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**SUMMER EVENINGS V  
  
PROGRAM**

GIUSEPPE TARTINI (1692-1770)  
Sonata in G minor for Violin and Continuo, “Devil's Trill” (before 1756)  
Andante  
Allegro  
Andante—Allegro  
Adam Barnett-Hart, violin • Timothy Eddy, cello • Kenneth Weiss, harpsichord

WOLFGANG AMADEUS MOZART (1756-1791)  
Adagio and Fugue in C minor for String Quartet, K. 546 (1788)  
Schumann Quartet (Erik Schumann, violin • Ken Schumann, violin • Liisa Randalu, viola • Mark Schumann, cello)

FELIX MENDELSSOHN (1809-1847)  
Fugue in E-flat major for String Quartet, Op. 81, No. 4 (1827)  
Schumann Quartet (Erik Schumann, violin • Ken Schumann, violin • Liisa Randalu, viola • Mark Schumann, cello)

MIKHAIL GLINKA (1804-1857) *Trio pathétique* in D minor for Clarinet, Bassoon, and Piano (1832)  
Allegro moderato—  
Scherzo: Vivacissimo—  
Largo  
Allegro con spirito  
David Shifrin, clarinet • Marc Goldberg, bassoon • Anne-Marie McDermott, piano

**NOTES ON THE PROGRAM**  
**Sonata in G minor for Violin and Continuo, “Devil’s Trill” (before 1756)  
Giuseppe Tartini (Pirano, now in Slovenia, 1692 – Padua, 1770)**

“[Tartini] dreamed one night in 1713 that he had made a pact with the devil. Everything succeeded as he asked, his wishes were always anticipated, and his desires always surpassed by the services of his new servant. Finally he thought of giving him his violin to see if he would play him beautiful music. But what was his astonishment when he heard a sonata so singular and so beautiful, performed with such superiority and intelligence, that he hadn't heard or even conceived of anything that might compare? He experienced such surprise, delight, pleasure, that he lost his breath. He was awakened by this violent sensation. He instantly picked up his violin, hoping to recreate some of what he had just heard, but was only partly successful. The piece he composed is indeed the most beautiful he has ever made, and he still calls it the Devil's Sonata; but it was so far below what he had heard that he would have broken his violin and abandoned music forever, if he had been able to do without the joy it afforded him.” (Jérôme Lalande, *Voyage d’un françois en Italie*, 1769)

That is the legend behind Tartini’s “Devil’s Trill” sonata,one of the most fantastical violin sonatas of the 18th century. It was probably composed much later than 1713—closer to mid-century—but the improbable early date adds to the supernatural appeal of the piece. The last of the three movements features the “Devil’s Trill” music. It alternates a slow passage depicting the composer’s dream with fast, dance-like music that builds up to the Devil’s Trill in double stops—rising trills in the violin’s top voice simultaneous with fiddling dance music in the violin’s lower voice. The tension builds as the music descends into madness, culminating in a fiery cadenza written by 20th-century violin virtuoso Fritz Kreisler.

**Adagio and Fugue in C minor for String Quartet, K. 546 (1788)  
Wolfgang Amadeus Mozart (Salzburg, 1756 – Vienna, 1791)**

In Mozart’s time, fugues were “ancient” music, relics from the Baroque era that ended six years before he was born. They were still widely studied and used as exercises (sometimes written, sometimes improvised) but in a time when almost all concert music was new music, they weren’t a regular part of the contemporary musical vocabulary. A patron by the name of Baron Gottfried van Swieten changed that for Mozart and inspired a sort-of Baroque renaissance in his life. Swieten held weekly private gatherings in 1782 and 1783that featured the music of J.S. Bach and Handel. Mozart explained, “Baron van Swieten, to whom I go every Sunday, gives me all Handel’s and Sebastian Bach’s fugues (after I have played them to him) to take home with me. When Constanze heard these, she fell in love with them… As she had often heard me improvise fugues, she asked me if I ever wrote them down; and when I said I never did, she reproached me for not having composed this most artistic and beautiful style of music…” Apparently Constanze’s encouragement worked and Mozart composed a C minor fugue in 1783 for two pianos.

It is unclear what made him revisit the C minor fugue five years later but at that time he arranged it for string quartet and added the introductory adagio, an updated version of a French overture in the Baroque style. Both sections have a muscular heaviness unusual for Mozart that—ironically—previews the Romantic period.

