



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, APRIL 25, 2019 AT 6:30

Daniel and Joanna S. Rose Studio

LISE DE LA SALLE, piano
ANI KAVAFIAN, violin
ANGELO XIANG YU, violin
HSIN-YUN HUANG, viola
TIMOTHY EDDY, cello
SOOYUN KIM, flute

**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

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

**Quartet in A major for Flute, Violin, Viola,
and Cello, K. 298** (1786-87)

- ▶ Andantino con variazioni
 - ▶ Menuetto
 - ▶ Rondo: Allegretto grazioso
- KIM, KAVAFIAN, HUANG, EDDY

NINO ROTA
(1911-1979)

Trio for Flute, Violin, and Piano (1958)

- ▶ Allegro ma non troppo
 - ▶ Andante sostenuto
 - ▶ Allegro vivace con spirito
- KIM, YU, DE LA SALLE

ERNŐ DOHNÁNYI
(1877-1960)

**Quintet No. 2 in E-flat minor for Piano, Two
Violins, Viola, and Cello, Op. 26** (1914)

- ▶ Allegro ma non troppo
- ▶ Intermezzo: Allegretto
- ▶ Moderato

DE LA SALLE, KAVAFIAN, YU, HUANG, EDDY

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

NOTES ON THE PROGRAM

Quartet in A major for Flute, Violin, Viola, and Cello, K. 298

WOLFGANG AMADEUS MOZART

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

Composed in 1786-87.

- ▶ First CMS performance on December 18, 1977, by flutist Paula Robison, violinist Arnold Steinhardt, violist Michael Tree, and cellist David Soyer.
- ▶ Duration: 11 minutes

Among Mozart's most loyal friends during his last years in Vienna were the members of the Jacquin family. The *paterfamilias*, Nikolaus Joseph von Jacquin was a distinguished botanist and professor of chemistry at Vienna University who instilled the love of music in his children, Joseph Franz (21 in 1787), Gottfried (19), and Franzisca (18). Mozart was very fond of the Jacquins, and visited them frequently to share their dinner, play his music for them, or keep Franzisca up with her lessons when she proved to be one of his most talented piano students. For the entertainment of the household, Mozart composed a number of works, including the delightful Flute Quartet in A major (K. 298).

It was long believed that this quartet had been written in Paris in 1778 as a pendant to the three such works Mozart completed in Mannheim late the previous year for the local amateur of the instrument Willem Britten de Jong, but this dating troubled those scholars who had difficulty explaining how Mozart could

have quoted an aria (*Chi mi mostra—*“Who tells me where I can find love?”) from Paisiello's 1786 opera buffa *Le Gare generose* (“The Contests in Generosity,” premiered in Naples and repeated almost immediately in Vienna) in a work written eight years before. The 1786 provenance of the composition is also attested by the analysis of the composer's handwriting and the paper on which the music was written, and by the fact that Baron von Jacquin once owned the autograph.

If the A major Flute Quartet provides any indication of Mozart's relationship with the Jacquin family, it must have been a joyous friendship. The music is playful throughout, unruffled by either a slow movement or deep emotions. The opening movement is a set of variations based on a song (*An die Natur*) attributed to the contemporary Viennese composer and publisher Franz Anton Hoffmeister—the flute introduces the subject and takes the first variation, after which the violin, viola, and cello, in turn, provide their own embroidery upon the tune. The central trio section of the diminutive *Menuetto* recalls an old French song titled *Il a des bottes, des bottes, Bastien* (“The Boots, the Boots, Bastien”). Mozart, a great lover of jokes and teaser of his friends, headed the closing *Rondo*, “Not too fast, but also not too slow—so-so—with much elegance and expression,” and then went on to spin one of his most beguiling creations from Paisiello's operatic theme. ♦

Trio for Flute, Violin, and Piano

NINO ROTA

- ▶ Born December 3, 1911 in Milan.
- ▶ Died April 10, 1979 in Rome.

