

M Manhattan
School of Music

MSM ARTISTS IN RESIDENCE

AMERICAN STRING QUARTET

Peter Winograd and **Laurie Carney**, violin

Matthias Buchholz, viola

Wolfram Koessel, cello

With guest artist **William Wolfram**, piano

SUNDAY, FEBRUARY 23, 2025 | 3 PM
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PROGRAM

LUDWIG VAN BEETHOVEN String Quartet in F Major, Op. 59, no. 1
(1770–1827)
Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe. Allegro

Intermission

CÉSAR FRANCK Piano Quintet in F Minor
(1822–1890)
Molto moderato quasi lento – Allegro
Lento con molto sentimento
Allegro non troppo ma con fuoco

PROGRAM NOTES

String Quartet in F Major, Op. 59, no. 1

Ludwig van Beethoven

Beethoven composed his three Quartets, Op. 59, in 1805–06 for the Russian ambassador in Vienna, Count Andrey Kyrillovich Razumovsky. The count was an excellent amateur violinist, who played second violin in his own house string quartet, except when Louis Sina stepped in so he could sit back and listen. His first violinist was the illustrious Ignaz Schuppanzigh, whom Beethoven had known since 1794 and who premiered many of the composer's works.

The three *Razumovsky* Quartets represent an entirely different world than Beethoven's six early Quartets, Op. 18, published only four years before. In between he had written his never-mailed letter, the heartrending "Heiligenstädter Testament," which dealt with the anguish of his deafness and solitude, and had composed such innovative new works as the *Eroica* Symphony, the *Appassionata* Piano Sonata, and the first version of his opera *Fidelio*. His radical new style, with its expanded sonata forms, epic themes, complexities, and individualities, met with hostility and derision from early performers and critics. "Perhaps no work of Beethoven's," wrote his famed early biographer Alexander Wheelock Thayer, "met a more discouraging reception from musicians than these now famous Quartets."

The first movement of the present F major *Razumovsky* Quartet is remarkable for its lush expansiveness. This is already apparent in Beethoven's first theme, which unfolds lyrically in the cello over pulsing repeated-note accompaniment, then is taken over by the first violin. The shift in register is something that he explores throughout the work and is one aspect, in addition to length, that gives such a spacious impression. Once this theme peaks, Beethoven instantly changes texture and introduces several new ideas before moving on to his new key area.

When the composer eventually launches what sounds like a repeat of the exposition, he suddenly shoots off in another direction, a grand deception clearly playing on the listener's expectation of that repeat. A famous "first" in the annals of sonata-form, this "non-repeat" considerably alters the structure of the first movement by making it one long sweep and shifting a greater proportion of time and weight onto the development section. Beethoven takes full advantage of the space he created for development by indulging in contrasts of register, new figuration, tension-building, fugal writing, and a mysterious and enormous preparation for the onset of the recapitulation.

Beethoven labeled his second movement "Allegretto vivace e sempre scherzando"

rather than calling it a scherzo outright, perhaps because he ingeniously adopts a full-fledged sonata form instead of the traditional scherzo-trio-scherzo or five-fold expansion of that form. Placed second rather than in the more typical third spot in the sequence of movements, this extraordinary scherzo ranks as Beethoven's most original in form. Again, expansiveness is the ruling feature of the movement, which grows out of the distinctive repeated-note rhythmic pattern of the opening. This idea generates a remarkable number of miniature themes, which Beethoven treats in wonderfully airy "scherzando" textures.

The composer uses the relatively rare description "mesto" (mournful) in his performance direction for his slow movement, thereby acknowledging its tragic qualities. It was here in his sketches that he made the strange notation: "A weeping willow or acacia on my brother's grave." He may have been referring to his distress at his brother Caspar Carl's marriage to Johanna Reiss, who was six months pregnant, or remembering another brother who died in infancy, but the main melody, featuring the first violin and then the cello in high register, is certainly an expressive lament. The movement closes with a florid cadenza for the first violin, in which the darkness seems to dissipate, and which leads directly into the finale, a device Beethoven had explored in other middle-period works.

