



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, FEBRUARY 15, 2018 AT 6:30

Daniel and Joanna S. Rose Studio

NICOLAS DAUTRICOURT, violin

DANBI UM, violin

MATTHEW LIPMAN, viola

TIMOTHY EDDY, cello

TOMMASO LONQUICH, clarinet

**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

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THURSDAY EVENING, FEBRUARY 15, 2018 AT 6:30 ▶ 3,794TH CONCERT

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LOUIS SPOHR

(1784-1859)

Duo in E minor for Violin and Viola, Op. 13
(1807)

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Tempo di menuetto

DAUTRICOURT, LIPMAN

**WOLFGANG
AMADEUS MOZART**

(1756-1791)

**Quintet in A major for Clarinet, Two Violins,
Viola, and Cello, K. 581** (1789)

- ▶ Allegro
- ▶ Larghetto
- ▶ Menuetto
- ▶ Allegretto con variazioni

LONQUICH, UM, DAUTRICOURT, LIPMAN, EDDY

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

Duo in E minor for Violin and Viola, Op. 13

LOUIS SPOHR

► Born April 5, 1784 in Braunschweig, Germany.

► Died October 22, 1859 in Kassel.

Composed in 1807.

► Tonight is the first CMS performance of this piece.

► Duration: 18 minutes

Ludwig Spohr (or, as he preferred, Louis, after the fashionable French taste of the day) was one of the 19th-century's greatest musicians but is today little remembered. He was widely regarded during the early years of his career as second only to Beethoven in the range and quality of his talents among living German musicians; he was, next to Mendelssohn, the most popular composer in England during his lifetime. His elegant style, modeled principally on the music of Mozart but spiced with sufficient bold harmonies to appease contemporary tastes, suited well the first decades of the 19th century but fell from fashion during the years of heightened social and political tensions following the uprisings of the 1830s. His music never regained its initial acclaim, though recent years have witnessed a renewed interest in his large creative catalog, which has invariably yielded up treasures of excellent craft, abundant invention, and distinctive personality. "Spohr's compositional style was characteristic of the transition period between Classicism and Romanticism," wrote

musicologist Nicolas Slonimsky.

"He was technically a master; while some of his works demonstrate a spirit of bold experimentation, in his aesthetics he was an intransigent conservative."

Spohr was born on April 5, 1784 into the family of a physician in Brunswick, and received his introduction to music from his parents, both talented amateur performers. Louis studied violin with local teachers from his fifth year, and he was composing by the age of ten. He displayed his accomplishments in chamber concerts from an early age, but a tour to Hamburg in 1799 failed and he asked Duke Karl Wilhelm Ferdinand of Brunswick for assistance. The 15-year-old Spohr was thereupon engaged as a musician at the Brunswick court, where performances of *Don Giovanni* and *The Magic Flute* made Mozart the young musician's "idol and model." He took some lessons with the violinist Franz Eck, an alumnus of the distinguished orchestra at Mannheim, and impressed his teacher sufficiently to be taken along on a trip in 1802 to St. Petersburg, where he met Clementi and Field and was given a valuable Guarnerius instrument by a Russian admirer. Spohr returned to Brunswick the following year, and there he heard the brilliant French virtuoso Pierre Rode, whose refined playing was an important influence on his own manner of performance. In 1803, Spohr made his official debut as a violin soloist, and quickly

established his reputation with concert tours throughout Germany. From 1805 to 1812, he served as *Konzertmeister* at Gotha, where he devoted significant energy to his parallel careers as composer and conductor. It was at Gotha that he adopted the revolutionary technique of using a baton to help ensure the precision of his orchestra's performance. In 1806, he married the virtuoso harpist Dorette Scheidler, and the couple frequently toured together with music that Spohr composed especially for their joint recitals. After leaving Gotha in 1812, Spohr traveled extensively on the Continent and in England for the next decade, acquiring a reputation for the suave and polished manner of his playing and the high quality of his compositions. He retreated from his intensive travels only twice during that period: from 1813 to 1815, he directed the orchestra of the Theater-an-der-Wien in Vienna (Dorette was also engaged there as harpist); and from 1817 to 1819, he was conductor of the opera at Frankfurt-am-Main. In 1822, Spohr accepted an appointment as *Kapellmeister* for the city of Kassel. The terms were generous, the artistic climate conducive to his creativity and performance, and there were sufficient allowances for him to teach and to continue touring, so he remained in the position until 1857, just two years before he died.

