



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, NOVEMBER 2, 2017 AT 6:30

Daniel and Joanna S. Rose Studio

GILBERT KALISH, piano

SCHUMANN QUARTET

ERIK SCHUMANN, violin

KEN SCHUMANN, violin

LIISA RANDALU, viola

MARK SCHUMANN, cello

**2017-2018
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

*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.*

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JOSEPH HAYDN
(1732-1809)

**Quartet in G major for Two Violins, Viola,
and Cello, Hob. III:41, Op. 33, No. 5 (1781)**

- ▶ Vivace assai
 - ▶ Largo e cantabile
 - ▶ Scherzo: Allegro
 - ▶ Finale: Allegretto—Presto
- E. SCHUMANN, K. SCHUMANN, RANDALU,
M. SCHUMANN

**DMITRI
SHOSTAKOVICH**
(1906-1975)

**Quintet in G minor for Piano, Two Violins,
Viola, and Cello, Op. 57 (1940)**

- ▶ Prelude: Lento—
 - ▶ Fugue: Adagio
 - ▶ Scherzo: Allegretto
 - ▶ Intermezzo: Lento—
 - ▶ Finale: Allegretto
- KALISH, E. SCHUMANN, K. SCHUMANN, RANDALU,
M. SCHUMANN

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NOTES ON THE PROGRAM

Quartet in G major for Strings, Hob. III:41, Op. 33, No. 5

JOSEPH HAYDN

- ▶ Born March 31, 1732, in Rohrau, Lower Austria.
- ▶ Died May 31, 1809, in Vienna.

Composed in 1781.

- ▶ First CMS performance on October 27, 1996.
- ▶ Duration: 18 minutes

"I take the liberty of humbly offering Your Serene Highness, as a great patron and connoisseur of music, my brand-new quartets for strings, correctly copied, at a subscription price of six ducats. They are written in a new and special manner, for I have not composed any quartets for ten years. I beg for your favor, and a gracious acceptance of this offer, and remain ever, in profound respect..." Thus did Joseph Haydn notify Prince Krafft Ernst Oettingen-Wallerstein, and several other music lovers of similarly lofty pedigree, of the availability of his six Op. 33 Quartets in a fine manuscript edition prior to their publication for the mass market in April 1782. Such seeking of a noble imprimatur for his new quartets was shrewd marketing on the part of Haydn, who was fast becoming the most famous and popular musician in Europe in the early 1780s. Though his music had been circulating widely in the northern countries, England, and France in manuscript copies and pirated editions for more than a decade, a new, more liberal contract with the Esterházy in 1779 allowed

him to publish and distribute his works freely, and he eagerly seized upon the opportunity.

Among the earliest compositions Haydn wrote for general sale rather than for the exclusive entertainment of the Esterházy were the Op. 33 Quartets, his first pieces in the form since the Op. 20 Quartets of 1772, and into them went what he had learned in his 30 years of incessant creative work about pleasing both connoisseurs and amateurs without sacrificing the tiniest particle of his own rigorous standards for form and content: the full, democratic participation of all four instruments; the supple and thorough motivic development; the memorable themes; the range of emotions; the effortless technical polish; the wit and *joie de vivre*. The Op. 33 Quartets succeeded magnificently: they appeared quickly in published editions in Vienna, London, and Paris; the Grand Duke Paul of Russia (later Czar Paul II) happily accepted their dedication, and hosted their first performance at his apartment in Vienna on Christmas Day 1781 (the set is sometimes referred to as Haydn's "Russian" Quartets); Mozart was inspired by them to write six of his finest quartets (K. 387, 421, 428, 458, 464, 465), which he dedicated to Haydn out of respect; and, not least, they marked Haydn's entry into the period of his full creative mastery. "These quartets, in their combination of originality and spirit," wrote the respected scholar and critic Alfred

Einstein, “are a great achievement of human invention.”

