

MSM ARTISTS IN RESIDENCE

AMERICAN STRING QUARTET

Peter Winograd and **Laurie Carney**, violin

Daniel Avshalomov, viola

Wolfram Koessel, cello

With **Mia Rose Ludwig** (BM '21, MM '23), mezzo-soprano,
and **Sara Trenner** (MM '23), mezzo-soprano

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GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

CAROLINE SHAW *Blueprint*
(b. 1982)

OTTORINO RESPIGHI *Il tramonto (The Sunset)*
(1879–1936)
Sara Trenner (MM '23), mezzo-soprano

FRANZ SCHUBERT *Songs*
(1797–1828)
(arr. Avshalomov)
Der liebliche Stern (The Lovely Star), D. 861
Die Götter Griechenlands (The Gods of Greece), D. 677
Der Tod und das Mädchen (Death and the Maiden), D. 531
Erlkönig (The Erlking), D. 328
Mia Rose Ludwig (BM '21, MM '23), mezzo-soprano

Intermission

FRANZ SCHUBERT *String Quartet in D Minor, D. 810*
(Der Tod und das Mädchen)
Allegro
Andante con moto
Scherzo Allegro molto
Presto

PROGRAM NOTES

Blueprint

Caroline Shaw

Composer, producer, violinist, and vocalist Caroline Shaw is always “trying to imagine a world of sound that has never been heard before but has always existed.” She began learning violin at age two from her violinist mother, who was also a singer. At age ten she began writing pieces in the style of classical compositions, and she formed her own string quartet in high school, all the while singing in church choirs. She earned degrees in violin from Rice and Yale Universities and, without composition training, earned a fellowship to write string quartets in England. After moving to New York, she embraced the contemporary music scene that had evolved away from dissonant serialism. In 2009 she joined the experimental vocal group Roomful of Teeth, for which she began composing her *Partita for Eight Voices*, adding bits over several years. Meanwhile she began studying composition at Princeton, finding teachers who fostered her exploratory, collaborative ideas.

In 2013 Shaw became the youngest ever to win the Pulitzer Prize in Music—for *Partita*. Since then, commissions and opportunities have poured in. She has composed more than one hundred works—ranging from those for the Los Angeles Philharmonic, Yo-Yo Ma, and Renée Fleming to works for television and film, such as *Mozart in the Jungle*, in which she also made her acting debut as herself. She has also collaborated as a producer and won several Grammy Awards.

Shaw’s projects for this year alone—mind-boggling in their scope and variety—include the scores to *Fleishman Is in Trouble* for FX/Hulu and Josephine Decker’s *The Sky Is Everywhere* for A24/Apple, music for the National Theatre’s production of *The Crucible*, Justin Peck’s *Partita* with New York City Ballet, the premiere of *Microfictions Vol. 3* for the New York Philharmonic and Roomful of Teeth, tours of the performance installation *Graveyards and Gardens* created with choreographer Vanessa Goodman, and tours with So Percussion featuring songs from *Let the Soil Play Its Simple Part* (Nonesuch). She also makes occasional chamber music appearances as violist for the Chamber Music Society of Minnesota and the La Jolla Music Society.

The composer explained how the inspiration for *Blueprint* arose out of a commission for the Aizuri Quartet, which gave the premiere on April 8, 2016 at the Barns at Wolf Trap in Vienna, Virginia. Wrote Shaw: “The Aizuri Quartet’s name comes from ‘*aizuri-e*,’ a style of Japanese woodblock printing that primarily

uses a blue ink. In the 1820s artists in Japan began to import a particular blue pigment known as ‘Prussian blue,’ which was first synthesized by German paint producers in the early eighteenth century and later modified by others as an alternative to indigo. The story of *aizuri-e* is one of innovation, migration, transformation, craft, and beauty. *Blueprint*, composed for the incredible Aizuri Quartet, takes its title from this beautiful blue woodblock printing tradition as well as from that familiar standard architectural representation of a proposed structure: the blueprint.

