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JANUARY 23, 2019

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# FROM THE PRESIDENT

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Tonight's concert was apparently concocted in the Small World Department at Chamber Music World Headquarters. It's all about personal connections, both among the composers and the performers.

First, consider the ties among the late-Romantic composers who wrote the piano quartets we're about to hear. Johannes Brahms helped launch the international career of Antonin Dvořák; later, Dvořák's favorite student, Josef Suk, became his son-in-law, and carried on his musical traditions. Each composer developed his own voice, but all three are linked by time, place, and affiliation.

As for the performers, four emissaries from the Chamber Music Society of Lincoln Center, links abound among the artists and between the artists and the Arizona Friends of Chamber Music.

The Society's co-artistic directors are pianist Wu Han and cellist David Finckel, longtime partners in private life as well as in artistic endeavors. You may recall that the couple, joined by Finckel's one-time colleague in the Emerson Quartet, Philip Setzer, played all of Beethoven's piano trios for us at the end of last season, and Finckel performed in Tucson many times over the years during his tenure in the Emerson Quartet.

Another familiar face is that of violist Paul Neubauer, since 1992 (when he joined the Chamber Music Society of Lincoln Center) the most prominent violist on the chamber-music circuit. He has participated more than once in our own Tucson Winter Chamber Music Festival.

Chamber music is about close connections, between the performers and the composers (even if the latter are long-dead) and the audience. There is no better way for musicians to forge close, immediate bonds than to engage in the interplay of chamber music, and there's no quicker way for you to get into a composer's heart and mind than through chamber music. It's a small world, but one that welcomes you.

James Reel

JAMES REEL  
*President*



# CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

## JANUARY 23, 2019

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### Chamber Music Society of Lincoln Center

Wu Han, *piano*  
Daniel Hope, *violin*  
Paul Neubauer, *viola*  
David Finckel, *cello*

David Rowe Artists Management  
24 Bessom Street, Suite 4  
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### CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

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The Chamber Music Society of Lincoln Center (CMS) is one of eleven constituents of the largest performing arts complex in the world, Lincoln Center for the Performing Arts, which includes the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera. CMS has its home in Lincoln Center's magnificent Alice Tully Hall. Through its many performance, education, recording, and broadcast activities, it brings the exhilarating experience of great chamber music to more people than any other organization of its kind. Under the inspired leadership of David Finckel and Wu Han (Co-Artistic Directors since 2004), CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. The performing artists constitute a revolving multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. Annual activities include a full season in New York, an equally full season of national and international tours, nationally televised broadcasts on PBS's *Live From Lincoln Center*, an international radio series, and regular broadcasts on SiriusXM and American Public Media's *Performance Today*. Audiences worldwide enjoy an extensive selection of New York performances through live stream on the CMS website.

Violinist Daniel Hope was raised in London and studied the violin with Zakhar Bron. The youngest ever member of the Beaux Arts Trio during its final six seasons, today he performs at all the world's greatest halls and festivals: from Carnegie Hall to the Concertgebouw Amsterdam, from Salzburg to Schleswig-Holstein and Mecklenburg-Vorpommern (where he was Artistic Director from 2009–2013), and from Aspen to the BBC Proms and Tanglewood. Mr. Hope plays the 1742 "ex-Lipiński" Guarneri del Gesù, placed generously at his disposal by a family from Germany. This performance marks his first appearance on our concerts.



# EVENING SERIES

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Paul Neubauer’s exceptional musicality and effortless playing on the viola led the *New York Times* to call him “a master musician.” In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere of the newly discovered Impromptu for viola and piano by Shostakovich with pianist Wu Han. At twenty-one years of age Mr. Neubauer became the youngest principal player for the New York Philharmonic, and he currently teaches at the Juilliard School, Mannes College, and is a Visiting Professor at DePaul University. We last heard him at our Winter Chamber Music Festival in 2015.

Now in their third term as Artistic Directors of The Chamber Music Society of Lincoln Center (CMS), Mr. Finckel and Ms. Han hold the longest tenure as directors since Charles Wadsworth, the founding Artistic Director. They are also the founding Artistic Directors of Music@Menlo, a chamber music festival and institute in Silicon Valley. In 2011, they were named Artistic Directors of Chamber Music Today, an annual festival held in Korea. Under the auspices of CMS, they also lead the LG Chamber Music School, which serves dozens of young musicians in Korea annually. David Finckel is also Professor of Cello at The Juilliard School, as well as Artist-in-Residence at Stony Brook University. We last heard Mr. Finckel and Ms. Han in March 2018, when they gave two concerts of Beethoven’s Piano Trios with Philip Setzer, Mr. Finckel’s colleague when he was a member of the Emerson String Quartet.

