



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, OCTOBER 24, 2019 AT 6:30

Daniel and Joanna S. Rose Studio

2019-2020
50TH
ANNIVERSARY
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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ROSE STUDIO CONCERT

THURSDAY EVENING, OCTOBER 24, 2019 AT 6:30 ▶ 4,002ND CONCERT

Daniel and Joanna S. Rose Studio

GILLES VONSATTEL, piano
FRANCISCO FULLANA, violin
PAUL NEUBAUER, viola
MIHAI MARICA, cello
DAVID SHIFRIN, clarinet
ERIC REED, horn

**KRZYSZTOF
PENDERECKI**
(b. 1933)

**Sextet for Clarinet, Horn, Violin, Viola,
Cello, and Piano (2000)**

▶ Allegro moderato

▶ Larghetto

SHIFRIN, REED, FULLANA, NEUBAUER,
MARICA, VONSATTEL

ERNŐ DOHNÁNYI
(1877-1960)

**Sextet in C major for Clarinet, Horn, Violin,
Viola, Cello, and Piano, Op. 37 (1935)**

▶ Allegro appassionato

▶ Intermezzo: Adagio

▶ Allegro con sentimento—

▶ Finale: Allegro vivace, giocoso

SHIFRIN, REED, FULLANA, NEUBAUER,
MARICA, VONSATTEL

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

NOTES ON THE PROGRAM

Sextet for Clarinet, Horn, Violin, Viola, Cello, and Piano

KRZYSZTOF PENDERECKI

► Born November 23, 1933 in Debica, Poland.

Composed in 2000.

► Premiered on June 7, 2002 in Vienna by clarinetist Paul Meyer, hornist Radovan Vlatković, violinist Julian Rachlin, violist Yuri Bashmet, cellist Mstislav Rostropovich, and pianist Dmitri Alexeev.
► First CMS performance on November 10, 2002 by clarinetist David Shifrin, hornist William Purvis, violinist Ida Kavafian, violist Paul Neubauer, cellist Fred Sherry, and pianist Anne-Marie McDermott.
► Duration: 31 minutes

Krzysztof Penderecki (pen-de-RET-skee), born in 1933 in Debica, 70 miles east of Cracow, is the most significant Polish composer of his generation, and one of the most inspired and influential musicians to emerge from Eastern Europe after World War II. His music first drew attention at the 1959 competition sponsored by the Youth Circle of the Association of Polish Composers when three of his works—entered anonymously—each won first prize in its class. He gained international fame only a year later with his *Threnody to the Victims of Hiroshima*, winner of UNESCO's "Tribune internationale des compositeurs." His stunning *St. Luke Passion* of 1966 enjoyed enormous success in Europe and America and led to a steady stream

of commissions and performances. During the mid-1960s, Penderecki began incorporating more traditional techniques into his works without fully abandoning the powerfully dramatic avant-garde style that energized his early music. *Utrenia* (a choral setting of texts treating Christ's entombment and resurrection), the oratorio *Dies Irae* (dedicated to the memory of those murdered at Auschwitz), the opera *Paradise Lost*, the Violin Concerto, and other important scores showed an increasing reliance on orthodox Romanticism in their lyricism and introspection filtered through the composer's modern creative sensibility. Even though his compositions are filled with fascinating aural events, Penderecki insists that these soundscapes are not ends in themselves but the necessary means to communicate his vision. "I am not interested in sound for its own sake and never have been," wrote Penderecki. "Anyone can make a sound: a composer, if he be a composer at all, must fashion it into an aesthetically satisfying experience."

Penderecki showed some interest in music during his early years by taking lessons on piano and violin and writing a few pieces in traditional style, but he enrolled at the University of Cracow when he was 17 with the intention of studying humanities. Cracow's musical life excited his creative inclinations,