“This piece began its life as a harmonic reduction—a kind of floor plan—of Beethoven’s String Quartet, Op. 18, No. 6. As a violinist and violist, I have played this piece many times, in performance and in joyous late-night reading sessions with musician friends. (One such memorable session included Aizuri’s marvelous cellist, Karen Ouzounian.) Chamber music is ultimately about conversation without words. We talk to each other with our dynamics and articulations, and we try to give voice to the composers whose music has inspired us to gather in the same room and play music. *Blueprint* is also a conversation—with Beethoven, with Haydn (his teacher and the “father” of the string quartet), and with the joys and malinconia of his Op. 18, No. 6.”

Il tramonto (The Sunset) **Ottorino Respighi**

Respighi is best known for his orchestral works, especially his large tone poems celebrating Rome, yet he loved to write for the voice and did so to great effect. He composed eleven operas, some seventy songs, and sixteen works for voice(s) with orchestral or ensemble accompaniment. In the years preceding the First World War, he became decidedly more ambitious in his vocal compositions, beginning with three cantatas on Percy Bysshe Shelley poems—*Arethusa* (1910–11), *Il tramonto* (1914), and *La sensitiva* (1914–15)—which he set in Italian translation for mezzo-soprano and orchestra, or, in the case of *Il tramonto*, string orchestra or string quartet. *Il tramonto* received its first performance in May 1915 in Rome, sung by dedicatee Chiarino Fino Savio.

Respighi called *Il tramonto* a “poemetto lirico,” a reference to his musical setting, not to the form or length of the poem. It is true that the Italian translation gives the text a special resonance and flow, which clearly appealed to the composer—as in the closing line “*Questo dalle sue labbra l’unico lamento*,” which invokes her lips and substitutes “*lamento*” for “moan,” to take just one small example. Yet Shelley’s poem is actually not a short lyric poem but a sizable Gothic ballad, a narrative poetic genre dealing with dark subjects such as death and ghosts. The twenty-

three-year-old Shelley wrote the poem in the spring of 1816, having fallen in love and run away with Mary Godwin, leaving his pregnant young wife behind. Later that year he married Mary (future author of *Frankenstein*) after his first wife committed suicide.

Shelley's poem describes a beautiful nature scene as a young man walks along joyfully with the woman he loves in the setting sun. They lie "mingled . . . in love and sleep" that night, but in the morning she finds him inexplicably dead. This is no *Liebestod*, in which two lovers find consummation together in death, for she lives on, pale from grieving, as she tends her aged father. When she eventually dies, "one vexed ghost" inhabits her tomb, and she wishes that, as with the young man, her own epitaph could be "Peace." The young woman is clearly fashioned after Shelley's Mary (one version had "Maria" instead of "Isabel"), and he himself is the youth, whose death may represent Shelley's own unfounded fear that he was about to die of tuberculosis. Theories have also related the "aged father" to the poet's need for atonement; his relationships with both Mary's father and his own father were fraught with difficulty.

The poem moved Respighi, and his setting is indeed "haunting," not from ghostly sounds but from its sensitive flow and ebb and its lovely melodic lines with lush, expressive harmonies. Like many of Respighi's songs, *Il tramonto* emphasizes the composer's tendency toward warmth and calm, though he uses dramatic expressive devices judiciously as he allows the narrative to dictate the musical form. Striking, almost Straussian descending motives dissolve into a dark cello solo in preparation for the recitative-like vocal entrance. A more agitated section suggests the young lovers' first passionate "mingling," but subsides quietly as the sun sets. Respighi's emphasis on "*sole*" (sun) is particularly lovely, as is the ensuing depiction of twilight. The lines "Is it not is strange . . . I never saw the sun?" draw a slight chill from Respighi, but what can the enigmatic English actually mean? The Italian translation offers one solution by saying the youth never saw the sun *rise*.

A rippling interlude suggests the night's blissful passage, juxtaposed dramatically with the young lady's discovery that her lover is dead. Time passes and the strings' gentle paralleling of the descending vocal lines underline her living with grief. Emphasized downward leaps accompany her eventual entombment, with a most arresting melodic arrival on "*cara*" (dear), which does not actually appear as a modifier of "lost child" in the original English. The particularly sweet, lilting flow of the closing section projects a sense of calm, with the word "*pace*" (peace) receiving special emphasis and a tender violin solo contributing to the serenity.

