



FRIENDS OF  
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PIANO

PHILIP SETZER

VIOLIN

DAVID FINCKEL

CELLO

OCTOBER 5, 2016

**DMITRI  
SHOSTAKOVICH**  
(1906-1975)

**Trio No. 1 in C minor, Op. 8**

**SHOSTAKOVICH**

**Trio No. 2 in E minor, Op. 67**

Andante-Moderato-Poco più mosso

Allegro con brio

Largo

Allegretto-Adagio

## INTERMISSION

**FRANZ SCHUBERT**  
(1797-1828)

**Trio No. 2 in E-flat major, D. 929**

Allegro

Andante con moto

Scherzando: Allegro moderato

Allegro moderato



**WU HAN**

*Piano*

**PHILIP SETZER**

*Violin*

**DAVID FINCKEL**

*Cello*

Well known to FCM audiences, violinist **Philip Setzer** is a founding member of the Emerson String Quartet, which has received nine GRAMMY® Awards, three *Gramophone* Awards, and celebrates its fortieth anniversary this fall. “The Noise of Time,” a groundbreaking theater collaboration between the Emerson Quartet and Simon McBurney about the life of Shostakovich, was based on an original idea of Mr. Setzer’s.

Mr. Setzer is a tenured Professor of Violin and Chamber Music at Stony Brook University and has given master classes at schools around the world. He has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of violinist Isaac Stern’s 80th birthday celebration in 2001.

Mr. Setzer is from Cleveland. He began studying the violin at age five with his parents, both former violinists of the Cleveland Orchestra. Later he studied with Josef Gingold and Rafael Druian. At The Juilliard School he studied with Oscar Shumsky, and also studied chamber music with Robert Mann and Felix Galimir.

Mr. Setzer plays a modern violin made by Samuel Zygmuntowicz in New York.

**David Finckel and Wu Han** are among the most esteemed and influential classical musicians in the world today. In 2012 they were the recipients of *Musical*

*America's* 2012 Musicians of the Year award, one of the highest honors granted by the music industry. The talent, energy, imagination, and dedication they bring to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs has garnered superlatives from the press, public, and presenters alike.

The duo, who are married, have appeared on the Friends of Chamber Music series twice previously, in 2005 and 2008. In high demand year after year among chamber music audiences worldwide, the duo has appeared each season at the most prestigious venues and concert series across the United States, Mexico, Canada, the Far East, and Europe to unanimous critical acclaim. In addition to his duo activities, David Finckel is well known to our audience as cellist of the Emerson String Quartet for thirty-four years.

Aside from their distinction as world-class performers, David Finckel and Wu Han have established a reputation for their dynamic and innovative approach to the recording studio. In 1997 they launched ArtistLed ([www.artistled.com](http://www.artistled.com)), classical music's first musician-directed and Internet-based recording company, whose catalogue of seventeen albums has won widespread critical acclaim. David Finckel and Wu Han have also overseen the establishment and design of The Chamber Music Society of Lincoln Center's acclaimed CMS Studio and CMS Live labels, as well as the Society's recording partnership with Deutsche Grammophon, and the much lauded Music@Menlo LIVE label, now in its thirteenth season.

Now in their third term as Artistic Directors of The Chamber Music Society of Lincoln Center, David Finckel and Wu Han hold the longest tenure as directors since Charles Wadsworth, the founding Artistic Director. They are also the founding Artistic Directors of Music@Menlo, a chamber music festival and institute in Silicon Valley. In 2011 David Finckel and Wu Han were named Artistic Directors of Chamber Music Today, an annual festival held in Korea, and under the auspices of The Chamber Music Society of Lincoln Center, Wu Han and David Finckel lead the LG Chamber Music School, which serves dozens of young musicians in Korea annually. In these capacities,

as well as through a multitude of other education initiatives such as their newly created chamber music studio at Aspen Music Festival and School, they have achieved renown for their passionate commitment to nurturing the careers of many young artists. David Finckel serves as Professor of Cello at The Juilliard School, as well as Artist-in-Residence at Stony Brook University. David Finckel and Wu Han reside in New York. Mr. Finckel plays a Zygmuntowicz cello.

## NOTES

*Program Notes* © Elizabeth Bergman

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### SHOSTAKOVICH: TRIO NO. 1 IN C MINOR, OP. 8

Dmitri Shostakovich (1906–75) lived almost his entire life as a Soviet citizen, serving Soviet musical culture successively under Vladimir Lenin, Joseph Stalin, Nikita Khrushchev, and Leonid Brezhnev. He withstood political criticism to become the leading artist of his nation, sometimes chafing against the restraints imposed on him by ideology, but ultimately triumphing over his circumstances.

