Petersburg. His collaborations with orchestra have included appearances with the Berlin Philharmonic and Berlin Staatskapelle orchestras, Vienna Philharmonic Orchestra, the Budapest Festival Orchestra, the Orchestre de Paris, the Chicago and London Symphony orchestras, the Philadelphia Orchestra, and the Royal Concertgebouw Orchestra. He has also given performances directing from the keyboard with orchestras such as the Scottish Chamber Orchestra and Deutsche Kammerphilharmonie Bremen.

Anderszewski's recordings of music by Beethoven, Schumann, Bach, Szymanowski, Mozart and other composers have won major awards, including three ECHO Klassik Awards and the BBC Music Magazine's Recording of the Year for 2012.

Recognized for the intensity and originality of his interpretations, Piotr Anderszewski has received several high profile awards throughout his career, including the prestigious Gilmore Award, given every four years to a pianist of exceptional talent.

He has also been the subject of two award-winning documentaries by the film maker Bruno Monsaingeon for ARTE. The first of these, *Piotr Anderszewski plays the Diabelli Variations*, explores Anderszewski's particular relationship with Beethoven's opus 120. The second, *Piotr Anderszewski, Unquiet Traveller*, is an unusual artist portrait, capturing Anderszewski's reflections on music, performance and his Polish-Hungarian roots. A third film by Monsaingeon, *Anderszewski Plays Schumann*, was made for Polish television and first broadcast in 2010.

In 2016 Anderszewski got behind the camera himself to explore his relationship with his native Warsaw, creating a film entitled *Je m'appelle Varsovie*.

Artemis String Quartet

Friday, April 12, 2019 at 7:30 p.m.

Vineta Sareika, *violin*
Anthea Kreston, *violin*
Gregor Sigl, *viola*
Eckart Runge, *cello*

Quartet in G Minor, Op. 74, No. 3, *Rider* (1793) — Franz Joseph Haydn (1732-1809)
- Allegro
- Largo assai
- Minuetto: Allegretto
- Finale: Allegro con brio

Quartet No. 4 (1928) — Béla Bartók (1881-1945)
- Allegro
- Prestissimo, con sordino
- Non troppo lento
- Allegretto pizzicato
- Allegro molto

Intermission

Quartet in A Minor, Op. 51, No. 2 (1873) — Johannes Brahms (1833-97)
- Allegro non troppo
- Andante moderato
- Quasi Minuetto, moderato—Allegretto vivace
- Finale: Allegro non assai

VIRGIN RECORDS
By arrangement with: ARTS MANAGEMENT GROUP, INC.,
130 West 57th Street, Suite 6A, New York, NY 10019

WWW.ARTEMISQUARTET.COM

PROGRAM NOTES

Haydn: Quartet in G Minor, Op. 74, No. 3, *Rider* (1793)

The Quartet in G Minor, the last of the Op. 74 quartets, has long been the most popular with audiences. The energy and galloping rhythms of its outer movements have earned it the nickname 'Rider' (and sometimes 'The Horseman'—neither originated with Haydn). Beyond this, the quartet is distinguished by unusual key relationships and an expressive slow movement. The energy of the opening of the *Allegro*, complete with chirping gracenotes, helped gain the quartet its nicknames, but the true first theme rises somberly out of the lower voices after a lengthy rest. The second idea waltzes agreeably in the first violin as the second violin accompanies with a shower of triplets; in an unusual reversal, Haydn then has them exchange roles, and now the second violin soars high above the accompanying first. The waltz tune and its triplet accompaniment lead to a close in G major.

The *Largo* has come in for special praise, some even hearing premonitions of Beethoven here. The unexpected key of E major gives it a surprising sound, a sonority enhanced by Haydn's rich harmonies. The movement is in ternary form, and the middle—which moves to equally unexpected E minor—is unusually expressive. It is a measure of Haydn's craftsmanship that this center section grows out of an inversion of the *Largo* theme; the reappearance of that original theme is treated to florid decoration by the first violin. The *Minuetto* moves along gracefully (again, Haydn builds his second phrase by inverting the first); its dark trio is in G minor.