TEXT AND ORIGINAL ENGLISH

Il tramonto

Già v'ebbe un uomo, nel cui tenue spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno stempri)
la morte e il genio contendeano. Oh! quanta tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama, che allor solo conobbe l'abbandono
pieno e il concorde palpar di due creature che s'amano,
egli addusse pei sentieri d'un campo,
ad oriente da una foresta biancheggiante ombrato
ed a ponente scoperto al cielo!
Ora è sommerso il sole; ma linee d'oro
pendon sovra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell'antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente l'infocata luna
tra i folti rami delle piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: "Non è strano?
Io mai non vidi il sorgere del sole, o Isabella.
Domani a contemplarlo verremo insieme."

Il giovin e la dama giacquer tra il sonno
e il dolce amor congiunti ne la notte:
al mattin gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua pazienza, e i trepidi sorrisi,
e il non morir . . . ma vivere a custodia del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a vederla,
come leggere un canto da ingegnoso bardo

The Sunset

There late was One within whose subtle being,
As light and wind within some delicate cloud
That fades amid the blue noon's burning sky,
Genius and death contended. None may know
The sweetness of the joy which made his breath
Fail, like the trances of the summer air,
When, with the lady of his love, who then
First knew the unreserve of mingled being,
He walked along the pathway of a field
Which to the east a hoar wood shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines of gold
Hung on the ashen clouds, and on the points
Of the far level grass and nodding flowers
And the old dandelion's hoary beard,
And, mingled with the shades of twilight, lay
On the brown massy woods—and in the east
The broad and burning moon lingeringly rose
Between the black trunks of the crowded trees,
While the faint stars were gathering overhead.
"Is it not strange, Isabel," said the youth,
"I never saw the sun? We will walk here
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay
In love and sleep—but when the morning came
The lady found her lover dead and cold.
Let none believe that God in mercy gave
That stroke. The lady died not, nor grew wild,
But year by year lived on—in truth I think
Her gentleness and patience and sad smiles,
And that she did not die, but lived to tend
Her aged father, were a kind of madness,
If madness 'tis to be unlike the world.
For but to see her were to read the tale
Woven by some subtlest bard, to make hard hearts

intessuto a piegar gelidi cuori in un dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle lagrime;
le labbra e le gote parevan cose morte tanto eran bianche;
ed esili le mani e per le erranti vene
e le giunture rossa del giorno trasparia la luce.
La nuda tomba, che il tuo frai racchiude,
cui notte e giorno un'ombra tormentata abita,
è quanto di te resta, o cara creatura perduta!

“Ho tal retaggio, che la terra non dà:
calma e silenzio, senza peccato e senza passione.
Sia che i morti ritrovino (non mai il sonno!) ma il riposo,
imperturbati quali appaion,
o vivano, o d'amore nel mar profondo scendano;
oh! che il mio epitaffio, che il tuo sia: Pace!”
Questo dalle sue labbra l'unico lamento.

—*Trans. Roberto Ascoli*

Dissolve away in wisdom-working grief;
Her eyes were black and lustreless and wan:
Her eyelashes were worn away with tears,
Her lips and cheeks were like things dead—so pale;
Her hands were thin, and through their wandering veins
And weak articulations might be seen Day's ruddy light.
The tomb of thy dead self
Which one vexed ghost inhabits, night and day,
Is all, lost child, that now remains of thee!

“Inheritor of more than earth can give,
Passionless calm and silence unproved,
Where the dead find, oh, not sleep! but rest,
And are the uncomplaining things they seem,
Or live, a drop in the deep sea of Love;
Oh, that like thine, mine epitaph were—Peace!”
This was the only moan she ever made.

—*Percy Bysshe Shelley*

Songs

Franz Schubert

(arr. Daniel Avshalomov)

Daniel Avshalomov, the American String Quartet's violist, has at several times arranged works for string quartet from those in another medium, and—to paraphrase his defense of arranging Bach's preludes and fugues—how else would a string quartet get to play them? The same reasoning can be applied to Schubert's over 600 songs, except for the famous few that Schubert already incorporated into his own string quartets. The connection between the song *Death and the Maiden* and the quartet "Death and the Maiden" provided the impetus for the present grouping.