**Fugue in E-flat major for String Quartet, Op. 81, No. 4 (1827)  
Felix Mendelssohn (Hamburg, 1809 – Leipzig, 1847)**

Mendelssohn was exceptionally well educated. His studies were both rigorous and historically informed at a time when music of the past wasn’t as widely available as it is today. At age 11 Mendelssohn wrote fugues for his teacher Carl Friedrich Zelter and the following year he began composing fugues for string quartet, all while intensively studying the works of Bach. His study of fugue was so wide-ranging that he even improvised on the subject of Mozart’s C minor Fugue, K. 546, in 1822 at one of the regular private concerts held in his home. A few years later, his first published String Quartet, in A minor Op. 13, included a fugue in the slow movement, possibly influenced by the fugues in Beethoven’s late string quartets. Also in 1827 he wrote this Fugue in E-flat major. It may have been an exercise as the exact reason for composition is unknown. After Mendelssohn’s death, four of his miniatures for string quartet were grouped together and published as his Op. 81 with this in the place of the finale. It is a double fugue. The first theme begins slow and somber and grows into an intricate display before the second theme enters in double time. The combination of the two themes makes for a searching and reflective journey, a fitting end to Mendelssohn’s unofficial last string quartet.

***Trio pathétique* in D minor for Clarinet, Bassoon, and Piano (1832)  
Mikhail Glinka (Novospasskoye, Russia, 1804 – Berlin, 1857)**

Glinka wrote the first major Russian operas and symphonic works, and was the first Russian composer to become widely famous outside his native country. Often called the father of Russian nationalism in music, he was much admired by later Russian composers, especially Tchaikovsky. But before his famous operas and before his symphonic work *Kamarinskaya*, he traveled around Europe searching for inspiration. He spent 1830-33 in Italy, plagued by health problems, but soaking up the fabulous bel canto opera scene. In 1832 he decided to compose a trio. He explained, “I was still struggling with my miseries and discomforts and wrote a trio for piano, clarinet, and bassoon. My friends the artists at the Teatro della Scala, Tassistro on the clarinet and Cantú on the bassoon, accompanied me and on the completion of the finale the latter said in astonishment: 'Why, that is a thing of desperation!' And, in fact, I was in despair." To add to the dark sentiment, Glinka inscribed the score, “I have only known love through the pain it causes.”

Somewhat strangely then, this *Trio pathétique* isn’t particularly tragic sounding. The heart of the work is the third, Largo movement, which has a pensive, declamatory melody first in the clarinet then the bassoon before the piano takes over for a full-voiced climax. Glinka’s expressive ornamentation and nocturne-like textures are reminiscent of John Field, who Glinka admired and studied with briefly. The year after Glinka wrote this trio, he left Italy and slowly made his way back to Russia. He admired Italian music but missed his home country and music. Upon his return he soon started his nationalist opera *A Life for the Tsar* and with it found a Russian sound that would influence generations of composers after him.

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**ABOUT THE ARTISTS**

**Adam Barnett-Hart** is the founding first violinist of the Escher String Quartet, which is a former member of The Bowers Program. The Escher Quartet has made a distinctive impression throughout Europe, performing at venues such as Amsterdam Concertgebouw, Berlin Konzerthaus, London’s Kings Place, Tel Aviv Museum of Art, Slovenian Philharmonic Hall, Auditorium du Louvre, and Les Grand Interprètes series in Geneva. Alongside its growing success in Europe, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, Kennedy Center in Washington DC, Chamber Music San Francisco, and the Ravinia, Caramoor, and Music@Menlo festivals. The quartet’s releases include the complete Zemlinsky Quartets on Naxos and the complete Mendelssohn Quartets on the BIS label. As a soloist, Mr. Barnett-Hart made his debut with the Juilliard Symphony at 19 performing the Brahms concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado Symphony, the Wichita Falls Symphony, the Riverside Symphony, the Colorado Music Festival Orchestra, the Boulder Philharmonic Orchestra, and the Jefferson Symphony. He is a touring member of the International Sejong Soloists. He was a top prize winner in the 2001 and 2002 Irving M. Klein competitions in San Francisco. He began studying with Pinchas Zukerman after graduating from The Juilliard School, where he completed his bachelor’s degree with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.

