



Chamber  
Music Society  
of Lincoln Center

# ROSE STUDIO CONCERT

THURSDAY EVENING, NOVEMBER 15, 2018 AT 6:30

**Daniel and Joanna S. Rose Studio**

**WU QIAN**, piano

**SCHUMANN QUARTET**

**ERIK SCHUMANN**, violin

**KEN SCHUMANN**, violin

**LIISA RANDALU**, viola

**MARK SCHUMANN**, cello

**DAVID SHIFRIN**, clarinet

**2018-2019  
SEASON**

**The Chamber Music Society of Lincoln Center**

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

[www.ChamberMusicSociety.org](http://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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THURSDAY EVENING, NOVEMBER 15, 2018 AT 6:30 ▶ 3,878TH CONCERT

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**WOLFGANG  
AMADEUS MOZART**  
(1756-1791)

**Quartet in G minor for Piano, Violin, Viola,  
and Cello, K. 478 (1785)**

- ▶ Allegro
- ▶ Andante
- ▶ Rondo: Allegro moderato

WU QIAN, E. SCHUMANN, RANDALU, M. SCHUMANN

**JOHANNES BRAHMS**  
(1833-1897)

**Quintet in B minor for Clarinet, Two Violins,  
Viola, and Cello, Op. 115 (1891)**

- ▶ Allegro
- ▶ Adagio
- ▶ Andantino—Presto non assai, ma con sentimento
- ▶ Con moto

SHIFRIN, E. SCHUMANN, K. SCHUMANN, RANDALU,  
M. SCHUMANN

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# NOTES ON THE PROGRAM

## Quartet in G minor for Piano, Violin, Viola, and Cello, K. 478

### WOLFGANG AMADEUS MOZART

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

#### ***Composed in 1785.***

- ▶ First CMS performance on October 14, 1977 by pianist Richard Goode, violinist James Buswell, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 26 minutes

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If Mozart had not been so hectically busy during the first months of 1786, he might well have taken time to congratulate himself. His new opera, *The Marriage of Figaro*, was scheduled for its premiere on May 1st at Vienna's Burgtheater; he had received from the Emperor himself a commission for a one-act comic opera, *Der Schauspieldirektor* (The Impresario), to be performed at Schönbrunn Palace in February for the entertainment of the visiting Governor-General of the Netherlands; the list of subscribers for his Lenten concerts had swollen to 120 names, many from the loftiest reaches of Austrian society; he had almost more commissions than he could fill; he was in demand as a teacher; Constanze was pregnant with their third child (the Mozarts had six in the nine years of their marriage; only two survived infancy); and he was living in a spacious flat just around the corner from St. Stephen's Cathedral. His self-congratulations, however, would have been premature.

In the 1780s, Mozart's most expressive manner of writing, whose chief evidences are the use of minor modes, chromaticism, rich counterpoint, and thorough thematic development, appeared in his compositions with increasing frequency. Such characteristics had regularly been evident in the slow movements of his piano concertos, but in 1785 he actually dared to cast an entire work (Concerto No. 20 in D minor, K. 466) in a minor key, though he did relieve the work's austerity somewhat by concluding it with a third-movement coda in a bright, major tonality. "An experiment, just an aberration," thought the Viennese public, who recognized Mozart's talent, if not its full range and power. They assumed he would return to the more popular and accepted means of expression the following season, and subscribed to his 1786 concerts in large numbers. In March he presented his patrons with the beautiful and deeply felt A major Concerto (K. 488), with a passionate middle movement in the key of F-sharp minor. A month later he introduced the Concerto in C minor (K. 491), which, unlike the earlier D minor Concerto, maintains its tragic mood to the last measure. "It is hard to imagine the expression on the faces of the Viennese public when on April 7, 1786, Mozart played this work at his subscription concert," wrote Alfred Einstein, in his classic 1945 study of the composer. Having thus stirred the doubts of Viennese

audiences about the artistic path he was following, it is little wonder that *Figaro* received only small applause when it was premiered at the Burgtheater on May 1. The following year his concert subscription list was returned almost blank. The year 1786, which had begun with hope for great success, ended with frustration. The noble C major Concerto (K. 503) of December was the last such work he was to play at one of his own concerts, after which he was never again able to secure enough patrons to sponsor another similar venture.

