



ROSE STUDIO CONCERT

THURSDAY EVENING, JANUARY 24, 2019 AT 6:30

Daniel and Joanna S. Rose Studio

GILLES VONSATTEL, piano

KRISTIN LEE, violin

SEAN LEE, violin

MATTHEW LIPMAN, viola

DAVID REQUIRO, cello

**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

*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, JANUARY 24, 2019 AT 6:30 ▶ 3,905TH CONCERT

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GILLES VONSATTEL, piano

KRISTIN LEE, violin

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MATTHEW LIPMAN, viola

DAVID REQUIRO, cello

LEOŠ JANÁČEK

(1854-1928)

Pohádka (Fairy Tale) for Cello and Piano (1910)

▶ Con moto

▶ Con moto

▶ Allegro

REQUIRO, VONSATTEL

ANTONÍN DVOŘÁK

(1841-1904)

Drobnosti (Miniatures) for Two Violins and Viola, Op. 75a (1887)

▶ Cavatina: Moderato

▶ Capriccio: Poco allegro

▶ Romanza: Allegro

▶ Elegia: Larghetto

S. LEE, K. LEE, LIPMAN

ERICH WOLFGANG

KORNGOLD

(1897-1957)

Quintet in E major for Piano, Two Violins, Viola, and Cello, Op. 15 (1921-22)

▶ Mässiges Zeitmass, mit schwungvoll blühendem Ausdruck

▶ Adagio: Mit grösster Ruhe, stets äusserst gebunden und ausdrucksvoll

▶ Finale: Gemessen, beinahe pathetisch—
Allegro giocoso

VONSATTEL, K. LEE, S. LEE, LIPMAN, REQUIRO

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

Pohádka (Fairy Tale) for Cello and Piano

LEOŠ JANÁČEK

- ▶ Born July 3, 1854 in Hukvaldy, Moravia.
- ▶ Died August 12, 1928 in Ostrava, Moravia.

Composed 1910; revised in 1923.

- ▶ Premiered on March 13, 1910 in Brno by cellist Rudolf Pavlata and pianist Ludmilla Prokopová.
- ▶ First CMS performance on March 12, 2000 by cellist Sophie Shao and pianist Adrienne Kim.
- ▶ Duration: 12 minutes

Leoš Janáček was among those many Czechs at the turn of the 20th century who longed for freedom for their native land from the Habsburgs. The son of a Moravian village schoolmaster, Janáček became a chorister in Brno at age 11 before going to Prague, Vienna, and Leipzig for advanced musical training. He did much to further the musical life of his country, founding the Brno Philharmonic Society in 1881 and later serving as professor at the Prague Conservatory. Janáček also gave much time to collecting folk music, which he considered an indispensable component of his country's national character, and to developing a specifically Czech vocal style based on the sounds, rhythms, and inflections of the local spoken dialects, comparable to that achieved by Mussorgsky in Russia.

Just as he wanted a music free from Germanic domination, so Janáček wanted his country politically free from the Habsburgs.

He believed that end could best be achieved by an alliance of all the Slavic peoples led by Russia since, as he wrote in a letter to his friend Richard Vesely, "In the whole world there are to be found neither fires nor tortures strong enough to destroy the vitality of the Russian nation." Janáček expressed his Russian sympathies in such large-scale works as *Taras Bulba* (a three-movement symphonic poem inspired by Nikolai Gogol's 1839 novel about the heroic 17th-century leader of the Zaporozhye Cossacks), the opera *From the House of the Dead* (based on Dostoyevsky's 1862 novel set in a Siberian prison camp), and the String Quartet No. 1 ("After Tolstoy's 'The Kreutzer Sonata'"), but he first took up a Russian literary subject within the chamber-music confines of *Pohádka* (Fairy Tale) for Cello and Piano in 1910.

Pohádka found its inspiration in the epic poem *The Tale of Tsar Berendey* by Vasily Zhukovsky (1783-1852), known as a gifted translator (of Schiller, Goethe, Scott, Lord Byron, and other German, French, and English authors, as well as such classic works as Homer's *Odyssey*) and a writer who made important contributions to Russian Romanticism with poems rooted in the country's legends, landscapes, and folklore. According to Zhukovsky's poem, the mythical Tsar Berendey has unwittingly promised his son, Ivan, to Kashchei, Ruler of the Underworld (who also

figures as the villain in Stravinsky's *The Firebird*, composed in the same year as *Pohádka*) in exchange for a military victory. Ivan sets out to confront Kashchei himself, and falls in love with Kashchei's daughter, Marya, and she with him. Together Ivan and Marya overcome the intrigues of her father and return in happiness to Tsar Berendey's palace. The three movements of *Pohádka* are concerned solely with Ivan and Marya—their first encounter (Janáček's biographer Jaroslav Vogel suggests that the dreamy piano chords represent the moonlit lake where they meet, the cello's

