



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

ART OF THE RECITAL

TUESDAY EVENING, APRIL 19, 2022 AT 7:30

Daniel and Joanna S. Rose Studio

PAUL NEUBAUER, viola

GLORIA CHIEN, piano

A decorative graphic in the bottom left corner consisting of several overlapping, nested chevrons pointing to the right. The chevrons are colored in a gradient from orange at the top to purple at the bottom.

**2021-2022
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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ART OF THE RECITAL

TUESDAY EVENING, APRIL 19, 2022 AT 7:30 ▶ 4,181ST CONCERT

Daniel and Joanna S. Rose Studio

PAUL NEUBAUER, viola

GLORIA CHIEN, piano

GASPAR CASSADÓ *Toccata in the Style of Frescobaldi for Viola and Piano* (1925)
(1897-1966)

ALAN PAUL *Sonata for Viola and Piano* (1948)
(1905-1968)
▶ Andante tranquillo
▶ Maestoso
▶ Allegro comodo

PAUL HINDEMITH *Sonata for Viola and Piano, Op. 11, No. 4* (1919)
(1895-1963)
▶ Fantasia
▶ Thema mit Variationen
▶ Finale (mit Variationen)

—INTERMISSION—

FRANK BRIDGE *Pensiero for Viola and Piano* (1905)
(1879-1941)

FRANCIS CASADESUS *Two Pieces for Viola and Piano* (1947)
(1870-1954)
▶ Romance Provençale
▶ Danse

WILLIAM WOLSTENHOLME *Allegretto for Viola and Piano* (C. 1900)
(1865-1931)

WOLSTENHOLME *Canzona for Viola and Piano* (1893)

program continued on next page

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MANA ZUCCA *Hakinoh (Lament) for Viola and Piano, Op. 186* (1956)
(1885-1981)

FRITZ KREISLER *Berceuse romantique for Viola and Piano, Op. 9* (1916)
(1875-1962)

KREISLER *La Précieuse (in the style of Couperin) for Viola and Piano* (1910)

ARTHUR BENJAMIN *Four Jamaican Pieces for Viola and Piano* (1938-44)
(1893-1960)
‣ Cookie (1944)
‣ Mattie Rag (1944)
‣ From San Domingo (1944)
‣ Jamaican Rumba (1938)

NOTES ON THE PROGRAM

Paul Hindemith, William Primrose, and Lionel Tertis. In the first half of the 20th century, these three legends of the viola were responsible not only for expanding the viola repertoire, but also for bringing the viola the recognition that it deserves as a solo instrument. This program honors these three great icons. Paul Hindemith perhaps is best known for his symphonic compositions, but as a violist himself, he had a special affection for the instrument. This resulted in a dozen compositions for the viola: sonatas, works for viola and orchestra, as well as featured roles in ensemble pieces. Gloria and I will perform his beloved first sonata, which is sometimes affectionately nicknamed the Third Brahms Sonata due to its Romantic sensibility. William Primrose, considered by many to be the greatest violist of all time, was the inspiration for compositions by Alan Paul and Arthur Benjamin, whom you will hear on this program. To learn more about Primrose, we encourage you to watch Musical Heritage: William Primrose on the CMS website. Lionel Tertis cajoled and convinced numerous composers to write for viola, including Arnold Bax, Benjamin Dale, York Bowen, Gustav Holst, Ralph Vaughan Williams, William Walton, and Frank Bridge, whose Pensiero will be heard on this evening's program. Tertis was a prolific arranger of music as well, and the two works by Wolstenholme are part of that output. The other pieces on the program add to this "homage" to all things viola!

-Paul Neubauer

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Toccatà in the Style of Frescobaldi

GASPAR CASSADÓ

- ▶ Born September 30, 1897, in Barcelona.
- ▶ Died December 24, 1966, in Madrid.

Composed 1925.

- ▶ Tonight is the first CMS performance of this piece.
 - ▶ Duration: 5 minutes
-

Gaspar Cassadó grew up in a household full of music, performing alongside his brother and father. While he was still quite young the family moved from Barcelona to Paris. There, Cassadó captured the attention of the great cellist Pablo Casals who became his teacher, and he also studied composition with Maurice Ravel and Manuel de Falla. He made his debut in the United States in 1928 with the New

York Philharmonic and enjoyed a successful career throughout his life as a performer and composer—the latter not without some controversy.