however, and he began studying composition privately with Franciszek Skolyszewski; a year later he transferred to the Cracow Academy of Music as a composition student of Artur Malewski and Stanislas Wiechowicz. Upon graduating from the Academy in 1958, Penderecki was appointed to the school's faculty and soon began establishing an international reputation for his compositions. In 1966, he went to Münster for the premiere of his *St. Luke Passion*, and his presence and music made such a strong impression in West Germany that he was asked to join the faculty of the Volkwäng Hochschule für Musik in Essen. He returned to Cracow in 1972 to become director of the Academy of Music. While guiding the school during the next 15 years, he also held an extended residency at Yale University (1973-78). Penderecki has been active as a conductor since 1972, appearing with leading orchestras worldwide, recording many of his own works, and serving as Artistic Director of the Cracow Philharmonic (1987-90), Music Director of the Casals Festival in Puerto Rico (1992-2002), and Artistic Advisor for the North German Radio Symphony Orchestra in Hamburg (1988-92) and the Beijing Music Festival (1998). He has been Artistic Advisor and a frequent conductor of Warsaw's Sinfonia Varsovia since 1997. Among Penderecki's many distinctions are the prestigious Grawemeyer Award from the University of Louisville, Order of the White Eagle (Poland's highest honor), Three Star Order of Latvia, Prince of Asturias Award, Sibelius Gold Medal, Fellowship in the Hong Kong Academy for Performing Arts, five Grammy Awards, honorary

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PENDERECKI'S SEXTET IS IN TWO EXPANSIVE MOVEMENTS, THE FIRST FAST AND ENERGETIC, THE SECOND SLOW AND DRAMATIC.

doctorates from several European and American universities, and honorary memberships in many learned academies.

Penderecki's Sextet, composed in 2000 for that year's Vienna Festwochen, is in two expansive movements, the first fast and energetic, the second slow and dramatic. The writing is virtuosic, the sense of momentum inexorable, and the instrumental interplay complex and kaleidoscopic. The opening movement recalls traditional sonata form in the broad unfolding of its expressive plan if not in its details. An introduction in moderate tempo presents some thematic seeds that are developed in the movement, most notably a heart-beat pulse sounded low in the piano and a step-wise staccato motive with leaping insertions begun by the clarinet and taken up by horn and then violin. A sudden quickening of the tempo and chattering repeated-note figures mark the arrival at the "first theme." The pace slows for the cello to present an idea with dotted rhythms, a sort of "second theme" in its contrasting nature if not in its brief duration, which is given much prominence as the movement progresses. The center of the movement deals with the earlier motives, and culminates in an episode in the style of a bolero that is driven by a transformation of the piano's heart-beat figure from the

opening measures. The large closing section (the “recapitulation”) begins with the return of the quickened tempo and the chattering figures. The movement concludes with a fiery coda that suggests a demonic mutation of the bolero. The second

movement is a study in half-steps, with much of its melodic motion based on neighboring tones and chromatic scales, allowing the use of larger intervals to help define its frequent moments of expressive intensity. ♦

Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37

ERNŐ DOHNÁNYI

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

Composed in 1935.

- ▶ Premiered in Budapest in 1935.
- ▶ First CMS performance on October 19, 2010, by clarinetist Jose Franch-Ballester, hornist Radovan Vlatković, violinist Erin Keefe, violist Richard O’Neill, cellist Andreas Brantelid, and pianist Jeremy Denk.
- ▶ Duration: 30 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, he entered the newly established Franz Liszt Academy in Budapest, the first Hungarian of significant talent to do so. The young composer was honored with the Hungarian Millennium Prize for his Symphony No. 1 in 1895 and two years later he received the Bösendorfer Prize for his First Piano Concerto. He graduated from the Academy in 1897

and toured extensively for the next several years, appearing throughout Europe, Russia, the United States, and South America. From 1905 to 1915, Dohnányi taught at the Berlin Hochschule für Musik, a position he assumed at the invitation of his friend, the eminent violinist Joseph Joachim. He returned to Budapest in 1915, becoming director of the Academy in 1919 and musical director of Hungarian Radio in 1931. He served as conductor of the Budapest Philharmonic for 25 years while continuing to concertize at home and abroad and remaining active as a composer. In addition to his work as a performer and composer, Dohnányi’s contributions to the musical life of his homeland included inspiring and performing the works of younger composers (notably Bartók and Kodály), reforming the Budapest Academy’s music curriculum, guiding the development of such talented pupils as Georg Solti, Géza Anda, and Annie Fischer, expanding the repertory of the nation’s performing groups, and serving as a model in musical matters through the strength of his personality and the quality of his musicianship.

In 1944, Dohnányi left Hungary,

a victim of the raging political and militaristic tides that swept the country during World War II. He moved first to Austria, then to Argentina, and finally settled in Tallahassee in 1949 as pianist and composer-in-residence at Florida State University, where his students included Pulitzer Prize-winning American composer Ellen Taaffe Zwilich and his grandson, conductor Christoph von Dohnányi, former Music Director of the Cleveland Orchestra. Though Dohnányi was in his 70s, his 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.

