

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Thursday, March 14, 2019 at 7:30 pm

Takács Quartet

Edward Dusinger, *Violin*

Harumi Rhodes, *Violin*

Geraldine Walther, *Viola*

András Fejér, *Cello*

David Korevaar, *Piano*

Paul Erhard, *Bass*

BRAHMS **String Quartet in A minor (1865?–73)**

Allegro non troppo

Andante moderato

Quasi Minuetto, moderato

Finale: Allegro non assai

Intermission

SCHUBERT **Piano Quintet in A major ("Trout") (1819?)**

Allegro vivace

Andante

Scherzo: Presto

Andantino—Allegretto

Allegro giusto

Please make certain all your electronic devices are switched off.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Steinway Piano

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

Great Performers

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Public support is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

Endowment support for Symphonic Masters is provided by the Leon Levy Fund

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UPCOMING GREAT PERFORMERS EVENTS:

Tuesday, April 2 at 7:30 pm in Alice Tully Hall

Piotr Anderszewski, piano

BACH: Selected Preludes and Fugues from the *Well-tempered Clavier*, Book II

BEETHOVEN: Thirty-Three Variations on a Waltz by Diabelli

Pre-concert lecture by Scott Burnham at 6:15 pm in the Stanley H. Kaplan Penthouse

Tuesday, April 9 at 7:30 pm in the Rose Theater

Australian Chamber Orchestra

Richard Tognetti, director and violin

Inon Barnatan, piano

BACH: Contrapunctus I–IV, from *Art of Fugue*

MOZART: Piano Concerto No. 12 in A major

BEETHOVEN: String Quartet in B-flat major, Op. 130; Grosse Fugue

Saturday, April 13 at 1:00 pm in the Walter Reade Theater

Music on Film: Great Pianists Play Beethoven

Introduced by Michael Kimmelman

Rudolf Serkin—Sonata in E major, Op. 109

Claudio Arrau—Sonata in C minor, Op. 111

Wilhelm Backhaus—Piano Concerto No. 4 in G major (Vienna Symphony, cond. Karl Böhm)

Presented in association with the Film Society of Lincoln Center and Christian Labrande

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Snapshot

By Christopher H. Gibbs

This evening's program features two master composers of chamber music, presenting differing sides of the genre—what might be called the entertaining and the elevated. Many 18th- and 19th-century chamber pieces were meant to be played at home by amateur musicians, who were often quite skilled. (The designation “dilettante” did not have pejorative connotations.) Over the course of the 19th century, chamber music became increasingly professionalized, entered the public concert hall, and emerged as an arena for some of the most profound musical utterances, such as Beethoven's late string quartets and Schubert's String Quintet in C major.

Schubert embraced both the popular and elevated styles over the course of his brief career. We hear the entertaining tradition in his beloved “Trout” Quintet, which he wrote for an amateur cellist who hosted musicales at his home in Upper Austria. Schubert used the melody of his song “The Trout” as the basis for the variation-form fourth movement. He scored the work for the unusual combination of violin, viola, cello, bass, and piano, which he modelled on a quintet with that instrumentation by Johann Nepomuk Hummel. Schubert's charming work sets a naturally social and entertaining mood, both in his time and ours.

The elevated tradition of chamber music is evident in Brahms's String Quartet in A minor, Op. 51, No. 2. Brahms allegedly wrote some 20 string quartets before he finally published, at the age of 40, his first two as Op. 51. (Another would follow two years later.) Following Beethoven's example, his quartets are intensely serious compositions that display formidable compositional craft. The great Hungarian violinist Joseph Joachim, a close friend of the composer, gave the public premiere of the A-minor Quartet in Berlin.

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Timeframe

ARTS

1819

Schubert's Piano Quintet (“Trout”)

Sir Walter Scott's *Ivanhoe* is published.

1873

Brahms's Quartet in A minor

Émile Zola adapts his novel *Thérèse Raquin* into a play.

SCIENCE

1819

The first account of hay fever is published.

1873

The element selenium is discovered to be photoconductive.

IN NEW YORK

1819

The last public hanging takes place in Washington Square.

1873

Around 100,000 children aged 5–14 work in factories.

By Christopher H. Gibbs

String Quartet in A minor, Op. 51, No. 2 (1865?–73)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 30 minutes

Despite the prominence of Brahms's orchestral music in our time, it was chamber music that most engaged the composer over the course of his career. His two-dozen major chamber works stretch from the early Piano Trio in B major, Op. 8 (1854) to four late masterpieces for clarinet (two sonatas, a trio, and a quintet) before Brahms's death at age 64 in 1897. The chamber pieces that are most often performed usually feature the piano (his own instrument)—works that were less weighted with the burden of music history than were the three quartets, two quintets, and two sextets that Brahms wrote for strings alone.

