



22|23 SEASON

 UNIVERSITY OF GEORGIA

presents

Franklin College Chamber Music Series

**CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER**
The Brahms Effect

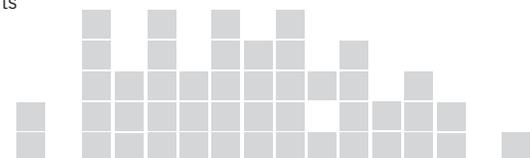
JUHO POHJONEN, piano
DAVID SHIFRIN, clarinet
RADEK BABORAK, horn
CHAD HOOPES, violin
HSIN-YUN HUANG, viola
DAVID FINCKEL, cello

SUN, APRIL 23, 3:00 pm
Hodgson Concert Hall

Supported by
MAX GILSTRAP, IN MEMORY OF HUBERT H. WHITLOW, JR.

Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

#ugapresents



PROGRAM

Johannes Brahms (1833-1897)

Trio in A minor for Clarinet, Cello, and Piano, Op. 114 [25:00]

I. Allegro

II. Adagio

III. Andantino grazioso

IV. Allegro

SHIFRIN, FINCKEL, POHJONEN

Johannes Brahms

Trio in E-flat major for Horn, Violin, and Piano, Op. 40 [30:00]

I. Andante

II. Scherzo: Allegro

III. Adagio mesto

IV. Finale: Allegro con brio

BABORAK, HOOPES, POHJONEN

INTERMISSION

Ernö Dohnányi (1877-1960)

Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37 [30:00]

I. Allegro appassionato

II. Intermezzo: Adagio

III. Allegro con sentimento

IV. Finale: Allegro vivace, giocoso

SHIFRIN, BABORAK, HOOPES, H. HUANG, FINCKEL, POHJONEN

Program is subject to change.

PROGRAM NOTES

By A. Kori Hil

Trio in A minor for Clarinet, Cello, and Piano, Op. 114

Johannes Brahms

- Born May 7, 1833, in Hamburg

- Died April 3, 1897, in Vienna

- *Composed in 1891*

- First CMS performance on November 12, 1972, by clarinetist Gervase de Peyer, cellist Leslie Parnas, and pianist Charles Wadsworth

It's hard for artistic folks to stop. Animator Hayao Miyazaki entered retirement several times—and left it. Composer John Williams announced his retirement—and walked it back. Johannes Brahms announced his retirement in 1890. But then he heard a performance by clarinetist Richard Mühlfeld, and wrote three more chamber works featuring clarinet: the A minor trio; the B minor quintet, and a set of two sonatas.

Brahms joined Mühlfeld and cellist Robert Hausmann for the debut performance of the Clarinet Trio in A minor, Op. 114, on November 24, 1891. The event was private, the public premiere coming a month later in Berlin, also with Mühlfeld on clarinet. The trio has become a staple, reinforcing Brahms as a significant chamber music composer. While not as controversial as adding a horn to a small ensemble (more to come later), Brahms's inclusion of a woodwind instrument allowed for the exploration of timbral layering, interaction, and development.

The trio balances Brahms's academicism with lyrical expressivity. After a brief introduction, the clarinet, cello, and piano move into the meat

of the *Allegro*. Less concerned with melody than phrasing, Brahms keeps all three instruments active in a texture largely polyphonic and contrapuntal.

The *Adagio* provides contrast: the clarinet leads the group, slowly building to include and make room for the cello, the piano steady and supportive. As in the third movement of his Horn Trio, Brahms makes use of each instrument's ability to carry and sustain long phrases. But unlike in the older trio, he allows the instruments more space, interlocking their parts rather than layering them.

The third movement is a studious waltz, but with moments of reserved cheekiness and call-and-response between clarinet, cello, and piano. The finale opens with cello and piano, answered by the entrance of the clarinet. Academic reservation at times conceals the expressivity and virtuosity, but Brahms was well aware that flashiness is not always needed in order to exhibit great skill.

Trio in E-flat major for Horn, Violin, and Piano, Op. 40

Johannes Brahms

- *Composed in 1865*

- First CMS performance on December 12, 1971, by hornist Barry Tuckwell, violinist Itzhak Perlman, and pianist Richard Goode

It was in Lichtenthal, near Baden-Baden, that Brahms's Horn Trio took shape—a work that to our ears is characteristically Brahms but at his time had very few precedents. One critic of the era refused to consider it a piece worthy of attention; a horn didn't belong in a chamber ensemble! As if music must always meet our expectations.

Brahms's Horn Trio in E-flat Major, Op. 40, is a personal work. His father, a multi-instrumentalist, played horn in the Hamburg militia, and his mother passed away from a stroke in February 1865, a few months before the piece was finished. This trio calls for piano, violin, and horn, but not the valved horn that was growing in popularity: Brahms wanted the natural, or valveless, horn. The natural horn was synonymous with the outdoors, nature, and the hunt, and was called the "hand horn" in reference to one of the primary techniques needed to manipulate pitch. The natural horn's timbre is rounded and rich—in some ways, a creative antecedent to Brahms's predilection for clarinet and viola in later chamber works.