As early as 1955 speculation was growing that a toccata which Cassadó claimed to be his transcription of a piece by the 17th century Italian composer Girolamo Frescobaldi was, in fact, the sole work of Cassadó. These claims were picked up twenty years later in a book by Elizabeth Cowling and closely followed with an article by Walter Schenkman in *American String Teacher*. The cat appeared to be out of the bag, and it is now accepted that Cassadó was the composer. (A similar scandal occurred with Fritz Kreisler, but Cassadó was able to elude the issue during his lifetime.)

Sonata for Viola and Piano

ALAN PAUL

- ▶ Born 1905, Died 1968

Composed in 1948.

- ▶ Tonight is the first CMS performance of this piece.
 - ▶ Duration: 15 minutes
-

Commercial radio made its debut to the world on election day, November 2, 1920, on KDKA, Pittsburgh. As the novelty technology grew into a global industry, the need emerged for teams of composers, arrangers, and musicians in order to provide

accompaniment for the expanding schedule of network programming. Amongst them was Alan Paul. Born in Glasgow, he attended the Royal College of Music where studied piano, organ, and accompaniment. After graduating, Paul went to work for the burgeoning modern entertainment industry and was eventually hired as a staff composer for the BBC. In his over 30 years of employment there, he wrote upwards of 3,700 works.

Outside of the studio, Paul was able to be more experimental with pieces like the Sonata for Viola and Piano. In it he plays with

rhythm by frequently changing time signatures and showcases the distinct colors and characteristics of the instrument's sound production through techniques like utilization of the higher register. It was dedicated to William Primrose, one of the

foremost violists of the early 20th century, who performed the Sonata in 1950 at the recently established Edinburgh International Festival alongside his frequent collaborator, pianist Clifford Curzon.

Sonata for Viola and Piano, Op. 11, No. 4

PAUL HINDEMITH

- ▶ Born November 16, 1895, in Hanau, near Frankfurt.
- ▶ Died December 28, 1963, in Frankfurt.

Composed in 1919.

- ▶ First CMS performance on February 12, 1970 by violist Walter Trampler and pianist Charles Wadsworth.
- ▶ Duration: 17 minutes

In 1917 Paul Hindemith, just 21 years old, was called up to fight in World War One. Miraculously surviving the nightmarish conflict, he emerged with increasingly acute clarity about how post-war life should unfold. Previously, Hindemith had been a professional violinist in the Frankfurt Opera Orchestra, where he was leader, and in the Rebner Quartet. He composed but did not publish. In 1919 this all changed when Hindemith made three significant decisions that would converge into the path he followed the rest of his career.

First, he changed instruments from violin to viola. Second, he made the decision to move away from performing to focus more intensively

on composing, and third he began to explore in earnest his musical voice, subsequently moving away from the influences of late romanticism toward expressionism and eventually the New Objectivity, a philosophy favoring simplicity over intense emotional displays.

Because the Op. 11 No. 4 sonata arrives at this crossroads in Hindemith's career, it provides a unique snapshot of this transformative moment. As his first solo work for the viola it seems to publicly announce his move to the low strings (by this time he had requested to switch positions in the Rebner Quartet). Stylistically, it retains vestiges of Hindemith's more romantic approach to writing but indicates through certain angular and dissonant gestures a turn toward the future. Premiered on a program featuring all works by the young composer, this debut also resulted in a lucrative partnership with Schott publishers that would eventually enable Hindemith to leave performing behind to compose full time.

Pensiero for Viola and Piano

FRANK BRIDGE

- ▶ Born February 26, 1879, in Brighton.
- ▶ Died January 10, 1941, in Eastbourne.

Composed in 1905.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

A vastly underappreciated figure in 20th century music, Frank Bridge is often spoken of only in relation to his most famous student, Benjamin Britten. His accomplishments were coolly disregarded despite being a talented violist who played in Joseph Joachim's string quartet, a prolific composer, and a conductor. Bridge felt it keenly. In May 1933, he wrote to the director of his alma mater, the Royal College of Music, in exasperation: "...I have been bitterly hurt at the almost complete indifference to my existence in London Music."

