



MSM CHAMBER MUSIC FESTIVAL | ARTISTS IN RESIDENCE

AMERICAN STRING QUARTET

Peter Winograd and **Laurie Carney**, violin

Matthias Buchholz, viola

Wolfram Koessel, cello

With guest artists **Yat Lee** (MM '25), viola,
and **Chase Park** (PPD '25), cello

SUNDAY, APRIL 27, 2025 | 3 PM
GORDON K. AND HARRIET GREENFIELD HALL

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PROGRAM

W. A. MOZART
(1756–1791)

String Quartet No. 22 in B-flat Major, K. 589

Allegro

Larghetto

Menuetto. Moderato

Allegro assai

ANTON WEBERN
(1883–1945)

Five Movements, Op. 5

Heftig bewegt

Sehr langsam

Sehr lebhaft

Sehr langsam

In zarter Bewegung

Intermission

ARNOLD SCHOENBERG
(1874–1951)

Verklärte Nacht (Transfigured Night), Op. 4

PROGRAM NOTES

String Quartet No. 22 in B-flat Major, K. 589

W. A. Mozart

The String Quartet in B-flat Major, K. 589, is the second of the three *Prussian* Quartets—the last string quartets Mozart wrote. Mozart had left Vienna on April 8, 1789, in the company of his pupil Prince Karl Lichnowsky, who had offered to introduce him to King Frederick II of Prussia in Potsdam. King Frederick II—like his flutist-composer uncle, King Frederick I, and his pianist-composer cousin, Prince Louis Ferdinand—was a great music lover and his instrument was the cello. Mozart hoped the visit would result in some improvement to his financial circumstances, but all he gained was a small amount of money and a commission to compose “six easy clavier sonatas for Princess Frederike and six quartets for the King.”

When Mozart got back to Vienna things were no better. He was constantly asking to borrow money from people who had already obliged, and this time did not answer his requests; his wife fell seriously ill from a foot condition and her fifth pregnancy; and he was complaining of his own pains from rheumatism, toothaches, headaches, and insomnia. He composed one Quartet, K. 575 in D major, and one Piano Sonata, K. 576 in D minor, but waited almost a year before adding two more quartets, K. 589 in B-flat major and K. 590 in F major. He never wrote the other three for the king, nor did he complete the set of sonatas for the princess. He sold the three quartets he had completed to a publisher “for a mockery of a fee, only to lay my hands on some money to keep myself going.” The first edition of the *Prussian* Quartets, in fact, carried no dedication to King Frederick.

Many reasons have been advanced as to why Mozart found it so difficult to complete the commission: financial worries, Constanze’s and his own health problems, the fact that his priorities lay in completing the opera *Così fan tutte*, and also that he found writing for the string quartet medium difficult. He had described his *Haydn* Quartets as “fruits of long and laborious toil” and the present quartets as “exhausting work.” The ease with which he typically composed seems to have deserted him, judging by the existence of several drafts for various movements of the *Prussian* Quartets.

To highlight the amateur cello-playing king, Mozart wrote significant cello parts in high register, which he balanced by giving the other instruments equal opportunity, thus adopting the “*quatuor concertant*” (concertante quartet) style, which was prevalent with Cambini and others in Paris. Mozart’s genius enabled

him to pull off this inherently repetitive style—that is, every quartet member getting a chance to play every theme—but it cost him great effort.

In the first *Prussian* Quartet all the movements had featured the cello prominently, whereas in the present Quartet the instrument is highlighted primarily in the first two movements. By the last of the three Quartets, the F major, only the first movement treated the cello so conspicuously—it was almost as if the image of the cello-playing king receded as time went on. In the first movement of our B-flat major Quartet, the cello contributes in the presentation of the first theme, but it begins its starring role with the second theme, first in short phrases, then in a longer phrase which the violin continues. In the second movement the cello is the purveyor of the opening singing melody, which takes full advantage of the instrument's treble range.

The most aurally striking part of the Quartet, however, occurs in the third movement, not in the Menuetto proper, but in the central trio section. Here, in the longest trio of all his ten celebrated last quartets, Mozart sets up an incredible incessant “ticking” accompaniment that sounds especially amazing when transferred to higher registers. Mozart also provides a nice harmonic jolt at the outset of the trio's second section. The minuet proper is notable for its quick contrasts between loud and soft.

The finale may have been “exhausting work,” yet the seamless flow of his ingenious counterpoint sounds effortless—even merry—as he molds it into a concise rondo form. Though the mood is light, the movement has inner steel, and we realize with some surprise, after the unexpected quiet close, that Mozart has shifted the weight of the Quartet to the finale.

Five Movements, Op. 5

Anton Webern

Webern was profoundly influenced by Arnold Schoenberg, with whom he and fellow pupil Alban Berg began studying composition in 1904. Though Webern's formal training ceased at the end of 1908, he remained fervidly devoted to Schoenberg and his compositional aesthetics for the rest of his life. In the productive period just following his apprenticeship, Webern totally abandoned key signatures, though he had been writing atonally for some time. Further—like Schoenberg in his recently composed Stephan George songs (*Das Buch der hängenden Gärten*)—Webern began a new “aphoristic” style of compressing musical materials into their bare essence, resulting in pieces of extreme brevity. Webern's Five Movements for string quartet, composed in 1909 just after his own Stephan

George Songs (op. 4), last only eight minutes in performance, with the third movement racing by in just thirty-five seconds.