Beethoven incorporated a Russian theme into each of the first two *Razumovsky* Quartets, making an audible connection to his patron, though it is uncertain whether the idea and the choice of theme was Beethoven's or the count's. Here the cello merrily introduces the Russian theme while the violin is still trilling. We wonder what Count Razumovsky thought of Beethoven's cheerful rendition of the originally soulful melody. The mood has definitely lightened here, though the scope is still grand—a full sonata form, complete with repeat of the exposition. Beethoven crowns the work with an imaginative coda in which he slows the Russian theme, imbuing it with mock sadness, only to sweep it away with his virtuosic final flourish.

Piano Quintet in F Minor

César Franck

Franck's Piano Quintet in F Minor, composed in 1878–79, has been embraced by the public ever since it was first performed at a concert of the newly formed Société Nationale on January 17, 1880, by the Marsick Quartet with the illustrious composer Camille Saint-Saëns at the piano. Its bold, emotional style, however, did not please everyone. Among those who were put off by the work were Mme. Félicité Franck, wife of the composer, who may or may not have suspected that the work displayed Franck's feelings for his lovely young student, Irish poetess and composer Augusta Holmes, as chronicler Léon Vallas supposed. Virtuoso pianist-composer Franz Liszt was also among the disapproving, but the most dismaying for Franck must have been his colleague Saint-Saëns, to whom the work was dedicated. After the performance, Franck came on stage to offer him the manuscript score in gratitude for his performance, whereupon Saint-Saëns turned around and left in a huff, leaving the manuscript on the piano.

The instrumental balance is much different in this piece than in Classic or earlier Romantic quintets, because the string lines often double each other in octaves, sometimes all four lines, or two pairs of lines. Surely Saint-Saëns couldn't have been sneering at these octave doublings—his own Septet, composed in 1881, contains this sort of doubling to the nth degree in the trio of the Scherzo. Gabriel Fauré was also fond of octave doublings in his chamber music, though it is hard to determine who influenced whom; Fauré's Piano Quartet, op. 15, was completed and premiered the same year as Franck's Quintet.

Franck is often held up as an innovator in "cyclic" form, the guiding principle of which is that one or more themes should be common to all the movements for the purposes of unity. Though the themes are often transformed with regard to harmony, rhythm, articulation, or dynamics, they remain recognizable. Franck, who was indebted to Beethoven, Schubert, Mendelssohn, and Liszt for some of his cyclic procedures, described these recurring themes as "cousins." Franck introduces the Piano Quintet's unifying theme as the first movement's second subject—a melody that surges up and falls back in chromatic increments before arching in earnest.

The Quintet opens boldly with a slow introduction based on two ideas—the first, marked "*dramatico*," characterized by an energetic descent in the first violin, and the second gently rhapsodic for the piano alone. Franck also builds the main fast portion of the sonata-form movement from two main themes or theme groups. The first is a close relative of the introduction's dramatic opening; its marked rhythms then open out into more lyrical lines for the strings. The

piano introduces the passionate second theme in a colorful new key (C-sharp major, related enharmonically by the interval of a third), mentioned here because Franck was a master modulator and this theme traverses through several keys before “settling” briefly in the relative major (A-flat) for the violin’s sweet rendition. This is the theme that eventually binds the whole Quintet together, though that becomes apparent only as we hear the other movements. In the first movement it plays a crucial role in the development, reappears in the recapitulation where Franck ingeniously alternates it with the piano’s rhapsodic idea from the introduction, and then returns as the incredibly climactic theme of the coda before the conclusion sinks quietly into the shadows.