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 Cassadó 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.

A member of the New York Woodwind Quintet and St. Luke’s Chamber Ensemble, **Marc Goldberg**is principal bassoonist of Lincoln Center’s Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke’s, Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke’s, Chamber Music Society of Lincoln Center, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall’s Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.

For over 25 years **Anne-Marie McDermott** has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. Recent performance highlights include appearances with the Colorado Symphony, Florida Orchestra, San Antonio Symphony, New World Symphony, Louisiana Philharmonic, Tucson Symphony, Mexico National Symphony, and Taipei Symphony. She also returned to play Mozart with the Chamber Orchestra Vienna-Berlin at the Bravo! Vail Festival. She has performed with leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. Her recordings include the complete Prokofiev piano sonatas, Bach’s English Suites and partitas (Editor’s Choice, Gramophone magazine), Gershwin’s complete works for piano and orchestra with the Dallas Symphony (Editor’s Choice, Gramophone magazine), and, most recently, the Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She tours each season with the Chamber Music Society, as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. Ms. McDermott studied at the Manhattan School of Music, has been awarded the Mortimer Levitt Career Development Award for Women and an Avery Fisher Career Grant, and won the Young Concert Artists auditions.

**The Schumann Quartet** has received critical acclaim for its “Fire and energy. The Schumann Quartet plays staggeringly well... without doubt one of the very best formations among today’s abundance of quartets… with sparkling virtuosity and a willingness to astonish” (Harald Eggebrecht in *Süddeutsche Zeitung*).  
  
A highlight of the 2019-20 season was the group’s final year of participation in The Bowers Program at the Chamber Music Society of Lincoln Center in New York City. Furthermore, the quartet went on tour twice in the US, gave guest performances at festivals in Germany, Switzerland, France, and the Netherlands, and performed concerts in the musical metropolises of London, Munich, Madrid, Hamburg, and Berlin. In addition, the ensemble is part of the production of Lucia Ronchetti's *Inferno* at Opera Frankfurt and performs its annual concerts as part of a long-term residency at the Robert-Schumann-Saal in Düsseldorf.

The group's album *Intermezzo* (2018), featuring works of Schumann, Reimann, and Mendelssohn in collaboration with Anna-Lucia Richter, has been hailed enthusiastically both at home and abroad and received the Opus Klassik Award in the quintet category. It is celebrated as a worthy successor to the quartet’s award-winning *Landscapes* album, in which the quartet traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt. Among other prizes, the latter received the Jahrespreis der Deutschen Schallplattenkritik, five Diapasons, and was selected as Editor's Choice by *BBC Music Magazine*. The quartet won the 2016 Best Newcomers of the Year Award from *BBC Music Magazine* for its previous album, *Mozart Ives Verdi.*

The three brothers Mark, Erik, and Ken Schumann have been playing music together since their early childhood. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The four musicians enjoy the way they communicate without words: how a single look suffices to convey how a particular member wants to play a certain passage. The quartet has studied with Eberhard Feltz and the Alban Berg Quartet and collaborated with partners such as Sabine Meyer and Menahem Pressler.

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.

**Kenneth Weiss** has an active career as a soloist, conductor, chamber musician, and teacher. He has performed extensively in Europe, North America, and Asia, including appearances at Wigmore Hall, Tokyo's Bunkakaikan Hall, Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, La Roque d'Antheron, Auditorio Nacional in Madrid, and the Amsterdam Concertgebouw. He is a frequent guest of the Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and NYC's Music Before 1800. Highlights of the 2019-20 season included the Brandenburg Concertos with the Orchestre de Rouen, a tour with the Berkshire Bach Society in December, and The Art of Fugue in Confinement in May on YouTube. Other planned engagements included a live recording of Jean-Féry Rebel’s Eléments on the historic Taskin harpsichord in Lisbon, and appearances at the Lausanne Bach Festival and Emerald City Music in Seattle. His recordings for Satirino records have been widely acclaimed. They include Bach's Goldberg Variations, partitas, and Well-Tempered Clavier, a recording of Rameau operas and ballets transcriptions, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—A Cleare Day and Heaven & Earth. A native New Yorker, he attended the High School of Performing Arts and the Oberlin Conservatory where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. He is professor of harpsichord at the Haute Ecole de Musique in Geneva, Switzerland, and professor of chamber music at the Paris Conservatory.