



# THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

## Artists of the Society

Joseph Silverstein

Ani Kavafian

violins

Paul Neubauer

viola

Gary Hoffman

cello

Lee Luvisi

piano

## Guests

Gilbert Kalish

piano

Richard Fitz

Gordon Gottlieb

percussion

## BARTÓK

SONATA FOR 2 PIANOS & PERCUSSION

## KODÁLY

SERENADE FOR 2 VIOLINS & VIOLA

## DOHNÁNYI

SERENADE FOR STRING TRIO



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# The Chamber Music Society of Lincoln Center

DAVID SHIFRIN, Artistic Director

## **Ernst von Dohnányi:** (1877-1960)

Serenade for Violin,  
Viola & Cello, Op. 10 (1902) [19:44]

- 1 I. Marcia [2:02]
- 2 II. Romanza [3:31]
- 3 III. Scherzo [4:01]
- 4 IV. Tema con variazioni [5:57]
- 5 V. Rondo (Finale) [3:57]

Joseph Silverstein, violin  
Paul Neubauer, viola  
Gary Hoffman, cello

## **Zoltán Kodály:** (1882-1967)

Serenade for Two Violins  
and Viola, Op. 12 (1919-20) [21:06]

- 6 I. Allegramente [4:36]
- 7 II. Lento, ma non troppo [7:18]
- 8 III. Vivo [9:03]

Ani Kavafian / Joseph Silverstein, violins  
Paul Neubauer, viola

## **Béla Bartók:** (1881-1945)

Sonata for Two Pianos and Percussion (1937) [26:16]

- 9 I. Assai lento - Allegro molto [13:03]
- 10 II. Lento, ma non troppo [6:26]
- 11 III. Allegro non troppo [6:39]

Gilbert Kalish / Lee Luvisi, pianos  
Richard Fitz / Gordon Gottlieb, percussion

TOTAL PLAYING TIME: 67:17

The musical life of Hungary in the first half of the 20th century can be framed in the work of three men whose lives were tightly entwined and whose artistic roots, though expanding in differing directions, were deeply embedded in common musical soil. Ernst von Dohnányi and Béla Bartók were friends from boyhood, growing up together in Pozsony — where, in fact, Dohnányi's father instructed Bartók in mathematics and science at the local Gymnasium (Bartók was Dohnányi's junior by four years). Zoltán Kodály, just nine months younger than Bartók, met the latter shortly after they had both graduated from the Academy of Music in Budapest; all three studied composition under the same professor, Hans Koessler. Their various collaborations in later years were of prime importance — Bartók and Kodály's groundbreaking collections of Hungarian folk music; the affiliation of both composers with the Academy of Music when Dohnányi became its Director at the end of World War I; the steadfast championing by Dohnányi, in his career as pianist and conductor, of Bartók's music.

Of the three, Dohnányi was the presiding figure in terms of national celebrity and political prestige. His fame as a pianist came early, starting with a London concert when he was 21, and his standing as a young com-

poser was enhanced when Brahms admired his Opus 1 Piano Quintet in 1895 and arranged for its Vienna premiere.

Dohnányi's fondness for playing chamber music led to friendship with the violinist Joseph Joachim, which in turn led to a ten-year term teaching at the Berlin Hochschule.

But in 1915 Dohnányi went home to Budapest and plunged into an array of activities encouraging the growth of musical life there. In one season he gave 120 concerts in the city alone; Bartók remarked that Dohnányi was providing "the entire musical life of Hungary." He was appointed chief conductor of the Budapest Philharmonic in 1919 and was re-elected to the post for 25 consecutive years. The political turmoil immediately after the War, involving his position as Director of the Academy of Music, had consequences for both Dohnányi and Kodály (for more on which, see below), but Dohnányi's career continued to flourish until the disruptions of World War II. In 1944 he left his homeland for Austria, and eventually came to the United States, settling in Tallahassee and joining the faculty of Florida State University. He died in New York while engaged in a recording project.

