

The Red Bank
Chamber Music Society

presents

The American String Quartet

Peter Winograd, violin

Laurie Carney, violin

Daniel Avshalomov, viola

Wolfram Koessel, cello

With

Vadim Serebryany, piano

Mozart • Beethoven • Schumann

Concert Available for Viewing

Sunday, March 21, 2021 • 4:00 PM

This concert was pre-recorded because of COVID-19.

*Brookdale Community College will air it on its community access TV channel
(Comcast 21 and Verizon Fios 46) on Sunday, March 21 at 4:00 PM, and
again on Monday, March 22 at 2:30 PM and 8:00 PM.*

The concert will also be available online via the Society's website,

<http://www.rbcms.org>,

at your convenience starting at 4:00 PM on March 21, 2021

*Video Production: Douglas Clark at Glass Bottom Studios
in collaboration with Brian Kilpatrick of 23 Twenty Media*

*Piano tuning was donated by John Gunderson, registered piano technician
The Society thanks Steven Russell for page turning for Mr. Serebryany*

PROGRAM

Piano Quartet in G minor, K478 (1785)

Wolfgang Amadeus Mozart

- I. Allegro
- II. Andante
- III. Rondo (Allegro)

String Quartet No. 5 in A Major, Op 18 No. 5 (1799)

Ludwig van Beethoven

- I. Allegro
- II. Menuetto
- III. Andante cantabile
- IV. Allegro

INTERMISSION

Piano Quintet in E flat Major, Op. 44 (1842)

Robert Schumann

- I. Allegro brillante
- II. In modo d'una marcia. Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

Notes on the Program

Wolfgang Amadeus Mozart (1756-1791) Piano Quartet in G minor, K478 (1785)

(~27 minutes)



When Mozart submitted the G Minor Piano Quartet for publication in 1785, Hoffmeister, his publisher, demanded that he write something easier to play and with more popular appeal or he would not pay him. Fortunately, Mozart refused and Hoffmeister conceded. Mozart not only kept his money but also produced the E-flat Piano Quartet nine months later. A wiser publisher, Artaria, published both quartets the following year.

Hoffmeister's objections surely stemmed from the fact that the Viennese of 1786 had not yet heard this combination of instruments or such emotional intensity in their Hausmusik. Because Mozart's piano quartets are now such a revered part of the chamber music canon, we sometimes forget what groundbreaking material they were. It took Beethoven to experiment further with the form and Schumann and Brahms to continue it.

In the opening Allegro of the K. 478 Piano Quartet, Mozart draws our attention with a riveting G minor statement by all four instruments in unison. This remains the motto for the movement, returning many times in different disguises. As Haydn was drawn to F minor and Beethoven to C minor for some of their most powerful statements, so it is for Mozart with G minor which he would use in his famous Symphony No. 40, K. 550 and his Viola Quintet, K. 516. The opening of the G Minor Piano Quartet has been compared to Beethoven's powerful opening of his Fifth Symphony. Performers and listeners have also added various humorous interpretations such as "Answer the telephone!" Composer and lecturer Bruce Adolph's take on it is "You are the murderer!" (with the reply, "No, I'm not!"). None of these humorous references, however, should take away from the effectiveness of the work.

In the Andante, Mozart turns to the key of B-flat major to spin out a lovely song of melancholy and resignation. The Rondo then bursts forward in a sunny G major. Happiness pervades except for the foreboding sense that, with one wrong turn, we would be back to the dark G minor statement of the first movement.

The dark tones of the G Minor Quartet were not well received in 18th century Vienna, to say nothing of the difficulty amateur musicians found in trying to play it. Fortunately the work remains a star in Mozart's crown today.



Ludwig van Beethoven (1770-1827)
String Quartet No. 5 in A Major, Op 18 No. 5 (1799)

(~28 minutes)



Much has been said of Beethoven's imitation of Mozart in the Op. 18, No. 5 Quartet. Perhaps too much. It is recorded history that Beethoven so admired Mozart's fifth quartet of his six dedicated to Haydn (K. 564) that he modeled his own A Major Quartet after it. As he poured over Mozart's score and even copied out the last two movements, Beethoven exclaimed, "That's what I call a work! In it, Mozart was telling the world: Look what I could create if the time were right!"