Composed in 1958.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 13 minutes

Nino Rota, born in 1911 in Milan, began studying piano with his mother as a child, was composing by age eight, and had completed an oratorio and an opera by age 13. He was admitted to the Milan Conservatory in 1923 and three years later went to the Accademia di Santa Cecilia in Rome as a student of Alfredo Casella. From 1930 to 1931, Rota attended the Curtis Institute of Music in Philadelphia; he ended his thorough education by taking a degree in literature from the University of Milan in 1937. Though Rota wrote prolifically for the stage and concert hall, he is best remembered as the composer of more than 150 film scores. Rota composed the music for all of Federico Fellini's films for three

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**ROTA'S TRIO OF 1958
MINES THE CRISP
IDIOMS AND CLEAR-
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STRAVINSKY.**

decades, including *La Strada*, *La Dolce Vita*, *Boccaccio*, *Eight and a Half*, *Juliet of the Spirits*, *Satyricon*, and *The Orchestra Rehearsal*. He also worked with many other leading directors, but found his greatest success with Francis Ford Coppola in the *Godfather* series.

Rota's Trio for Flute, Violin, and Piano of 1958 mines the crisp idioms and clear-eyed attitude familiar from the neo-classical music of his friend Igor Stravinsky. ("Stravinsky was fun; his mind struck sparks," Rota said after his teacher Alfredo Casella introduced him to the Russian master.) The trio's first movement juxtaposes two contrasting expressive states—a motoric strain driven relentlessly by the piano and smooth, quiet phrases derived from a motive heard in the violin just before the fast music comes to an abrupt stop. These ideas are played against each other in the central section before the opening music returns to bring the movement to a dynamic close. The *Andante* is an unusual formal conception. It begins as a pensive fugue, with each of the three participants, in textbook fashion, dutifully taking up the theme in turn. The music wanes and becomes hesitant, but the flute and then the violin go off on more independent and urgent tracks to establish their own identities. That accomplished, calm returns and the fugue theme is brought back, not in imitation but in collegially close harmonies. The non-stop finale is music of *opera-buffa* jocularly. ♦

Quintet No. 2 in E-flat minor for Piano, Two Violins, Viola, and Cello, Op. 26

ERNŐ DOHNÁNYI

- ▶ Born July 27, 1877 in Pozsony, Hungary (now Bratislava, Slovakia).
- ▶ Died February 9, 1960 in New York City.

Composed in 1914.

- ▶ Premiered on November 12, 1914 in Berlin by the Klinger Quartet and the composer as pianist.
- ▶ First CMS performance on November 6, 1987, by pianist Richard Goode and the Emerson String Quartet.
- ▶ Duration: 25 minutes

Ernő Dohnányi was among the 20th century's foremost composers, pianists, teachers, and music administrators. Born on July 27, 1877 in Pozsony, Hungary (now Bratislava, Slovakia), he inherited his musical interests from his father, a talented amateur cellist, who gave him his first lessons in piano and theory. At 17, Dohnányi entered the newly established Franz Liszt Academy in Budapest, the first Hungarian of significant talent to do so. He graduated from the Academy in 1897, and toured extensively as a pianist for the next several years. From 1905 to 1915, Dohnányi taught at the Berlin Hochschule für Musik. He returned to Budapest in 1915, becoming director of the Academy in 1919 and musical director of the Hungarian Radio in 1931. He served as conductor of the Budapest Philharmonic for the 25 years after 1919 while continuing to concertize at home and abroad and remaining active as a composer. In 1944, he left Hungary, moving first to Austria, then to Argentina, and finally settled in Tallahassee in 1949 as

pianist and composer-in-residence at Florida State University. Though in his 70s, Dohnányi's abilities remained unimpaired, and he continued an active musical life. He appeared regularly on campus and in guest engagements; his last public performance was as conductor of the FSU Symphony just three weeks before his death. He died in New York on February 9, 1960 during a recording session.

Dohnányi composed his Piano Quintet No. 2 in the summer and early autumn of 1914, during his tenure on the faculty of the Berlin Hochschule für Musik; he gave the work's premiere in Berlin on November 12th with the distinguished Klinger Quartet. That was an anxious time for Germany. Following the assassination of Archduke Franz Ferdinand at Sarajevo on June 28th, Emperor Franz Joseph of Austria declared war on Serbia. War fever intensified in Berlin (H.W. Nevinson, war correspondent of London's *Daily News*, reported that "up and down the wide road of Unter den Linden crowds paced incessantly by day and night, singing German war songs"), and on August 4th, Kaiser Wilhelm II, Franz Joseph's ally, opened the hostilities against Russia, France, and Britain that began World War I. Some of the anxiety of the summer of 1914 seems to have filtered into Dohnányi's Piano Quintet No. 2, which he cast in the somber key of E-flat minor, though the work ends optimistically and frequently posits brighter emotions to counter its darker passages.