The expressive second movement unfolds in a free kind of sonata form, again full of fluid modulations and fantasy-like in its non-Classic proportions—an expansive “exposition,” with a much condensed development and recapitulation. The subdued main theme coalesces out of fragments in the first violin over pulsing piano chords. When the full ensemble takes up the theme, the three lower strings inject an idea initiated by three repeated notes that should seem slightly familiar when we reach the second theme in the finale. Franck inserts a beautiful echo of the cyclic theme after the ethereal second subject (or middle section), before the brief, dramatic development of the opening theme.

The composer found the three-movement framework most congenial for his compositions and deviated from it only rarely. Thus, the Quintet offers no “scherzo,” but plunges ahead with the passionate intensity of the finale, begun by agitated motion in the violins. The second theme, cousin to the lower-string countermelody from the restatement of the main theme in the middle movement, begins by weaving a quiet if restless spell. Another magical moment comes with the return of the cyclic theme—now ingeniously molded into triple meter—before the coda launches its fiery race to the close.

—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 51st season in 2024–25. 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, *Summermusic*, 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).

Matthias Buchholz, viola

Matthias studied in his hometown Hamburg, in Cincinnati, Detmold, and at the renowned Curtis Institute of Music in Philadelphia. Among his teachers were Bruno Giuranna, Michael Tree, Alexander Schneider, and Karen Tuttle. He won top prizes at the Deutscher Musikwettbewerb Bonn 1978, the Fischhoff and the Coleman competition in Los Angeles 1982, as well as the International Viola Competition Budapest 1984.

Since 1976, Buchholz has performed as a soloist and chamber musician in most European countries, in Canada and the U.S.A., as well as in South America, Russia, India, and Asia. He was a member of the Brahms Quartet (Hamburg), the Ridge Quartet (New York), and the Heine Quartet (Cologne). Since 1991 he has performed in numerous concerts and recorded more than 25 recordings with the Linos-Ensemble, who was awarded an ECHO-KLASSIK 2017 for their recording of the Franz Schmidt Quintet.

He was invited to perform at the Marlboro Festival, at the Schleswig-Holstein Festival, the Salzburg Festwochen, Rheingau Festival, Library of Congress (Washington D.C.), Tokyo- and Seoul Spring Festival, Hitzacker, Mondsee, Este, Lyon Musicades and Warsaw Spring Festival, where he shared the stage with the Vermeer-, the Petersen-, the Auryn- and Fine Arts Quartet, as well as being inspired by musicians like Benny Goodman, Heinz Holliger, Rainer Kussmaul, Anner Bylsma, Viktor Tretjakov, Christian Polterá und Cecile Licad and members of the Guarneri Quartet.

From 1990-2024 he held a position as Professor for Viola at the Hochschule für Musik und Tanz in Cologne and at the HEM Genève 2013-2018. A passionate teacher since very early on, he has given masterclasses in the United States, Korea, China, Japan, and most European countries. His former students are

working today successfully as orchestra members, principal violists, and teachers at major conservatories around the globe.

In September 2024 he joined the American String Quartet as their violist and as part of the quartet's residency at Manhattan School of Music. He is also a member of the teaching faculty at Manhattan School of Music in New York City. Matthias plays on a viola made by Pietro Ferati in Siena from 1785, as well as an anonymous instrument from 1730, presumably made by a Flemish luthier.

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.

William Wolfram, piano

American pianist William Wolfram was a silver medalist at both the William Kapell and the Naumburg International Piano Competitions and a bronze medalist at the prestigious Tchaikovsky Piano Competition in Moscow.

Wolfram has appeared with many of the greatest orchestras of the world and has developed a special reputation as the rare concerto soloist who is also equally versatile and adept as a recitalist, accompanist, and chamber musician. In all of these genres, he is highly sought after for his special focus on the music of Franz Liszt and

Beethoven and is a special champion for the music of modernist 20th-century American composers.

