



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

ART OF THE RECITAL

**SEBASTIAN MANZ
& DANAE DÖRKEN**

Thursday, October 17, 2024, at 7:30 pm

Daniel and Joanna S. Rose Studio at CMS

**2024-2025
SEASON**



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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ChamberMusicSociety.org

The Jerome L. Greene Foundation is the 2024–2025 CMS Season Sponsor.

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The Chamber Music Society is deeply grateful to Board member Paul Gridley for his very generous gift of the Hamburg Steinway & Sons model “D” concert grand piano we are privileged to hear this evening.

*The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.*

This season is supported by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts, with the support of Governor Kathy Hochul and the New York State Legislature.



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ART OF THE RECITAL

SEBASTIAN MANZ & DANAE DÖRKEN

Daniel and Joanna S. Rose Studio at CMS

THURSDAY, OCTOBER 17, 2024, AT 7:30 PM ▶ 4,464TH CONCERT

SEBASTIAN MANZ, clarinet

DANAE DÖRKEN, piano

NIELS GADE

(1817–1890)

***Fantasiestücke [Fantasy Pieces] for
Clarinet and Piano, Op. 43*** (1864)

- ▶ Andantino con moto
- ▶ Allegro vivace
- ▶ Ballade: Moderato
- ▶ Allegro molto vivace

ANDRÉ MESSAGER

(1853–1929)

***Solo de concours* for Clarinet and Piano**
(1899)

**WITOLD
LUTOSŁAWSKI**

(1913–1994)

Dance Preludes for Clarinet and Piano
(1954)

- ▶ Allegro molto
- ▶ Andantino
- ▶ Allegro giocoso
- ▶ Andante
- ▶ Allegro molto

LUIGI BASSI

(1833–1871)

**Concert Fantasia on Motives from
Verdi's *Rigoletto* for Clarinet and Piano**
(1865)

—INTERMISSION—

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

You are welcome to take photos during the applause. Photography or recording of any kind are prohibited during the performance.

JÖRG WIDMANN
(b. 1973)

***Fünf Bruchstücke [Five Fragments] for
Clarinet and Piano*** (1997)

- ▶ Äußerst langsam
- ▶ Presto possibile
- ▶ Sehr langsam, frei
- ▶ Energieladen, sehr schnell
- ▶ Langsam beginnen

JOSEPH HOROVITZ
(1926–2022)

Sonatina for Clarinet and Piano (1981)

- ▶ Allegro calmato
- ▶ Lento, quasi andante
- ▶ Con brio

**GIOACHINO
ROSSINI**
(1792–1868)

**Introduction, Theme, and Variations for
Clarinet and Piano**
(1819, arr. Michaels 1960)

NOTES ON THE PROGRAM

BY NOÉMIE CHEMALI

Fantasiestücke [*Fantasy Pieces*] for Clarinet and Piano, Op. 43

NIELS GADE

- Born February 22, 1817, in Copenhagen
- Died December 21, 1890, in Copenhagen

Composed in 1864

- This is the first CMS performance of this piece
- Duration: 12 minutes

In 1843, Danish violinist and composer Niels Gade faced a major setback when his first symphony was rejected by the Royal Danish Orchestra in Copenhagen. On a whim, he sent the score to Felix Mendelssohn, who, despite not knowing Gade, was impressed by the work and agreed to premiere it in Leipzig. Mendelssohn's enthusiasm did not stop there; the following year, he offered Gade a position as assistant conductor of the Gewandhaus Orchestra and a professorship at the Leipzig Conservatory.

In Leipzig, Gade was immersed

in the world of German Romanticism, where he met influential composers Johannes Brahms and Robert Schumann. Schumann, in particular, welcomed Gade into his inner circle. Gade's admiration for Schumann is evident in his *Fantasiestücke*, Op. 43—the name means *Fantasy Pieces*—which mirrors Schumann's Op. 73 for clarinet and piano in both name and style.

Gade's Op. 43 comprises four pieces, reflecting the Romantic era's emphasis on lyrical melodies, expanded harmonic language, and dramatic contrasts. The first two pieces and the final one exemplify mid-19th-century Romanticism with their original and expressive melodies. The third piece, the Ballade, stands out for its connection to Gade's earlier Danish works, which were inspired by nationalistic retellings of Scandinavian fairy tales. This movement is the most personal of the set, blending distinctive aesthetics with rich storytelling, and reflecting Gade's unique voice within the Romantic tradition.

