

MARY ANNE  
*Rennolds*

CHAMBER CONCERT SERIES 2018 - 2019 SEASON

# CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Saturday, November 3, 2018  
8 p.m.

Sonia Vlahcevic Concert Hall  
W.E. Singleton Center for the Performing Arts  
Virginia Commonwealth University  
922 Park Avenue, Richmond, VA

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# CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

ORION WEISS, *piano*  
PAUL HUANG, *violin*  
PAUL NEUBAUER, *viola*  
KEITH ROBINSON, *cello*  
XAVIER FOLEY, *double bass*

**LUDWIG VAN BEETHOVEN (1770-1827)**

Variations on "Bei Männern, welche Liebe fühlen" from *Die Zauberflöte*  
for Cello and Piano, WoO 46 (1801)

*ROBINSON, WEISS*

**FRANZ SCHUBERT (1797-1828)**

Sonata in A minor for Viola and Piano, D. 821, "Arpeggione" (1824)

Allegro moderato

Adagio

Allegretto

*NEUBAUER, WEISS*

**GIOVANNI BOTTESINI (1821-1889)**

*Gran duo concertante* for Violin, Double Bass, and Piano (1880)

*HUANG, FOLEY, WEISS*

- INTERMISSION -

**FRANZ SCHUBERT**

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

*WEISS, HUANG, NEUBAUER, ROBINSON, FOLEY*

Please silence all electronic devices.  
Audio/video recording and photography are prohibited.

## Celebrating the Music Makers

### Notes on the Program by Susanna Klein

The model of any chamber music series is a group of people who love to play music for a group of people who love to listen to music. The distinction between the two stakeholders in years past, however, was less clearly defined. Players performed for other players, audiences influenced performances, and there was a healthy give and take between audiences and performers. Composers were often in the midst of this symbiotic relationship. The category of “listeners only” was indeed quite small, as most of 19th century Europeans enjoyed making music at home. The decline of audiences for classical music events in the last century has gone hand in hand with the shrinking of a music-making culture and the shift to more formal concert settings with larger audiences. This trend predated our modern distractions of television and the internet, which are often blamed for the decline in audiences. As the contemporary composer William Bolcom put it some 40 years ago, “In a society wherein fewer and fewer people are playing instruments, identification with art music is going to become more and more tenuous.” Tonight’s program is an opportunity to examine how the music makers – both professional and amateur – played an extraordinary role in the genesis of many of Western art music’s great compositions. Nowhere is this more evident than in 19th century Germany, where the tradition of *Hausmusik* connected players, composers and audiences in small settings. All works on tonight’s program come out of this time period and all music makers had a heavy hand in their creation. By music makers I aim to describe those that participate in music for the sheer joy of it. The distinction between amateur and professional was not as rigid as it is today. Everyone was worthy as a music maker in some respect, and to that end, everyone had influence on the legacy of music we enjoy today. The music makers were those that attended, supported and performed music, often in a seamlessly interwoven fabric of activities.

Beethoven’s piano and cello variations based on Mozart’s *Magic Flute* aria duet *Bei Männern welche Liebe fühlen* (With men who feel love) followed two previous sets of variations for the

two instruments. This particular set was written in 1801, not coincidentally ten years after the premiere of Mozart's light opera *The Magic Flute* in Vienna in 1791. By 1801, the show was being mounted all over Europe to rave reviews. The number that provided Beethoven his theme (a folk-like duet between Pamina and Papageno) was nothing short of a show-stopper. Clearly audiences of the day had an influence on the composer's choice of the tune. In terms of instrumentation, Beethoven was likely inspired by the Duport Brothers, two cello virtuosi living in Berlin. Their playing was, by all accounts, breathtaking. The French philosopher and writer Voltaire supposedly quipped to the younger of the brothers: "Sir, you will make me believe in miracles, for I see that you can turn an ox into a nightingale." We know for sure that Beethoven wrote two cello sonatas for the brothers in the late 1790's, and we can assume that tonight's composition has the Duport stamp on it as well. In *Bei Männern welche Liebe fühlen*, Beethoven treats the cello and piano as equal partners. The piece begins and ends in a simple declamatory gesture in Eb Major, the same key as his famous Eroica Symphony composed in 1803. In between the opening and closing chords, however, the piece takes the listener on a wonderful journey with many different characters.