Avshalomov explains another motivating factor behind these arrangements: "Wolfram [Koessel] became friendly with mezzo-soprano Stephanie Blythe, who said she had always wanted to perform Schubert lieder with string quartet, and he suggested that she consider doing so with us, to which she agreed with alacrity. I set about transforming the very pianistic piano accompaniments into quartet language. Soon after, 'la Blythe' vouchsafed that she preferred two of the four she had chosen in different keys, due to tessitura concerns. So I re-did those.

"The only one we knew from the outset was *Der Tod und das Mädchen*, having played the related quartet at least 400 times over the years. In the other three we recognize various Schubertian tics and habits, with which we are thoroughly at ease. Purists may cavil at interference with Schubert's original concept, but the advantages in color in a version with strings are readily apparent, if I say so myself."

Schubert's remarkable output of songs spans just seventeen years, from his student days at the Stadtkonvikt to the last weeks of his tragically short life. He raised the genre to one of central importance and his influence has never been surpassed. The present group begins with the latest chronologically, *Der liebliche Stern* (*The Lovely Star*), D. 861, which he composed in December 1825 on a poem by Ernst Schulze. Schubert built the entire song out of a seemingly lighthearted gesture that takes on qualities of mocking, irony, and madness through mercurial harmonic shifts as the protagonist's thoughts turn to finding peace at the bottom of the sea where the star representing his beloved must be, since it can no longer be found in the heavens.

Die Götter Griechenlands (*The Gods of Greece*), D. 677, dates from November 1819 and takes up one of the many verses of an ode to the glory of Greece by the great German writer Friedrich von Schiller. Schubert was particularly attracted by the Romantic-period lamenting of a paradise lost; the song's opening and

concluding question “Schöne Welt wo bist du?” (Fair world, where are you?) would provide the starting point for the third movement of his A minor String Quartet in 1824.

Der Tod und das Mädchen (Death and the Maiden), D. 531, from two years later, became one of his most popular songs, which no doubt led to his drawing on it for the slow movement of his D minor String Quartet nearly a decade later (see below). The song sets a Matthias Claudius poem, which is actually a scene from a *Totentanz* (dance of death). The famous introduction, which suggests a funeral march, brings on a dialogue between the Maiden, who fears death, and Death, who assures her that peaceful sleep rather than punishment awaits. Her lack of answer/acceptance is achingly beautiful in Schubert’s hands.

Erlkönig (The Erlking), D. 328, one of Schubert’s most awe-inspiring and famous songs, is one of some 145 he composed in 1815 at the age of eighteen. The dramatic through-composed setting of an equally famous poem by the great Johann Wolfgang von Goethe tells the story of a farmer galloping on horseback to get his sick child to the doctor only to arrive with the child dead in his arms.

TEXT AND TRANSLATIONS

Der liebliche Stern

Ihr Sternlein, still in der Höhe,
Ihr Sternlein, spielend im Meer,
Wenn ich von ferne daher
So freundlich euch leuchten sehe,
So wird mir von Wohl und von Wehe
Der Busen so bang und so schwer.

Es zittert von Frühlingswinden
Der Himmel im flüssigen Grün,
Manch Sternlein sah ich entblüh’n,
Manch Sternlein sah ich entschwinden;
Doch kann ich das schönste nicht finden,
Das früher dem Liebenden schien.

Nicht kann ich zum Himmel mich schwingen,
Zu suchen den freundlichen Stern;
Stets hält ihn die Wolke mir fern.
Tief unten, da möcht’ es gelingen,

The Lovely Star

Little stars, silent in the heavens,
little stars, playing upon the sea,
when from afar
I see you shining in such a friendly way,
then, from weal and woe,
my heart becomes so troubled and so heavy.

The sky trembles from spring winds
in liquid green;
I saw many a star blossom,
I saw many a star disappear;
but I cannot find the most beautiful,
that once shone for the lover.

I cannot soar to the heavens
to seek that friendly star;
clouds always keep it from me.
Deep down, there I might succeed

Das friedliche Ziel zu erringen,
Tief unten, da ruht' ich so gern!