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**POHÁDKA FOUND ITS
INSPIRATION IN THE
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OF TSAR BERENDEY BY
VASILY ZHUKOVSKY**

pizzicato notes the young prince, and the imitative lines between cello and piano their embrace), their love, and their excited journey to Berendey's kingdom (based on a theme reminiscent of Russian folksong)—though anxious passages in the last two movements hint at the adventures they share. ♦

Drobnosti (Miniatures) for Two Violins and Viola, Op. 75a

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841 in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904 in Prague.

Composed in 1887.

- ▶ First CMS performance on November 12, 2009 by violinists Daniel Phillips and Kristin Lee and violist Mark Holloway.
- ▶ Duration: 14 minutes

Living at the same address as Dvořák in Prague during the winter of 1887 was a chemistry student and amateur violinist named Josef Kruis. Composer and chemist struck up a friendship, and in the space of just one week (January 7-14), Dvořák composed a trio for Kruis and the young man's teacher, Jan Pelikán, a violinist with the Prague National Theater Orchestra, and himself as violist. (Dvořák played viola in the National Orchestra years before.) This *Terzetto* proved too difficult for

Kruis's limited technique, however, so the following week Dvořák wrote a simpler set of four *Bagatelles* for two violins and viola. He shortly thereafter arranged the *Bagatelles* for violin and piano as the *Four Romantic Pieces*, and performed them publicly in Prague on March 30th with violinist Karel Ondříček, brother of the virtuoso who had premiered Dvořák's Violin Concerto four years earlier. Simrock, who constantly encouraged Dvořák to write short, easily salable works in the manner of the *Slavonic Dances* (on which the publisher got very rich), bought the *Romantic Pieces* and issued them later that year. The original version of the music for two violins and viola was published in 1945 under the title *Four Miniatures*.

Though Dvořák was himself a professional string player, his small amount of solo music for the violin

(a concerto, two sonatas, and a half-dozen brief character pieces) is lyrical and expressive rather than virtuosic. The *Miniatures* are lovely and ingratiating, much in the folk-inspired style that made his *Slavonic Dances* some of the most popular

music of his time. Dvořák gave titles to the movements that summarize the mood of each piece: *Cavatina* (a term he borrowed from Italian opera, where it indicated a short, solo song), *Capriccio*, *Romanza*, and *Elegia*. ♦

Quintet in E major for Piano, Two Violins, Viola, and Cello, Op. 15

ERICH WOLFGANG KORNGOLD

► Born May 29, 1897 in Brünn, Austria (now Brno, Czech Republic).

► Died November 29, 1957 in Hollywood, California.

Composed in 1921-22.

► Premiered on February 16, 1923 in Hamburg by the Bandler Quartet with the composer as pianist.

► First CMS performance on January 21, 1999 by pianist Bengt Forsberg, violinists Todd Phillips and Julie Rosenfeld, violist Paul Neubauer, and cellist Mats Lidström.

► Duration: 31 minutes

Erich Wolfgang Korngold (his middle name honored Mozart), the son of Julius Korngold, one of Vienna's most influential music critics at the turn of the 20th century, was playing piano by age five, composing by seven, and at nine produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory; his Piano Sonata No. 1 was published in 1908, when he was 11. The following year he wrote a ballet, *Der Schneemann* (The Snowman), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. In 1911, the budding composer gave a concert of his works in Berlin, in which he also appeared as piano soloist. Korngold was an international

celebrity at 13. He wrote his first opera in 1915 and five years later produced his dramatic masterpiece, *Die Tote Stadt* (The Dead City), and was appointed professor at the Vienna Staatsakademie. Korngold settled in Hollywood in 1934, and during the next decade he created an unsurpassed body of film music, winning two Academy Awards (for *Anthony Adverse* and *The Adventures of Robin Hood*). His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concertos for violin (for Heifetz) and cello, and a large symphony. Korngold died on November 29, 1957; his remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks, Sr., D.W. Griffith, and Rudolf Valentino.