The quintet opens with a hushed main theme begun with an upward leap intoned in octaves by violin and cello above a foreboding rumbling in the piano. The other strings repeat the theme before the piano adds a hymn-like idea in block chords and all the participants join in a rising, muscular strain with dotted rhythms. The tension subsides and the piano again plays the opening theme as a bridge to the movement's formal second subject, a sweet, lyrical melody begun in duet by first violin and viola. The exposition closes with a luminous stream of chords in the piano. The brief development section treats, in turn, the rumbling figures of the opening, the hymn-like idea, the muscular strain, and the main theme. The arrival at the recapitulation is marked by a sudden break in the music's momentum, after which the viola recalls the main theme in long notes against a rippling keyboard background. The lyrical second subject and the piano's luminous chord streams return before the movement closes quietly with an echo of the opening measures.

The *Intermezzo* begins in a lighthearted Viennese mood, a 1914 analogue to Brahms's *Liebeslieder Waltzes*, but it seems unable to commit fully to such frothy music-making and moves on to an anxious, scherzo-like passage. This feverish

music provides some energy for a while but it, too, soon disintegrates. The waltz is tried again, more assertively this time, but with little more conviction than before. The ensemble then remembers the lyrical second theme from the preceding movement but cannot sustain it, and the waltz and the scherzo are recalled again, but with waning enthusiasm. The *Intermezzo* comes to an unsettled (and unsettling) end, a mirror, perhaps, of Berlin's apprehensive mood at the time of its creation and a prescient chamber counterpart to Maurice Ravel's disturbing musical commentary on the fall of the ancient Habsburg empire, *La Valse* of 1920.

The finale is music of transformation. The movement starts with a stern canon, with each of the strings in turn imitating the winding melody first entrusted to the cello; the piano offers a solemn, prayer-like chorale in response. The canon begins again and grows more aggressive until the piano resolutely adds the main theme of the first movement as antagonist. These two ideas contend, and the canon melody is ultimately subdued to a final, quiet, isolated line in the cello. In a magnificent postlude, the doubt of the first movement's main theme is transfigured into a serene, confident benediction. ♦

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ABOUT THE ARTISTS

LISE DE LA SALLE

► Through acclaimed international concert appearances and award-winning Naïve recordings, Lise de la Salle has established a reputation as one of today's most exciting young artists and as a musician of uncommon sensibility and maturity. Her playing inspired a *Washington Post* critic to write, "For much of the concert, the audience had to remember to breathe... the exhilaration didn't let up for a second until her hands came off the keyboard." Following appearances in 2017-18 with Fabio Luisi and the Dallas Symphony and a six-week U.S. recital tour, her coming seasons include appearances with the Atlanta, Austin, Detroit, Fort Wayne, Quebec, Rogue Valley, and Wichita symphonies. She will be heard in recital in Aspen, Atlanta, Ashland, and New Jersey and is also a member of The Bowers Program (formerly Chamber Music Society Two). A native of France, she first came to international attention in 2005, at the age of 16, with a Bach/Liszt recording that *Gramophone* magazine selected as Recording of the Month. Ms. de la Salle, who records for the Naïve label, was then similarly recognized in 2008, at the age of 20, for her recording of the first concertos of Liszt, Prokofiev, and Shostakovich. Recent recordings offer works of Schumann and the complete works of Rachmaninov for piano and orchestra with Fabio Luisi and the Philharmonia Zurich. The 2017-18 season saw the release of *Bach Unlimited*.

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.

HSIN-YUN HUANG

▶ Violist Hsin-Yun Huang has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloist International Contemporary Ensemble, and the London Sinfonia. She performs regularly at festivals including Marlboro, Santa Fe, Rome Chamber Music Festival, and Spoleto USA. She tours extensively with the Brentano String Quartet, most notably including performances of the complete Mozart string quintets at Carnegie Hall. Upcoming highlights include concerto performances under the batons of Osmo Vänskä and Josef Cabelle in Taipei and Bogota and appearances at the Seoul Spring Chamber Music Festival. She has commissioned compositions from Steven Mackey (*Groundswell*, which premiered at the Aspen Festival), Shih-Hui Chen (*Shu Shon Key*), and Poul Ruders (*Romances*). Her 2012 recording, titled *Viola Viola*, for Bridge Records won accolades from *Gramophone* and *BBC Music Magazine*. Ms. Huang first came to international attention as the gold medalist in the 1988 Lionel Tertis International Viola Competition. In 1993 she was the top prize winner in the ARD International Competition in Munich, and was awarded the highly prestigious Bunkamura Orchard Hall Award. A native of Taiwan and an alumna of Young Concert Artists, she received degrees from the Yehudi Menuhin School, The Juilliard School, and the Curtis Institute of Music; she now serves on the faculties of Juilliard and Curtis.