The string quartet, mastered in the late 18th century by Haydn and Mozart and given further prestige by Beethoven in the early 19th, proved intimidating for later composers. The intensely self-critical Brahms allegedly wrote some two dozen that he destroyed; he ultimately published just three. During the 1860s, Brahms composed preliminary versions of two quartets that were released as his Op. 51 at age 40, three years before he completed his first symphony. He registered them in his catalog of his works: "Begun earlier, written for the second time, Summer 1873, Tutzing." His publisher, Fritz Simrock, hounded him for some time to finish these pieces, which were tested out in various private readings, but Brahms pleaded for patience, noting that Mozart had labored mightily over his six great quartets dedicated to Haydn.

Beethoven called his String Quartet in F minor, Op. 95, the "Serioso," saying that it was "written for a small circle of connoisseurs and is never to be performed in public." Brahms's Op. 51 quartets likewise bring the word "serious" to mind. Both are challenging in their dense unfolding of musical motifs. Arnold Schoenberg praised this mastery in his essay "Brahms the Progressive," arguing that, far from being the conservative old fogey many thought the composer to be, Brahms was forward-looking in the way he generated large musical ideas from small ones, which Schoenberg called "developing variation." Brahms pointed to finding models in Beethoven's Op. 59 "Razumovsky" Quartets, which he said represented "the highest achievement an individual can realize in terms of creativity and craftsmanship."

The first of the Op. 51 quartets is a particularly intense essay in C minor (the key alone has Beethovenian import) and the somewhat more relaxed,

lyrical, and listener-friendly one we hear tonight is in A minor. Brahms dedicated them to the prominent physician Theodor Billroth, a close friend and amateur musician. It seems Brahms originally intended the A-minor Quartet for his friend Joseph Joachim, the great Hungarian violinist for whom he wrote many pieces and who was the supreme quartet musician of the time. Although the two had recently had one of their periodic falling outs, Joachim nonetheless gave the public premiere of the work in Berlin in October 1873. All four movements of the A-minor Quartet make use of the pitches F-A-E, which stood for Joachim's motto "Frei aber einsam" ("free but lonely"). Each movement as well alludes at some point to the so-called Hungarian style that Brahms used in so many of his pieces.

Piano Quintet in A major, D.667 ("Trout") (1819?)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

Approximate length: 40 minutes

During the summers of 1819, 1823, and 1825, in rare ventures away from his native Vienna, Franz Schubert reveled in the "indescribable beauty" of Upper Austria. He traveled with Johann Michael Vogl, the foremost interpreter of his songs, to the singer's hometown of Steyr. There, a prominent music patron and amateur cellist, Sylvester Paumgartner, hosted musical gatherings at his house and requested that Schubert compose the "Trout" Quintet, which would become one of the most beloved chamber-music compositions ever written. The work is traditionally dated to the first of Schubert's visits, but as the manuscript is lost, exact dating is unclear.

It was Paumgartner who allegedly requested that the structure and unusual scoring of the piece (violin, viola, cello, bass, and piano) be modeled on a quintet by then-celebrated composer Johann Nepomuk Hummel, probably on the one in D minor, Op. 74, which was itself an arrangement of his Septet. It is not known whose idea it was to draw upon "Die Forelle," the popular song the teenage Schubert composed about a carefree trout that is ultimately caught by a wily fisherman. (The original poem moralizes that young women need to be on guard lest they too be caught, but Schubert did not set that verse.) The song supposedly delighted Paumgartner, and using it may have been a thoughtful gesture on Schubert's part, but it also pointed to a technique that would serve him well in many works over the remaining decade of his life: incorporating the melody and/or the accompaniment of a song—he wrote more than 600 altogether—within a purely instrumental composition. The most familiar examples include the "Death and the Maiden" String Quartet and the "Wanderer" Fantasy for piano, but they are only part of a much broader network of instrumental quotations and allusions to song that testify to Schubert's sovereign lyric sensibility.

In 1819, the 22-year-old composer had yet to officially publish anything, and it would be two more years before “Erk König” appeared as his Op. 1. Schubert’s fame was already spreading, however, and “Die Forelle” was an early favorite that Vogl often sang in intimate domestic settings with the composer accompanying. Schubert cast the “Trout” Quintet in five movements, all of which project a social and entertaining mood well suited to the intimate domestic venue for which he originally wrote it. The fourth movement is a set of variations on the vocal melody of “Die Forelle,” which brings in the song’s rippling brook piano accompaniment only at the end.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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Takács Quartet

The Takács Quartet, now entering its 44th season, is renowned for the vitality of its interpretations. Based in Boulder at the University of Colorado, the quartet performs 80 concerts a year worldwide. Highlights of the 2018–19 season include performances in Berlin, Cologne, Baden-Baden, Bilbao, and at the Bath Mozartfest, as well as the continuation of the ensemble's annual concerts as associate artists at London's Wigmore Hall. The Takács will also perform extensively in the U.S., and a tour with Garrick Ohlsson will culminate in a recording for Hyperion of the Elgar and Amy Beach piano quintets.