As Herbert Howells summarized, Bridge was "born eighteen years before the death of Brahms and died six years after Berg" as part of

a generation who lived in a time of immense variety. His output reflected that journey of transformation beginning with melody driven "salon" music before making a distinct and permanent shift around 1913 toward modern angularity in line with Schoenberg's dodecaphonism. The change of mood in Bridge's work is also sometimes attributed to the sustained trauma he suffered observing the atrocities of the First World War. Bridge was a pacifist, and Britten recalled the "utter horror and revulsion" felt about the "catastrophe."

Pensiero is a work of striking melancholic beauty and is representative of Bridge's earlier more lyrical style. Showcasing his intimate knowledge of the instrument, Bridge capitalizes on the rich qualities of the lower registers to add warmth to the wistfulness of the melody. His exquisite craftsmanship is on full display in the last several measures of the piece when a superbly subtle shift effortlessly releases the tension from minor to major.

Two Pieces for Viola and Piano

FRANCIS CASADESUS

- ▶ Born December 2, 1870, in Paris.
- ▶ Died June 25, 1954, in Paris.

Composed in 1947.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 8 minutes

The Parisian composer Francis Casadesus studied with César Franck, and enjoyed a robust career directing, composing, and writing music criticism. He also came from an unusually talented family. Out of thirteen children, seven became professional musicians. Among them was his younger brother, Henri, who co-founded the Société des instruments anciens with Saint-Saëns, and played the viola. While details about the composition and performance history of the Two Pieces for Viola and Piano are unclear, the brothers may have played it together given the close musical association they maintained their whole lives.

In the summer of 1918 as the war drew to a close, Casadesus met the German-born American conductor Walter Damrosch from the prominent New York family who founded the New York Symphony Society, Carnegie Hall, The Juilliard School, and the Mannes School of Music. Damrosch had initially traveled to aid French musicians and was later asked by General Pershing to improve the standards of the United States Military bands. The latter effort sparked the idea for a permanent American conservatory abroad, and together Damrosch and Casadesus founded the American Conservatory in Fontainebleau, France, which celebrated its centennial this year.

Allegretto for Viola and Piano *Canzona for Viola and Piano*

WILLIAM WOLSTENHOLME

- ▶ Born February 24, 1865, in Blackburn.
- ▶ Died July 23, 1931, in London.

Composed in 1900 and 1893.

- ▶ Tonight is the first CMS performance of these pieces.
- ▶ Total Duration: 8 minutes

William Wolstenholme, who was blind from birth, moved from his hometown of Blackburn at the age of nine to attend the Worcester College for the Blind Sons of Gentlemen. It was there where he met the young Edward Elgar (eight years his senior) who was teaching violin to the students. Their friendship, documented through the many letters they exchanged filled with news, advice, and fragment sketches of musical ideas, would last over forty years.

After leaving Worcester, Wolstenholme pursued a Bachelor of Music at Oxford University where he completed the extraordinary work of transcribing Beethoven's *Fidelio* into braille. Elgar visited him regularly to help with copying out compositions and stepped in last minute to assist him with the written work required for the final examination for the degree. With his education complete, Wolstenholme became a church organist, holding several posts, and writing numerous works for the instrument. His death was mourned in *The Musical Times* as "...a loss to English music which will be keenly felt."

Amongst the many admirers of Wolstenholme was Lionel Tertis, one of the first violists to achieve international renown. As part of his efforts to expand

the available repertoire for solo viola, Tertis transcribed several

of Wolstenholme's organ works, including the *Allegretto* and *Canzona*.

Hakinoh (Lament) for Viola and Piano, Op. 186

MANA ZUCCA

- ▶ Born December 25, 1885, in New York.
- ▶ Died March 8, 1981, in Miami.

Composed in 1956.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

A precocious child prodigy, Gussie Zuckermann was born in New York City. As a teenager she was featured as a piano soloist in Frank Damrosch's Carnegie Hall concert series for young people, and subsequently traveled to perform in Europe where she met many of the notable musicians of the era. Her captivating

flare for entertaining and sociable personality cemented her burgeoning celebrity. When urged to adopt a stage name, Zuckermann flipped the syllables of her surname and became simply Mana-Zucca.