ANI KAVAFIAN

▶ Violinist Ani Kavafian enjoys a prolific career as a recitalist, chamber musician, and professor. She has performed with many of American's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, Detroit Symphony Orchestra, and San Francisco Symphony. In the 2018-19 season, she continues her longtime association as a season artist of the Chamber Music Society with appearances in New York and around the US. Last summer she participated in several music festivals including Chamber Music Northwest, the Heifetz Institute, Sarasota Chamber Music Festival, Norfolk Chamber Music Festival, Great Lakes Festival, the Bridgehampton Chamber Music Festival, and Virtuoso Bel Canto Festival in Lucca, Italy. She and her sister, violinist and violist Ida Kavafian, have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a professor at Yale University and this season performed Stravinsky's *Soldier's Tale* at Carnegie's Zankel Hall with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award, and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Ms. Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master's degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.

SOOYUN KIM

► Praised as “a rare virtuoso of the flute” by *Libération*, Sooyun Kim has established herself as one of the rare flute soloists in the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has enjoyed a flourishing career performing with orchestras including the Bavarian Radio, Munich Philharmonic, Munich Chamber, and Boston Pops orchestras. She has been presented in recital series in Budapest’s Liszt Hall, Millennium Stage at Kennedy Center, Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Tanglewood festivals. Her special interest in interdisciplinary art led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt and Glassmuseet Ebeltoft in Denmark. She choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupes. Last season she collaborated with the New York Theater Ballet in conjunction with the Isabella Stewart Gardner Museum. An alum of The Bowers Program (formerly CMS Two), she studied at the New England Conservatory under the tutelage of Paula Robison. In addition to her musical training, she studied Baroque dance with Melinda Sullivan. Ms. Kim plays on a rare 18-carat gold flute specially made for her by Verne Q. Powell Flutes.

ANGELO XIANG YU

► Winner of the Yehudi Menuhin International Violin Competition, Angelo Xiang Yu has received consistent critical acclaim and enthusiastic audience response for his solo recitals and orchestral and chamber music performances. Highlights of his 2018-19 season include debuts with the Rochester Philharmonic and the Sacramento, Spokane, Baton Rouge, and South Florida symphonies. He has also performed with orchestras in Pittsburgh, Toronto, Vancouver, Denver, and Houston, as well as with the Shanghai Symphony Orchestra, Auckland Philharmonia, New Zealand Symphony, Munich Chamber Orchestra, and Oslo Philharmonic Orchestra. An active recitalist and chamber musician, he has appeared in recital in Berlin, Paris, Beijing, Singapore, Shanghai, Auckland, Chicago, Pittsburgh, and in March 2018 he performed in Boston’s Jordan Hall under the auspices of the Chinese Cultural Foundation. During summer 2018, he made debuts at Music@Menlo, the Bridgehampton Chamber Music Festival, and the Sarasota Music Festival. He has also performed at Chicago’s Grant Park Music Festival, Chamber Music Northwest in Oregon, the Verbier Festival in Switzerland, and the Bergen Festival in Norway. Born in Inner Mongolia, China, Mr. Yu studied with Qing Zheng at the Shanghai Conservatory. He earned his bachelor’s degree, master’s degree, and artist diploma from the New England Conservatory of Music, where he was a student of Donald Weilerstein, Miriam Fried, and Kim Kashkashian. A resident of Boston, he performs on a 1729 Stradivarius violin generously on loan from an anonymous donor. This season he joins The Bowers Program (formerly Chamber Music Society Two).

UPCOMING EVENTS AT CMS

FROM MENDELSSOHN—LIMITED AVAILABILITY

SUNDAY, APRIL 28, 5:00 PM ▶ ALICE TULLY HALL

Featuring works by Mendelssohn, Schumann, Brahms, and Tchaikovsky.

YOUNG MUSICIANS CONCERT

THURSDAY, MAY 2, 11:00 AM ▶ ALICE TULLY HALL

Advanced high school instrumentalists perform on a professionally produced concert at Alice Tully Hall. Free, but tickets are required.

DEEPLY INSPIRED

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

Composers from four eras and four cultures combine for this rare program which finds each of them at emotional heights, including Schubert, Barber, Arensky, and Bloch.