In 2014 the Takács became the first string quartet to win the Wigmore Hall Medal, and in 2012 it became the only string quartet to be inducted into Gramophone's first Hall of Fame. Recognized for its innovative programming, the Takács has enjoyed multidisciplinary collaborations, including performances of Philip Roth's *Everyman* program, conceived in close collaboration with the author, with Meryl Streep and Philip Seymour Hoffman, and a tour with the poet Robert Pinsky. The quartet's interests and history are explored in Edward Dusinger's book, *Beethoven for a Later Age: The Journey of a String Quartet*, which takes the reader inside the life of a string quartet.

The ensemble's recordings for Hyperion include string quartets by Haydn, Schubert, Janáček, Smetana, Debussy, and Britten, as well as piano quintets by César Franck and Shostakovich. Its newest recording, to be released in the spring of 2019, will feature music of Ernő Dohnányi with pianist Marc-André Hamelin. For its recordings on the Decca/London label, the quartet has won three Gramophone Awards, a Grammy, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits.

The members of the quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder, visiting fellows at the Guildhall School of

Music and Drama in London, and are on faculty at the Music Academy of the West in Santa Barbara. The Takács Quartet was formed in 1975 while its founding members—Gábor Takács-Nagy, Károly Schranz, Gábor Ormai, and András Fejér—were students at the Franz Liszt Academy of Music in Budapest. In 2001 the quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in 2011 each member was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

David Korevaar



CASEY A. CASS

Pianist David Korevaar performs an extensive repertoire as a soloist and chamber musician around the U.S. and internationally. In addition to his teaching at the University of Colorado Boulder, where he holds the Peter and Helen Weil fellowship in piano and has been named distinguished research lecturer (2016), he is an active performer and recording artist. In spring 2016, Mr. Korevaar spent two weeks teaching in Kabul at the Afghanistan National Institute of

Music. Performance highlights include tours to Brazil and a recital and master classes in Mexico City. He has conducted and performed two of Mozart's piano concertos in Boulder. Mr. Korevaar's extensive discography includes numerous solo and chamber music recordings, most recently of works by Lowell Liebermann and a world premiere recording of piano music by the early 20th-century Italian composer Luigi Perrachio. Other releases include a disc of chamber works by Tibor Harsányi with Charles Wetherbee (Naxos); a Chopin recital, Hindemith's three Piano Sonatas and Suite for Piano "1922," and two Schubert sonatas (all on MSR Classics). In addition, his collaboration with members of the Takács Quartet has resulted in recordings that include a disc of Brahms with Geraldine Walther and András Fejér, of Hindemith's music for Viola and Piano with Walther (MSR), and two Beethoven Violin Sonatas with Edward Dusinberre (Decca). Mr. Korevaar also writes on various musical topics, with a focus on French music.

Paul Erhard



Bassist Paul Erhard performs as a soloist, teaches throughout the U.S. and Europe, and recently performed the Nino Rota Divertimento Concertante bass concerto in Colorado and Washington. He has performed the Virgil Mortari Bass Concerto at Lincoln Center as the winner of the 1984 Juilliard Double Bass Concerto Competition. Mr. Erhard is principal bass of the Boulder Bach Festival and Pro Musica Colorado Chamber Orchestra, and

was principal bass of the Soviet Émigré Orchestra and the Albany Symphony. He has performed several times with the Grammy-winning Takács Quartet. Since 1999, Mr. Erhard has been pioneering bass playing in Indian Classical music. A 2013–15 Fulbright scholar, his research project “Training the Musical Mind” explored using Indian tambura drones to play better in tune. Legendary violinist Dr. L. Subramaniam is composing a double concerto for violin and bass, which he and Mr. Erhard will perform in 2020. Mr. Erhard is also the bassist in the Indo-Western Fusion trio Sands Around Infinity with his two sons. A judge at bass competitions in the U.S. and Europe, he most recently judged the 2017 International Double Bass Solo Competition in Markneukirchen, Germany. He is professor of double bass at the University of Colorado College of Music in Boulder, where he has taught since 1986. He earned his master’s and doctoral degrees from The Juilliard School as a student of Homer Mensch, and his undergraduate degree from Eastman School of Music studying with James VanDemark. Prior to Eastman, he studied for two years at the Hochschule für Musik in Munich.

Lincoln Center’s Great Performers

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Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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