



ROSE STUDIO CONCERT

THURSDAY EVENING, APRIL 5, 2018 AT 6:30

Daniel and Joanna S. Rose Studio

WU QIAN, piano

CHAD HOOPES, violin

KRISTIN LEE, violin

PAUL NEUBAUER, viola

DMITRI ATAPINE, cello

ANTHONY MANZO, double bass

**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

*Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**.*

*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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WU QIAN, piano
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**JOHANN NEPOMUK
HUMMEL**
(1778-1837)

**Quintet in E-flat for Piano, Violin, Viola,
Cello, and Bass, Op. 87 (1802)**

- ▶ Allegro e risoluto assai
- ▶ Menuetto: Allegro con fuoco
- ▶ Largo
- ▶ Finale: Allegro agitato

WU QIAN, LEE, NEUBAUER, ATAPINE, MANZO

REYNALDO HAHN
(1874-1947)

**Quintet in F-sharp minor for Piano, Two
Violins, Viola, and Cello (1922)**

- ▶ Molto agitato e con fuoco
- ▶ Andante (non troppo lento)
- ▶ Allegretto grazioso

WU QIAN, HOOPES, LEE, NEUBAUER, ATAPINE

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

NOTES ON THE PROGRAM

Quintet in E-flat for Piano, Violin, Viola, Cello, and Bass, Op. 87

JOHANN NEPOMUK HUMMEL

- ▶ Born November 14, 1778 in Pressburg (now Bratislava).
- ▶ Died October 17, 1837 in Weimar.

Composed in 1802.

- ▶ First CMS performance on January 19, 1975, by pianist Richard Goode, violinist Jaime Laredo, violist Walter Trampler, cellist Leslie Parnas, and bassist Alvin Brehm.
- ▶ Duration: 20 minutes

During his lifetime, Johann Nepomuk Hummel was judged to be among the greatest musicians of the age. As a composer, he was placed second only to Beethoven. Many thought his piano playing without peer, especially in his improvisations. He was one of the most respected (and expensive) keyboard teachers in Europe, who published a tutor that sold thousands of copies within days of its appearance. His talents for conducting and management enabled him to assume the position as successor to Haydn at Esterháza, as well as important posts in Vienna, Stuttgart, and Weimar. He was among the first musicians to campaign for a uniform copyright law. He traveled widely, befriended such notables as Goethe, and seemed to be a thoroughly likeable person whose success did not go to his head. Today, he is largely forgotten.

Hummel, born in November 1778 in Pressburg (now Bratislava), was a prodigy. When his father, a string player and conductor, moved

the family to Vienna when Johann was eight to take a job at the little theater run by Emanuel Schikaneder (the librettist five years later of *The Magic Flute*), the boy came to the notice of Mozart, who took him into his household as a pupil for the next two years. After this apprenticeship, Mozart encouraged Johann to go out into the world and make himself known, and a five-year series of concert appearances was undertaken throughout northern Europe and England. Hummel enjoyed good success, and he was an accomplished musician when he returned to Vienna in 1793. During the next decade he performed little, concentrating instead on study (with Salieri, Albrechtsberger, and Haydn), composition, and teaching. He met Beethoven, and the two began a long, though stormy, friendship. In 1804, Hummel replaced Joseph Haydn as head of Prince Nikolaus Esterházy's musical establishment (on Haydn's recommendation), composing, conducting, training the choirboys in singing and violin and keyboard, assembling a Haydn archive, and overseeing the music for the court theaters until 1811. He then toured as a concert virtuoso until receiving an appointment as Kapellmeister at Stuttgart in 1816. That position did not allow him sufficient time to pursue his career as a pianist, however, so two years later he negotiated a more suitable contract at Weimar, where he remained for

the rest of his life. The 1820s were a productive time for Hummel as composer and performer, but he suffered a decline in popularity during his last years, when the public was dazzled by the virtuoso wizardry of Paganini and Liszt, and beguiled by the new sensitivity of the music of the early Romantic composers. Hummel's death, in 1837, was regarded as the passing of the Classical era.

Hummel composed his only Piano Quintet in 1802—it was among the first pieces written for piano and four string instruments—but it was not published until 1822, when he revised the score to allow use of the extended piano keyboard that had been developed during the two ensuing decades. The quintet is in four (almost) conventional movements. The first is a typical sonata form, with a bold opening gesture, a dulcet second theme, a development section utilizing both

motives, and a full recapitulation, though it quickly becomes clear that the piece is really a vest-pocket piano concerto rather than a thoroughly integrated chamber work. The second movement is titled *Menuetto*, but it exhibits the quick tempo, shadowy expression and fully developed form of the scherzo, which was just coming into fashion in 1802. (Beethoven titled the comparable movement in his Symphony No. 1 of 1800 “Menuetto”; two years later, in the Symphony No. 2, he called the similar movement a “Scherzo.”) The somber *Largo* is not a fully formed movement but rather functions as an introduction (and a chance for some showy keyboard flourishes) to the *finale*, whose rondo form includes two intervening episodes, the first in a minor mode, the second in a brighter key and the only passage in the entire quintet in which the strings are allowed to take the lead. ♦

Quintet in F-sharp minor for Piano, Two Violins, Viola, and Cello

REYNALDO HAHN

- ▶ Born August 9, 1874 in Caracas, Venezuela.
- ▶ Died January 28, 1947 in Paris.