The G major Quartet, Op. 33, No. 5 opens with a genial handshake whose rhythm suggests the greeting, “How do you do?”, by which sobriquet the piece is occasionally known. Though the phrase suggests a certain flippancy, it also captures the conversational nature of the movement, with its convivial equality among the participants. The main theme, following the lead of the opening gesture, comprises brief, crisp, easily remembered motives in precise balance and effortless continuity. A silent moment allows for the proper presentation of the suave second subject. All of the principal motives come

in for further discussion in the development section before a teasing banter between the high and low instruments and an expectant pause lead to the recapitulation. The *Largo* is an elaborate wordless aria of tender melancholy for the first violin, a reminder that Haydn, the Esterházy’s all-purpose man-of-music, was one of the busiest opera composers and producers in Europe in the late 18th century. The *Scherzo* is characterized by a kind of gruff humor and rhythmic willfulness that look forward to similar movements by Beethoven, who was to become Haydn’s pupil a dozen years after this quartet was composed. The *Finale* is a jovial set of variations built on a tune of folkish naiveté. ♦

Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 57

DMITRI SHOSTAKOVICH

- Born September 25, 1906 in St. Petersburg.
- Died August 9, 1975 in Moscow.

Composed in 1940.

- Premiered on November 23, 1940 in Moscow by the Beethoven Quartet and the composer.
- First CMS performance on March 5, 1976.
- Duration: 31 minutes

Shostakovich’s mother, Sofia Vasilievna, was a skilled pianist who studied at the St. Petersburg Conservatory and taught the instrument professionally. She passed her talent on to her offspring—her oldest child, Maria, followed in her footsteps, and Sofia began Dmitri’s lessons when he was nine. (Her third and last child, Zoya, became a veterinarian.)

Dmitri displayed a quick affinity for the piano, and he was placed in Glyzer’s Music School after only a year of study at home. Three years later, in 1919 (and just two years after the Revolution, which his family supported wholeheartedly), Shostakovich entered the Petrograd Conservatory as a piano student of Leonid Nikolayev; he graduated in 1924 as a highly accomplished performer. Despite his dreams of a career in the concert hall, his first job after graduation was as a pianist in a movie house, a taxing endeavor that not only sapped his strength and health, but also made composing and concertizing virtually impossible. His family decided in the spring of 1925 that he would leave this musical purgatory to devote himself to higher pursuits,



THE QUINTET WAS GREETED WITH UNIVERSAL ACCLAIM AND ITS COMPOSER WAS PRESENTED WITH THE STALIN PRIZE, THE HIGHEST AWARD THEN GRANTED IN THE SOVIET UNION FOR ARTISTIC WORK.

and his First Symphony, completed at the beginning of the following year, elevated him overnight to the leading position in Soviet music.

Shostakovich always retained his love of the piano, and played throughout his life whenever he could, but the lack of practice time prevented him from performing much music other than his own. After years of prompting, the Beethoven String Quartet, the ensemble that premiered all of Shostakovich's 15 quartets except No. 1, finally convinced the composer-pianist to write a quintet for piano and strings that would allow them to perform together. Shostakovich duly wrote the work during the summer of 1940, and gave its premiere with the Beethoven Quartet in the Small Hall of the Moscow Conservatory on November 23rd during a Festival of Soviet Music. The quintet was greeted with universal acclaim and

its composer was presented with the Stalin Prize, the highest award then granted in the Soviet Union for artistic work.

The quintet opens with a dramatic statement by the piano (keyboard and strings are held in opposition throughout) that is soon taken over by the strings. The center section is occupied by a lighter strain, a sort of melancholy shadow waltz that is brought to a climax to lead to the return of the dramatic opening music by the full ensemble to close the movement. The second movement is a tightly woven fugue of somber countenance that traces the form of an arch, beginning and ending softly and reaching a peak of intensity in its middle regions. The *Scherzo* that follows is, according to Andrew Huth, "cheerfully poised between spiky wit and downright bad manners." The *Intermezzo* contains the expressive heart of the quintet. Its expansive, deeply felt melodic lines are borne along by the heartbeat tread of its incessant bass line, and, like the fugue, it reaches its emotional highpoint near its center. The *Finale* is a large sonata form built upon an airy, widely spaced main theme and a rather coarse contrasting strain. The development section includes a reminiscence of the dramatic theme from the *Prelude*, but optimism returns with the recapitulation, and the quintet closes in a genial, if somewhat subdued mood. ♦

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ABOUT THE ARTISTS

GILBERT KALISH

► The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of special note are those made with Ms. DeGaetani and that of Ives' *Concord Sonata*. A distinguished professor at SUNY Stony Brook, Mr. Kalish has performed with The Chamber Music Society of Lincoln Center since 2004.