Accusations of imitation in the Quartet are based on form rather than substance. Like Mozart, Beethoven chose to reverse the usual order of the second and third movements, putting the Minuetto with its remarkable Trio section before the Andante with its even more remarkable set of variations. The logic of this is beyond mere imitation since he breaks tradition by giving the

most weight of the Quartet to the Andante movement. Further similarities to Mozart occur in the fifth variation of the Andante where Beethoven's "circus music" is comparable to Mozart's "drum music" in the K. 564 Quartet. The final Allegro is undeniably Mozartean in its sudden changes of tempo and style. The nervous agitation of the movement, however, seems purely Beethoven, as do the sonorities of the whole A Major Quartet.



Robert Schumann (1810-1856)
Piano Quintet in E flat Major, Op. 44 (1842)

(~30 minutes)



The direct route Schumann's music takes to our hearts is no better demonstrated than in his Piano Quintet composed in September of 1842 in just five days. It was dedicated to Clara Schumann who was pianist in the first reading of the work at the Schumann home. For a private performance the following December, no less than Felix Mendelssohn filled in for an ailing Clara.

The work seems amazingly free from the effects of the mental illness that plagued Schumann. The first movement bears his familiar imprint with its bold, heroic opening followed by a lovely song. The cello and viola hold sway in the second theme while the piano takes center stage with virtuosic runs in the development section. All join forces for the thrilling recapitulation.

The second movement is, as the tempo marking indicates, in the manner of a march. In this case, we have a kind of universal

funeral march not intended as a tribute to an individual but one for humanity itself and its frailties. A lyrical section intervenes and lifts the mood before a return to the solemn march. A forceful and faster section follows which, in turn, becomes lyrical before it, too, returns to the spirit of the opening march. A simple, unadorned moment concludes this movement that seems to be almost a war between the happy and the sad—a true reflection of Schumann's own personal battle between his opposing personalities.

The third movement Scherzo is a thorough exploration of scale patterns underscored by interesting and irregular rhythmic patterns. Two contrasting Trio sections interrupt the scales, the second one a brilliant revision suggested by Mendelssohn when he played the piano part.

In the last movement, Schumann returns to the heroic vigor and song-like quality of the first movement but adds to that an astounding three-voiced fugue. It is especially interesting, in this movement, to note Schumann's honoring of Classical form despite his attempt to free music from those confines in the name of Romanticism.

Having no real precedent, the work was a pioneer for the great quintets of Brahms, Franck, and Dvořák.

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Artists

Internationally recognized as one of the world's finest quartets, the **American String Quartet** has spent decades honing the luxurious sound for which it is famous. The Quartet celebrated its 45th anniversary in 2019, and, in its years of touring, has performed in all fifty states and has appeared in the most important concert halls worldwide. The group's presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart have won widespread critical acclaim, and their MusicMasters Complete Mozart String Quartets, performed on a matched quartet set of instruments by Stradivarius, are widely considered to have set the standard for this repertoire.

Recent seasons featured performances of the Quartet's major project together with the National Book Award-winning author Phil Klay and the poet Tom Sleigh, which offers a groundbreaking program combining music and readings that examines the effects of war. The Quartet also collaborated with the renowned author Salman Rushdie in a work for narrator and quartet by the film composer Paul Cantelon built around Rushdie's novel *The Enchantress of Florence*. These tremendously imaginative collaborations cement the American String Quartet's reputation as one of the most adventurous and fearless string quartets performing today, as comfortable with the groundbreaking as with the traditional.

The Quartet's diverse activities have also included numerous international radio and television broadcasts, including a recent recording for the BBC; tours of Asia; and performances with the New York City Ballet, the Montreal Symphony, and the Philadelphia Orchestra. Recent highlights include performances of an all-sextet program with Roberto and Andrés Díaz, many tours of South America, and performances of the complete Beethoven cycle of string quartets at the Cervantes Festival in Mexico and the Tel Aviv Museum in Israel.

The American's additional extensive discography can be heard on the Albany, CRI, MusicMasters, Musical Heritage Society, Nonesuch, and RCA labels. Most recently the group released "Schubert's Echo," which pairs Schubert's monumental last quartet with works bearing its influence by Second Viennese masters Alban Berg and Anton Webern. This repertoire posits that the creative line from the First to the Second Viennese Schools is continuous – and evident when these works are heard in the context of each other.

As champions of new music, the American has given numerous premieres, including George Tsontakis's Quartet No. 7.5, "Maverick," Richard Danielpour's Quartet No. 4, and Curt Cacioppo's a distant voice calling. The premiere of Robert Sirota's American Pilgrimage was performed around the U.S. in the cities the work celebrates. The Quartet premiered Tobias Picker's String Quartet No. 2 in New York City in celebration of the 90th anniversary of the Manhattan School of Music.