The Chamber Music Society of Lincoln Center (with different musicians) last played for AFCM in October 1984.

## TONIGHT’S PROGRAM

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### JOHANNES BRAHMS (1833–1897)

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*Piano Quartet in C Minor, Op. 60*

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

### JOSEF SUK (1874–1935)

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*Piano Quartet in A Minor, Op. 1*

Allegro appassionato

Adagio

Allegro con fuoco

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## INTERMISSION

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### ANTONÍN DVOŘÁK (1841–1904)

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*Piano Quartet in E-flat Major, Op. 87*

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro ma non troppo

This evening’s concert is  
partially sponsored by the  
generous contribution of  
Jean-Paul Bierny & Chris Tanz.

# PROGRAM NOTES

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**DURING THE TWO YEARS** of Robert Schumann's hospitalization for mental illness, Brahms supported the ailing composer's wife Clara and their children both financially and emotionally. Brahms developed a deep affection for Clara, but he remained solely a platonic friend out of loyalty to Schumann. His Opus 60 Quartet, written in its first version during this difficult period (1855–56), has acquired the subtitle “Werther,” because Brahms suffered conflicts similar to Goethe's distraught hero, who killed himself over unrequited love for his friend's wife. Brahms's angst did not diminish over time. When Brahms finally submitted the manuscript to his publisher twenty years later, he wrote: “You can put on the title page a picture, namely that of a man with a pistol to his head. Now you can get an idea of the music.” Clara evidently did not realize the extent of the composer's anguish. “Johannes is such a riddle,” she commented when perceiving his brooding demeanor. Although the quartet was substantially revised, Opus 60 retains its powerful and introspective narrative.

In its original unpublished version, lost and most probably destroyed, the quartet was a three-movement work in C-sharp minor. After several private performances Brahms expressed dissatisfaction with the work and filed it in a drawer. Revisiting the score twenty years later, he composed a new Scherzo movement and transposed the recast outer movement keys to C minor—a key that for Brahms (as for Beethoven, always Brahms's strongest influence) held forceful and dramatic connotations. At the time Brahms undertook the quartet's revisions, his Symphony No. 1 in C minor was in progress. The first movements of both works are similar in their structural and harmonic details, evident especially at their openings and at their extensive codas, both of which resolve with tranquility.

The Allegro non troppo, a movement of solemn grandeur, develops two subjects in sonata form. The significant first idea is based on the notes that spell Robert Schumann's affectionate “Clara” theme—C–B–A–G-sharp–A, here transposed a minor third to fit Brahms's C minor tonality. A broadly lyrical theme in the major mode follows. The passionate three-part Scherzo moves restlessly with displaced accents until the strings play a calm interlude in the contrasting major modality. Brahms especially favored the Andante (E major), which opens with a famously rhapsodic song for cello in its upper register. The Finale, turbulent and tinged with sadness, is propelled by contrapuntal passagework.

**THE FAVORITE PUPIL** of Antonín Dvořák and eventually his son-in-law, Josef Suk is honored as one of the most significant Czech post-romantic composers. By the age of twenty-two he had attracted the attention of the influential Johannes Brahms, who recommended publication of Suk's recent works with the venerable Simrock firm. After his appointment as Director of Advanced Composition at the Prague Conservatory, Suk mentored students such as Bohuslav Martinů and Rudolf Firkušný. Suk was also a virtuoso violinist, and he continued to perform numerous concerts with the Czech Quartet, which he had helped to found while still a student. Inevitably, composition for Suk became a part-time activity. He did create a small body of primarily instrumental compositions that reveal a steady development from late romanticism toward a complex and personal musical language.

Suk wrote his Opus 1 Piano Quartet (1891) while he was still a student at the Prague Conservatory. He dedicated the work to his mentor Dvořák, who guided its progress but recommended that Suk delete the most obvious references to his own work. After Suk's 1914 revision the quartet achieved popular success, but after his death near the eve of World War II it fell into neglect. A new critical edition by the firm Bärenreiter heralds a long-overdue revival of this high romantic masterpiece.

“I’ve now already finished three movements of a new piano quartet, and the finale will be ready in a few days. As I expected, it came easily and the melodies just surged upon me, thank God!”

ANTONÍN DVOŘÁK

Beethoven’s influence is clearly heard in the dramatic *Allegro appassionato*, opulently developed in classical sonata form. Its two contrasting themes unfold with warmly romantic harmonies and songful episodes that also offer an echo of Dvořák.

A serene passage for cello introduces the *Adagio*, an extended romantic song animated throughout by fluent piano passagework. Three closely related ideas are explored through quasi-conversational duets between instruments and fully-voiced statements by the entire ensemble.