It is the violin and piano we first hear in the opening *Andante*, in a pulsing, noble theme that is passed to the horn. The movement features layering between violin and horn and motivic dialogue between all three instruments. Brahms uses an episodic structure rather than the more expected sonata form to center the interactions and supportive function of the group.

The *Scherzo* is spry and jubilant, happier than we might expect from a Brahms movement (in some cases, he would do without a scherzo altogether). But the lament of the B section serves as a harkening of what's to come: the long, elegiac *Adagio mesto*, theorized by some as a memorial for Brahms's mother. The long phrases, with overlapping call-and-response between all three instruments, at times feels like an expressive song without words, centering the interpretive strengths of strings, keyboard, and brass. The *Finale* is blazing. It contains the "call" of the hunt, virtuosic scale patterns, and a celebration of skills and vision.

The work is a beautiful addition to the chamber repertoire, not despite, but in fact because of, its unusual instrumentation.

Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37

Ernö Dohnányi

- Born July 27, 1877, in Pozsony (now Bratislava)
 - Died February 9, 1960, in New York City
 - *Composed in 1935*
 - First CMS performance on October 19, 2010, by clarinetist Jose Franch-Ballester, hornist Radovan Vlatkovic, violinist Erin Keefe, violist Richard O'Neill, cellist Andreas Brantelid, and pianist Jeremy Denk

A Hungarian composer who was laid to rest in Florida, Ernő Dohnányi—also known by the German version of his name, Ernst von—studied and composed at a time when the music of Brahms was a staple, an exemplar of career success and creative authority. In fact, Dohnányi was one degree away from knowing Brahms personally: he counted violinist, fellow Hungarian, and frequent Brahms collaborator and friend Joseph Joachim as a friend and colleague. But Brahms did know Dohnányi's music; he promoted the Quintet in C minor, the younger man's first published composition—a significant reception from a man who defined late 19th-century chamber music.

Dohnányi's musical journey began with his father, a cellist, and with organist Károly Forstner, leading to a diploma from the Budapest Academy in 1897. He later held a teaching position at Berlin's Hochschule für Musik (1905-1915), and posts as conductor of the Budapest Philharmonic and

as associate director of the Budapest Academy of Music. Due to refusal to bow to anti-Semitic and discriminatory pressures, Dohnányi left his country in 1944, eventually settling in the United States, where he served as pianist/composer-in-residence at Florida State University in the latter half of his career.

Completed in 1935, his Sextet in C major straddles the genre standards of the old and new. The instrumentation harkens to Brahms: we have the beloved clarinet and the horn with strings and piano. The *Allegro appassionata* begins with a gritty ostinato in the cello, the horn introducing the main motive. The harmony is familiar yet does not settle; it's prickly and enhances the various textures used to build and sustain the conversation.

A string choir, with supportive piano motives, sets the tone of the

Intermezzo, leading into a march as unsettled as the previous movement. The third movement brightens the atmosphere, featuring gorgeous, lyrical solos and impish call-and-response textures. The *Finale* is the one movement built on a clear, arresting melody. Ragtime syncopations intersect with Viennese waltz rhythms, a synthesis of popular styles that creates a fun, carefree conclusion.

Whether it was intended or not, Dohnányi's sextet emphasized Brahms's timbral experimentations. Not only could a horn work with chamber strings and piano: It and its woodwind cousin could create new soundscapes that we modern listeners take for granted.

Based in Cincinnati, Ohio, A. Kori Hill is an independent scholar, freelance writer, and staff member of the nonprofit ArtsWave.

ABOUT THE ARTISTS



RADEK BABORÁK

Horn player and conductor Radek Baborák was born in Pardubice, Czech Republic in 1976 into a musical family. At the age of 8 he started learning the horn with Prof. Karel Křenek. Under his leadership he became the overall winner of the Prague Radio Competition Concertino Praga, received third prize at the Prague Spring Competition, first prize in the Competition for Interpreters of Contemporary Music, and became laureate of the Grand Prix Unesco. He is a regular guest at prestigious festivals such as the Salzburger Osterfestspiele; Maggio musicale, Fiorentino; Pacific Music Festival; White Nights Festival, St. Petersburg; Chamber Music Garden, Suntory Hall; International Music Festival, Utrecht; Julian Rachlin and Friends, Dubrovnik; Le Pontes; Jerusalem Chamber Music Festival; Smetana's Litomyšl and Prague Spring.

He founded and has been the leader of several ensembles: the Baborák Ensemble, in principal consisting of french horn and string quartet; the Czech Horn Chorus, which continues the 300 year-old tradition of horn playing in the Czech Lands; and the string ensemble Prague Chamber Soloists, whose founding in 1960 is linked with Václav Neumann. He is a member of the Afflatus Quintet, which received first prize at the ARD competition in Munich in 1997. Baborák plays in recitals with the pianist Yoko Kukuchi (the winner of the Mozart Competition in Salzburg), the organist Aleš Bárta, and the harpist Jana Boušková. He is a member of Berlin-Munich-Vienna Oktett and collaborates with the Berlin Baroque Soloists.