Haydn's unusual marking for the finale—*Allegro con brio*—is the key here. This brilliant sonata-form movement rips along happily on a main idea full of off-the-beat accents and dynamic contrasts. A graceful second idea provides nice relief, and the music sails home on a virtuoso part for the first violinist.

© Eric Bromberger

Bartók: Quartet No. 4 (1928)

While on tour in the US in 1928, Bartók entered his third string quartet in a competition sponsored by the Musical Fund Society of Philadelphia. He and the Italian composer Alfredo Casella won first prize jointly. However, the papers in Budapest reported that Bartók was the sole winner of the $6000, and it was only a few days later that Bartók discovered he was to receive only half that amount. Spurred on by this Bartók set to work on his fourth string quartet, completing it during the academic break between July and September of 1928.

Bartók described the third movement as the "kernel of the work," around which the other movements are arranged. The fourth movement is a free variation of the second, and the fifth movement is a free variation of the first, creating the so-called "arch form": A B C B A. The symmetry of this form becomes most apparent at the end of the work, when material from the opening returns almost unvaried. However, as in many of Bartók's mature works, the middle or "kernel" of the work also represents a point of change, from a darker, chromatic sound-world into a lighter, more diatonic one. So, while the second movement is muted and intense, the corresponding fourth movement is plucked and humorous, even though they share similar melodic ideas.

The changing point occurs in the middle of the slow third movement; following a long, expressive cello solo, the strings play tremolos and bird-like calls. These are the sounds of nature, which Bartók loved, and which he frequently included in his music. From here onwards the music becomes more open-sounding and direct. Nowhere is this more apparent than in the last movement, which is in the style of a vigorous folk dance. Interestingly, there are Arabic influences in the music as well as

influences from Bartók's own native land of Hungary.

The first movement is more concerned with struggle, and the development of a short, twisting chromatic motif that first appears on cello, near the beginning. This motif grows in length until it completely dominates the short coda. The music makes the highest technical demands on the players, and also explores many different techniques, such as sul ponticello (playing close to the bridge) and the famous Bartók, or snap, pizzicato (plucked so hard the string rebounds against the instrument).

© Anthony Ritchie

Brahms: Quartet in A Minor, Op. 51, No. 2 (1873)

It was Brahms's early biographer Max Kalbeck who first drew attention to the significance of the opening theme of the A-minor Quartet being centered around the notes FAE. This was an allusion to the personal motto of his friend and violinist Joseph Joachim, "Frei, aber einsam' ('free, but lonely'), who urged Brahms to write in this medium. Those notes are followed by a rhythmically more strongly defined motif which is to become the focus of much attention during the movement's development section. The main theme itself has a rocking accompaniment in triplet rhythm on the viola; and the viola is to resume that same rhythm as a background to the gently swaying second subject in the major. As for the motif that follows Joachim's motto, the seamless transition from development to recapitulation sees it smoothed out; and it is this version that is used to launch the movement's quicker coda.

The theme of the slow movement is essentially an inverted form of the opening *Allegro*'s second subject, and the sonority in which the theme is first heard is of a leanness that might have appealed to Haydn. The melody is entrusted to the first violin, while viola and cello accompany with a smoothly flowing line moving in parallel octaves. Following this two-stranded texture, the full quartet sound emerges only gradually. For his contrasting middle section Brahms takes a leaf out of Schubert's book and writes a dramatic, agitated passage in the minor. But the outburst is short-lived, giving way to a resigned, warmly lyrical theme in the major. It is this new theme that will later be used to bring the piece to a gentle conclusion—but not before Brahms has presented a full-scale reprise of the opening theme in the "wrong" key of F major. The false reprise, if such it is, is perhaps Brahms's compensation for the fact that all four of the quartet's movements are in the same tonality of A.