Among the most important harbingers of the shift in Mozart's musical language was the G minor Quartet for Piano, Violin, Viola, and Cello (K. 478), which he completed on October 16, 1785 in response to a commission for three (some sources say six) such works from the publisher Franz Anton Hoffmeister. Hoffmeister had only entered the business a year earlier, and Mozart's extraordinary and disturbing score, for which the publisher saw little market, threw a fright into him. "Write more popularly, or else I can neither print nor pay for anything of yours!" he admonished. Mozart cast some quaint expletives upon the publisher's head, and said it was fine with him if the contract were canceled. It was. (Composer and publisher remained friends and associates, however. The following year, Hoffmeister brought out the String Quartet in D major, K. 499, which still bears his name as sobriquet.) Artaria & Co., proving more bold than Hoffmeister, acquired the piece, and published it a year later; there are hints in contemporary

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## ALFRED EINSTEIN CALLED THE G MINOR TONALITY IN WHICH THE K. 478 QUARTET IS CAST THE COMPOSER'S "KEY OF FATE"

documents that it enjoyed a number of performances in Vienna.

Alfred Einstein called the G minor tonality in which the K. 478 Quartet is cast the composer's "key of fate.... The wild command that opens the first movement, *unisono*, and stamps the whole movement with its character, remaining threateningly in the background, and bringing the movement to its inexorable close, might be called the 'fate' motive with exactly as much justice as the four-note motive of Beethoven's Fifth Symphony." Contrast to the movement's pervasive agitation is provided by a lyrical melody initiated by the strings without piano. The *Andante*, in sonatina form (sonata without a development section), is probing, emotionally unsettled music, written in Mozart's most expressive, adventurous harmonic style. Of the thematically rich closing *Rondo*, English musicologist Eric Blom noted, "[It] confronts the listener with the fascinatingly insoluble problem of telling which of its melodies ... is the most delicious." So profligate is Mozart's melodic invention in this movement that he borrowed one of its themes, which he did not even bother to repeat here, for the principal subject of a piano rondo (K. 485) he composed three months later. ♦

# Quintet in B minor for Clarinet, Two Violins, Viola, and Cello, Op. 115

## JOHANNES BRAHMS

- ▶ Born May 7, 1833 in Hamburg.
- ▶ Died April 3, 1897 in Vienna.

### *Composed in 1891.*

- ▶ Premiered on November 24, 1891 in Meiningen, by clarinetist Richard Mühlfeld and the Joachim Quartet.
- ▶ First CMS performance on October 31, 1969 by clarinetist Gervase de Peyer, violinists Pina Carmirelli and Hiroko Yajima, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 38 minutes

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As a life-long bachelor (he once vowed that he would “never undertake either a marriage or an opera”), Johannes Brahms depended heavily on his circle of friends for support, encouragement, and advice. By word and example, Robert Schumann set him on the path of serious composition as a young man; Schumann’s wife, Clara, was Brahms’s chief critic and confidante throughout his life. The violinist Joseph Joachim was an indefatigable champion of Brahms’s chamber music, and provided him expert technical information during the composition of the Violin Concerto. Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, played Brahms’s music widely, and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving, Bülow invited Brahms to Meiningen to be received by the music-loving Duke Georg and his consort,

Baroness von Heldburg, and Brahms was provided with a fine apartment and encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) Brahms returned frequently and happily to Meiningen to hear his works played by the orchestra and to take part in chamber ensembles. At a concert in March 1891, he heard a performance of Weber’s F minor Clarinet Concerto by the orchestra’s principal player of that instrument, Richard Mühlfeld, and was overwhelmed. “It is impossible to play the clarinet better than Herr Mühlfeld does here,” he wrote to Clara. “He is absolutely the best I know.” So fluid and sweet was Mühlfeld’s playing that Brahms dubbed him “Fräulein Nightingale,” and flatly proclaimed him to be the best wind instrument player that he had ever heard. Indeed, so strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy—the Trio for Clarinet, Cello, and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg. Three years later Brahms was inspired again to write for Mühlfeld, and produced the two Sonatas for Clarinet and Piano (Op. 120). Both the trio and the quintet were first heard at a private recital at Meiningen on November 24, 1891 presented by Brahms (as pianist),



## **THE CLARINET QUINTET'S MOOD IS EXPRESSIVE AND AUTUMNAL, WITH MANY HINTS OF BITTERSWEET NOSTALGIA**

Mühlfeld, and the members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12th.

