

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MARCH 28, 2025, AT 7:30
SUNDAY AFTERNOON, MARCH 30, 2025, AT 5:00
4,553RD AND 4,555TH CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

Wu Han, piano
Julian Rhee, violin
Arnaud Sussmann, violin
Paul Neubauer, viola
Sterling Elliott, cello
Anthony Manzo, double bass

Schubert's Trout Quintet

Wilhelm Friedemann Bach
(1710–1784) **Fugue in F minor for Violin, Viola, and Cello**
(c. 1774–78; arr. 1782 by Mozart, K. 404a)
SUSSMANN, NEUBAUER, ELLIOTT

Wolfgang Amadeus Mozart
(1756–1791) **Adagio and Fugue in C minor for Strings, K. 546** (1788)
SUSSMANN, RHEE, NEUBAUER, MANZO

Quartet in E-flat major for Piano, Violin, Viola, and Cello, K. 493 (1786)

- ▶ Allegro
- ▶ Larghetto
- ▶ Allegretto

WU HAN, SUSSMANN, NEUBAUER, ELLIOTT

INTERMISSION

Franz Schubert
(1797–1828) **Quintet in A major for Piano, Violin, Viola, Cello, and Double Bass, D. 667, Op. 114, "Trout"** (1819)

- ▶ Allegro vivace
- ▶ Andante
- ▶ Scherzo: Presto
- ▶ Andantino (Tema con variazioni)
- ▶ Finale: Allegro giusto

WU HAN, RHEE, NEUBAUER, ELLIOTT, MANZO

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

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About Tonight's Program

Dear Listener,

To begin, the two of us would like to dedicate this concert to memory of Walter Trampler, the distinguished violist who set the standard for his instrument at CMS from the very first concert until his retirement in 1994. More about this later.

Although today's concert is simply titled "Schubert's Trout Quintet," there's much more to it than this single, popular work. The first portion of our program explores the evolution of music from Bach through Mozart, through the musical device known as *fugue*. Fugue comes from the Latin word *fuga*, meaning flight or fleeing. In a fugue, one voice puts forth a theme (the subject) which is imitated shortly by a second voice in another key—in a way, "chasing" the first player. Then there are counter-subjects to make it more intricate and, in fact, fugues have been composed for as many as six voices. Johann Sebastian Bach, by the conclusion of the Baroque period, had become the undisputed master of this musical contraption, yet the idea continues to attract and challenge composers to this day.


Although the sons of Bach embraced the less rigorous musical style known as *Rococo*, the influence of their father was just too strong; thus, Wilhelm Friedemann Bach wrote the fugue you are about to hear. Mozart's devotion to Bach is evidenced through his transcription of Wilhelm Friedemann's piano fugue for three instruments, as well as his own original fugue for string quartet, a powerful statement which has become a classic in the quartet repertoire. Our concert's Mozart story continues in another vein, paying tribute to him as the acknowledged father of the piano quartet, a genre which has flourished through all subsequent musical ages.

Without claiming indisputable accuracy, we venture to postulate that, as opposed to the symphonic and opera genres, more immortal works of chamber music came into existence through circumstances beyond the composer's control. Schubert's "Trout" Quintet was ordered up by a musical amateur and patron who dictated to Schubert (can you imagine?) that the ensemble must contain a double bass and the inclusion of Schubert's song *Die Forelle* ("The Trout"). Schubert, never being in a financial position to turn away a commission, accepted the terms, and one of the most beloved works in classical music was born. In this way, the "Trout" enjoys a kinship with at least two other works very familiar to CMS audiences: the six Brandenburg Concertos, whose novel

instrumentations are explained simply by the players Bach had available to him at the court in Cöthen; and Messiaen's *Quartet for the End of Time*, composed in a prisoner-of-war camp for the only musicians available: a clarinetist, a violinist, a cellist, and the composer at the piano. How much great music has come into the world against considerable odds? Probably more than one would think. Such is the power and potential of our art form.