For his third movement, Brahms makes a nostalgic return to the world of the 18th-century minuet. But this is no straightforward minuet, and in place of a trio it has a delicate scherzo-like passage in a quicker tempo. It is, then, a dual-purpose piece, where the centerpiece can function as slow movement and scherzo rolled into one. In the A-minor Quartet the integration between the two opposing types of material is particularly subtle: the scherzo-like passage is briefly interrupted by a return to the tempo of the minuet—once again in the "wrong" key; but rather than invoke the minuet's actual theme, the intervention is based on the melodic outline of the scherzo.

The finale derives much of its tension from a metrical conflict between theme and accompaniment. The main subject gives the impression of being largely in duple meter, while its emphatic chordal accompaniment is in a firm triple time. The phrases of the theme's second half, moreover, divide the 3/4 bar into two equal halves of one and a half beats, so that the accompaniment, remaining very much on the beat, sounds more dislocated than ever. The conflict is resolved towards the end of the piece, where the theme is transmuted into a gentle, albeit syncopated, waltz in the major. But in the end Brahms will have none of such whimsy, and the music turns back to the minor, hurtling inexorably toward an accelerated conclusion.

© Misha Donat

ARTEMIS STRING QUARTET

The Artemis Quartet gives concerts at all the great musical centers and international festivals in the United States, Europe, Asia, South America and Australia. The ensemble has created its own cycles at the chamber music hall of the Berlin Philharmonie; at Wiener Konzerthaus (together with Belcea Quartet); and at Prince Regent Theatre in Munich.

The Berlin-based quartet was founded in 1989 at the University of Music Lübeck and is counted among the foremost quartets today worldwide. Being awarded first place in the ARD competition in 1996 and again six months later at "Premio Borciani," lauched the quartet's international career. In 2013, the Beethovenhaus Bonn decorated the quartet as an honorary member for merits of its interpretation of Beethoven's work.

From the beginning, the collaboration with musical colleagues has been a major inspiration for the ensemble. Thus, the Artemis Quartet has toured with notable musicians such as Sabine Meyer, Elisabeth Leonskaja, Juliane Banse and Jörg Widmann. Various recordings document the artistic cooperation with several partners; for example the piano quintets by Schumann and Brahms with Leif Ove Andsnes, the Schubert quintet with Truls Mørk and Arnold Schönberg's Verklärte Nacht with Thomas Kakuska and Valentin Erben from the Alban Berg Quartet.

Contemporary music is always a significant part of the artistic work of the ensemble. Composers such as Mauricio Sotelo (2004), Jörg Widmann (2006), and Thomas Larcher (2008) have written for the Artemis Quartet. In 2014 a concert for strings and orchestra by Daniel Schnyder premiered in Frankfurt. The musicians launched their own contest for musical composition in 2015. In addition to concertizing, the four musicians teach as professors at the University of the Arts Berlin and Chapelle Musicale Reine Elisabeth in Brussels.

Mitsuko Uchida, piano

Saturday, April 27, 2019 at 3:00 p.m.

FRANZ SCHUBERT
(1797-1828)

Sonata in E-flat Major, D. 568 (1817, 1826?)
- Allegro moderato
- Andante molto
- Menuetto: Allegretto
- Allegro moderato

Sonata in A Minor, D. 784 (1823)
- Allegro giusto
- Andante
- Allegro vivace

Intermission

Sonata in A Major, D. 959 (1828)
- Allegro
- Andantino
- Scherzo: Allegro vivace
- Rondo: Allegretto

DECCA, PHILIPS
By arrangement with: ARTS MANAGEMENT GROUP, INC.,
130 West 57th Street, Suite 6A, New York, NY 10019

WWW.MITSUKOUCHIDA.COM

PROGRAM NOTES

Schubert: Sonata in E-flat Major, D. 568 (1817, 1826?)

From 1815 until his death in 1828, Schubert worked on some 20 sonatas. Of these he completed only 11, and published only three in his lifetime. The challenge was considerable, for in the sonata he was tackling a genre whose possibilities Beethoven seemed to have completely exhausted.

The E-flat major sonata perhaps first saw light in another key, D-flat major. According to Anselm Hüttenbrenner, one of Schubert's friends, "he wrote a sonata in C sharp that was so difficult that he could not play it without mishap." This comment, if it does apply to the sonata in D-flat Major (the enharmonic equivalent of C-sharp), would explain the transposition of the work into a more comfortable key. He enriched the new version by adding a minuet and more elaborate development sections in the two outer movements, and by transposing the slow movement from C-sharp minor to G.