He trained as a composer in the aftermath of the Russian Revolution and came of age in the 1920's, an era that encouraged aesthetic experimentation. The Russian revolution was to be artistic as well as political, a creative experiment in government and the arts. The new was to be the norm. Shostakovich had eclectic and diverse musical tastes, drawing equally on examples from the classics (Beethoven, Schubert, Berlioz, and others) and from the modern era. He dabbled in the burlesque and embraced American popular culture while worshipping German modernists like Alban Berg. A phenomenal pianist, Shostakovich earned a living improvising into existence the accompaniments to silent films and theatrical revues. His early scores lacked sentiment and seriousness, but sparked with erudition. His macabre, comic first opera from 1928, *The Nose*, finds the hero “gargling at his sink” instead of singing a cavatina. Satire, sarcasm, the strange—these were the typical interests of this young, brash Soviet modernist at the time. As he completed his conservatory

education he contributed to proletarian arts organizations which flourished throughout the 1920's, before the Great Gardener (one of Stalin's many sobriquets) weeded them out of existence.

In short, Shostakovich happily romped through the wild fields of musical modernism, at least until the political tides turned along with Soviet aesthetic precepts. His opera *The Lady Macbeth of the Mtsensk District* was condemned for its coarseness, characterized as “muddle instead of music” in the official newspaper of the Communist Party. Almost immediately afterward, his ballet *The Bright Stream* was denounced for its distorted representation of life on the collective farm. He changed as a composer as a result of these twin denunciations, abandoning staged dramatic music for symphonies and chamber music. Shostakovich, like so many others, was forced to conform.

His two piano trios, which date from before and after his official censure, take the measure of his maturation as a composer. The first, opus 8, was composed in the fall of 1923 after a summer spent on holiday in Crimea convalescing from a bout of tuberculosis. It is dedicated to Tatyana Glivenko, whom the aspiring young composer had met—and fallen in love with—at the sanatorium. By turns exuberant, expressive, and energetic, with flashes of the grotesque alternating with true pathos, the trio is a student work, though obviously one by a pupil of exceptional aptitude. Shostakovich performed it with friends as part of an audition at the Moscow Conservatory, where he planned to study to escape the more hidebound curriculum in St. Petersburg—and where he hoped to reunite with Tatyana. Nothing came of his plans, however, and he remained close to his beloved mother in St. Petersburg.

What is perhaps most striking about the trio is the gorgeous lament theme heard at the very opening, traded and varied among the instruments. The mood of searing sincerity breaks, however, with the introduction of a sudden sprightly theme in the piano and violin. The clashing dissonances then epitomize the “grotesque” mode that one of Shostakovich's professors criticized. The lament theme returns, and indeed recurs throughout the entire one-movement work, but the quicksilver changes of mood and theme continue to come

*Last performed on our  
series April 5, 1989  
(Raphael Trio)*

SHOSTAKOVICH:  
TRIO NO. 2 IN E  
MINOR, OP. 67

Shostakovich's later trio, opus 67, is a mature masterpiece dating to the Second World War. It too bears a deeply personal dedication. The first movement was completed four days after the sudden death of Shostakovich's good friend Ivan Sollertinsky, a noted scholar and critic, in February 1944. The shock of Sollertinsky's passing prompted a period of creative malaise, and Shostakovich set the trio aside until that summer. The trio bears the mark of its creation in both personal, individual terms and more broadly in cultural and historical ones; that is, Shostakovich was not only responding to the death of his friend but also reacting to the news, just beginning to spread, about the Holocaust in Europe.

Thus the trio cannot help but sound embroiled in grief. Musical tropes of death suffuse the work. Note the minor mode, the overall dolor in the first and third movements, the somber passacaglia in the third, and the severe fourth movement. The opening harmonics—ghostly traces of sound, brittle and hollow—are frankly haunting, and indeed return at the very end. Themes recur frequently throughout, meaning that the trio may be described as cyclic even within a very traditional, four-movement form: first movement sonata; brusque scherzo second movement; slow third movement based on a repeating bass pattern; and *danse macabre* finale. But the technical, formal description of the music fails to account for its emotional force.

The second movement seems to capture some of the wit and good humor Sollertinsky and Shostakovich enjoyed in each other, but the third movement is a dirge based on a repeated pattern in the piano. The final movement incorporates a Jewish theme. One critic has described the final movement as a musical depiction of reports that SS guards had forced their victims to dance beside their own graves. Here Shostakovich shows us the power of music to bear witness—not only to personal despair, but also to worldwide horror.