Formed when its original members were students at The Juilliard School, the American String Quartet's career began with the group winning both the Coleman Competition and the Naumburg Award in the same year. Resident quartet at the Aspen Music Festival since 1974 and at the Manhattan School of Music in New York since 1984, the American has also served as resident quartet at the Taos School of Music, the Peabody Conservatory, and the Van Cliburn International Piano Competition.



Peter Winograd (violin) joined the American String Quartet in 1990. He gave his first solo public performance at the age of 11, and at age 17 he was accepted as a scholarship student of Dorothy DeLay at The Juilliard School. Recognized early as an exceptionally promising young artist, Winograd was a top prize winner in the 1988 Naumburg International Violin Competition. He then made his New York debut to critical acclaim and has since appeared as a guest soloist with numerous orchestras and in recital across the country and abroad, including annual collaborative performances with cellist Andrés Díaz at the Florida Arts Chamber Music Festival. In 2002 Winograd performed the Sibelius Violin Concerto with the Hartford Symphony; his father, Arthur Winograd, was the featured guest conductor. Winograd has been a member of the violin and chamber music faculties of the Manhattan School of Music and the Aspen Music School (where the American is Quartet-in-Residence) since 1990. Born into a gifted musical family, Winograd began his studies with his parents. His mother was a professional pianist, and his father was the founding cellist of the Juilliard Quartet and a conductor of the Hartford Symphony in Hartford, Connecticut, where Winograd grew up. He holds bachelor's and master's degrees from Juilliard. His wife, violinist Caterina Szepes, is a regular participant in the Marlboro Festival and a member of the Metropolitan Opera Orchestra. His violin is by Giovanni Maria del Bussetto (Cremona, 1675).



A founding member of the American String Quartet, **Laurie Carney** (violin) holds the distinction of performing quartets longer than any other woman in this elite field. The American String Quartet began concertizing while she was still an undergraduate at Juilliard. Apart from the Quartet, she has performed trios with her husband, cellist William Grubb, and pianist Anton Nel; duos with violist Michael Tree; and as an ensemble partner to such artists as Isaac Stern, Pinchas Zukerman, Salvatore Accardo, Cho-Liang Lin, Joshua Bell, Yefim Bronfman, Misha Dichter, Ralph

Kirshbaum, Alain Meunier, and Frederica von Stade. Carney's concerto appearances include performing Mozart's Sinfonia Concertante with the Bournemouth Symphony, Basque National Orchestra, and the Welsh National Orchestra. She gave the premiere of Gianpaolo Bracali's Fantasia for violin and piano. Most recently, Robert Sirota composed his Violin Sonata No. 2 for her, and in addition to performing the premiere last spring, she will record the work later this season. A faculty artist at the Aspen Music Festival and School since 1974 and the Manhattan School of Music since 1984, Carney has held teaching positions at the Mannes College of Music, Peabody Conservatory of Johns Hopkins University, University of Nebraska, University of Michigan, Shepherd School at Rice University, and the Taos School of Music. Her dedication to the development of young players brings frequent invitations to offer master classes, most recently in California, Colorado, Illinois, Michigan, and New Mexico. Carney is a member of a prodigious musical family: her father was a trumpeter and educator, her mother a concert pianist, and all three siblings are professional violinists. Her violin is by Carlo Tononi (Venice, 1720).



The *Strad Magazine* hailed Daniel Avshalomov (viola) as “one of the finest occupants of that chair, both instrumentally and musically, of any quartet now active.” Avshalomov appears in recital and as a featured performer and concerto soloist at festivals across the country. Before joining the Quartet, Avshalomov served as principal violist for the Aspen, Tanglewood, and Spoleto festival orchestras, as well as for the Brooklyn Philharmonic, Opera Orchestra of New York, and American Composers Orchestra. He also was a founding member of the Orpheus Chamber Ensemble. A frequent guest artist with the Guarneri Quartet, he has performed with such groups as the Da Camera Society, Marin Music Fest, and La Musica di Asolo. He has shared the stage with Norbert Brainin (first violinist of the Amadeus Quartet), Misha Dichter, Bruno Giuranna (a founding member of I Musici), Maureen Forrester, the Juilliard and Tokyo Quartets, and the Bolshoi Ballet (as solo violist). Avshalomov’s articles appear in *Notes and Strings*; he has edited several viola works for publication and contributed to ASTA’s *Playing and Teaching the Viola*. He has been the subject of two articles in *The Strad* magazine and one in *Classical Pulse*. Avshalomov developed a lecture-demonstration, “Inside Passages,” first presented to the New York Viola Society in 2000. He performed the world premiere of Giampaolo Bracali’s *Concerto per Viola*, which RAI has broadcast in Europe, and the American premiere of Alessandro Rolla’s *Esercizio 3*. On his CD, *Three Generations* Avshalomov, with pianists Robert McDonald and Pamela Pyle, Avshalomov performs works for viola and piano composed by his grandfather, father and brother. The CD was featured on NPR’s *All Things Considered*. Avshalomov has been on the faculty of the Manhattan School of Music since 1984 and at the Aspen School since 1976. His viola is by Andrea Amati (Cremona, 1568).