Despite his friendship with Kodály and Bartók, Dohnányi was not caught up in their enthusiasm for Hungarian folk music; his

own compositional style remained more closely tied to the Western European classical tradition. Still, the **Serenade, Op. 10**, written in 1902 when he was 25, well before his move to Germany, is touched with Hungarian color.

The first movement is a light-spirited March whose sturdy rhythm is offset by an element of lyricism, particularly in the central cello theme that arrives over the viola's drone-bass (this theme returns at the close of the last movement). The second movement, *Romanza*, opens with a long, serene song for the viola; an intense middle section sets the violin and cello in dialogue across the viola's rolling arpeggios. The Scherzo is a quick-witted fugal essay that includes a gracefully lyrical episode (occurring twice). The fourth movement, the work's real center of gravity, is a theme and five variations — the first given to the viola, surrounded by rising arpeggios; the second and third to the violin, which absorbs the subject into more quickly flowing lines; the fourth placing the theme in the violin over urgent triplets in the viola, and the fifth returning it once again to the viola, bolstered by the cello's gentle pizzicato accompaniment. The Rondo finale is a racing tide of sixteenth notes, stopped in their tracks occasionally by firm chordal pronouncements; the first-movement March

theme reappears in its original guise, in the violin over the viola's drone-bass.

**T**he closing months of World War I and the period immediately following were troublesome times for Zoltán Kodály. Although his music was widely performed in most European countries before 1914 and his First String Quartet had been introduced to the United States by the Kneisel Quartet, his work was still regarded with skepticism by the critics of Budapest. One of them, after a concert in May 1918 (the composer was 36), aired his views on "the eccentric, almost perverted, manifestation of a great and muscular, though misguided talent."

Was it Kodály's commitment to the heritage of his own country that was unpalatable? He had by this time collected a vast number of folk songs — well over 3,000 — in collaboration with Bartók, and had turned his back on the derivative styles stemming from the Brahmsian tradition holding sway in Europe. His music reflected the pungent vigor of Hungarian peasant music — new fare to the sophisticated city concertgoer and not much welcome. Little had changed since 1911, when Kodály and Bartók had attempted to form a New Hungarian Music Society to provide an outlet for contemporary music, and the venture had failed due to official

resistance and public indifference.

But Kodály's troubles at the close of the War were primarily political. With the October 1918 Revolution in Hungary a workers' regime had come to power, and the following February the National Academy of Music, where Kodály had served as a professor since 1912, was reorganized; Dohnányi was appointed Director and Kodály Deputy Director. This led only to difficulties: six months later the government fell, Dohnányi was ousted, and Kodály found himself the object of an official inquiry for decisions he had made during his brief term in office. He was suspended, and subjected to 12 hearings before a committee of the Ministry of Education — eventually to be cleared and permitted to return to his professorship two years later.

The experience did not deflect him from work; he taught his pupils at home, and at the peak of the crisis, 1919-20, created possibly his finest piece of chamber music, the **Serenade for Two Violins and Viola, Op. 12**. Although Dvorak had used the same combination in his Terzetto of 1887 (a work with which Kodály was unfamiliar), the choice of instruments was unusual to say the least. But Kodály's interest in — and his ear for — string sonority had already shown itself in the Duo for Violin and Cello of 1914 and the

Sonata for Solo Cello of 1915, as well as in the two String Quartets (1909 and 1918). He had also, prophetically enough, written a trio for violins and viola while still a schoolboy.

The first movement of the Serenade unfolds in a compact sonata form, opening in a stamping rhythm alive with sheer physical vigor; this yields to a lithe and resonant second theme in the viola that seems to embody the instrument's own somewhat brooding character. (Kodály's sure instrumental touch is consistently reflected in this work, in which he repeatedly utilizes the viola's open bottom string, a resounding "C" that creates a distinct color and richness of sound.)