The *Allegro moderato*—a sonata in form, and almost Mozartian in finish—sets the mood for the entire work. This movement, despite some moments of shadow, is as insouciant as a Schubertiade. The first theme—in spirit, a Ländler, an Austrian folk dance—modulates, in a Beethovian bridge section, into a second theme whose rhythm and ornamentation recall a polonaise, a dance then popular in all the salons. A dialogue between the two hands leads to a development section, and then to the restatement of the theme. The initial theme of the *Andante molto*, in G minor, anticipates that of the first movement of Schubert's sonata for arpeggione (a bowed guitar). This song without words is like a ballad whose story is advanced when a second theme, more martial and rich in contrast and syncopation, introduces a battery of chords evoking the Erlkönig's dramatic ride. The *Menuetto* in E flat major is like a Ländler, while its trio, in A flat major, verges upon Mozart. The fluid and voluble sonata-form *Allegro moderato* sustains the refined mood of the preceding movement and is full of the playful rhythmic ambiguities and subtle modulations that make Schubert so charming.

© Irène Brisson

Schubert: Sonata in A Minor, D. 784 (1823)

Schubert's health nearly collapsed for good early in 1823. He was suffering from anemia, fever, headaches, an ugly rash, and a nervous disorder as the result of syphilis and its treatment (mercury in the early 19th century), and his symptoms became so acute that he was admitted to the Vienna General Hospital in May. Schubert was also constantly broke, living largely on the generosity of his devoted companions, with only an occasional pittance from some performance or publication.

The A-minor sonata was composed quickly and bears the quality of a painful confessional—it is one of his bleakest and most somber creations. The sonata's mood is established immediately by the main theme, a string of enervated, hollow-interval, short-winded phrases given in barren octaves comforted only by the leanest harmonies. Violent outbursts in the transition try to rouse the music from its lethargy, and the second theme, with its brighter tonality, simple texture, and hymnal character, seems to hint of renewal, but it soon breaks into pieces and shouted protests. The exposition ends with sighs and silences, a grim look into the void. The development section makes much use of a powerful dotted-rhythm figure from the transition, first in angry transformations and then as an obbligato to a ghost of the hymnal second theme, but this too vanishes into silence. The recapitulation follows closely the events of the exposition, the themes restated with just enough additional

urgency to heighten their pathos. Two further outbursts, and two relapses, are heard in the coda before the movement expires with a stabbing note in hollow octaves and the wan, hopeless half-smile of an A major chord, pitched low on the keyboard.

The *Andante* is music of unsettled, and unsettling, character. A quiet, smooth, arching strain, perhaps a glimpse of some peaceable kingdom, appears at the outset, but a viper slithers from the shadows in the form of a twisting, chromatic motive. Pounding triplet figures are invoked to exorcise the vision, but fail, and the twisting motive insinuates itself again with such effect as to take over the music completely. Only a fading memory of the peaceable strain of the opening is left to finish the movement.

The finale, restless and feverish, offers little comfort. Frenzied passages reminiscent of the old Italian tarantella, the furious dance whose exertions were said to rid the body of the poison of the tarantula spider's deadly bite, lead to violent climaxes that are suddenly broken off, as though gasping for breath. Lyrical moments provide respite, but they are always overwhelmed by the frenzied music. The Sonata ends with flying, demonic scales and four hammered chords.

© Richard Rodda

Schubert: Sonata in A Major, D. 959 (1828)

Schubert's late sonatas can be a refined taste and some of the problem may lie in the fact that our notion of a piano sonata has been so conditioned by Beethoven that these sonatas—which conform neither structurally nor emotionally to the Beethoven model—can seem mystifying. Certainly the opening *Allegro* of the Sonata in A Major seems to be in a sort of sonata form, with a declarative opening theme-group and a more flowing second subject marked pianissimo, but the development does not do the things that a Beethoven development has taught us to expect: instead, it grows almost entirely out of a wisp of a phrase from the second theme group and then proceeds to go its own way. Schubert rounds this long movement off with an impressive—and very quiet—coda derived from the opening material.