Solo de concours for Clarinet and Piano

ANDRÉ MESSENGER

- Born December 30, 1853, in Montluçon, France
- Died February 24, 1929, in Paris

Composed in 1908

- This is the first CMS performance of this piece
- Duration: 7 minutes

André Messenger was born in

Montluçon, a small town in central France, in 1853 to a non-musical family. His father, a wealthy tax collector, initially opposed Messenger's musical aspirations. At seven, André was sent to a Marist boarding school for a traditional Catholic education.

The 1860s brought financial ruin to the Messenger family, as they lost their fortune in stock-market speculation. This dramatic change led André's father to reconsider his opposition to his son's musical ambitions and encouraged him to seek stable employment as a church organist. These circumstances eventually earned André a scholarship to L'École Niedermeyer, a Paris conservatory specializing in church music, where he was mentored by the influential composer Gabriel Fauré.

Messenger's early career was focused on church music, but he later found his true passion in stage composition, creating eight ballets and thirty stage works, including comic operas and operettas. Among his few instrumental works, the *Solo de concours*, commissioned in 1899 by the Paris Conservatoire, is one of the most well-known.

Originally composed for clarinet and orchestra but often performed with piano, the piece begins with a lively, virtuosic section. The second section showcases intricate interplay between the clarinet and piano, leading to a rhapsodic cadenza. The piece concludes with a high-energy section that revisits the opening material, culminating in a dynamic finale.

Dance Preludes for Clarinet and Piano

WITOLD LUTOSŁAWSKI

- ▶ Born January 25, 1913, in Warsaw
- ▶ Died February 9, 1994, in Warsaw

Composed in 1954

- ▶ This is the first CMS performance of this piece
- ▶ Duration: 10 minutes

Following World War II, Poland became a satellite state of the Soviet Union under the control of the Red Army. In this Stalinist political climate, Witold Lutosławski was appointed secretary and treasurer of the Union of Polish Composers. Although Lutosławski initially resisted the demands of socialist realism, which required composers across the Eastern Bloc to create "accessible" music

aligned with party ideology, he soon realized that resistance was futile and decided to work within these constraints.

This adaptation is exemplified in his *Dance Preludes*, which draw on Polish folk tunes and dance rhythms. A key feature of the work is its fluidity of tempo, shifting from bar to bar—much like the natural lilt of a Polonaise. The five movements alternate between fast and slow. The first prelude is energetic, characterized by spasmodic, staccato dance rhythms, while the second, in B-flat minor, is a flowing *Andantino* in compound time.

The third prelude is a scherzo that alternates between measures of two, three, and four beats, favoring the clarinet's high register and evoking the E-flat clarinet's tone, commonly

found in Polish music. The fourth prelude, though simple in melody and piano accompaniment, remains deeply emotive. The final movement, the most rhythmically complex, captures the celebratory spirit of a village wedding.

Lutosławski described *Dance*

Preludes as his “farewell to folklore,” reflecting a shift in Polish cultural policies following Stalin’s death in 1953. This change allowed him to explore the European avant-garde, though *Dance Preludes* remains one of his most cherished works.

Concert Fantasia on Motives from Verdi’s *Rigoletto* for Clarinet and Piano

LUIGI BASSI

- ▶ Born in 1833 in Cremona
- ▶ Died in 1871, likely in Milan

Composed in 1865

- ▶ First CMS performance on January 21, 2016, by clarinetist David Shifrin and pianist Gloria Chien
- ▶ Duration: 12 minutes

Luigi Bassi, born in Cremona in 1833, was a prominent clarinetist, composer, and teacher. After graduating from the Milan Conservatory, Bassi was called to replace Ernesto Cavallini as principal clarinetist with the La Scala Orchestra. His performance earned him acclaim and a permanent position with the orchestra, where he played until his death in 1871.

Bassi’s compositions primarily consist of concert fantasies on opera

themes, showcasing his creativity by taking well-known melodies and developing intricate variations. These pieces highlighted his compositional talent and provided a platform for clarinetists to showcase their interpretative and technical skills.