Was wiegt ihr im laulichen Spiele,
Ihr Lüftchen, den schwankenden Kahn?
O treibt ihn auf rauherer Bahn
Hernieder ins Wogengewühle!
Lasst tief in der wallenden Kühle
Dem lieblichen Sterne mich nah'n!

—*Ernst Schulze*

Die Götter Griechenlands

Schöne Welt, wo bist du? Kehre wieder
Holdes Blütenalter der Natur!
Ach, nur in dem Feenland der Lieder
Lebt noch deine fabelhafte Spur.
Ausgestorben trauert das Gefilde,
Keine Gottheit zeigt sich meinem Blick,
Ach, von jenem lebenwarmen Bilde
Blieb der Schatten nur zurück.

—*Friedrich von Schiller*

Der Tod und das Mädchen

Das Mädchen:
Vorüber! ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung, geh Lieber!
Und rühre mich nicht an.

Der Tod:
Gib deine Hand, du schön und zart Gebild!
Bin Freund, und komme nicht zu strafen.
Sei gutes Muts! Ich bin nicht wild,
Sollst sanft in meinen Armen schlafen!

—*Matthias Claudius*

Erkönig

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;

to achieve the peaceful refuge;
deep down, that is where I would like to rest!

How much do you rock in gentle play,
you breezes, the swaying boat?
O drive it along a rougher course,
down into the whirlpool!
Deep down into the cool, turbulent waters
let me draw near the lovely star!

The Gods of Greece

Beautiful world, where are you? Come back
graceful flowering age of nature!
Ah, only in the fairyland of songs
still lives your fabled trace.
Deserted, the fields mourn,
no deity appears before my eyes,
Alas, of that warm, living image
Only the shadow remains.

Death and the Maiden

The Maiden:
"It's over! alas, it's over!
Go, wild man of bone!
I am still young, go loved one!
And do not touch me."

Death:
"Give me your hand, you lovely, tender creature!
I am a friend, and I do not come to punish.
Be of good cheer! I am not wild.
You shall sleep gently in my arms."

Erking

Who rides so late through night and wind?
It is the father with his child;

Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?
Mein Sohn, es ist ein Nebelstreif.

»Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand;
Meine Mutter hat manch' gülden Gewand.«

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
Sey ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.

»Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn,
Und wiegen und tanzen und singen dich ein.«

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
Mein Sohn, mein Sohn, ich seh' es genau;
Es scheinen die alten Weiden so grau.

»Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt.«
Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids gethan!

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh und Noth;
In seinen Armen das Kind war tot.

—*Johann Wolfgang von Goethe*

he clasps the boy in his arms,
he grips him securely, he keeps him warm.

My son, why do you hide your face so fearfully?
Father, do not you see the Erlking?
The Erlking with crown and tail?
My son, it's a streak of mist.

“You dear child, come, go with me!
I will play very nice games with you;
many colorful flowers are on the beach;
my mother has many a golden robe.”

My father, my father, and don't you hear
what the Erlking quietly promises me?
Be calm, stay calm, my child;
it is the wind rustling in dry leaves.

“Would you like to go with me, fine boy?
My daughters shall wait on you nicely;
my daughters lead the nightly dance,
and they'll rock and dance and sing you to sleep.”

My father, my father, and don't you see there
the Erlking's daughters in the gloomy place?
My son, my son, I see clearly;
it's only the old grey willows.

“I love you, your beauty fascinates me;
and if you're not willing, I'll use force.”
My father, my father, now he's touching me!
The Erlking has done me harm!

The father is horrified, he rides quickly,
he holds the groaning child in his arms,
he reaches the courtyard with toil and distress;
in his arms the child was dead.

—*Trans. Jane Vial Jaffe*

String Quartet in D Minor, D. 810 (*Der Tod und das Mädchen*)

Franz Schubert

Schubert composed two of his most powerful works in an amazingly short time—the A minor Quartet between February and March 1824, and the D minor Quartet by the end of that March. He intended to add a third quartet and publish them together, but he did not return to the medium until 1826 when he wrote the equally masterful G major Quartet, and only the A minor was published during his lifetime. The D minor Quartet was not taken up by a publisher until three years after Schubert’s death, perhaps because his contemporaries were not ready for the intense world this Quartet projects.