The Sextet for Clarinet, Horn, Violin, Viola, Cello, and Piano is a work of intense lyricism in Dohnányi's heightened Romantic style that draws its structural strength from the music

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**DOHNÁNYI'S
CONTRIBUTIONS TO
THE MUSICAL LIFE
OF HIS HOMETOWN
INCLUDED INSPIRING
AND PERFORMING THE
WORKS OF YOUNGER
COMPOSERS.**

of Brahms and its sense of continual motivic development from Liszt. The opening movement is based on two themes: the first is a broadly arched melody presented by the horn; the other is a more tender strain initiated by the viola. The second movement (*Intermezzo*) begins and ends with soft, chorale passages, but uses as its extended central section music of a more dramatic character, marked in the score "in the manner of a march." The following movement is a series of free variations on a folk-inflected melody first given by the clarinet. A transition based on the first movement's arching main theme acts as a bridge to the spirited *Finale*. ♦

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ABOUT THE ARTISTS

FRANCISCO FULLANA

▶ Spanish violinist Francisco Fullana has been praised as a “rising star” (*BBC Music Magazine*) and “frighteningly awesome” (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described Fullana as “an amazing talent.” Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians’ understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter’s re-composition of Vivaldi’s *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as “explosive” (*Gramophone*) and “electric and virtuosic” (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society of Lincoln Center. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

MIHAI MARICA

▶ Romanian-born cellist Mihai Marica is a first prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Last season, he joined the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master’s and artist diploma degrees. He is an alum of CMS’s Bowers Program.

PAUL NEUBAUER

▶ Violist Paul Neubauer has been called a “master musician” by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. 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 is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.

ERIC REED

▶ Eric Reed is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties at The Juilliard School. In addition to his work with the ABQ, he performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the Oregon, New World, and Harrisburg symphonies. He is a member of the newly-formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century. Based in New York City, he has performed with dozens of the area's cultural organizations, including the Metropolitan Opera, New York Philharmonic, and American Ballet Theater. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He has recently given world premiere performances of works by John Zorn, Philip Lasser, Eric Ewazen, William Bolcom, Steven Franklin, Robert Paterson, Kenneth Fuchs, and Eric Nathan. Chamber ensembles he has performed with include the International Contemporary Ensemble, Sejong Soloists, and Israeli Chamber Project. He has appeared at the Cape Cod and Bridgehampton chamber music festivals. Mr. Reed is on the faculty of the Aspen Music Festival and School and Round Top Festival Institute.

DAVID SHIFRIN

▶ A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and Yale in New York, an annual concert series at Carnegie Hall. He has performed with the Chamber

Music Society of Lincoln Center since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He has been the artistic director of Chamber Music Northwest in Portland, Oregon 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 the Munich and Geneva competitions, he has held principal clarinet positions in numerous orchestras including 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*. His most recent recordings are the Beethoven, Bruch, and Brahms Clarinet Trios with cellist David Finckel and pianist Wu Han on the ArtistLed label and a recording for Delos of works by Carl Nielsen. Mr. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada and uses Légère Reeds.

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, winner of the Naumburg and Geneva competitions, and was selected for the 2016 Andrew Wolf Chamber Music Award. In recent years, he has made his debut with the Boston Symphony Orchestra, Orchestre Symphonique de Montréal, and San Francisco Symphony while performing recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, and Music@Menlo. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the United States and Europe and has worked closely with notable composers including Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Chicago Symphony Orchestra (Bernstein's *Age of Anxiety*), Philharmonisches Staatsorchester Hamburg (Gershwin's *Rhapsody in Blue*), Beethoven concertos with the Santa Barbara Symphony and Florida Orchestra, as well as multiple appearances with the Chamber Music Society of Lincoln Center. An alum of CMS's Bowers Program, 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 currently makes his home in New York City and serves as a faculty member at the University of Massachusetts at Amherst.

UPCOMING EVENTS AT CMS

1828: SCHUBERT'S CELLO QUINTET

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

Works by Mozart, Schubert, and a New York premiere by Bruce Adolphe.

INSIDE CHAMBER MUSIC

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

Lecture on Berg's Lyric Suite for String Quartet with Soprano.

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

MASTER CLASS WITH TONY ARNOLD

THURSDAY, NOVEMBER 7, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

Soprano Tony Arnold leads a master class with talented students.

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