Since his Carnegie Hall debut in 1994, Wolfram Koessel (cello) has performed as a chamber musician, recitalist and soloist throughout the world. The *Strad* praised his “exceptionally attractive cello playing.” As a soloist he has performed concertos throughout the United States as well as with Japan’s Osaka Symphony Orchestra and orchestras in Germany and South America. He also has appeared often with the New York Metamorphoses Orchestra, which he cofounded in 1994. His collaborations include performances with legendary tabla virtuoso Zakir Hussain, distinguished dancer Mikhail Baryshnikov, and cellist Yo Yo Ma, among many others. Koessel also appears with a wide range of ensembles, including the Orpheus Chamber Orchestra and Trio+

(a group he formed with violinist Yosuke Kawasaki and pianist Vadim Serebryany), which performs creative and collaborative concerts throughout Japan, the United States, and Canada. Koessel served as music director of the Mark Morris Dance Group from 2004 to 2008 and has toured extensively with the company both nationally and internationally, performing in several world premieres. In the fall of 2009, he was the featured performer in a new dance work, performing Beethoven's Cello Sonata in C. His cello is by Giovanni Cavani (Modena, 1917).



Vadim Serebryany has been acclaimed by audiences and critics on five continents for his sensitive and intelligent music making.

Mr. Serebryany has been highly sought after as a recitalist, concerto soloist and chamber musician. He has performed in Europe, South America, Australia and throughout North America, and in 2008 completed his eighth consecutive recital tour of Japan. In recent seasons Mr. Serebryany has embarked on many interesting and challenging projects, including performing the complete Beethoven sonatas for piano and violin, as well as presenting various solo and chamber works of the Second Viennese School composers in creative programs. In recent seasons, he has been a guest soloist with the National Arts Center Orchestra, The Kingston Symphony, the Osaka Century Orchestra, and Montgomery Symphony Orchestra.

Mr. Serebryany has collaborated with such prominent artists as David Geringas, Mark Morris, Gary Reylea, Suren Bagratuni, Eugene Osadchy, Mayumi Seiler, Almita Vamos, the American String Quartet, the Enso Quartet, and the Glenn Gould String Quartet. In 2007 he and Mr. Kawasaki made their recital debut at Carnegie Hall.

In 2005, Vadim founded Trio+, with violinist Yosuke Kawasaki and cellist Wolfram Koessel. The ensemble is known for its creative programs which explore a large portion of the chamber repertory, including duos, trios, and larger ensembles in which they frequently collaborate with guest artists. The trio has performed to critical acclaim throughout North America and Japan.

An Honours graduate with Distinction from the Royal Conservatory of Music in Toronto, where he was a student of Marina Geringas, Vadim went on to complete his Bachelor's and Master's degrees at New York City's Juilliard School, under the tutelages of the legendary Russian pianist Oxana Yablonskaya and the esteemed American pianist Jacob Lateiner. The final leg of Mr. Serebryany's formal education took him to Yale University, where he completed his studies in the prestigious Doctor of Musical Arts program under the brilliant Russian pianist and teacher Boris Berman.

From 2005 to 2008 Mr. Serebryany served as Artist in Residence at La Sierra University in Riverside, California, and has also served as a visiting professor at Lawrence University. From 2008 to 2016

Mr. Serebryany was a professor of music at Huntingdon College in Montgomery, Alabama, and in 2015 was named Huntingdon's first ever Belcher-Cheek Artist in Residence.

Mr. Serebryany joined the piano faculty at the renowned School of Music at Ithaca College in 2016.