The Schuppanzigh Quartet, which premiered many of the Beethoven quartets, did rehearse the work in January 1826 at the home of Schubert’s friend Franz Lachner and performed it privately on February 1 at the home of Josef Barth. Lachner reported, however, that Ignaz Schuppanzigh’s rendering of the first violin part left much to be desired and that he exclaimed to Schubert, “My dear fellow, this is no good, leave it alone; you stick to your songs!” Undaunted, Schubert went on to compose the third of his projected group, but the D minor’s trial performance may have had a negative effect on its publication prospects.

The Quartet’s nickname “Der Tod und das Mädchen” (Death and the Maiden), though not used by Schubert, stems from the theme of the slow movement, which he had refashioned from his 1817 song of that title (D. 531). The text, a Matthias Claudius poem, is actually a scene from a *Totentanz* (dance of death) in which Death dances with a number of human partners, one of whom is the Maiden. The dancers characteristically show the widely divergent attitudes of defiance and acceptance. There has been considerable discussion, however, about how far one can take the death imagery, especially since the other movements are musically unrelated, and the source for the powerful Scherzo is one of Schubert’s hundreds of innocuous German dances for piano.

On the other hand, Schubert did reach a nadir of low spirits and ill health in March 1824, culminating in his famous letter to Leopold Kupelweiser on March 31. Expressing his despair in a manner similar to Beethoven’s “Heiligenstadt Testament,” Schubert says he might as well sing “My peace is gone, my heart is sore, I shall find it never and nevermore” (from his *Gretchen am Spinnrade*) since every night he goes to bed hoping not to wake again. Throughout the month he also jotted random thoughts in a notebook, which make it clear that through all his pain and suffering the ability to compose is his shining light. If his despair is

in fact reflected in the dark intensity of the Quartets from that month, they also project the sheer glory of significant musical achievement.

The D minor Quartet's urgently driven first movement presents a defiant mood at the outset with a dramatic opening gesture. Many times during the movement Schubert seems to imagine an entire orchestra at his disposal, an idea reinforced by his statement to Kupelweiser that his three-quartet project was part of his intent to "pave my way towards a grand symphony." Despite a lilting second theme, a dark atmosphere permeates, and the coda seems to close in musical sobs.

Schubert fashioned the theme for the slow movement's variations not from the vocal melody of "Death and the Maiden" but from the piano prelude and part of the accompaniment. The simplicity of his grief-laden pulsing chords lends itself extremely well to variations, throughout which he maintains his basic harmonic progression. Schubert's fertile imagination provides the first violin with passages that rank far above mere decoration and the cello with some wonderful acrobatics. He is also able to turn his somber chords into lively "hunt music" at one point. The minor-mode casts a certain seriousness over much of the movement, but the luminous contrast of the G major variation and the coda's peaceful ending suggest a kind of transfigured quality—acceptance?—amid the darkness.

The Scherzo again suggests defiance with its syncopations and sforzando jabs. It is utterly remarkable how Schubert was able to transform the sixth German Dance, D. 790, into a movement of such forceful energy. The Trio provides a sweet respite, in which the first violin takes a delicate flight of fancy.

The Finale, a dark-hued saltarello (leaping dance), has been characterized as a *Danse macabre*, and its galloping main theme may bring to mind another of Schubert's legendary treatments of Death—his earlier song *Erkönig*. These associations, however, may never have been made without knowing the song origin of the slow movement. This movement, a grand sonata form with touches of rondo, is one of Schubert's most riveting and energetic with its several tempestuous climaxes and breathless Prestissimo conclusion.