On June 16, 1909, Webern wrote to Schoenberg from Preglhof, the Webern family's country estate, announcing his new instrumental work: "I have already written an entire string quartet. It has five movements: the first fast, the second very slow, the third very fast, the fourth slow, the fifth a slow 6/8 meter. The movements are all short." Schoenberg recommended that he send the work to the Rosé Quartet, which Webern did in early September, but it was a pick-up group that gave the first performance on February 8, 1910. After bowing out of another performance that took place with another substitute group the following April, the Rosé Quartet finally did perform the pieces in 1912. Modernists and traditionalists were sharply divided as to the merits of Webern's "new Viennese" style.

Schoenberg's Society for Private Musical Performances, formed in 1918, guaranteed a sympathetic audience when the Feist Quartet played Webern's Five Movements (under the title Five Pieces) during the 1919–20 season, but elsewhere public hostility became legendary. Webern was highly incensed when a major scandal broke over a performance of this work at the 1922 ISCM festival in Salzburg. During the fourth movement such a fight erupted between detractors and supporters that the musicians had to flee as police rushed in to clear the hall. The composer remained partial to his work, arranging it for string orchestra in 1928–29.

Webern sought a title other than "String Quartet" for his series of miniatures because they diverged significantly from the format and unity traditionally associated with the genre. Yet he also abandoned "Five Pieces" as implying too little connectedness. In settling on "Five Movements" he perhaps made a subtle acknowledgment that despite his freedom from convention, vestiges of structural models remain. The fleeting first movement suggests sonata form—a brief exposition in two contrasting tempos, a quasi-development section, and something of a recapitulation and coda. Webern completely disguises this framework, however, with his freedom from tonal implications, dissonant intervals, and constantly shifting textures. The overall impression is one of lightning-quick shifts of register, dynamics, and string techniques.

The slow second movement evokes a sense of mourning with its muted wisps of melody, first in the viola then passing between second and first violin, all supported by gentle chords. The quicksilver third movement hints at a traditional scherzo with its impish fragments. Webern allows himself some of his few note repetitions in the cello's twenty-four C-sharps at the outset and ensuing ostinatos. The haunting fourth movement with its high tremolos played *sul ponticello* (on the bridge) and ghostly high harmonics brings to mind the words of Stephan George,

set by Schoenberg in his Second String Quartet, “I feel the air of another planet.” The otherworldly impression becomes even more pervasive in the finale, another slow movement, in which soft chords float above a low, resonant cello melody. The movement’s second half presents an amazing variety of textures and string sonorities in a short space of time before “expiring” weightlessly.

Verklärte Nacht (Transfigured Night), Op. 4 **Arnold Schoenberg**

Schoenberg composed *Verklärte Nacht*, possibly his most popular work, when he was a student of Alexander von Zemlinsky. He wrote much of it during a three-week vacation in September 1899 in the village of Payerbach, south of Vienna. The autograph score bears the completion date December 1, 1899. In *My Evolution* Schoenberg acknowledged specific influences of Brahms and Wagner on this work: Brahms’s technique of “developing variation” and “imparity of measures” (phrases of odd numbers of bars, including half bars), and Wagner’s “model and sequence” technique above a moving harmony, treatment of instruments and general sonority, but he asserted:

Nevertheless I do believe that a little bit of Schoenberg may also be found in it, particularly in the breadth of the melodies, in contrapuntal and motivic developments, and in the quasi-contrapuntal movement of harmonies and harmonic basses against the melody. Finally, there are even passages (measures 137–139) for example) of indeterminate tonality, which doubtless may be seen as portents for the future.

Zemlinsky tried unsuccessfully to persuade the committee of the Tonkünstlerverein to perform the work. In *Reminiscences of My Youth* he recalled the famous negative reaction of one jurist: “It sounds as if someone had smeared the score of *Tristan* while it was still wet.” Eventually the work *was* first performed at a Tonkünstlerverein concert by the augmented Rosé Quartet, but not until 1903.

Verklärte Nacht may have been the first chamber ensemble work to follow a specific program, much in the manner of a symphonic or tone poem. Perhaps this closeness to a symphonic genre in addition to his fondness for the early-style work despite the self-described “harder path” he later followed caused him to return to *Verklärte Nacht* in 1917 and arrange the sextet for string orchestra, changing relatively little, but expanding solo lines into string sections and supporting the cello line with bass at certain points. He returned to it yet again in 1943, this time thinning the texture of the string orchestra version and omitting some of the excessively Romantic expression marks.