And regarding our concert dedication: of the four works performed today, how many were played for the first time at CMS by the same musician? Answer: *all of them*, by Walter Trampler, in 1976, 1990, 1972, and 1970. Bravo to you Walter, and many thanks.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Jack Slavin

Wilhelm Friedemann Bach

Fugue in F minor for Violin, Viola, and Cello (arr. Mozart, K. 404a)

- Born November 22, 1710, in Weimar
- Died July 1, 1784, in Berlin
- Composed c. 1774–78, arranged by Mozart in 1782**

- First CMS performance on August 23, 1976, by violinist Jaime Laredo, violist Walter Trampler, and cellist Leslie Parnas
- Duration: 4 minutes

Often overlooked in favor of his brother Carl Philipp Emanuel, Wilhelm Friedemann Bach

was a talented composer in his own right and an important figure in bridging the gap between the Baroque and Classical eras. He often prioritized performing as an organist and improviser, earning him the reputation of one of the best living organ virtuosos, but leaving less time for composition. Coupled with the fact that financial struggles forced him to sell off much of his collection, relatively little remains. What is extant can be difficult to date precisely, as is the case with

the F-minor fugue heard on today's program. Composed anywhere from ten to six years prior to his death, this work underscores his connection to the Baroque style and the conventions his father helped to codify.

Fugues begin with a subject—a main idea that is systematically introduced by each voice and developed from there. This fugal subject begins with a distinctive chromatic descent and is very quickly followed by a countersubject (a different, but complementary idea). The material surrounding the subject is animated and light, with

charming syncopation throughout. This makes the relatively slow descending line of the subject all the more obvious to the listener. W. F. Bach uses this contrast in pace to subvert expectations with numerous false starts: several beats that appear at first to be a restatement of the subject, only to unfold in an altogether new direction. This clever fugue is heard today in Mozart's arrangement for string trio; though removed from its original keyboard context, its buoyancy is only highlighted by the timbre and nimble articulation of this ensemble.

Wolfgang Amadeus Mozart

Adagio and Fugue in C minor for Strings, K. 546

► Born January 27, 1756, in Salzburg

► Died December 5, 1791, in Vienna

Composed in 1788

► First CMS performance on February 4, 1990, by violinists Ani Kavafian and Carmit Zori, violist Walter Trampler, and cellist Fred Sherry

► Duration: 6 minutes

Mozart became acquainted with the works of J. S. Bach and his contemporaries in the Vienna home of one of his patrons, Baron Gottfried van Swieten. A Baroque enthusiast and manuscript collector, van Swieten hosted regular musical gatherings with the goal of spreading awareness of the likes of Bach and Handel. Mozart was a frequent guest and studied van Swieten's manuscripts extensively, even arranging several fugues for string quartet. His command of Baroque techniques, honed at least in part thanks to van Swieten, is clear in monumental fugal passages like the finale of his "Jupiter" Symphony.

The Adagio and Fugue in C minor, K. 546, was initially composed for two pianos and

later reworked for strings; incidentally, this arrangement dates back to the year of the "Jupiter" Symphony's composition. It showcases not only Mozart's fugue-writing skills, but also his keen ability to blend Baroque stylistic elements with his own writing. The Adagio opens with dotted (long-short) rhythmic figures that are immediately recognizable as belonging to a French Overture—a musical anachronism in Mozart's day. The stark opening gesture recurs over the course of the introduction, interspersed with softer (but no less emotionally charged) passages. Though not as brusque, the alternating half-step motif, chromatic harmonies, and lugubrious eighth-note pulse of these parts nonetheless match the intensity of the French Overture-esque sections. The Fugue's character is consistent with that of the Adagio, replete with angular gestures, dissonant leaps, and staccato peaks. Indeed, the music is so severe at times that it seems almost implausible that it belongs to Mozart; only in the final measures does the string tremolo betray the Classical style.

Wolfgang Amadeus Mozart

Quartet in E-flat major for Piano, Violin, Viola, and Cello, K. 493

Composed in 1786

- ▶ First CMS performance on March 5, 1972, by pianist Richard Goode, violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 28 minutes

The mid-1780s were busy years for Mozart, with numerous major compositions and frequent performance appearances. Among the many projects he embarked on during this time was a set of pieces for piano, violin, viola, and cello requested by F. A. Hoffmeister, a Viennese publisher. In late 1785, Mozart completed the Quartet in G minor, K. 478, the first in this set. Hoffmeister was not pleased with what he received, as he found the piece to be too difficult and therefore unappealing to the amateur musicians who represented a large percentage of his buyers. In light of this difference of opinions, the contract for the full set was voided. Despite this, Mozart went on to complete one more piano quartet, the one on tonight's program.