The second movement is startling in its theatricality — an emotional dialogue between the two highly distinct personalities of viola and violin. The Kodály biographer László Eöszte, writing in 1932, spells out a specific scenario: the lover pleads, the mistress laughs, is coy, rises to a mood of passionate rejection; she relents, and then the lover laughs. (In the meantime, let us note, the stamping rhythm of the first movement briefly reappears, followed by a hint of the viola theme.) If this story line seems a bit literal for contemporary taste, the purely musical events speak vividly enough in themselves.

In the last movement, in which Eöszte finds "love satisfied," the dialogue principle

is indeed pursued, interrupted by boisterous and propulsive dance passages. Violin and viola are reconciled against a background of peacefully strumming pizzicati. Not all of the exchanges are between these two instruments, however; the conversational combinations shift among all three, in the course of an extended and ingenious sonata form.

**I**n 1938 the British music publisher Ralph Hawkes attended a London concert to hear Béla Bartók and his wife Ditta perform the **Sonata for Two Pianos and Percussion**, which they had premiered earlier in the year at the International Society for Contemporary Music festival in Basel. Hawkes was already acquainted with Bartók, having flown to Budapest immediately after the Nazi takeover of Austria to discuss publication of the composer's scores — it being clear that Bartók's association with Universal Editions of Vienna would soon come to an end. But it was the London concert that impressed itself on the publisher: "It was then, I think, that I realized what was the tremendous force of this man. The intensity of his music was only a reflection of the man himself and as one knew him better, this became more and more apparent. He had no illusions as to the monetary value of his publications; he never expected the pub-

lic to like them and play them and he told me so. He was the epitome of reticence and shyness about his work and remained so until his death."

Another musical figure was in the audience at the same concert, and was equally struck. Sir Michael Tippett wrote about it more than 30 years later: "I never met him and saw him only once [when] he came with his second wife to England...and played with her, for the BBC, the Sonata for Two Pianos and Percussion. After the concert he was dawdling by the piano and our eyes accidentally met as I watched him from among the seats. I remember the sense of being for a second the object of an acute spiritual vision, which seemed to look, at once right inside me from right inside himself. I am certain he had no consciousness of the extreme subjective impression this moment made on me, and which I can recall to this day with eidetic accuracy. But I am also certain I saw something of the real Bartók, if only by intimation."

These two Britons, as it happened, were experiencing Bartók at the peak of his powers. In 1938 he was 57 years old, and despite the growing tensions in Hungary he had recently completed two of his most original and finely constructed works, among his masterpieces — the Music for Strings, Percussion and Celesta, finished late in 1936,

and the Sonata for Two Pianos and Percussion, completed in August 1937 on commission from the Basel ISCM for its tenth anniversary. Bartók and his wife played the first performance there on January 16, 1938; it was Ditta's professional debut.

Bartók's preoccupation with the combination of percussion and keyboard at this period was perhaps sudden but not without its antecedents. He had been sensitive to their interaction in both the Piano Concerto No. 1 (1926) and No. 2 (1931), and it seems likely that work on Music for Strings, Percussion and Celesta had prompted ideas that needed further expansion. In each score he created a genre for which there was no precedent.

He was meticulous in his directions for performing the Sonata, drawing a diagram for the placement of the instruments; the percussion, which could be handled by two or if necessary by three players, consisted of three timpani, xylophone, two side drums, suspended cymbal, a pair of cymbals, bass drum, triangle and tam-tam.

The first and longest of the Sonata's three movements opens with a moody introduction that gathers speed and, with the briefest of pauses, plunges into the main body of the movement, which in broad outline follows sonata form. Its three principal subjects are

quite distinct: the first is a six-note hammering figure backed by pounding timpani, the second starts with a descending scale that emits just a whiff of Impressionism, the third is a repeated upward-leaping sixth. While the movement as a whole abounds in an almost brutish power, it occasionally yields to fleeting passages of transparent delicacy.