Among his 15 concert fantasies, the one on Verdi’s *Rigoletto* is particularly renowned. The opera tells the tragic story of Gilda, who sacrifices her life to save her beloved, leaving her father, *Rigoletto*, devastated. Bassi’s fantasy captures the opera’s essence, featuring themes like “Tutte le feste al tempio,” “Caro nome,” “Scorrendo uniti,” and “Parmi veder le lagrime.”

Bassi’s work elevates the clarinet, allowing it to mimic the embellishments of a vocalist. Much like Paganini for the violin and Liszt for the piano, Bassi revolutionized the clarinet, leaving an enduring legacy in its repertoire.

Fünf Bruchstücke [Five Fragments] for Clarinet and Piano

JÖRG WIDMANN

- ▶ Born June 19, 1973, in Munich

Composed in 1997

- ▶ This is the first CMS performance of this piece
- ▶ Duration: 8 minutes

Jörg Widmann, a German composer,

clarinetist, and conductor, embodies the modern performer-composer. He describes his roles as reflecting the “universality of music,” and his approach continues the traditions of Baroque, Classical, and Romantic masters, blending historical influences with contemporary expression. Often described as practicing “hyper-emotive Romanticism,” Widmann merges seemingly disparate elements in his compositions.

This blend is evident in his *Fünf Bruchstücke (Five Fragments)* for Clarinet and Piano. The title echoes Schumann’s *Fantasiestücke*, suggesting a Romantic influence while incorporating avant-garde elements like noise, which Widmann contends is “just as important as sound.”

The first fragment features dynamic,

shifting clarinet tones and a flurry of resonant piano gestures. The second introduces virtuosic clarinet runs and percussive effects from both the clarinet and prepared piano, which is modified with CD cases resting on the piano strings, creating an eerie resonance. The third fragment explores “music of silence,” pushing the boundaries of audibility.

The fourth fragment breaks the silence with explosive energy and erratic leaps, showcasing the clarinet’s full range. In the final fragment a calm, introspective mood returns, gradually fading into silence with resonant piano chords and breathy clarinet sounds. Widmann’s work, full of stark contrasts, echoes Alban Berg’s early-20th-century pieces, and favors brevity, expression, and precision.

Sonatina for Clarinet and Piano

JOSEPH HOROVITZ

- Born May 26, 1926, in Vienna
- Died February 9, 2022, in London

Composed in 1981

- This is the first CMS performance of this piece
- Duration: 15 minutes

Joseph Horovitz, born in Vienna in 1926, was a Jewish composer whose family fled the Nazis in 1938, finding refuge in England. Horovitz began his musical education at the Vienna Conservatory and continued his studies at Oxford, at the Royal College of Music, and in Paris under Nadia Boulanger.

In 1981, clarinetist Gervase De Peyer was a former classmate of

Horovitz, and he was then principal clarinetist of the London Symphony Orchestra, as well as a founding member of the Chamber Music Society of Lincoln Center.

The Sonatina, structured in three movements, opens with a lyrical and dynamic first movement in sonata form. The second movement, a *cantilena*, features an intimate dialogue between the clarinet and piano. The final movement is largely influenced by Horovitz’s tenure as the music director at the Bristol Old Vic Theatre in the 1950s, where he composed light-hearted stage works. The swing-era jazz resonances of the last movement demand expressive playing, and the work concludes with a lively, energetic groove.

Introduction, Theme, and Variations for Clarinet and Piano

GIOACHINO ROSSINI

- Born February 29, 1792, in Pesaro
- Died November 13, 1868, in Passy, Paris

Composed in 1819, arranged by Jost Michaels in 1960

- First CMS performance on January 21, 2016, by clarinetist David Shifrin and pianist Gloria Chien
- Duration: 10 minutes

Gioachino Rossini, born in Pesaro in 1792 to a trumpet player and a comic opera singer, was immersed in music from an early age. Influenced by his mother, Rossini enrolled at the Liceo Filarmonico di Bologna as a voice student but soon shifted his focus to composition. By age 15, he had composed his first set of Variations for Clarinet and Orchestra. Three years later, he wrote the Introduction, Theme, and Variations for Clarinet and Piano, intended as an examination piece for his classmates.