*Last performed on our  
series May 11, 2016  
(Kalichstein–Laredo–  
Robinson Trio)*

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SCHUBERT: TRIO  
NO. 2 IN E-FLAT  
MAJOR, D. 929

In 1814, Schubert's career as a composer, especially of songs, exploded. At age 18, in an astonishing burst of productivity, he wrote some 150 Lieder. A similar frenzy of composition came in 1822, which yielded the "Unfinished" Symphony and the "Wanderer" Fantasy for piano.

The next year, however, Schubert was homebound, suffering the first effects of the illness that would end his life. Despite his declining health, he continued to compose at a prodigious pace. In November 1827 he began the Piano Trio D. 929, which was performed on March 26 at a public concert devoted to his own music and dedicated to Beethoven's memory. That next November found Schubert gravely ill, and he died on November 19, 1828.

Himself a violinist, Schubert was likely prompted to write his two piano trios by his friends: fellow violinist Ignaz Schuppanzigh, pianist Carl Maria von Bocklet, and cellist Josef Linke—three musicians closely associated with Beethoven. The second piano trio (D. 929) was begun some six months after Beethoven's death and may owe its composition to Beethoven's influence. The four movements of Schubert's Piano Trio No. 2 follow the same general pattern as those of Beethoven's Fifth Symphony, and both works explore a cyclic design that knits together the separate movements with a thread of repeated musical material.

The first movement begins with a rollicking theme in octaves. A contrasting second theme (distinguished by six quickly repeated notes) is introduced by the piano. A third, more delicate idea in the cello and violin becomes the main subject of the development. All three themes are recapitulated.

The second movement is justly famous for its deliberate, pacing accompaniment and understated, intimate melody, carried first by the cello. The tune derives from a Swedish folk song, "Se solen sjunker" ("See, the sun is setting"), which features a striking octave fall. After cello and piano have presented the main melody, the violin offers up a more cheerful second theme. Both themes

Program Notes  
*Continued*

return, and the movement reaches an unexpectedly wrenching, dramatic climax that repeats the falling octave again and again. Director Stanley Kubrick makes effective use of the *Andante* in his film *Barry Lyndon* (1975).

The scherzo begins with a canon. First the piano sweeps up to a repeated note and the violin and cello enter close behind with the same idea.

The principal theme of the slow movement returns twice in the finale. The melody appears in the cello above a shimmering piano accompaniment in the middle of the movement and then materializes again at the very end to have the last word. The movement develops the basic unifying motive of the trio—repeated notes—to the extreme.

*Last performed on our series February 26, 1997 (Eroica Trio)*

## LEGACY GIFTS

For those who want to leave a musical legacy, a planned or deferred gift to Friends of Chamber Music is a meaningful way for you to help insure our future artistic excellence and stability while providing enhanced tax benefits to you. Visit our website for more information.



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# "MUSIC IN THE GALLERIES" AT THE CLYFFORD STILL MUSEUM

On September 11, Friends of Chamber Music brought the Ivy Street Ensemble to the Clyfford Still Museum, opening a second season of "Music in the Galleries" concerts. The Ivy Street Ensemble, a trio of Colorado Symphony Orchestra musicians – Cathy Peterson (flute), Erik Peterson (violin), and Phillip Stevens (viola) – played a wonderfully varied program of music by Beethoven, Szervanszky, and Bunch.



On November 18-20, the Clyfford Still Museum celebrates its fifth anniversary with a weekend of free activities for the whole family, including guided tours, art-making, and music. On **Sunday, November 20**, two ensembles will play in a musical double bill presented by Friends of Chamber Music and Swallow Hill Music.

## TRIO THESSALIA (11:00 AM)

CSO musicians Karen Kinzie (violin), Leah Kovach (viola), and Susan Cahill (bass) will perform works by Mark O'Connor, Susan Cahill, and Beethoven.

## THE DUSTIN ADAMS TRIO (2:00 PM)

The Trio will present its take on jazz from the 30's and 40's, exploring Still's collection of Pintop Smith, Montana Taylor, and Meade Lux Lewis, among others.

Enjoy the eclectic range of music Still appreciated and join our friends at the Clyfford Still Museum in celebrating its special milestone.

Watch our website for additional "Music in the Galleries" performances, including a **December 11** performance by the Altius Quartet.