The really stunning movement in this sonata is the *Andantino*. Structurally, this is in ternary form, but what music lies within this simple form! It opens with a wistful little melody that treads along its steady 3/8 meter and spins an air of painful melancholy. It is moving music, but the simplicity of this opening in no way prepares us for what happens at the center of this movement, where the pace moves ahead gradually and the movement suddenly explodes into furious, tormented music. And then this agony has passed, the opening music resumes, and now its steady and measured pace seems all the more moving for having regained control.

The brief *Scherzo* whips along on flashing, dancing chords, with much of its sparkling character coming from the right hand's being written in the piano's ringing high register; the trio feels almost sedate in comparison. The last movement seems consciously to call up echoes of the past. Many have noted the similarity between this rondo-finale and the one that Beethoven wrote to close out his Sonata in G Major, Op. 31, No. 1. Schubert borrowed the main theme of this movement from his own Sonata in A Minor (1817). This rondo is built on only two themes, and—unusually—they begin to develop as this movement proceeds. But matters never become too serious, and in fact the impression this movement creates is of endlessly relaxed and happy music-making. Schubert provides some structural unity by rounding off the sonata with a Presto coda that recalls the opening of the first movement, but it is the flowing, genial spirit of this movement that one remembers when the sonata is done.

© Eric Bromberger

MITSUKO UCHIDA, PIANO

Legendary pianist Mitsuko Uchida brings a deep insight into the music she plays through her own quest for truth and beauty. Renowned for her interpretations of Mozart, Schubert, Schumann and Beethoven, she has also illuminated the music of Berg, Schoenberg, Webern and Boulez for a new generation of listeners.

This is the second season of her two-year Schubert Sonata series, featuring 12 of Schubert's major works which she has toured throughout Europe and North America. Among the main venues have been the Royal Festival Hall in London, Carnegie Hall in New York, the Berlin Philharmonie and the Vienna Musikverein. Also this season, she has performed with the London Philharmonic Orchestra, the Royal Concertgebouw Orchestra, the Mahler Chamber Orchestra, the Chicago Symphony Orchestra, and the Cleveland Orchestra.

Artist-in-residence at the new Hamburg Elbphilharmonie in 2016-17, Uchida played the opening piano recital in January 2017. She is an artistic partner of the Mahler Chamber Orchestra, directing Mozart concerti from the keyboard in tours of major European venues and Japan. With a strong commitment to chamber music, Uchida collaborates closely with the world's finest musicians. Recently, she partnered with Jörg Widmann for a series of concerts at the Wigmore Hall, Elbphilharmonie and Carnegie Hall and has collaborated with Dorothea Röschmann, the Ebène Quartet and Magdalena Kožená.

Mitsuko Uchida's loyal relationship with the finest orchestras and concert halls has resulted in numerous residencies. She has been artist-in-residence at the Cleveland Orchestra and at the Berlin Philharmonic, the Vienna Konzerthaus, Salzburg Mozart Week and Lucerne Festival. Carnegie Hall dedicated to her a Perspectives series entitled *Mitsuko Uchida: Vienna Revisited* and the Concertgebouw a Carte Blanche series.

Highly committed to aiding the development of young musicians, Mitsuko Uchida is a trustee of the Borletti-Buitoni Trust and co-artistic director of the Marlboro Music Festival with Jonathan Biss. In June 2009 she was made a Dame Commander of the Order of the British Empire, and she has received numerous awards, among them the Royal Philharmonic Society's Gold Medal, an Honorary Degree from the University of Cambridge, and the Golden Mozart Medal from the Salzburg Mozart Week.

Series Supporters 2014-2018

Our five-year campaign to raise $250,000 for our special reserve fund was completed last May and we are grateful to our friends who helped us reach our goal 1.5 years early. We acknowledge the following friends for their support from April 1, 2014 through September 1, 2018.