Originally composed for the Clarinet in C—a common instrument in Classical works by Haydn and Mozart,

and used in Romantic repertoire as late as Mahler's Fourth Symphony—the piece is now played on the more modern B-flat clarinet, a shift that requires significant technical skill from the clarinetist.

The work begins with a slow, operatic-style introduction reminiscent of Rossini's opera overtures. The clarinet presents the theme, which is then echoed by the orchestra or piano. This is followed by five variations: the first is a coquettish interpretation, the second is classical and elegant, and the third is showy and virtuosic.

The fourth variation shifts to a sorrowful minor mode, conveying a melancholy twist. The final variation returns to the lively spirit of the third, featuring rapid leaps and a continuous flow of notes. The piece concludes with a brilliant, chromatic flourish.

Rossini later adapted this theme into a cavatina for his opera *La donna del lago*. Lost after its creation and rediscovered in the 1950s by German clarinetist Jost Michaels, the piece is now celebrated as a cherished part of the clarinet repertoire.

Program notes © Noémie Chemali

ABOUT THE ARTISTS



DANAE DÖRKEN

► **Danae Dörken** is a highly regarded German-Greek pianist. At the age of seven, she caught the attention of Yehudi Menuhin and soon began performing in renowned European concert halls. She now frequently collaborates with orchestras such as the Orchestre de chambre de Paris, the Deutsches Symphonie Orchester, the Helsingborg Symphony Orchestra, the Orchestra of the Komische Oper Berlin, the Philharmonie Baden-Baden, the Prague Symphony Orchestra, the Estonian National

Symphony Orchestra and the Staatskapelle Weimar. Dörken has performed in prestigious venues such as London's Wigmore Hall, the Konzerthaus Vienna, and the Berlin Philharmonie. She often appears at major festivals including LuganoMusica, the Dresden Music Festival and the Schleswig-Holstein Musikfestival. Together with her sister, she is co-founder and director of the Molyvos International Music Festival on the Greek island of Lesbos. Dörken has released various CDs, including a duo album with her sister and piano concertos by Mozart and Mendelssohn with Royal Northern Sinfonia, which garnered enthusiastic reviews.



SEBASTIAN MANZ

► Clarinetist **Sebastian Manz** has performed as a soloist with major European orchestras such as the Nuremberg Symphony Orchestra, the Munich Chamber Orchestra, and the National Youth Orchestra of Germany. As a chamber musician, he has performed at the Elbphilharmonie Hamburg, Beethovenhaus Bonn, Festspiele Mecklenburg Vorpommern, and MDR Musiksommer in Germany, collaborating with artists like Danae Dörken and the Danish String Quartet. At the ARD International Music Competition

in 2008, he won first prize in the clarinet category, which had not been awarded for 40 years, and the coveted Audience Prize. He is Principal Clarinet of the SWR Symphony Orchestra in Stuttgart. His recording *A Bernstein Story* was awarded with the Opus Klassik award in 2020, and he recently released a recording of clarinet concertos by Carl Nielsen and Magnus Lindberg, as well as a recital recording of works by Brahms and Schumann with pianist Herbert Schuch. He is an alum of CMS's Bowers Program.

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The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of 1,700+ video recordings, as well as broadcasts that are distributed to millions of listeners.

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BARTÓK AND BEETHOVEN

Sun, Oct 20, 5:00 pm

BEETHOVEN TRILOGY: EARLY PERIOD

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Tue, Oct 22, 7:30 pm

BEETHOVEN TRILOGY: EARLY PERIOD

**BEETHOVEN, CORIGLIANO,
AND BRAHMS**

Fri, Oct 25, 7:30 pm

BEETHOVEN TRILOGY: EARLY PERIOD

BEETHOVEN QUARTET CYCLE II

Sun, Oct 27, 5:00 pm

ROSE STUDIO & LATE NIGHT ROSE

HUMMEL & PROKOFIEV

Thu, Oct 31, 6:30 pm

Thu, Oct 31, 9:00 pm ▶

SCHWANENGESANG

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Schubert, Schumann

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TOUGH TURKEY IN THE BIG CITY

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SIR STEPHEN HOUGH

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Chopin, Sir Stephen Hough, Chaminade, Liszt

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BACH CONCERTOS

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Scarlatti, Walther, Biber, Bach, Doquin,

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Bach

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