His concerto debut with the Pittsburgh Symphony under the baton of Leonard Slatkin was the first in a long succession of appearances and career relationships with numerous American conductors and orchestras. He has also appeared with the San Francisco, Saint Louis, Indianapolis, Seattle and New Jersey symphonies, the Buffalo Philharmonic, the National Symphony Orchestra (Washington D.C.), the Baltimore Symphony, the Colorado Symphony, the Rochester Philharmonic, the Nashville Symphony, the Oregon Symphony, the Utah Symphony, the San Diego Symphony, the Edmonton Symphony, the Columbus Symphony, the Florida Orchestra, and the Grand Teton and San Luis Obispo Mozart festival orchestras, among many others. He enjoys regular and ongoing close associations with the Dallas Symphony, the Milwaukee Symphony, the Phoenix Symphony, and the Minnesota Orchestra as well as the musicians of the New York Philharmonic for chamber concerts in the United States.

Internationally recognized conductors with whom he has worked include Osmo Vanska, Andrew Litton, Jerzy Semkow, Mark Wigglesworth, Jeffrey Tate, Vladimir Spivakov, Michael Christie, Gerard Schwarz, Carlos Miguel Prieto, Jeffrey Kahane, James Judd, Roberto Minczuk, Stefan Sanderling, JoAnn Falletta, James Paul, Carlos Kalmar, Hans Vonk, Joseph Silverstein, Jens Nygaard, Yan Pascal Tortelier and Vasily Petrenko. Abroad, Wolfram has appeared with the BBC Symphony Orchestra of London, the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, the RTE Symphony Orchestra of Ireland (Dublin), the BBC National Orchestra of Wales, the Bergen Philharmonic (Norway), the Beethovenhalle Orchestra Bonn, the Tokyo Metropolitan Symphony Orchestra, and many others.

An enthusiastic supporter of new music, he has collaborated with and performed music by composers such as Aaron Jay Kernis, Kenneth Frazelle, Marc Andre Dalbavie, Kenji Bunch, and Paul Chihara. His world premiere performance of the Chihara re-orchestration of Chopin's Piano Concerto No. 1, with the Milwaukee Symphony under the baton of Andreas Delfs, was met with great critical attention and acclaim.

Other highlights include several chamber music collaborations, including recitals and recordings with Oscar Shumsky, recitals with Harvey Shapiro, and numerous collaborations with Leonard Rose. He also performed Richard Strauss's setting of the Tennyson poem *Enoch Arden* with the Oscar-winning actress Louise Rainer, and with actor Jeff Steitzer.

Wolfram has also performed as a guest artist with prominent ballet companies including ABT, Pittsburgh Ballet, Miami City Ballet, Carolina Ballet, and Boston Ballet, working with noted choreographers including Jiri Kylian, Edward Villella, Robert Weiss, and Agnes De Mille.

Wolfram has extensive experience in the recording studio. He has recorded four titles on the Naxos label in his series of Franz Liszt Opera Transcriptions and two other chamber music titles for Naxos with violinist Philippe Quint (music of Miklos Rosza and John Corigliano). Also for Naxos, he has recorded the music of Earl Kim with piano and orchestra - the RTE National Symphony Orchestra of Ireland behind him. For the Albany label, he recorded the piano concertos of Edward Collins with Marin Alsop and the Royal Scottish National Orchestra. He most recently recorded the Bach *Goldberg Variations* on the PlayClassics label.

As an educator and teacher, Mr. Wolfram is a long-standing member of the piano faculty of the Eastern Music Festival in North Carolina, and a regular featured guest at the Colorado College Music Festival in Colorado Springs, Colorado. He is also a member of the piano faculty at the acclaimed Manhattan School of Music.

In print and other media, Wolfram was the focus of a full chapter in Joseph Horowitz's book *The Ivory Trade: Music and the Business of Music at the Van Cliburn International Piano Competition*. On television, he was a featured pianist in the documentary of the 1986 Tchaikovsky International Piano Competition.