

FOR IMMEDIATE RELEASE

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CMS Chamber Music Society of Lincoln Center

**THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS
PRESENTS**

NEW MUSIC

WORKS BY

**HELENA WINKELMAN, TIMO ANDRES,
HANS WERNER HENZE, AUGUSTA READ THOMAS,
& ARVO PÄRT**

WITH

PIANIST GLORIA CHIEN

&

THE SCHUMANN QUARTET

APRIL 26

6:30 PM & 9:00 PM

ROSE STUDIO



9:00 PM CONCERT STREAMED LIVE TO COMPUTERS & MOBILE DEVICES

www.ChamberMusicSociety.org/watchlive

The Chamber Music Society presents the final program in the current season of its *New Music* series on Thursday, April 26, at 6:30 PM and 9:00 PM, in the Rose Studio. The program features works by Helena Winkelman: “Sleipnir the eight-legged” from *Quadrige Quartet* for Strings; Timo Andres: Quintet for Piano, Two Violins, Viola, and Cello; Hans Werner Henze: Sonatina for Violin and Piano; Augusta Read Thomas: Etudes for Piano; and Arvo Pärt: *Fratres* for String Quartet. The performers include pianist Gloria Chien and the Schumann Quartet. The 9:00 PM concert will be streamed live. [Pictured: Schumann Quartet; photo: Kaupo Kikkas.]

CMS is pleased to bring the music of Swiss composer Helena Winkelman to its audiences for the first time. “Sleipnir the eight-legged,” is the fourth movement of her *Quadrige Quartet* for Strings (2011) The Schumann Quartet has a special relationship to the work and the composer, having performed the complete *Quadrige Quartet* at the 2014 Lockenhaus Festival, where Ms. Winkelman was composer-in-residence. Following that performance Ms. Winkelman wrote:

I was extremely happy with how the Schumann Quartet from Cologne played my *Quadrige Quartet*. It needs almost superhuman strength of nerves and reaction. I wrote it three years ago and it has not been played completely since then - I almost started to think it was unplayable. But they proved it to be otherwise.

American composer **Timo Andres** (b. 1985) drew inspiration for his Quintet for Piano, Two Violins, Viola, and Cello from Schumann’s Piano Quartet in E-flat major, Op. 47:

Schumann’s piano quartet is one of my long-time favorites, and in planning my own quintet to pair with it, I devised a sort of thought-experiment. What if, instead of writing his piece in monumental, Beethoven-like forms, Schumann had written in the mode of his piano sets (like *Kreisleriana* or *Carnaval*)—as a single, large-scale form constructed out of several simpler ones. So the relationship between my piece and Schumann is mostly structural—it’s five continuous movements, each of which are based on one or two characteristic ideas.

German Composer **Hans Werner Henze’s** (1926-2012) three-movement Sonatina for Violin and Piano is derived from his children’s opera *Pollicino*, which translates from the Italian as “little thumb,” and is based on the story of Tom Thumb. He has written of the origin of the sonata:

I wrote a piano part and a solo violin part into the score. These are supposed to be played by professionals; in school performances they would be taken by teachers. They have a double function: to help the young players to keep in tune and in time, and to relax the ear, from time to time, from the sound of the recorders. They also have the task of telling

the story: the violin is the voice of the grandmother, who narrates of and moralizes about Pollicino and his brothers, about Clotilde, the Ogre, winter and spring.

American composer **Augusta Read Thomas** (b. 1964) composed six piano etudes between 1996 and 2005. Two of them, *Fire Waltz—Homage to Bartók*, and *Cathedral Waterfall—Homage to Messiaen*, will be performed on this concert. In a program note, the composer wrote:

The aim of my piano etudes, which are composed in pairs, is to create drastically different sonic effects for each using musical material identical to both. They should be like looking at two sides of a coin or examining both a photograph and its negative. These six small pieces were carefully heard, built, and refined, and as a result took me a long time to compose.

Fratres for String Quartet, is a work which exemplifies Estonian composer **Arvo Pärt's** (b. 1935) tintinnabulum style of composition. It allows many different settings because it is not bound to a specific timbre. Pärt wrote:

The highest virtue of music, for me, lies outside of its mere sound. The particular timbre of an instrument is part of the music, but it is not the most important element. If it were, I would be surrendering to the essence of the music. Music must exist of itself ... two, three notes ... the essence must be there, independent of the instruments

Listing Information:

The Chamber Music Society of Lincoln Center

Thursday, April 26, 6:30 PM & 9:00 PM

Rose Studio (165 W. 65th St., 10th Fl.)

Tickets: \$35 available at box office; by calling 212.875.5788;

on-line: www.ChamberMusicSociety.org

Free live stream at 9:00 PM: www.ChamberMusicSociety.org/watchlive

NEW MUSIC

Gloria Chien, piano; Schumann Quartet (Erik Schumann, Ken Schumann, violin; Liisa Randalu, viola; Mark Schumann, cello)

Helena Winkelman “Sleipnir the eight-legged” from *Quadrige Quartet* for Strings (2011)

Timo Andres Quintet for Piano, Two Violins, Viola, and Cello (2012)

Hans Werner Henze Sonatina for Violin and Piano (1979)

Augusta Read Thomas Etudes for Piano (2003, 1996)

Arvo Pärt *Fratres* for String Quartet (1977, arr. 1989)