The shimmering refinement of the second movement is in striking contrast, beginning with a gentle little chromatic melody and moving on, prodded by restless tremors, to a middle section of remarkable piano-writing — a whirlwind of feathery glissandi that never obscures the melodic line etched against it.

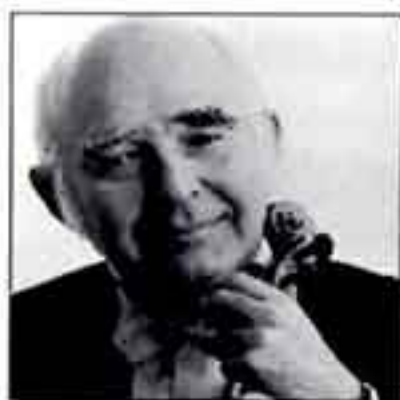
The xylophone, used sparingly in the first two movements, bounces into the third in no uncertain terms, introducing the cocky theme that runs throughout this movement and gives rise to many permutations, all dance-like and exuberant. If there were ever any question as to whether Bartók had a sense of humor, this finale should provide the answer.

The composer later rescored the Sonata as a Concerto for Two Pianos (with orchestra), but the original version remains unsurpassed.

*Shirley Fleming*

## ABOUT THE ARTISTS

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Born in Detroit, **JOSEPH SILVERSTEIN** studied at the Curtis Institute in Philadelphia with Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. After leaving Curtis in 1950, Mr.

Silverstein spent three seasons with the Houston Symphony, one with the Philadelphia Orchestra, and one season as concertmaster and assistant conductor of the Denver Symphony. He joined the Boston Symphony in the fall of 1955, and was appointed concertmaster in 1962. At that time Mr. Silverstein organized and became Music Director of the Boston Symphony Chamber Players. In 1971 he became the orchestra's assistant conductor as well, holding that position in addition to his other posts through the 1983-84 season, when he became Music Director of the Utah Symphony Orchestra. As a conductor and soloist, Mr. Silverstein has appeared with more than 100 orchestras in the United States, as well as in Japan, Israel and Europe. He has been on the faculties at Yale, Boston University and the Tanglewood Music Center, and has received honorary degrees from Tufts, Boston College, Rhode Island University and the New England Conservatory. Mr. Silverstein has made

numerous recordings; his disc of Vivaldi's *Four Seasons* with the Boston Symphony Orchestra received a Grammy nomination. He joined The Chamber Music of Lincoln Center as an artist member in the 1993-94 season.



**PAUL NEUBAUER** became the Principal Violist of the New York Philharmonic in 1984 at age 21, the youngest principal string player in that orchestra's history. He has appeared as soloist with the New York

and Los Angeles Philharmonics, the St. Louis, San Francisco and Phoenix Symphonies, and the English Chamber, Bavarian State Radio, and Academia di Santa Cecilia Orchestras. In 1993, he gave the world premiere of the newly revised Bartók Viola Concerto with the Orchester der Beethovenhalle Bonn and conductor Dennis Russell Davies. Awarded an Avery Fisher Career Grant in 1989, Mr. Neubauer has also won first prize in the Mae M. Whitaker, D'Angelo and Lionel Tertis International Competitions. He received a Solo Recitalist's Fellowship from the NEA, sponsorship from the Epstein Young Artists Program, and a special prize from the Naumburg Foundation which included his Alice Tully Hall Recital debut. Among his many recordings, he



appears on the Delos label with Chamber Music Northwest. He is on the faculty of The Juilliard School and the Manhattan School of Music. In September of 1989, Mr. Neubauer left his position at the New York Philharmonic in order to devote more time to his solo career and to become an Artist of the Chamber Music Society.