Spohr was one of the most admired pedagogues of his day and he composed some 20 duets for violins for teaching and performance throughout his life, but only a single specimen for violin and viola. He was 23 and just at the beginning of his career as a composer when he wrote the Duo for Violin and Viola in



"[SPOHR] WAS 23 AND JUST AT THE BEGINNING OF HIS CAREER AS A COMPOSER WHEN HE WROTE THE DUO FOR VIOLIN AND VIOLA IN 1807"

1807, and he may have intended it as an exploration of the colors and techniques of the viola in a chamber setting—he later featured the instrument frequently in duet with the first violin in his string quintets and sextet. The duo, which largely treats the participants as equals and draws a surprising variety and richness of sound from the diminutive ensemble, opens with an *Allegro moderato* that occupies a full sonata form, with violin and viola sharing the arching, gently melancholy main theme before the sweetly lyrical second subject is introduced by the violin. Both themes figure in the development section and are recapitulated to round out the movement, which maintains the bright key of the second subject to its end. The *Adagio*, reserved and elegant, entrusts the graceful arabesques of its theme principally to the violin. The score instructs that the finale is to be played in *Tempo di menuetto*, but that old courtly dance had largely become an anachronism by 1807, and Spohr adopted few of its characteristics for the duo other than its triple meter and overall three-part form. A dotted-rhythm theme frames the movement at beginning and end, fading toward inaudibility at the close, with the central section occupied by a new melody that shoots up through the compass of the viola and a major-key transformation of the main theme. ♦

Quintet in A major for Clarinet, Two Violins, Viola, and Cello, K. 581

WOLFGANG AMADEUS MOZART

- Born January 27, 1756 in Salzburg.
- Died December 5, 1791 in Vienna.

Composed in 1789.

- Premiered on December 22, 1789 in Vienna, with Anton Stadler as clarinetist and the composer as violist.
- First CMS performance on October 17, 1969 by clarinetist Gervase de Peyer, violinists Pina Carmirelli and Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- Duration: 33 minutes

Mozart arrived home in Vienna on June 4, 1789 from a trip to Berlin during which he received a commission for six string quartets and a half-dozen piano sonatas from the Prussian King, Frederick William II, nephew and successor of the immensely cultured Frederick the Great and an avid music lover and cellist of more than modest accomplishment. Mozart immediately set to work on the order, and sometime in July he completed the Quartet in D major (K. 575) and one of the piano sonatas (K. 576), but then suddenly stopped. (He finished only two more of the quartets for Frederick—K. 589 in May 1790 and K. 590 a month later.) His health was poor that summer, his finances worse, and his worry about Constanze, pregnant for the fifth time in seven years, acute. (In a sad letter written on July 12, 1789 to his fellow Freemason Michael Puchberg, he complained about “my

unfortunate illness ... my wretched condition ... my poor sick wife.”) Most of what energy he could muster was channeled into preparing the revival of *Figaro* ordered by Emperor Joseph II for the end of August. That production was successful enough to inspire the commission for another opera from the Emperor, a musical tale whose libretto Lorenzo da Ponte based on a wife-swapping scandal that had recently amused the Viennese, but before becoming immersed in the composition of *Così fan tutte*, Mozart undertook a chamber work for the Christmas concert that the Vienna Society of Musicians held every year to benefit the widows and orphans of its deceased members. Anton Stadler, principal clarinetist of the Imperial Court Orchestra and a friend and fellow Mason of the composer, was enlisted for the event, so Mozart decided to write a quintet for clarinet and strings. The work was completed on September 29th, and then put aside until the Society’s concert at the Hoftheater on December 22nd, when it was performed by Stadler, Mozart (as violist) and three Society members between the two parts of Vinzenz Righini’s cantata *Apollo’s Birthday Festival*. Mozart and Stadler played the piece again on April 9, 1790 at the Vienna residence of Count Johann Karl Hadik, Councillor to the Hungarian Exchequer and a gifted amateur painter, at which time the composer referred to it as “Stadler’s Quintet.”