The bold opening chords of the *Allegro* showcase the scope of the then-uncommon instrumentation combining piano, violin, viola, and cello. The closest relative would have been the early keyboard concerto, which was often published for keyboard, two violins, and cello. Mozart is credited with pioneering the piano quartet form in this

specific instrumentation, deftly balancing the sonic capabilities of what was at the time a fortepiano with those of the string ensemble. As the spirited first theme gives way to a more delicate second theme, a pattern emerges in the division of musical material across the ensemble: the piano often presents an idea by itself, and the strings respond as a group. It is clear early on from how the instruments interact and how the material is divided that this quartet occupies a middle ground between the keyboard concerto (which clearly centers the keyboard) and more established chamber music genres like the string quartet (where hierarchies within the ensemble are blurred and material is integrated across all parts). The development layers entrances of the second theme as it traverses various tonalities before arriving back at the tonic for the recapitulation.

The expansive *Larghetto* is introduced by an ornamented piano theme, not dissimilar to the second theme of the *Allegro*. The strings enter into a dialogue with the piano, commenting on or echoing one another's lyrical utterances. The third movement, a rondo marked *Allegretto* (moderately fast—a fairly conservative pace for a rondo), begins with the first theme in the piano. The piano remains prominent, though all parts are showcased across the various episodes of this joyful finale.

Franz Schubert

Quintet in A major for Piano, Violin, Viola, Cello, and Double Bass, D. 667, "Trout"

- Born January 31, 1797, in Vienna
- Died November 19, 1828, in Vienna

Composed in 1819

- First CMS performance on November 15, 1970, by pianist Richard Goode, violinist Kyung-wha Chung, violist Walter Trampler, cellist Leslie Parnas, and double bassist Gary Karr
- Duration: 38 minutes

Though physical evidence is scarce, it is widely agreed that Schubert began writing the so-called "Trout" Quintet in the summer of 1819. The 22-year-old composer spent that summer traveling through Upper Austria with baritone Johann Michael Vogl. During a stop in the town of Steyr, the pair encountered Sylvester Paumgartner, a patron of the arts and an amateur cellist to whom this quintet is dedicated. In his commission of this piece, Paumgartner set Schubert two challenges—a specific instrumentation and a required musical quotation—that would come to define the work and that have certainly contributed to its lasting appeal.

The required instrumentation for the quintet is an unusual one: one violin (instead of two), viola, cello, double bass, and piano. The presence of the double bass not only fills out the lower register of the string ensemble, but also allows for other instruments to venture outside their usual purviews. For instance, with the bass helping to provide the harmonic and rhythmic foundation, the cello is able to take on a more melodic role. Similarly, the piano, relieved of some of its harmonic duties, is often focused on passages in the upper register, with both hands playing the melody one octave apart.

Paumgartner's second stipulation was that Schubert incorporate the melody from his song *Die Forelle* ("The Trout"), composed two

years earlier in 1817. Set to poetry by C. F. D. Schubart, *Die Forelle* depicts a fisherman catching a trout in a brook from the perspective of a hiker observing the scene. Schubert's setting notably omits Schubart's striking final stanza, which—in a completely unforeseen departure from the bucolic setting—instructs young women to be wary of predatory men. With no unexpected social commentary, the resulting *Lied* is light-hearted: a ubiquitous sixteenth-note gesture in the piano mimics the ripples made by the trout in the water, and the catchy tune veers into the minor mode only briefly to underscore the fish's demise at the hands of the fisherman. Not only did Schubert fulfill Paumgartner's request unequivocally in the fourth movement, which contains a direct quotation of the song's melody; he also infused the song's sunny disposition throughout all movements of the quintet.

From the opening piano flourish of the *Allegro vivace*, the quintet's cheerful demeanor is clear. Schubert's sonata structure is expansive, with numerous melodic ideas introduced throughout the movement, each memorable in its own right. Though much of this melodic exploration is driven by the violin, each part contributes to the lively exchange. From the double bass solo to the numerous dialogues between violin and cello and between violin and piano, Schubert explores the sonority of several permutations of this quintet's unique instrumentation in the first movement.