The first American to win the Rostropovich International Cello competition in Paris in 1986, **GARY HOFFMAN** has appeared as soloist with orchestras including those of Chicago, London, Montreal,

Toronto, San Francisco, Jerusalem, Monte Carlo and Helsinki, as well as with the National Symphony Orchestra of Washington, the English Chamber Orchestra, and the Moscow Chamber Orchestra. As a chamber musician he has appeared as guest artist with the Emerson and Tokyo Quartets, and is a member of a recently formed trio with pianist Yefim Bronfman and violinist Cho-Liang Lin. Born in Vancouver, Gary Hoffman is a member of a family of six performing musicians who appear on occasion as the Hoffman Chamber Soloists. He made his London recital debut in Wigmore Hall at the age of fifteen; his New York recital debut occurred in 1979, and since then he has appeared in recital through-

out the United States and Europe, as well as in Suntory Hall in Tokyo. He has made a number of recordings. At the age of 22, he became the youngest faculty appointee in the history of the Indiana University School of Music, where he remained for eight years. Mr. Hoffman's cello is the 1662 Nicolo Amati formerly owned by Leonard Rose. Mr. Hoffman joined the roster as an Artist of The Chamber Music Society of Lincoln Center in the 1993-94 season.



**ANI KAVAFIAN** has an active international career with recitals, solo and chamber music performances throughout the United States and abroad. She has appeared with virtually all of

America's leading orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, and the symphonies of Detroit, San Francisco, Atlanta, Seattle, Phoenix and Rochester. Her numerous recital engagements include performances at Carnegie Hall and Alice Tully Hall, Orchestra Hall in Minneapolis, and the Krannert Center in Illinois. Ms. Kavafian also appears at numerous festivals such as Santa Fe, Chamber Music Northwest, and the Bridgehampton Chamber Music Festival. Her awards include the Avery

Fisher Prize and the Young Concert Artists International Competition. Ms. Kavafian has appeared at the White House on three occasions and has been featured on many network and PBS television music specials. She currently serves on the faculties of the Manhattan School of Music and Mannes College of Music. Among her numerous recordings, she appears on the Delos label with Chamber Music Northwest. Ms. Kavafian became an Artist of The Chamber Music Society of Lincoln Center in 1979.



Born in Louisville, Kentucky, LEE LUVISI studied with Rudolf Serkin and Mieczyslaw Horszowski at Philadelphia's Curtis Institute of Music. His solo activities through the years

have included a formidable list of major engagements across the United States, Canada, Mexico and Europe. He has appeared with nearly every important orchestra in North America. As a chamber artist, Mr. Luvisi collaborates regularly with many of the foremost musicians and ensembles of our time, and is a member of the Buswell-Parnas-Luvisi Trio. A frequent performer on numerous New York Series, Mr. Luvisi has also participated for many years in the Marlboro and Aspen festivals. He has been an Artist of The Chamber

Music Society of Lincoln Center since 1983 and is currently the Artist-in-Residence at the University of Louisville School of Music.



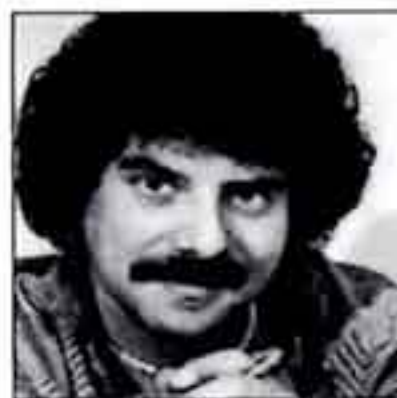
GILBERT KALISH has drawn international acclaim for his presentation of piano literature spanning the 18th century to the present. An eloquent spokesman for the music of his fellow

Americans, Mr. Kalish's concert appearances throughout Europe, Asia, Australia and the United States have been influential in presenting the emerging American tradition. As soloist, chamber player, teacher, and perhaps most importantly, dedicated proponent of 20th Century music, Kalish's performances and recordings have exerted considerable influence on the younger generation of musicians. Born in New York in 1935, Kalish graduated from Columbia University and pursued piano studies with Leonard Shure, Isabelle Vengerova, and Julius Hereford. His most active collaborations have been as a member of the Contemporary Chamber Ensemble in duo with cellist Joel Krosnick, in duo with violinist Paul Zukofsky, and as the life-long duo partner of the late mezzo-soprano Jan deGaetani. For many years, Mr. Kalish has been a member of the Boston Symphony

Chamber Players. His impressive discography of some eighty recordings documents all of these associations, as well as his solo performances. Mr. Kalish's close association with the Boston Symphony Orchestra includes directing the Chamber Music and Keyboard Programs at Tanglewood, where he also chairs the faculty. He is Artist-in-Residence at the State University of New York at Stony Brook.