The exuberant *Allegro con fuoco* begins with a piquant piano statement punctuated by interjections from the strings. Its two Slavic-tinged themes, developed in sonata form, suggest the influence of Bohemian dance. At the extensive coda the tempo accelerates and the work reaches its rapturous conclusion.

**MOTIVATED BY HIS** Bohemian compatriot Bedřich Smetana, who preached the composer’s responsibility to promote his own national idiom, Dvořák in his early maturity began to create works that reflected the spontaneity and directness of his native music. Because of his roots in Austro-Hungary’s musical traditions, he retained the broadly European stylistic traits characteristic of Brahms and Schubert. However, Dvořák infused this inherited language with the vibrant rhythms and colorful harmonies of the Bohemian folk. He quickly achieved international success with his *Opus 46 Slavonic Dances*, and his reputation was firmly established.

Encouraged by his eager publishers, Dvořák composed the majority of *Opus 87*, the second of his two piano quartets, within the period of a month. He wrote to a friend: “I’ve now already finished three movements of a new piano quartet and the finale will be ready in a few days. As I expected, it came easily, and the melodies just surged upon me, thank God!” The work was completed in 1889, and the premiere was held the following fall.

Dvořák’s *Opus 87* can be heard as complementary to his other great piano chamber works of the late 1880s such as the “Dumky” Trio and the Piano Quintet in A Major. There is textural similarity in all these compositions since the strings form a unit to balance the strong piano lines. All of these spirited works are products of Dvořák’s most intensely nationalistic phase, a time when he drew his deepest inspiration from his native Bohemian folk idiom.

The strings introduce the bold principal motive of the *Allegro con fuoco*, and the piano offers an even more forceful reply. The viola (Dvořák’s instrument) brings in the second subject, a flowing idea in G major. Highly colorful changes of harmony occur in the development. After a brief recapitulation, the movement concludes with a coda that begins “tranquillo” but rapidly crescendos to an emphatic statement.

The remarkable *Lento* (G-flat major) explores five distinct ideas. A dialogue between the cello and piano leads to a calm theme for violin, followed by an agitated piano statement. A passionate motif for the entire ensemble decrescendos into the plaintive fifth theme, heard in the piano. The movement concludes in hushed tones.

The delightful scherzo movement plays with two themes suggesting Bohemian folk dance; its lively trio section unfolds as a canon. The powerful *Finale*, in sonata form, begins in the unusual key of E-flat minor (six flats). Its two subjects are ingeniously varied, occasionally with notable passagework for viola. The work’s original key of E-flat major returns at the recapitulation, and the movement concludes with an energetic coda.

Notes by Nancy Monsman




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a pulse for a path     or a bridge  
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will be the object of discussion—:  
I will ask to see it back,

if only to know the shared sinew,  
if only to relight your blessing,

if only to rekindle the song  
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# BOARD MEMBER PROFILE

## MARV GOLDBERG

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AFCM is managed by volunteers who, in addition to being passionately dedicated to chamber music, have outstanding qualifications. We invite you to get to know them.

### **Q: How long have you been on the board?**

Marv Goldberg: This is my second year. My wife, Carol, and I have been season ticket holders for seven years.

### **Q: Tell us about the role music plays in your life.**

MG: Jimmy Buffett (of all people) says in his music: “With all of our cunning and all of our running, if we didn’t laugh we’d all go insane.” Substitute “have music” for “laugh” and you have my answer. When I’m at a concert, I’m able to take my mind off worldwide events and focus on the wonderful creativity of talented musicians and composers. This balance is critical to me.

### **Q: How did you first become interested in the chamber music form?**

MG: I enjoyed the Montreal Symphony as a young adult and into middle age. When we moved to State College, PA there was no symphony, but the university offered a series of chamber music events. We came to truly love the form. The delicate conversation between the instruments is so appealing to me.

### **Q: What are some of your favorite pieces of music?**

MG: Path breaker Debussy’s *Prélude à l’après-midi d’un faune* and *La mer*. Both carry me away.

### **Q: Your favorite author:**

MG: Richard Russo. His characterization of blue collar New Englanders is very special.

### **Q: Your favorite poem:**

MG: I love the more quotidian poems of Judith Viorst. Her books celebrating each decade of (her) life, are precious. (Last one I’ve read: *I’m Too Young to Be Seventy...And Other Delusions*.)