Composed in 1922.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 27 minutes

Reynaldo Hahn was perfectly suited to his Parisian environment—charming, sensitive, witty, gregarious, he occupied a significant place as composer, conductor, critic,

and administrator in the world's most vibrant city of music, art, and high culture during the early 20th century. Hahn's birth, on August 9, 1874, seemed to foretell a life of unusual interest—he was the last of 12 children born to a German-Jewish merchant father and a Basque-Roman Catholic mother then living in Caracas, Venezuela. The family resettled in Paris when Reynaldo was three, and he soon displayed a remarkable precocity for music, accompanying his own singing at the piano by the age of six, when



IT'S A MYSTERY WHY REYNALDO HAHN'S PIANO QUINTET IS SO LITTLE KNOWN. IT WAS HIS MOST FREQUENTLY PERFORMED CHAMBER WORK DURING HIS LIFETIME BUT IT WAS NOT RECORDED UNTIL 1999.

he appeared in a salon given by the Princess Mathilde, cousin of the late Emperor Napoleon III. By ten, Hahn had been admitted to the Paris Conservatoire to study with Massenet, and three years later he made a setting of Victor Hugo's *Si mes vers avaient des ailes* (If my poems had wings), which has remained among his most popular songs. When Hahn was 15, Alphonse Daudet, the author of *L'Arlésienne* (The Woman from Arles), commissioned him to write incidental music for his play *L'Obstacle*. In 1892, Hahn issued a collection of songs on Verlaine's *Chansons grises* ("Gray Songs," with which the poet himself offered assistance), and six years later he premiered his first opera, *L'Île du rêve* (The Dream Isle), at the Opéra-Comique; a half-dozen other stage works followed during the next 14 years. Hahn also ingratiated himself during those *Belle Époque* years with the Parisian art and society communities by singing to his own accompaniment at some of the city's most fashionable soirées. (He made numerous recordings in this manner.)

In 1894, Hahn met the 22-year-old Marcel Proust. They were in a relationship for the next two years

and were close friends for the rest of their lives; two characters in Proust's early unfinished novel *Jean Santeuil* were based on elements of Hahn's personality. Hahn additionally counted among his friends Sarah Bernhardt, about whom he published a memoir in 1930. He was also a noted music critic, for the *Journal* and *Le Figaro*, and a conductor of sufficient eminence that Lilli Lehmann invited him to lead *Don Giovanni* at the 1906 Salzburg Festival, which she revived that year to observe the 150th anniversary of Mozart's birth. Hahn became a French citizen in 1912 and fought at the front in World War I, winning both the *Legion d'honneur* and the *Croix de guerre*. After the war, he returned to the theater, composing more than a dozen ballets, operas, operettas, and musical comedies over the next three decades (including one based on Shakespeare's *The Merchant of Venice* and another on the life and music of Mozart), and conducting at the Cannes Casino. Despite his Catholicism, Hahn was in considerable danger during World War II because of his father's Judaism, and he found refuge in the south of France. Back in Paris after the war, he resumed his career, and was elected to the Académie des Beaux-Arts and named director of the Paris Opéra. He died on January 28, 1947, after little more than a year at the Opéra.

It's a mystery why Reynaldo Hahn's Piano Quintet (1922) is so little known. It was his most frequently performed chamber work during his lifetime but it was not recorded until 1999 and remains a rarity in concert. The fault is certainly not with the music itself, which is remarkably well crafted,

resonantly scored, and, to borrow a phrase from British composer, pianist, and musicologist Francis Pott, “torrentially tuneful.” The quintet is in the three-movement form French composers often favored for their large instrumental works, but each movement is worked out with real ingenuity. The first (*Molto agitato e con fuoco [fire]*) starts out like a typical sonata form, with an anxious, syncopated principal theme and a sweet, lyrical subsidiary melody, but instead of the expected formal sequence of development and recapitulation, it becomes a continuous fantasia on these two ideas, even encompassing a remarkable half-time passage that casts the motives in a different expressive light. The *Andante* is quite likely an unprecedented piece of instrumental scoring. Cello,

viola, and second violin pass a moody theme from one to the next above a steadily pulsing piano accompaniment. The first violin is not heard at all until the central section, where it is given a smooth, calm theme (*Dolce amoroso*) in a brighter key. Piano and the three lower instruments then recapitulate the earlier music, above which the first violin intones fragments of its calm theme. All the instruments meet briefly before the end for a return of the violin’s melody, but the violin is again silent for the coda, a reminiscence of the moody opening theme. The finale is also essentially a fantasia on a theme, this one a sunny melody with a charming, almost folk-like naïveté. The main theme of the opening movement is recalled to provide both melodic contrast and formal integration of the entire work. ♦