Schoenberg’s inspiration for the work was *Weib und Welt* (Woman and the

World), the opening poem in Richard Dehmel's 1896 collection. The structure of the one-movement *Verklärte Nacht* is derived directly from the five sections of the text as translated below. Recurring musical material unites various sections as similar images are depicted in the poem: the opening falling phrase over a trudging bass suggests the lovers walking and recurs several times, notably at the end, where the poem's opening line is recalled. Ethereal string sonorities are used to evoke the bright light of the moon.

Transfigured Night

Two people walk through bare, cold woods;
the moon runs along with them, they gaze at it.
The moon runs over tall oaks,
no cloudlet dulls the heavenly light
into which the black peaks reach.
A woman's voice speaks:

I bear a child, and not from you.
I walk in sin beside you.
I sinned against myself mightily.
I believed no longer in good fortune
and yet felt such longing
for a full life, mother's joy
and duty; that I grew shameless,
then shudderingly, I let my sex
be taken by a stranger
and even blessed myself for it.
Now life has taken its revenge:
now I have met you, oh you.
She walks with ungainly gait.
She gazes aloft; the moon runs along with them.
Her dark glance drowns in light.

A man's voice speaks:
The child that you conceived
be no burden to your soul,
oh look, how brightly all creation shimmers!
There is a glory around all,
you drift with me on a cold sea,
but a unique warmth sparkles
from you in me, from me in you.
It will transfigure the strange child
you will bear it to me, from me;
You have brought glory into me,
you have made me a child again.

He embraces her strong hips.
Their breath kisses in the air.
Two people walk through the lofty, bright night.

In an interesting historical footnote, Schoenberg and Mahler were introduced at a rehearsal of *Verklärte Nacht* in 1903. Mahler, greatly impressed, became a Schoenberg supporter and promoter, even in later years when Schoenberg's musical idiom became hard for him to comprehend.

—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.

Yat Lee (MM '25), viola

Hong Kong-born violist Yat Lee has performed in prestigious concert halls such as the Victoria Hall, Musikverein Wien, Wiener Konzerthaus, Berlin Konzerthaus, Royal Albert Hall, Opera de Monte Carlo, and KKL Luzern. He has been invited to festivals such as Wien Modern, Prussia Cove, Stauffer, Pablo Casals, Gstaad Menuhin, Megeve, and Bellerive Music Festivals. Lee has also appeared on worldwide television networks, such as Leman Bleu, ORF, and RTHK. In 2018, he received 2nd Prize at the Kreisler Institute Competition in Vienna. He is a scholar of Dr. Martha Sobotka-Charlotte Janeczek Stiftung and the Bei Shan Tang Foundation.

Lee studied at the University of Music and Performing Arts, Vienna and the International Menuhin Music Academy with full scholarship, under the tutelage of Ivan Vukčević, Maxim Vengerov, Gábor Takács Nagy, Wolfgang Klos, and

Ulrich Schönauer. Lee is currently a student at the Manhattan School of Music studying under Pinchas Zukerman and Patinka Kopec with full scholarship. Lee plays a fine c.1800 John Betts viola kindly loaned to him by the PostScript Collection through the Beare's International Violin Society.

Chase Park (PPD '25), cello

Cellist Chase Park, winner of the 2021 Juilliard Cello Competition, is a multifaceted performer who enjoys collaborating in a variety of traditional and avant-garde settings. As a chamber musician, he has had the privilege of collaborating and performing with esteemed artists such as Mitsuko Uchida, Jonathan Biss, Scott St. John, Samuel Rhodes, Hsin-Yun Huang, Anthony McGill, Carmit Zori, Atar Arad, Meng Chieh Liu, Benjamin Schmid, Pamela Frank, and Itzhak Perlman. In 2019, performances through 'Curtis on Tour' brought him to international stages in Athens, Paris, Kempten, Teulada, and Berlin, launching his international reputation. He made his Alice Tully Hall debut performing the Haydn Cello Concerto in D major with the Juilliard Chamber Orchestra in December of 2021. His love for chamber music has resulted in fellowships at the Perlman Music Program "Littles" and Chamber Music Workshop, Ravinia Steans Institute, the Marlboro Music Festival, and Caramoor's Evnin Rising Stars Mentoring Program. He is a member of Sejong Soloists, which has brought him to Asia to collaborate with artists such as Philippe Quint, Joyce Di Donato, and Tod Machover.

Chase is zealous about championing lesser-known works in the cello repertoire. Covid awakened a special curiosity in the sound worlds of the solo cello repertoire and a desire to combine multiple art disciplines to better convey this music to larger audiences. In that time, Chase had amassed multiple programs worth of solo cello repertoire that he is excited to share. Adapting film to score is one way Chase believes can greatly bridge the abstract nature of music to those with little to no exposure to the music we play.

Chase is currently studying with Philippe Muller and David Geber at the Manhattan School of Music. He received his Bachelor's degree at the Curtis Institute of Music studying with Peter Wiley and Carter Brey, and his Master's degree at the Juilliard School with Minhye Clara Kim. Chase is a passionate teacher and is humbled to be the teaching assistant of Minhye Clara Kim (Juilliard School) and Madeleine Golz (JCC Thurnauer School of Music/Manhattan School of Music Precollege Division).