APPASSIONATA CIRCLE ($25,000+)
Sherley and Roger* Hannay
David Harris
UCALL
Anonymous

MOONLIGHT CIRCLE ($15,000)
Pauline Holmes and Michael Bishop
Sondra and Robert Howe
National Endowment for the Arts
New York State Council on the Arts

PATHÉTIQUE CIRCLE ($10,000)
Sonja Goodwin
Marguerite J. Schaefer*

WALDSTEIN CIRCLE ($5,000)
Sidney and Beatrice Albert Foundation
Birkmayer Travel
Werner L. Feibes
Fenimore Asset Management
General Electric
K. Drew Hartzell, Jr.
Mary and William Kahl
Anonymous

HAMMERKLAVIER CIRCLE ($2,500)
Gregory Anderson and William Tuthill
Linda Doyle and Nick Zabawsky
Emilie Gould and Robert Scher
Isabel and Ricardo Nirenberg
Bruce Senn, in memory of Irene Senn
Lourdes and Henry Sobell
Jill Taylor and Paul Masters
Amy K. White

TEMPEST CIRCLE ($1,000)
Rhonda and Donald Ballou
Carolyn Callner
Ellen-Deane Cummins
Derek Delaney
Elizabeth and Scott Delaney
Judy and Tony Evnin
Gail Flanery and Glenn Breuer
Edward Gifford*
Ann Githler and George Martin
Elana and Ephraim Glinert
Felice and David Gordis
Jeanette and Stephen Gottlieb
Jean and Walter Hayes
Alane and Paul Hohenberg
David C. Horton
Karen Huggins
Connie and Jack Hume
Robert J. Krackeler
Esther and Morris Massry
Sigrid and Raymond Naar
Joy Pinnell and William Schilling
Meme and William Pittman
Marilyn and Josef Schmee
Adele and Daniel Seaver
Judith Stein
Roberta and Don Steiner
Stewart's Shops
John Walthausen
Rose-Marie Weber and Peter Ten Eyck
Margery and Michael Whiteman
Anonymous (2)

LES ADIEUX CIRCLE ($500)
Lynn Ashley and Lawrence Snyder
Barbara and Joseph Baggott
Sheelagh and Frederick Baily
Phoebe and Matthew Bender, IV
Anna Berkenblit
Susan and David Cathers
Sharon and Richard Chu
Marcia and Findlay Cockrell
Marjorie Elitzer
Marty Gottron and John Felton
Joan and George Gould
Wu Han and David Finckel
Mary Ellen Johnson
Edith Kliman
Beatrice Kovasznay
Janet and Carl Linkinhoker
Jane and Don Lipkin
Alan Miller
Joyce and Charles Muckenfuss
Jennifer and Paul Nelson
Maryalice O'Brien-Smith and Owen Smith
Helen Rack
Sandra Ray
Carol and Richard Reiter
Helga Schroeter
Pauline and Alvin Schwartz
Malcolm Sherman
Jonathan Skinner
Delanne Stageman
Cynthia and Clifford Tepper
Evan Tublitz
Nancy Walden
Anonymous

GRAND CIRCLE ($100)
Jo and Phil Adams
Elizabeth Angle and Frank King
Katherine Armstrong and Chester Harvey
Gloria and Alan Arnold
Maria Arroyo
Josephine and Chip Ashworth
Sharon Awramik
Carol and Ronald Bailey
Jane Baker
Anne and Hank Bankhead
Ann-Marie Barker Schwartz and Charles Schwartz