### **Q: What do you do when you’re not working on AFCM:**

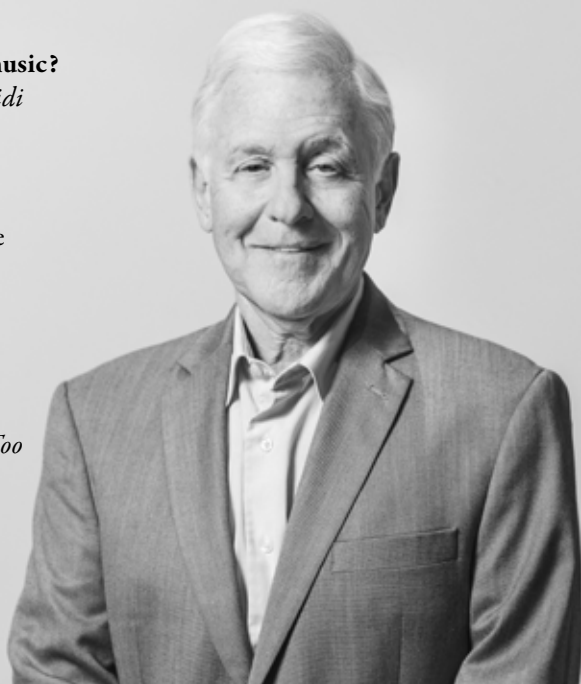
MG: I was a Professor of Marketing, first at McGill University in Montreal and subsequently at Penn State University. I retired in 2011. For the past 30 years I have been an expert witness in cases that involve marketing and advertising. I teach a course on Advertising and Consumer Psychology to seniors, either at OLLI in Tucson or at the ILR in Saddlebrooke, where I live. I tutor 2nd grade children who are behind in their reading skills, through Literacy Connects.

### **Q: Your interests outside of chamber music?**

MG: The joy of our lives are our three granddaughters who live in Seattle. As a result, we spend four summer months there, in a city that has interesting contrasts with Tucson. I’m on the board of the Tucson Committee on Foreign Relations (TCFR), an organization that brings in expert speakers. With my artist wife, I find myself at many galleries and museums. I hike and swim to stay in shape.

### **Q: What is the best part of an AFCM concert?**

MG: I just love knowing that there will be pieces I can sit back and enjoy, and others that are charting new territory, that will be more challenging.





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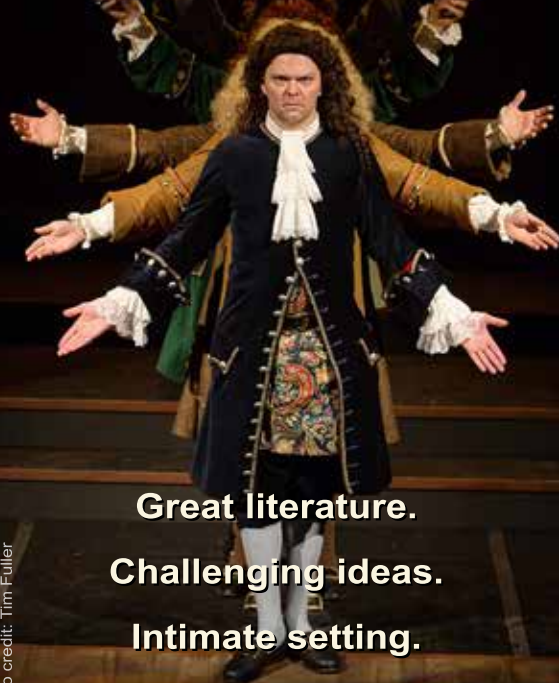
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**February 2 & 3, 2019** – Brahms' Double Concerto for Violin and Cello plus two works by Mendelssohn – The Hebrides (inspired by a visit to a sea cave in Scotland) and Symphony No. 5, *The Reformation*.

**March 2 & 3, 2019** – Offenbach's *Orpheus in the Underworld*, inspired by Greek mythology, plus the premiere of White's Concertino, Dukas' spritely *The Sorcerer's Apprentice* and Rimsky-Korsakov's Capriccio Espagnol.

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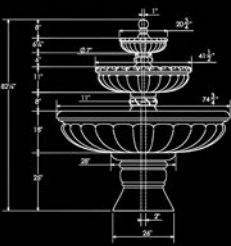
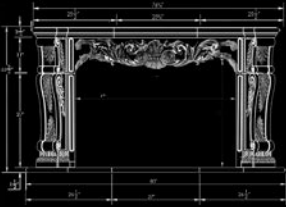
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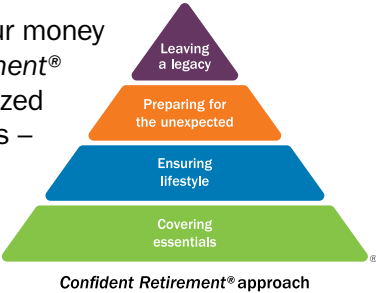
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