In addition to her career as a pianist, Mana-Zucca was a prolific composer with nearly 400 published works to her credit (and many more that remained unpublished). One of her most famous popular works was a song titled *I Love Life*, which was written along with her husband who provided the lyrics. *Hakinoh*, inspired by her Jewish roots, was her only known work for solo viola.

Berceuse romantique for Viola and Piano, Op. 9 La Précieuse (in the style of Couperin) for Viola and Piano

FRITZ KREISLER

- ▶ Born February 2, 1875, in Vienna.
- ▶ Died January 29, 1962, in New York.

Composed in 1916 and 1910.

- ▶ Tonight is the first CMS performance of these pieces.
- ▶ Total Duration: 9 minutes

Astonishingly, Fritz Kreisler's formal training violin took place in the span of only five years beginning at the Vienna Conservatory at age seven and ending at the Paris Conservatoire at age twelve when

he was awarded a *premier prix*. After these accomplishments, and a brief concert tour of the United States, his trajectory shifted. Concentrating on finishing school, he enrolled in pre-med studies, and entered into military service with the Austrian Army.

When Kreisler returned to music, his bid for an orchestral position failed because he was unable to sightread music sufficiently. It was a short-lived set-back. He debuted with the Berlin Philharmonic in 1899, and by 1910 he premiered Elgar's violin

concerto, which was written for him. Like so many of his generation, he enlisted at the onset of World War I. Narrowly escaping death on the battlefield, Kreisler documented his harrowing experience in a memoir, *Four Weeks in the Trenches* (still in print). Returning to performance after the war, Kreisler's renowned elegance of phrasing and distinctive vibrato profoundly influenced all string players, especially William Primrose. His own graceful style on the viola made him a particularly effective

collaborator on a 1935 recording they made together.

That same year, Kreisler made the front page of the New York Times for an unexpected reason. As the early music revival gained popularity, Kreisler included pieces on his recitals that were purportedly transcriptions he made of lesser-known Baroque composers. Then it came to light he had actually written them himself. The titles for those works were thereafter amended with the qualifier, "in the style of."

Four Jamaican Pieces for Viola and Piano

ARTHUR BENJAMIN

- ▶ Born September 18, 1893, in Sydney.
- ▶ Died April 10, 1960, in London.

Composed in 1938-1944.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 8 minutes

As a young man Arthur Benjamin moved from his native Australia to England in order to study at the Royal College of Music with the celebrated composition instructor, Sir Charles Stanford, who counted Ralph Vaughan Williams, Gustav Holst, Frank Bridge, and many others, amongst his past students. At the outbreak of World War I, Benjamin enlisted and flew for the RAF, but was shot down and captured. At the end of the conflict, he was safely released and spent a brief period of time back in Australia before resuming his career in Europe. A virtuoso pianist, upon his return he

got a job teaching at his alma mater where a young Benjamin Britten was in his studio.

Throughout his prolific career, Benjamin wrote concert works for a variety of ensemble sizes and performers, including William Primrose, whom he admired. Active as a film composer, his Storm Clouds Cantata serves as the backdrop against which the climatic sequence of Alfred Hitchcock's *The Man Who Knew Too Much* unfolds in the Royal Albert Hall.

Benjamin was interested in a wide variety of musical styles and genres, and many of his lighter works became heavily influenced by the Latin American and Jamaican stylistic traits he encountered during a period of travel. Of his *Four Jamaican Pieces*, the *Jamaican Rumba*, which became wildly popular, was also featured in the Hitchcock film.

Kathryn Bacasmot is an independent writer about music.

ABOUT THE ARTISTS

GLORIA CHIEN

▶ Taiwanese-born pianist Gloria Chien has a diverse musical life as a noted performer, concert presenter, and educator. She was selected by the Boston Globe as one of its Superior Pianists of the year. She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center and is an alum of CMS's Bowers Program. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga that has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival, a post she held for the next decade. In 2017 she joined her husband, violinist Soovin Kim, as co-artistic director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo serves as the new artistic directors at Chamber Music Northwest in Portland, OR. Chien received her bachelor's, master's, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is an artist-in-residence at Lee University in Cleveland, Tennessee, and is a Steinway Artist.

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. 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. 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.