Schubert wrote his Sonata in A minor for Arpeggione and Piano for his friend Vincenz Schuster in 1824. An arpeggione can be best described as a bowed guitar, a fretted, six-string member of the viol family. At the time of the commission request, the arpeggione had only been invented a year earlier. Schuster commissioned other composers to write for the arpeggione and even wrote a manual for the instrument, but to no avail. By the time Schubert died four years later, the instrument had all but been forgotten. When the piece was finally published posthumously in 1871, the instrument was virtually extinct. Today the Arpeggione Sonata is heard exclusively in its transcribed version for viola, cello, or double bass. Like much of Schubert's music, the piece shifts mood rapidly, sliding beautifully between major and minor tonalities. Here is how Paul Neubauer described the piece in his 2017 article in *Strad Magazine*: "This beautiful sonata has become one of the mainstays of the viola repertoire

and with good reason: its singing melodies and dramatic passages suit the sound and the soul of the viola in a ravishing way. I see the second movement as a song without words - the closing section...seems to delve into another world. The third movement's main lilting melody contrasts with more agitated sections, including the folk-like music [near the end] which reminds me of yodeling. But for all the sweet melodies that pervade this sonata, there is also a feeling of melancholy, and players must come to terms with a character that is bittersweet."

The Italian composer Giovanni Bottesini, or "The Paganini of the Bass" as he became known, revolutionized the technique and repertoire of the double bass. The instrument had hitherto been relegated to basso continuo, or bass line accompaniment. During his lifetime, Bottesini was widely acclaimed as an opera composer, conductor, and as a virtuoso on the double bass. He slipped seamlessly between these three roles and toured extensively throughout Europe, the United States, and Russia. When conducting his operas, he would often bring his double bass. During the intermission, he entertained audiences with virtuosic fantasias on that evening's popular songs. The Gran Duo featured on the program tonight was originally written for two double basses and orchestra in the 1840's. In 1881, it was adapted and expanded for violin and double bass by violinist Camillo Sivori (Paganini's one and only disciple). The express purpose of the arrangement was that the two virtuosos – Sivori and Bottesini – could take it on tour in Britain and Ireland. The Gran Duo features dazzling technical wizardry for both players and entertains audiences with wistful twists and turns in an operatic style.

Franz Schubert was in his early twenties when he wrote the Trout Quintet, one of the most endearing works for the chamber music repertoire. In 1819, when the work was written, *Hausmusik* was thriving among the music-loving middle classes and bourgeoisie of 19th century Vienna. Chamber music was part of the formal and informal gatherings of society in salons. These musical parties featured professional ensembles but also

quite often amateur performers. It was for such an occasion that the Trout Quintet was commissioned. Schubert was vacationing in the countryside of Steyr, just outside Vienna, as the guest of Johann Vogl, for whom Schubert wrote many of his 600 songs. Vogl and Schubert went to visit another Steyr resident, Sylvester Paumgartner, a wealthy mining director and amateur cellist. Paumgartner's Salon (i.e. his grand living room converted to chamber music hall) was a center of musical culture in the little town. Paumgartner asked Schubert to write music for his *Hausmusik* group, with the request that it fit their specific instrumentation - violin, viola, cello, double bass, and piano. It was indeed Paumgartner's idea that the piece include a variation movement on Schubert's popular song of the times *Die Forelle* (The Trout). Quintessentially Schubert, the Trout Quintet features lovely melodies. Its alluring charm belies its genesis: composed for friends and based on a song about a fisherman wrangling with a fish. On the autograph of the original song score written 2 years earlier, Schubert had written this inscription: "Dearest Friend! It makes me extraordinarily happy that my songs please you. As a proof of my sincerest friendship, I send you here another, which I have just this moment written, at Anselm Huettenbrenner's, at twelve o'clock midnight. I hope to get to know you better over a glass of punch. Farewell."