Betty and Lyle Barlyn
Frank Barrie
Sandra Beer
Jeff Berman
Judith and Eric Block
Louise Bluestein
Boeing Company
Martha Bond
Naomi Bristol
Kenneth Browall
Mary Lou Bryan
Charlotte and Charles Buchanan
Kathleen Buckley
Patty and Tim Burch
Elizabeth Burns
Miriam Butzel and Richard Junge*
Juan Castresana
Beverly and Russell Clark
Elsa DeBeer*
Charlotte and Ralph* DeBlois
Rudolph Dehn
Faith and Robert Donovan
Valerie Donovan
Malika and Michael Drexel
Stephen Dudka
Mary and Arthur Duncan
Elizabeth Dunn
Denise and John Dunne
Mary Evans
Jonathan Feinberg
Nancy Fitzroy
Mickey Fleishman
Martha and James Fleming
Angelo Frascarelli
Lynne Gelber and David Wasser, M.D.
Peter Gerdine
Nathan Gibson
Victoria Gold
Dorothy Gray
Rohdel Green
Lois and Richard Groskopf
Robert Grossman
Scott Halle
Joan Ham
Handelman Family Foundation
Lynne and David Harding
Susan Haswell
Susan and David Hayes
Marjorie and Harold Herzog
Analine Hicks and L. Ann Bish
George Hofmann
Karen and D. Graham Holmes
Katharine Hooper and Arthur Porter, III
William Hutchinson
Keiko Ihara
Linda Jaffarian
Linnea and Mindaugus Jatulis
Sally and Ted Jennings
Mary Jewett
Karen Kaczmar
Laurel Kaftal
Amy Kahn
Philip Kosky
Robert Kozlowski
James Kulikowski
Marvin Kushnet
Mary LaFleur
Susan and Robert Leach
Margaret Levine
Tina and Murray Levith
Ann and Thomas Locke
Joann Locke
Katharine Lowe
Ann Madeo
Michael Marko
Maxine and Arthur Mattiske
Catharine and Robert McHugh
Terri and Mark McLeod
Lois and Richard Mendelson
Sandra Mercaldi and S. Peter Feldstein
Anita and Arthur Merims
Anita Meyer
Linda Miner
Deborah Mintz
Robert Montgomery
Mary Moran
Michael Morgan
Sybil and Alfred Nadel
Vaughn and Hugh Nevin
Karen Norton
Timothy O'Brien
Jenny Overeynder
Jeanne Peck, David Hennessy, and Lyle Vanvranken
Zlata Phillips
Kathleen Pierone
Margaret and A. John Popp
Jean and Robert Poppei
Ann* and Alan Posner
Dorothea and Frank Potochnik
Richard Propp
Alma Pusateri*
Sheila and Harvey Randall
Carol Randles
Blair and Michael Raymond
Donald Regula
Paul Rehm
Adele Rodbell
William Ross
Sherri and Stephen Ruggles
Dian Ryan
William Safford
Ruth and Thomas Schottman
Iliana Semmler* and George Hastings
Lee Shapiro
Susanna Sherwood
Les Soper
Karen and John Spinelli
Glenna Spitze and Paul Nance
Donald Stauffer, in memory of Morag Stauffer
Gail and Sanford Sternstein
Pearl and Carl Strock
Abigail Sugarman
Christopher Trombley
Judith Twombly
Margaret Tucker
Jacobus van Heerden
Maureen Versaci
Ann and Emile Walraven
Linda and James Weinman
Wheelock Whitney, III
Jean and John Wilkinson
Susan and Theodore Wright
Felix Zager
Linda Zenner
Anonymous

PASTORALE CIRCLE ($99 and under)
Bijan Ahmadi
Jose Alarcon
James Aldrich-Moodie
Eleanor Aronstein
Yadja Bacher
Andrew Bania
Christine Barton
Evalyn and Joseph Basloe
Nancy Beekman*
Leonard Bein
Barbara Bieganski
Ellen Blake
Bailey and Bernard Bloom
Joann and Vincent Bonafede
Amanda Boyd
Jane and Moses Brand
Helen Bryce
Joanna Bull