A flowing line in the viola part sets the stage for the *Andante*. Set in the tranquil key of F major, the first theme is serene and lyrical, retaining the timbral warmth of the previous movement. A breathless F-sharp minor passage shrouds the idyllic music in a fleeting darkness before a spirited section accompanies

a return to the major mode. The movement then repeats these three thematic areas in different tonalities, retaining the relationships between the key areas for a rather subtle, but discernible, shift.

The compact *Scherzo* bursts onto the scene with vigorous staccato accents. Punchy and energetic, this material contrasts with the graceful wit of the trio section. Every bit as playful, the trio's more delicate nature provides a welcome respite before the scherzo's return.

The calling card of this quintet, the fourth movement is a set of variations on the *Die Forelle* theme. Following a simple statement of the theme, the first variation sets the melody in the piano with alternating ripples interjecting in the violin and cello, perhaps alluding to the piano accompaniment of the original. The second variation shifts the melody to the

viola, with complementary filigree passages in the violin. The melody moves further down the register to the cello and bass in the third variation before a sudden shift to D minor launches the passionate fourth variation. The lyrical fifth variation further obscures the main theme, but the listener is reminded of the *Lied* in the sixth, which reprises the tune and the characteristic rippling accompaniment.

Schubert concludes this epic quintet with a charged and energetic final movement. The "Trout" Quintet is, for the most part, light-hearted and charming, largely lacking the melancholy found in many of Schubert's major chamber pieces. Despite—or perhaps because of—its cheerful elegance, the work has endured as one of his most significant compositions.

Program notes © Jack Slavin

CMS Chamber Music Society of Lincoln Center

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Sterling Elliott

Cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the Senior Division 2019 National Sphinx Competition. He has appeared with the Philadelphia Orchestra, New York Philharmonic, Boston Symphony, Cleveland Orchestra, Dallas Symphony, and Detroit Symphony. Recent debuts include those with the Colorado and Cincinnati Symphonies. He also recently returned to the Hollywood Bowl to perform with the Los Angeles Philharmonic. He serves on faculty at the Sphinx Performance Academy at Juilliard,

and he performs chamber music at festivals including La Jolla SummerFest, Edinburgh Festival, Chamberfest Cleveland, and Festival Mozaic. Elliott is pursuing an Artist Diploma at the Juilliard School, studying with Joel Krosnick and Clara Kim. He is a member of CMS's Bowers Program and performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.

GOODMAN VAN RIFE



Anthony Manzo

Acclaimed bassist Anthony Manzo appears regularly with CMS, both in New York and across the country. He serves as the solo bassist of San Francisco's New Century Chamber Orchestra and as a guest with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been guest principal with Camerata Salzburg in Austria. He is an active performer on period

instruments, with groups including the Handel & Haydn Society of Boston, Philharmonia Baroque in San Francisco, and Opera Lafayette in Washington, DC. He is on the double bass and chamber music faculty of the University of Maryland. Manzo performs on a double bass made around 1890 by Jérôme Thibouville-Lamy in Paris.

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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. 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. A two-time Grammy nominee, 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.



Julian Rhee

Winner of the prestigious 2024 Avery Fisher Career Grant, Korean-American violinist Julian Rhee came to international prominence following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal finish at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Milwaukee Symphony, Belgian National Orchestra, Antwerp Symphony, Indianapolis Symphony, Pittsburgh Symphony, Richmond Symphony, and San Diego Symphony. He is a member of CMS's Bowers Program and has performed at festivals including Marlboro Music, Ravinia Steans Institute, and North Shore Chamber Music Festival. He received his bachelor's and master's degrees at the New England Conservatory with Miriam Fried, and currently studies with Christian Tetzlaff at the Kronberg Academy. Rhee is the recipient of the 1699 "Lady Tennant" Antonio Stradivari violin and a Jean Pierre Marie Perseit bow on extended loan through the generosity of the Mary B. Galvin Foundation and the Stradivari Society.



Arnaud Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival.



Wu Han

Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. She is the Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label. A recipient of the Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

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Updated on February 7, 2025

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