## About the Artists

*ORION WEISS, piano*

One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His 2018-19 season begins at the Lucerne Festival and ends with the Minnesota Orchestra, with performances in between for the Denver Friends of Chamber Music, the University of Iowa, the Chamber Music Society of Lincoln Center, the Albany Symphony, the Kennedy Center's Fortas Series, the 92nd Street Y, and the Broad Stage. In 2017-18 he performed Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, toured with James Ehnes, and soloed with 12 orchestras around the United States. Other highlights of recent seasons include his third performance with the Chicago Symphony, a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy's *La Boîte à Joujoux*, the release of his recording of Christopher Rouse's *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. He graduated from The Juilliard School, where he studied with Emanuel Ax, and he is an alum of The Bowers Program (formerly CMS Two).

*PAUL HUANG, violin*

Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang makes his recital debut this season at the Lucerne Festival in Switzerland. His recent and forthcoming appearances include those with the Mariinsky Orchestra under Valery



Gergiev, Berliner Symphoniker, Detroit Symphony, Houston Symphony, Orchestra of St. Luke's, Seoul Philharmonic, and Taipei Symphony. This season he will also appear with the Grant Park Festival Orchestra, Buffalo Philharmonic, as well as the symphony orchestras of Baltimore, Santa Barbara, Charlotte, Alabama, Pacific, and the National Symphony Orchestra of Taiwan. A frequent guest artist at music festivals worldwide, he regularly appears at the Seattle, Music@Menlo, Caramoor, Bridgehampton, La Jolla, Moritzburg, and PyeongChang Music Festivals. His collaborators have included Gil Shaham, Nobuko Imai, Lawrence Power, Mischa Maisky, Lynn Harrell, Yefim Bronfman, and Marc-André Hamelin. Winner of the 2011 Young Concert Artists International Auditions, Mr. Huang earned both bachelor's and master's degrees at The Juilliard School where he was the recipient of the inaugural Kovner Fellowship. He plays on the 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago and is an alum of The Bowers Program (formerly CMS Two) and a principal artist for Camerata Pacifica.

*PAUL NEUBAUER, viola*

Violist Paul Neubauer's exceptional musicality and effortless playing 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 US premiere of the newly discovered Impromptu for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. 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 and has been featured on CBS's Sunday Morning, A Prairie Home Companion, and in Strad, Strings, and People magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Mr. 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 as well as a visiting professor at DePaul University.

*KEITH ROBINSON, cello*

Cellist Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award. His most recent recording released on Blue Griffin Records features the complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of The Bowers Program (formerly CMS Two). Mr. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Mr. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.

*XAVIER FOLEY, double bass*

Double bassist Xavier Foley is the recipient of a prestigious 2018 Avery Fisher Career Grant. He has also won the 2016 Young Concert Artists International Auditions, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition. As a concerto soloist, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Orchard Park (NY) Symphony Orchestra, Brevard Concert Orchestra, Sphinx Symphony Orchestra, and Sphinx Virtuosi at Carnegie Hall. Upcoming appearances include Bottesini's Second Concerto with the Victoria Symphony in Texas. In 2018 he made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, DC debut at the Kennedy Center. The program included two of his own compositions. He also performed at Carnegie Hall and Lincoln Center. This season he gives recitals at the Morgan Library in New York and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he will perform on tour and at Alice Tully Hall this season as a member of The Bowers Program (formerly CMS Two). He has also participated in the Marlboro Music Festival, the Bridgehampton and Skaneateles Festivals in New York, Bay Chamber and South Mountain Concerts in Massachusetts, and at Wolf Trap in Virginia. A native of Marietta, Georgia, Mr. Foley earned his bachelor's degree from the Curtis Institute of Music, working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.

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**The VCU Department of Music would like extend a special thanks to Paul Neubauer for serving as guest artist for this year's Violapalooza!**

Violapalooza is a yearly celebration sponsored by the Virginia Viola Society and the VCU Chapter of the American String Teachers Association. Violists of all ages come together for this special day of masterclasses, workshops and viola ensembles. We are grateful to Paul Neubauer for helping to make today's event a success. Thank you!

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