Rita and Ray Calkins
Milda Carroll
Leslie Carsewell
Terri and John Cerveny
Laurence Cohen
Ann Connolly
Rose Cooper
Robert Coppola
Mary and Edward Cummings
Irvin Dana
Marjorie Danish
Stephen Dankner
Elizabeth Day
Carlos de la Rocha, M.D.
Carol Donnelly
Keith Earle
Barbara Fleischer
Ellin and William Friedman
Garden Explorer Garden Club
Kathryn and David Gibson
Joan Given
Myles Gordon
Cynthia Grob
Walter Hatke
Julia and Joel Helfman
Catherine Hesler
Thomas Hickmott
Evelyn Incitti
Hugh Jenkins
Nancy and Timothy Johnson
Margaret King
Janet Krahn
Rose Kriss
Kenneth MacDonald
Irit and Gerry Magnes
Arline Mallimson
Xavior Mastrianni
Ruth and Benjamin* Mendel
Arlene and Harvey Mendelson
Mary Militano
Bebe Moorehead
Anne and Thomas Older
Carol Owens
Fred Pajerski
Joan and Richard Platt
Samuel Press
Dominick Preziosi
J. Scott Price
Elaine and Bernard Rotman
Corine and Sheppard Salon
Charlotte Saunders
Cornelia Schmitter
Lynn Schnell
Julie and William Shapiro
Diana and Merlin Shelstad
Gabriela Sherer
Arleen and Edmund Sherman
Fumiko Shido
Nancy and Glen Slack
Doris Smith
Helen Steiner
Jennifer and Richard Sulkow
Natalie Tinkelman
Thomas Tracz
Peg Wallingford
Antonia Walsh
Dawn Weinraub
Natalie Weinstein
Sandra Welter
Ryan Wineinger
Karen Zack
Joanna Zangrando
Paul Zegger
Anonymous (2)

* Deceased

GIFTS IN MEMORY OF ROBERT BLOOD
Elizabeth Bergan
Kjersti Board
Harriet Cederstrom
John Daubney
Werner L. Feibes
Gail Flanery
Marvin Garfinkel
Donald Gavin
John Geismar
Carl George
Edward Gifford*
Joan Ham
K. Drew Hartzell, Jr.
Marry Herrick
Gordon Hibberd
Pamela and Richard Howard
Grace Jorgensen Westney
Marjorie Karowe
Gretchen Koerpel
Mark McLean
Helen Meyer
Joyce and Charles Muckenfuss
Todd Pulerwitz
Carol Randles
Joanne Rautenberg
Michael Richman
Timothy Schottman
Nancy and Glen Slack
Jane Stewart
Joanne and Peter Tobiessen
Constance Young
Carol-Lynn Youtz

Special Thanks

Drs. Philippine and Daniel Berkenblit for their dedication to the cultural life of the region.

Sherley Hannay for her sponsorship of our Doric Quartet concert.

Valerie D'Amario and the UCALL Steering Committee for their sponsorship of our Belcea Quartet concert.

Birkmayer Travel and friends of the Scenic® river cruise for their sponsorship of our Melnikov/Staier concert.

Sondra and Robert Howe '58 for their sponsorship of our Zoltán Fejérvári concert.

Anne Putnam and Fenimore Asset Management for their friendship and support.

Robert Altman, Rob Brown, Ann Madeo, and Chris Wienk of WMHT for their sponsorship of our Piotr Anderszewski concert.

Karl Coté and the Northeast Health Foundation for their concert partnership at Glen Eddy and Beverwyck.

Fred Barker, LanYing Fan, Michael Marko, Bob Scher, Geoff Stein, and Sandy Waxgiser for their many hours of volunteer assistance.

Albany Pro Musica, Albany Symphony, Tanglewood, Troy Friends of Chamber Music, Troy Chromatic Concerts, and our other valued community partners.

UNION COLLEGE CONCERT SERIES
PO Box 1077
Schenectady, NY 12301-1077
Box Office: 518-388-6080
Office: 518-388-6574
www.unioncollegeconcerts.org

Derek Delaney, Artistic Director

Staff

Daniel Czernecki, *Recording Engineer*
Aleksandr Markovich, *Piano Technician*
Fred Barker, *Head Usher*
LanYing Fan, *Usher*
Linda Goodman, *Usher*
Emilie Gould, *Usher*
Michael Marko, *Usher*
Bob Scher, *Usher*
Sandy Waxgiser, *Usher*

UNION
COLLEGE
FOUNDED 1795

classical
wmht fm

Your
Classical
Companion

Listen
89.1/88.7 | wmht.org