SCHUMANN QUARTET

► The Schumann Quartet was praised by the *Süddeutsche Zeitung* as playing "staggeringly well... with sparkling virtuosity and a willingness to astonish." This season the quartet continues its three-year Chamber Music Society Two residency. The quartet also tours the U.S. and gives performances at festivals in South America, Italy, and Switzerland, as well as at Mozart Week in Salzburg and the Mozartfest in Würzburg. It also performs concerts in the important musical centers of London, Hamburg, Berlin, Amsterdam, Florence, and Paris. The quartet's current album, *Landscapes*, in which it traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt, has been hailed enthusiastically both at home and abroad, receiving five Diapasons and being selected as Editor's Choice by *BBC Music Magazine*. The Schumann Quartet won the 2016 Best Newcomers of the Year Award from *BBC Music Magazine* for its previous CD, *Mozart Ives Verdi*. The quartet's other awards include premier prix at the 2013 Concours International de Quatuor à Cordes de Bordeaux, the music prize of the Jürgen Ponto Foundation in the chamber music category in 2014, and first prize in the 2012 Schubert and Modern Music competition in Graz, Austria.

The 2016-17 season saw a tour to Japan, concerts at festivals such as the Rheingau and Schleswig Holstein Music Festival, and renewed engagements

at the Tonhalle in Zürich, Wigmore Hall in London, and in Munich. Sabine Meyer, Menahem Pressler, and Albrecht Mayer also gave concerts with the quartet. The previous season the ensemble was quartet-in-residence at Schloss Esterházy, and gave the first performance of a string quartet by Helena Winkelman. The season also saw concerts in the Tonhalle Zürich, the Musikverein in Vienna, London's Wigmore Hall, and the Concertgebouw Amsterdam; a tour of Israel; and the quartet's US debut in Washington, DC. The quartet has performed at many festivals, including Mecklenburg-Vorpommern, Lockenhaus, the Davos Festival, Menton Festival de Musique in France, Cantabile Festival in Portugal, the Rheingau Music Festival, and the Korsholm Music Festival in Finland. Other appearances include venues such as Kings Place in London, the Konzerthaus in Vienna, Palacio Real in Madrid, Teatro Verdi in Trieste, and the Muziekgebouw in Eindhoven, The Netherlands.

Brothers Mark, Erik, and Ken Schumann grew up in the Rhineland. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The quartet studied with Eberhard Feltz and the Alban Berg Quartet, and served as resident ensemble for many years at the Robert-Schumann-Saal in Düsseldorf.

UPCOMING EVENTS AT CMS

INCOMPARABLE HAYDN

FRIDAY, NOVEMBER 3, 7:30 PM ▶ ALICE TULLY HALL

Celebrate the Orion String Quartet's 30th anniversary by experiencing its definitive interpretations of four of Haydn's Classical masterpieces.

Composer John Harbison discusses the musical legacy of Franz Joseph Haydn in a pre-concert lecture at 6:30 PM in the Daniel and Joanna S. Rose Studio.

NEW MUSIC

THURSDAY, NOVEMBER 9, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

THURSDAY, NOVEMBER 9, 9:00 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Featuring works by Anna Weesner, Vivian Fung, Missy Mazzoli, and Shulamit Ran.

The 9:00 PM event will be streamed live at www.ChamberMusicSociety.org/WatchLive

ESSENTIAL STRING TRIOS

TUESDAY, NOVEMBER 14, 7:30 PM ▶ ALICE TULLY HALL

In the hands of master composers Beethoven, Penderecki, and Mozart (and virtuoso performers) the string trio offers a peak listening adventure.