As a free-lance timpanist and percussionist in New York City, **RICHARD FITZ** has performed in a diverse range of musical activities, including concerts, recordings, dance productions and Broadway shows. Currently Principal Timpanist with the Brooklyn Philharmonic, other engagements include performances with the New York Philharmonic, The Chamber Music Society of Lincoln Center, Paul Taylor Dance Company and Will Rogers Follies. Mr. Fitz has an extensive list of premieres and recordings. Newly-released recordings include Schubert Symphonies with the Classical Band, Stravinsky's *Les Noces* with Robert Craft, and Philip Glass with the Brooklyn Philharmonic. In March, he will record Lukas Foss' *Time Cycle*.



A native New Yorker, **GORDON GOTTLIEB** studied music with his principal influence, James Wimer, and received the B.M. and M.S. degrees from the Juilliard School. Active in contemporary music, he has played with the Contemporary Chamber Ensemble, Speculum Musicae, the Group For Contemporary Music, and is currently commissioning and performing new works for percussion and piano with his brother, Jay. Mr. Gottlieb plays extensively with the New York Philharmonic, and has also played with the London Philharmonic, Royal Philharmonic, the Casals Festival, and many others. Involved in jazz, rock and popular music, Mr. Gottlieb has performed with artists such as Keith Jarrett, George Benson, Sarah Vaughan, Debbie Harry, Carly Simon and Grace Jones. He has recorded for more than 30 record companies as well as for television, theater, and films. Mr. Gottlieb is a lifetime participant with the Imperio Serrano Escola de Samba in Rio de Janeiro, on the faculty of the Yale School of Music, and the 1989 recipient of the NARAS most valuable player award in the New York studios. He is currently teaching percussion at the Juilliard School.

**The Chamber Music Society of Lincoln Center** has been the resident ensemble in Alice Tully Hall since the opening of the hall in 1969. The Society's purpose is to present the rich chamber music literature from the Renaissance to the present day in performances of the highest caliber. Artists of the Society, all virtuosi in their own right, are the basis of the ensemble. The frequent inclusion of distinguished guest artists enables the group to perform works which range from duets to much larger instrumentations within a single program. Since its founding the Society has commissioned over 80 new works, many of which have already taken their places in the permanent repertoire. The Chamber Music Society takes pride in continuing to serve as the model on which other organizations across the country have established themselves. In addition to its Alice Tully Hall series at Lincoln Center, the Chamber Music Society tours regularly in the U.S. and abroad. It is featured frequently on public television's "Live from Lincoln Center," and is heard nationwide on public radio. The Chamber Music Society has received national and international acclaim for its numerous recordings.

Executive Producer: *Amelia S. Haygood*  
Director of Recording: *John Eargle*  
Recording Producer: *Adam Stern*  
Recording Engineer (Bartók, Kodály): *John Eargle*  
Recording Engineer (Dohnányi): *Stephen Basili*  
Assistant Engineer (Bartók): *John Langston*  
Assistant Engineer (Kodály): *Steven Briante*  
Editors: *Stephen Basili, Ramiro Belgardt*

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Console: Soundcraft Folio  
Monitor Speakers: JBL 4313, 4311B  
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Artist's Photos: *Kalish (Ken Howard); Luvisi (Dorothea V. Haeflén); Kavafian (Kenn Duncan); Silverstein (Michael Schoenfeld); Gottlieb (Jennifer Jecklin); Hoffman (Waring Abbott)*  
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