Despite the flood of offers for conducting jobs, performances, personal appearances, and social engagements that followed the sensational premiere of *Die Tote Stadt* in December 1920—as well as a blossoming love affair with Luzi von Sonnenthal, a musically talented girl of whose theatrical family the elder Korngolds heartily disapproved (Erich, of course, married her, in April 1924)—the 23-year-old Korngold still

found time to compose. Among his first efforts after *Die Tote Stadt* was the Quintet for Piano and Strings, composed in 1921-22 and dedicated to the family's friend Gustinus Ambrosi, the Viennese sculptor who created portrait busts of such famous personalities as Strauss, Stefan Zweig, Mussolini, Clemenceau, and Strindberg. In 1912, he made a likeness of the teenage Korngold that was destroyed when the Nazis broke into the Korngolds' home in 1938. The quintet was premiered in Hamburg on February 16, 1923 by the Bandler Quartet with the composer as pianist, introduced to Vienna in June, and heard again at the Salzburg Festival in August.

The broad lyricism, rich sonority, impeccable craftsmanship, and touching expression that made *Die Tote Stadt* a hit are transferred to a more intimate venue in the Piano Quintet. The performance instruction for the first movement—"with animated radiant expression"—is perfectly embodied in the vaulting main theme. A gentler strain, almost a love song, provides the second subject. The development section is a fascinating thing: a finely gauged passage troubled by trills, glissandos, contrapuntal

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disputations, and unsettled emotions from which the movement's essential lyricism is again wrested to lead to the recapitulation. The *Adagio*, with its deep sincerity of expression and its moments of soaring melodic beauty balanced by episodes of intense drama, is a virtual microcosm of Korngold's creative personality. The movement is based on *Mond, so gehst du wieder auf*, the third of the *Four Songs of Farewell* (Op. 14), composed just before the quintet, which Korngold associated with his yet unfulfilled love for Luzi: *Moon, thou risest thus again/Over somber vale of tears unwept and burning./ Teach, oh teach me, pray,/To cease this steadfast yearning*. The *Finale* is strongly rhythmic, brilliantly virtuosic, and buoyantly optimistic. ♦

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ABOUT THE ARTISTS

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. An alum of The Bowers Program (formerly 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.

SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dare to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of The Bowers Program (formerly CMS Two), he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at The Juilliard School's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.

MATTHEW LIPMAN

▶ American violist Matthew Lipman has been hailed by the *New York Times* for his “rich tone and elegant phrasing.” The recipient of a 2015 Avery Fisher Career Grant, he has appeared as soloist with the Minnesota Orchestra, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Juilliard Orchestra, Ars Viva Symphony, and Montgomery Symphony, with CMS in Alice Tully Hall, and in recital at the WQXR Greene Space in New York City and the Phillips Collection in Washington, DC. His debut solo album *Ascent* will be released by Cedille Records in February 2019. His recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields topped the Billboard charts. He was featured on WFMT Chicago’s list of “30 Under 30” of the world’s top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs regularly at the Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Cleveland, and White Nights festivals. A top prizewinner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he received his bachelor’s and master’s degrees from The Juilliard School as a student of Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of The Bowers Program (formerly CMS Two), Mr. Lipman is on faculty at Stony Brook University and performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.

DAVID REQUIRO

▶ First Prize winner of the 2008 Naumburg International Violoncello Competition, David Requiro (pronounced re-KEER-oh) is recognized as one of today’s finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed the cycle of Beethoven’s cello sonatas at the Phillips Collection in Washington, DC. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. The Chamber Music Society recently appointed him to The Bowers Program (formerly CMS Two) beginning in the 2018-19 season. In 2015 Mr. Requiro joined the faculty of the University of Colorado Boulder as an assistant professor. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

GILLES VONSATTEL

► Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. He has appeared with the Munich Philharmonic, Orchestre Symphonique de Montréal, Boston Symphony, and San Francisco Symphony, and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, the Lucerne festival, and Spoleto USA. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the United States and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Chicago Symphony (Bernstein's *Age of Anxiety*), Gothenburg Symphony (Messiaen's *Turangalila Symphonie*), Orchestra della Svizzera Italiana (Berg's *Kammerkonzert*), Mozart concertos with the Vancouver Symphony and Florida Orchestra, as well as multiple appearances with the Chamber Music Society. An alum of The Bowers Program (formerly CMS Two), Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He is on the faculty of the University of Massachusetts at Amherst.

UPCOMING EVENTS AT CMS

ESTEEMED ENSEMBLE

SUNDAY, JANUARY 27, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, JANUARY 29, 7:30 PM ▶ ALICE TULLY HALL

Wu Han, Daniel Hope, Paul Neubauer, and David Finckel reunite for a program of piano quartet classics.

MASTER CLASS WITH DANIEL HOPE

MONDAY, JANUARY 28, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

Daniel Hope leads a master class with talented students.

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

INSIDE CHAMBER MUSIC—SOLD OUT!

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

Lecture on Beethoven's String Quartet in C-sharp minor, Op. 131.

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