—Program notes ©Jane Vial Jaffe

ABOUT THE ARTISTS

American String Quartet

Internationally recognized as one of the world's foremost quartets, the American String Quartet marks its 48th season in 2022–23. Critics and colleagues hold the Quartet in high esteem and many of today's leading artists and composers seek out the Quartet for collaborations. The Quartet is also known for its performances of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart. The Quartet's recordings of the complete Mozart string quartets on a matched set of Stradivarius instruments are widely held to set the standard for this repertoire. To celebrate its 35th anniversary, the Quartet recorded an ambitious CD, *Schubert's Echo*, released by NSS Music. The program invites the listener to appreciate the influence of Schubert on two masterworks of early 20th-century Vienna. In addition to quartets by European masters, the American naturally performs quartets by American composers. Their newest release, *American Romantics* (Apple Music, 2018), is a recording of Robert Sirota's *American Pilgrimage*, Dvořák's "American" quartet, and Barber's *Adagio for Strings*. The American also champions contemporary music. The Quartet has commissioned and premiered works by distinguished American composers Claus Adam, Richard Danielpour, Kenneth Fuchs, Tobias Picker, Robert Sirota, and George Tsontakis. The Quartet has recorded on the Albany, CRI, MusicMasters, Musical Heritage Society, Nonesuch, RCA, and Apple Music labels. The Quartet's discography includes works by Adam, Corigliano, Danielpour, Dvořák, Fuchs, Prokofiev, Schoenberg, Sirota, and Tsontakis. The Quartet's innovative programming and creative approach to education has resulted in notable residencies throughout the country. The Quartet continues as artists in residence at Manhattan School of Music (1984–present) and the Aspen Music Festival (1974–present). The ASQ also teaches in Beijing, China, and travels widely abroad. Formed in 1974 when its original members were students at the Juilliard School, the American String Quartet was launched by winning both the Coleman Competition and the Naumburg Chamber Music Award in the same year.

Peter Winograd, violin

Peter Winograd joined the American String Quartet, Artists in Residence at Manhattan School of Music, 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 prizewinner 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. Peter 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 of Music and Master of Music 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).

Laurie Carney, violin

A founding member of the American String Quartet, Laurie Carney comes from a prodigious musical family. Her father was a trumpeter and educator, her mother a pianist, and her siblings all violinists. She began her studies at home and at the age of 8 became the youngest violinist to be admitted to the Preparatory Division of the Juilliard School. At 15 she was the youngest to be accepted into Juilliard's College Division. Ms. Carney studied with Dorothy DeLay and received both Bachelor of Music and Master of Music degrees from Juilliard. She has shared the stage with many of the world's leading artists, including Isaac Stern, Yefim Bronfman, Pinchas Zukerman, and Frederica von Stade, and been featured in Mozart's *Sinfonia Concertante* with the Bournemouth Symphony and the Basque (Spain) Symphony Orchestra. Ms. Carney frequently performed duo recitals with Guarneri Quartet violist Michael Tree. She was featured in the New York premiere of Giampaolo Bracali's *Fantasia*. Robert Sirota wrote his Sonata No. 2, *Farewell*, for Ms. Carney in 2013. She recorded it in 2014 along with an earlier

work, *Summertime*, with pianist David Friend on a CD of Sirota's music entitled *Parting the Veil: Works for Violin and Piano* (Albany Records).

Since receiving the Walter W. Naumburg Award in 1974 with the American String Quartet, Ms. Carney has performed across North America, South America, Europe, Asia, and Israel, including special projects with the Philadelphia Orchestra, Montreal Symphony, New York City Ballet, and Mark Morris Dance Group. The quartet has an extensive discography, ranging from the complete Mozart quartets to the many contemporary works written for them.

A member of the faculty of Manhattan School of Music since 1984 and of Aspen Music Festival since 1974, she has held teaching positions at the Mannes College of Music, Peabody Conservatory, the University of Nebraska, and the Shepherd School of Music at Rice University. Her frequent master classes have taken her to California, Colorado, Indiana, Michigan, and New Mexico. Ms. Carney performs the duo repertory with her husband, cellist William Grubb. Her nonprofessional interests include animal rights and environmental concerns. Her violin is by Carlo Tononi (Venice, 1720).

Daniel Avshalomov, viola

Daniel Avshalomov is the violist of the American String Quartet, which enjoys its fifth decade of international acclaim. Recently hailed by *Strad* magazine as "one of the finest occupants of that chair, both instrumentally and musically, of any quartet now active," Mr. Avshalomov finds time each season for concerto appearances, recitals, and collaborative concerts, and returns as a featured performer to festivals across the country.

Before joining the Quartet, Mr. 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, American Composers Orchestra, and as solo violist with the Bolshoi Ballet. He was a founding member of the Orpheus Chamber Ensemble.