The Clarinet Quintet's mood is expressive and autumnal, with many hints of bittersweet nostalgia, a quality to which the darkly limpid sonority of the clarinet is perfectly suited. The opening movement follows the traditional sonata form, with the closely woven thematic development characteristic of all Brahms's large instrumental works. The main theme, given by the violins in mellow thirds, contains the motivic seeds from which the entire

movement grows. Even the swaying second theme, initiated by the clarinet, derives from this opening melody. The *Adagio* is built in three large paragraphs. The first is based on a tender melody of touching simplicity uttered by the clarinet. The central section is an impetuous strain in sweeping figurations seemingly derived from the fiery improvisations of an inspired Gypsy clarinetist. The *Adagio* melody returns to round out the movement. Brahms performed an interesting formal experiment in the third movement. Beginning with a sedate *Andantino*, the music soon changes mood and meter to become an ingenious combination of scherzo and rondo that is closed by a fleeting reminiscence of the movement's first melody. The finale is a theme with five variations, the last of which recalls the opening melody of the first movement to draw together the principal thematic strands of this masterful quintet. ♦

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# ABOUT THE ARTISTS

## 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 residency in The Bowers Program (formerly Chamber Music Society Two). Furthermore, the quartet will go on tour in Israel and twice in the US, give guest performances at festivals in Germany, Austria, France, The Netherlands, and Bulgaria, and perform concerts in London, Amsterdam, Vienna, Hamburg, and Berlin. In addition, the ensemble is “artiste étoile” at the Oraniensteiner Konzerte and is looking forward to its two annual concerts as part of its long-term residency at the Robert-Schumann-Saal in Düsseldorf.

The quartet’s most recent album *Intermezzo* (2018) has been hailed enthusiastically both at home and abroad. The quartet has also recorded *Landscapes*, in which it traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt, received the Jahrespreis der deutschen Schallplattenkritik, five Diapasons, and was 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 quartet has performed at many festivals, including Schleswig Holstein, 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 and Wigmore Hall in London, the Konzerthaus and Musikverein in Vienna, the Concertgebouw Amsterdam, the Tonhalle in Zürich, 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.

## DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale’s Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society since 1982 and served as its artistic director from 1992 to 2004, inaugurating The Bowers Program (then called CMS Two) and the annual Brandenburg Concerto concerts. He continues as artistic director of Chamber Music Northwest in Portland, OR, a post he has held since 1981.



He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin's compositions, one of which was nominated for a Latin Grammy. New Delos recording releases in 2017 included Carl Nielsen's Clarinet Concerto in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.

## **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 an alum of The Bowers Program (formerly CMS Two).

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**11/29/18 • 7:30 PM**

Art of the Recital:  
Matthew Lipman +  
Henry Kramer

**12/10/18 • 11:00 AM**

Master Class with  
Erin Keefe

**1/17/19 • 9:00 PM**

New Music Concert

**1/24/19 • 9:00 PM**

Late Night Rose

**1/28/19 • 11:00 AM**

Master Class with  
Daniel Hope

**1/30/19 • 6:30 PM**

Inside Chamber Music  
Lecture

**2/6/19 • 6:30 PM**

Inside Chamber Music  
Lecture

**2/7/19 • 7:30 PM**

Art of the Recital:  
Tara Helen O'Connor +  
Pedja Muzijevic

**2/13/19 • 6:30 PM**

Inside Chamber Music  
Lecture

**2/20/19 • 6:30 PM**

Inside Chamber Music  
Lecture

**2/25/19 • 11:00 AM**

Master Class with  
Gilles Vonsattel

**2/28/19 • 9:00 PM**

Late Night Rose

**3/21/19 • 9:00 PM**

New Music Concert

**4/17/19 • 11:00 AM**

Master Class with  
Tara Helen O'Connor

**4/25/19 • 9:00 PM**

Late Night Rose

**5/9/19 • 7:30 PM**

Art of the Recital:  
Cho-Liang Lin +  
Jon Kimura Parker

**5/16/19 • 9:00 PM**

New Music Concert

*All times are listed in EST (EDT when applicable).*

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## UPCOMING EVENTS AT CMS

### DEATH AND THE MAIDEN

SUNDAY, NOVEMBER 18, 5:00 PM ▶ ALICE TULLY HALL

*Schubert's obsession with death emerges throughout his music, and the Russians Mussorgsky and Rachmaninov give voice to their country's powerful grasp of human mortality.*

### THE ART OF THE RECITAL

THURSDAY, NOVEMBER 29, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

*Violist Matthew Lipman and pianist Henry Kramer perform works by Schumann, Bowen, Waxman, and a world premiere by Clarice Assad.*

This event will be streamed live at [www.ChamberMusicSociety.org/WatchLive](http://www.ChamberMusicSociety.org/WatchLive)

### WINDSTORM

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

*CMS's exceptional lineup of wind players tackles this demanding and rewarding repertoire by Reicha, Thuille, Copland, and Mozart.*