Mozart harbored a special fondness for the graceful agility,

liquid tone, and ensemble amiability of the clarinet from the time he first heard the instrument as a young boy during his tours, and he later wrote for it whenever it was available. His greatest compositions for the instrument were inspired by the technical accomplishment and expressive playing of Stadler, for whom he wrote not only this quintet, but also the Trio for Clarinet, Viola, and Piano ("Kegelstatt," K. 498), the clarinet and basset horn parts in the vocal trios, the clarinet solos in the opera *La Clemenza di Tito*, the clarinet parts added to the second version of the G minor Symphony (K. 550), and the flawless Clarinet Concerto (K. 622), his last instrumental work, completed in October 1791, just two months before his death.

The last years of Mozart's life were ones of troubled finances, ill health, and family problems that often forced him to ask for loans from others. It says much about his kindness and sensitivity that he, in turn, loaned Stadler money when he could, and even once gave him two gold watches to pawn when there was no cash at hand. The final accounting of Mozart's estate after his death showed that Stadler owed him some 500 florins—several thousand dollars. The clarinet works that he gave to his friend are beyond price.

The quintet opens with a theme that is almost chaste in its purity and yet is, somehow, deeply introspective and immediately

touching. As its initial punctuating arpeggios indicate, the clarinet's role in the piece is not so much one of soloist in a miniature concerto (as is the wind instrument in the Horn Quintet, K. 407) as that of an equal partner to the string ensemble. The second theme, a limpid, sweetly chromatic melody such as could have been conceived by no other musician of the time, not even Joseph Haydn, is given first by the violin and then by the clarinet above a delicate syncopated string accompaniment. A reference to the suave main theme closes the exposition and serves as the gateway to the development section, which is largely concerned with permutations of the arpeggiated figures with which the clarinet made its entry in the opening measures. The recapitulation provides exquisite closure of the movement's formal structure and emotional progression. The *Larghetto* achieves a state of exalted sublimity that makes it the instrumental counterpart to Sarastro's arias in *The Magic Flute*, which George Bernard Shaw once said were the only music fit to issue from the mouth of God. The *Menuetto* is fitted with two trios: the first, a somber minor-mode essay for strings alone, is perfectly balanced by the clarinet's lilting, *Ländler*-like strains in the second. The variations-form finale is more subdued and pensive than virtuosic and flamboyant, and serves as a fitting conclusion to one of the most precious treasures in Mozart's peerless musical legacy. ♦

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ABOUT THE ARTISTS

NICOLAS DAUTRICOURT

► Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the Sacem Georges Enesco Prize, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation. In the 2017-18 season he returns to the Capitole de Toulouse Orchestra; makes his performance debuts with the Royal Philharmonic Orchestra, Liège Philharmonic, and Helsingborg Symphony; and starts the second part of his solo violin project, *Bach & Beyond*, at the National Recital Hall in Taipei, Taiwan. He appears at the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and at festivals such as Lockenhaus, Music@Menlo, Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Orchestre National de France, Orchestre de Toulouse, Quebec Symphony, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, and the Kanazawa Orchestral Ensemble, under conductors Leonard Slatkin, Paavo Järvi, Tugan Sokhiev, Dennis Russell Davies, Eivind Gullberg Jensen, Yuri Bashmet, Michael Francis, François-Xavier Roth, Fabien Gabel, and Kazuki Yamada. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, Sud-Tyroler Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Award winner in the Wieniawski, Lipizer, and Belgrade competitions, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. A former member of CMS Two, he plays an instrument by Antonio Stradivari, the "Château Fombrage" (Cremona 1713), on loan from Bernard Magrez.

TIMOTHY EDDY

► Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels. He is currently professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.

MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, American violist Matthew Lipman has been hailed by the *New York Times* for his “rich tone and elegant phrasing.” In demand as a soloist, he has recently performed concertos with the Minnesota, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, Montgomery Symphony, and Innsbrook and Eggenfelden Festival orchestras and recitals at the WQXR Greene Space in New York City and the Phillips Collection in Washington, DC. Highlights this season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. Mr. Lipman's recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. He was the only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs internationally as a member of Chamber Music Society Two, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. A top prizewinner of the Primrose and Tertis International Viola Competitions, he received his bachelor's and master's degrees from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and is mentored by Tabea Zimmermann in Kronberg, Germany. A native of Chicago, Mr. Lipman performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.

TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on the most prestigious stages of four continents and at major festivals. He is solo clarinetist with Ensemble MidtVest, an acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Nicolas Dautricourt, David Shifrin, Charles Neidich, Klaus Thunemann, Sergio Azzolini, Umberto Clerici, Gilbert Kalish, Alexander Lonquich, Jeffrey Swann, and the Danish, Zaïde, and Allegri string quartets. He performs regularly as solo clarinetist with the Leonore Orchestra in Italy and has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. He has conceived several collaborative performances with dancers, actors, and visual artists. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at The Juilliard School. He is co-artistic director of KantorAtelier, a vibrant cultural space based in Florence, dedicated to the exploration of music, theatre, art, and psychoanalysis. He can be heard on a number of CD releases for DaCapo, CPO, and Col Legno, as well as on broadcasts for *Performance Today*, the BBC, and other radio programs around the world. Mr. Lonquich graduated from the University of Maryland under the tutelage of Loren Kitt, furthering his studies with Alessandro Carbonare and Michel Arrignon at the Escuela Superior de Musica Reina Sofía in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is a member of CMS Two.

DANBI UM

► *The Strad* calls violinist Danbi Um “utterly dazzling,” with “a marvelous show of superb technique.” She has appeared as soloist with the Israel Symphony, Auckland Philharmonic, Herzliya Chamber Symphony, Vermont Symphony, and Dartmouth Symphony, and in such venues as the Kennedy Center, Philadelphia’s Kimmel Center, Boston’s Isabella Stewart Gardner Museum, the Kumho Arts Hall in Seoul, the Tel Aviv Museum of Art, and in Bennett-Gordon Hall at the Ravinia Festival. She is a winner of Astral Artists’ 2015 National Auditions, and a current member of Chamber Music Society Two. Festival appearances include the Marlboro, Ravinia, Music@Menlo, Yellow Barn, Moab, Caramoor, North Shore, and Moritzburg chamber music festivals. At Music@Menlo, she recently performed a recital on its Carte Blanche Concerts series. In April 2018, she will give her CMS recital debut in Lincoln Center’s Rose Studio with Orion Weiss, and she also appears with Weiss in Philadelphia in recitals for “Morning Musicales,” and at the American Philosophical Society. Other upcoming events include recitals at the National Museum of Women in the Arts in Washington, DC, and with the Palm Beach Chamber Music Society. Ms. Um graduated with a bachelor’s degree from the Curtis Institute of Music. She also holds an artist diploma from Indiana University, and her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays a 1683 “ex-Petschek” Nicolò Amati violin, on loan from a private collection.

FEBRUARY IS PLANNED GIVING MONTH AT CMS

If the Chamber Music Society has played a part in your past...play a part in its future. Please remember to include CMS in your estate planning and become a member of the Alice Tully Circle.

For more information, call the Planned Giving office at 212-875-5782.

UPCOMING EVENTS AT CMS

THROUGH THE GREAT WAR

TUESDAY, FEBRUARY 20, 7:30 PM ▶ ALICE TULLY HALL

Artists of all genres responded to World War One with works of unprecedented depth, intensity, and beauty, merging in a unified, transnational condemnation of war and a yearning for peace.

INSIDE CHAMBER MUSIC WITH BRUCE ADOLPHE

WEDNESDAY, FEBRUARY 21, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Focus on Janáček's String Quartet No. 2, "Intimate Letters."

This event will be streamed live at www.ChamberMusicSociety.org/WatchLive

THE THRILL OF THE HUNT

SUNDAY, FEBRUARY 25, 5:00 PM ▶ ALICE TULLY HALL

The Danish String Quartet performs a surprising collection of works inspired by the age-old ritual of the hunt.