His articles appear in *Notes* and *Strings*; he has edited several viola works for publication and contributed to the American String Teachers Association's *Playing and Teaching the Viola: A Comprehensive Guide*. The subject of two articles in *Strad* and one in *Classical Pulse*, Mr. Avshalomov developed "Inside Passages," a lecture-demonstration first presented to the New York Viola Society in 2000; gave the world premiere of Giampaolo Bracali's *Concerto per Viola* and the American premiere of Alessandro Rolla's *Esercizio 3*; and recorded the CD *Three Generations Avshalomov* with pianists Robert McDonald and Pamela Pyle, which

was featured on NPR's All Things Considered. He has been a member of the Manhattan School of Music faculty since 1984 and of the Aspen School faculty since 1976. His instrument is by Andrea Amati, from 1568.

Wolfram Koessel, cello

Since his Carnegie Hall debut in 1994, cellist Wolfram Koessel has performed as a chamber musician, recitalist, and soloist throughout the world. *Strad* magazine 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. Cellist of the American String Quartet, Artists in Residence at Manhattan School of Music, he also has appeared often with the New York Metamorphoses Orchestra, which he cofounded in 1994. His collaborations include performances with the legendary tabla virtuoso Zakir Hussain, 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 Serebryani), 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 performances. In 2018 he travelled with them to Israel performing Bach’s Third Cello Suite in several performances. He resides with his wife, pianist and writer J. Mae Barizo, and his daughter in Manhattan.

Mia Rose Ludwig (BM '21, MM '23), mezzo-soprano

New Mexican mezzo-soprano Mia Rose Ludwig is a second-year Master's candidate studying under Catherine Malfitano at Manhattan School of Music. Mia Rose was a member of the Young Ladies Choir of the El Paso Conservatory of Music from 2012 to 2016, during which she toured and performed various works in Quebec, New York, Santa Fe, and Austria. While completing her Bachelor's degree at MSM she performed in scenes from *La clemenza di Tito* (Annio), *L'incoronazione di Poppea* (Nerone), *Carmen* (Carmen), *Falstaff* (Mrs. Quickly), and *West Side Story* (Anita). She was a member of MSM's Chamber Choir for two years, during which they toured and performed in Boston and collaborated with the University of Connecticut's choral department. She is currently in her fourth cycle of performing with the nonprofit organization Ensemble NYC and will be a featured soloist in Patrick Dupré Quigley's *Steal Away*.

Ludwig made her role debut in autumn 2021 as Juno in MSM's mainstage production of *Orpheus in the Underworld*, followed by Madame de la Haltière in a reduced production of *Cendrillon*, and Melissa/Bradamante in Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*. Upcoming performances include opera scenes with Ken Merrill's Singers and Collaborative Piano Seminar, where she will be singing in *Béatrice et Bénédict* (Ursule), *Le nozze di Figaro* (Marcellina), and *The Rape of Lucretia* (Bianca). Ludwig is a recipient of the Richard F. Gold Career Grant, the Gart Family Foundation Scholarship, and the Mae Zenke Opera Scholarship.

Sara Trenner (MM '23), mezzo-soprano

Sara Trenner is a second-year Master's student at the Manhattan School of Music, studying with Shirley Close. She was most recently seen as a Deuxième Commere in MSM Opera Theatre's mainstage production of *Angelique* in 2022. Other recent roles with MSM Opera Theatre include Madame de la Haltière in *Cendrillon* (2022) and Public Opinion in *Orpheus in the Underworld* (2021). Before attending MSM, Sara performed as a chorus member with Yale Opera in their production of *Florençia en el Amazonas* (2020), as well as with the Opera Theater of Connecticut in multiple productions. She was also a young artist with Connecticut Lyric Opera, performing roles such as Mercédès (*Carmen*), Sesto (*Giulio Cesare*), and Second Lady (*The Magic Flute*). She is currently a member of the newly formed New York Philharmonic Chorus. Sara can be seen this spring as Ljubica in MSM Opera Theatre's production of *Svadba*.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 1,000 superbly talented undergraduate and graduate students who come from more than 50 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a highly competitive and professionally oriented Saturday music program, dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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