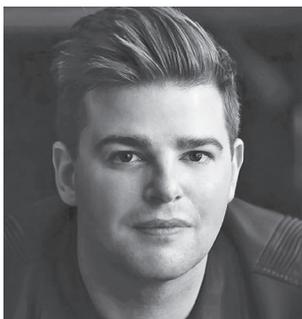
DAVID FINCKEL

Co-Artistic Director of CMS since 2004, cellist David Finckel's dynamic musical career has included performances on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. His quartet performances and recordings include quartet cycles of Mozart,

Beethoven, Schubert, Schumann, Mendelssohn, Dvorák, Brahms, Bartók, and Shostakovich, as well as collaborative masterpieces and commissioned works.

In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. ArtistLed's catalog of more than 20 releases includes the standard literature for cello and piano, plus works composed for the duo by George Tsontakis, Gabriela Lena Frank, Bruce Adolphe, Lera Auerbach, Edwin Finckel, Augusta Read Thomas, and Pierre Jalbert. In 2022, Music@Menlo, an innovative summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season.

As a young student, David was winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. Having taught extensively with the late Isaac Stern in America, Israel, and Japan, he is currently a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. David's 100 online *Cello Talks*, lessons on cello technique, are viewed by an international audience of musicians. Along with Wu Han, he was the recipient of *Musical America's* 2012 Musicians of the Year Award.



CHAD HOOPES

American violinist Chad Hoopes is a consistent and versatile performer with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, the Konzerthausorchester Berlin, and the Minnesota and National Arts

Centre orchestras, as well the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he performs regularly on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center.

Hoopes has been a guest of the Moritzburg Festival, Rheingau Musik Festival, and the Aspen Music Festival, and has been featured on recordings including the recent Moritzburg Festival Dvorák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing the Mendelssohn Violin Concerto on the Naïve label. He has performed in recital at the Ravinia Festival, the Tonhalle Zürich, and the Louvre, as well as on Lincoln Center's Great Performers series. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant and appeared as the cover feature on the November 2021 edition of *The Strad*. Hoopes attended the Cleveland Institute of Music before studying with Ana Chumachenco at the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz ex-Isaac Stern violin.

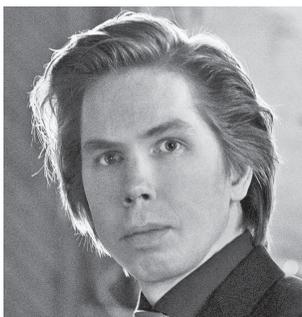


HSIN-YUN HUANG

Violist Hsin-Yun Huang has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, International Contemporary Ensemble, and the London Sinfonia.

She performs regularly at Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She also tours extensively with the Brentano String Quartet.

Recent highlights include concerto performances under the batons of Osmo Vänskä, David Robertson, Xian Zhang, and Max Valdés, and appearances with the Shanghai and Guangzhou Symphonies. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Her projects include FantaC with the Ashkenazy Ballet as well as the world premiere of a duo with pipa virtuoso Wu Man written by Lei Liang. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, Huang was awarded the Bunkamura Orchard Hall Award. She has been a contributor to *Strad* magazine and was featured in one of its podcasts discussing time and space. A native of Taiwan and an alum of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of the Juilliard School and the Curtis Institute of Music.



JUHO POHJONEN

Finnish pianist Juho Pohjonen performs widely in Europe, Asia, and North America, collaborating with symphony orchestras and playing in recital and chamber settings. In 2022-23 he appears at a number of summer festivals including Marlboro, ChamberFest Cleveland, the Chamber Music Society of Lincoln Center's "Summer Evenings" series, and the Peninsula Music Festival. Concerto appearances are with the German Radio Philharmonic, Lahti Symphony,

and Taiwan Philharmonic.

Recital engagements include the Steinway Society, Society of the Four Arts, Weis Center, and a duo concert with Inbal Segev at Howland Chamber Music Circle. He has previously appeared in recital at New York's Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, DC, and in San Francisco, La Jolla, Detroit, Savannah, and Vancouver. He made his London debut at Wigmore Hall, and has performed recitals in Antwerp, Hamburg, Helsinki, St. Petersburg, and Warsaw.

His most recent recording with cellist Inbal Segev features cello sonatas by Chopin and Grieg, and Schumann's *Fantasiestücke*. His previous recordings include *Plateaux* on Dacapo Records and *Maps and Legends* on the *Music@Menlo Live* series. He is a member of the Sibelius Trio, which released a recording on Yarlung Records in honor of Finland's 2017 centennial of independence. In 2019 he launched MyPianist, an AI-based iOS app that provides interactive piano accompaniment to musicians everywhere. Pohjonen earned a master's degree from Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in 2008. An alum of The Bowers Program, he enjoys an ongoing association with the Chamber Music Society of Lincoln Center.



DAVID SHIFRIN

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 was the artistic director of Chamber Music Northwest

in Portland, Oregon, from 1981 to 2020. He has collaborated with the Guarneri, Tokyo, and Emerson quartets and frequently performs with pianist André Watts.

A 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. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada, and uses Légère Reeds.



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