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ABOUT THE ARTISTS

DMITRI ATAPINE

▶ Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill halls at Carnegie Hall, and the National Auditorium of Spain. An avid chamber musician, he has previously performed with the Chamber Music Society of Lincoln Center and his frequent festival appearances have included Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, Nevada, and Cactus Pear, with performances broadcast in Spain, Italy, the US, Canada, Mexico, and South Korea. His multiple awards include the first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. Mr. Atapine holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. The artistic director of Apex Concerts and Ribadesella Chamber Music Festival, he is the cello professor at the University of Nevada, Reno and a member of Chamber Music Society Two.

CHAD HOOPES

▶ Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist Chad Hoopes has appeared with numerous ensembles throughout the world since he won the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Recent highlights include his debuts with Orchestre de Paris, Philadelphia Orchestra at Bravo! Vail, National Symphony Orchestra at Wolf Trap, and Konzerthausorchester Berlin. In 2016 he made his London debut at Royal Festival Hall with the National Youth Orchestra of Great Britain and conductor Kristjan Järvi performing Michael Daugherty’s violin concerto *Fire and Blood*. In the same season he became Munich Symphony Orchestra’s first artist-in-residence, a position created specifically for him. Among the current season’s highlights are performances with Orchestre National du Capitole de Toulouse and Queensland Symphony Orchestra as well as recitals at the Ravinia Festival and Lincoln Center. He has performed with leading orchestras such as the San Francisco, Pittsburgh, and Houston symphonies. He received an Avery Fisher Career Grant in March 2017 and the Cleveland Arts Prize in 2013. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi was released in 2014 on the French label Naïve and enthusiastically received by both press and public. Mr. Hoopes attended the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and the Kronberg Academy under the tutelage of Ana Chumachenco. In 2014

he became a member of the CMS Two Program. He plays the 1991 Samuel Zygmuntowicz; ex Isaac Stern violin.

KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, the Korean Broadcasting Symphony, and in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.

ANTHONY MANZO

► Anthony Manzo enjoys performing in a broad variety of musical forums. A season artist with the Chamber Music Society of Lincoln Center, he is a sought-after chamber musician who performs regularly at such noted venues as Lincoln Center and the Spoleto Festival in Charleston, South Carolina. He is also the solo bassist of San Francisco's New Century Chamber Orchestra, and a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he's at home in Washington, DC. Formerly the solo bassist of the Munich Chamber Orchestra, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as "endowed with beautiful and unexpected plaintiveness" by the *Boston Musical Intelligencer*), and Philharmonia Baroque in San Francisco. Additionally, he is a member of the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).

PAUL NEUBAUER

▶ Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." This season he will appear in recital and with orchestras in the U.S. and Asia including his Chicago Symphony subscription debut with Riccardo Muti performing Mozart's *Sinfonia Concertante* with violinist Robert Chen. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer was recently appointed artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.

WU QIAN

▶ Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music's bright young star award for 2007 by *The Independent*, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the UK, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, DC. As a soloist she has appeared with the Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Kommerzbank Piano Trio competition in Frankfurt, and has received numerous other awards. Appearances this season include performances in the UK, Germany, USA, Korea, Australia, Spain, and The Netherlands and collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and also a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian is a member of Chamber Music Society Two.

UPCOMING EVENTS AT CMS

DOHNÁNYI, BEETHOVEN, BRAHMS

SUNDAY, APRIL 8, 5:00 PM ▶ ALICE TULLY HALL

CMS Co-Artistic Directors David Finckel and Wu Han are joined by season Artists for a vibrant program of works by Dohnányi, Beethoven, and Brahms.

MASTER CLASS WITH JOSEPH KALICHSTEIN

MONDAY, APRIL 9, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

Pianist Joseph Kalichstein shares his knowledge and details of technique with the next generation of chamber musicians.

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

CALIDORE STRING QUARTET

FRIDAY, APRIL 13, 7:30 PM ▶ ALICE TULLY HALL

The high-spirited, American-based Calidore Quartet inaugurates April's string quartet festivities with a tour-de-force program of quartet classics.