**CLYFFORD STILL | MUSEUM**



## GOOD VIBRATIONS

FREE FAMILY CONCERT  
WITH THE ALTIUS QUARTET

OCTOBER 9, 2:00 PM

Join us on October 9 for Friends of Chamber Music's third annual Family Concert. The Altius Quartet, Fellowship Quartet-in-Residence at the University of Colorado-Boulder, will present an interactive "shuffle" program for all ages. Audience participation is a must in this unique concert! From a wide-ranging "menu" of pieces— from Mozart and Beethoven to Taylor Swift and Led Zeppelin — audience members will choose what they want the quartet to play. Release your inner DJ and learn about a variety of composers and musical styles. Come and create a set list with your friends and family!

We'll have refreshments and a chance to meet the musicians in the lobby following this interactive program — fun for all ages!

**Free to the public**

Sunday, October 9, 2:00 - 3:30 p.m.  
Denver School of the Arts  
7111 Montview Blvd, Denver 80220

For more information visit [friendsofchambermusic.com](http://friendsofchambermusic.com)

# PIANO SALONS WITH HSING-AY HSU

This fall FCM will once again host two Piano Salons with Steinway Artist Hsing-ay Hsu, focused on the music of Brahms and Dohnányi.



## LOCATION

The home of FCM President, Alix Corboy

## TICKETS

\$30 single class  
\$50 both classes

## ORDER BY PHONE

303-388-9839

## ORDER BY MAIL

Send a check to: FCM, 191 University Blvd #974, Denver, CO 80206. Include name of each participant, date(s) of each class you plan to attend, and email address for class confirmation.

Note: Concert tickets are not included in the price of the salons. To purchase tickets, visit [friendsofchambermusic.com](http://friendsofchambermusic.com).

TUESDAY, NOVEMBER 8, 2016, 7:30 - 9:00 PM

TUESDAY, DECEMBER 6, 2016, 7:30 - 9:00 PM

Savor the melancholy and idealism of German Romanticism. Discuss your reactions with fellow music lovers in the intimacy of a private residence, and then enjoy the performance of the Dohnányi Piano Quintet No. 2 on November 9 (with the Ariel Quartet and pianist Orion Weiss) and the Brahms Violin Sonatas Nos. 1 & 3 on December 7 (with violinist Stefan Jackiw and pianist Anna Polonsky).

Space is limited to a maximum of 16 participants with registrations accepted on a first-come, first-served basis.

## YES ON SCFD



In 1988, metro-Denver voters approved a first-of-its-kind Scientific & Cultural Facilities District (SCFD), funded by a dedicated sales tax – one cent on every \$10. SCFD funding continues to be

unique across the nation, now helping to fund more than 300 cultural facilities in seven metro-area counties.

This November voters will determine whether to reauthorize SCFD for another 12-year period. The ballot question asks voters to renew support for SCFD by voting YES on issue 4B, which will be found at the

end of a very long ballot and will ask if there “...shall be an extension until June 2030... of the sales and use tax currently levied...to assist scientific and cultural facilities?”

Friends of Chamber Music has enjoyed significant support over the years from SCFD. And, in turn, we offer our support for the reauthorization of SCFD. We encourage our audience to vote YES and help ensure the ongoing cultural, educational, and scientific vitality of our community.

Please help us spread the word about this important ballot initiative. Visit [www.YesOnSCFD.com](http://www.YesOnSCFD.com) for information on how you can help, including area sites to pick-up your own yard sign.

2016-2017

# PIANO SERIES



## JOYCE YANG

WED, MAR 15, 2017 | 7:30 PM

*Gramophone praised her “imaginative programming” and “beautifully atmospheric playing.”*

**PROGRAM:**

Schumann: Three Romances, Op. 94

Vine: *The Anne Landa Preludes*

Granados: *Goyescas*, Nos. 1 and 4

Schumann: Symphonic Etudes, Op. 13



## MURRAY PERAHIA

WED, MAY 3, 2017 | 7:30 PM

*“Perahia’s extraordinary pianism is a sacrament of purification and a kind of return to an age of pianistic innocence.”*

– LOS ANGELES TIMES

**PROGRAM: TBA**

### TO ORDER PIANO SERIES TICKETS:

Single tickets \$35 each (\$60 for Murray Perahia)

\$10 Students (25 years or younger)

Visit [www.friendsofchambermusic.com](http://www.friendsofchambermusic.com) or

Newman Center Box Office | 303-872-7720 | [www.newmantix.com](http://www.newmantix.com)

## 40 UNDER 40

Thank you to the following Friends who have sponsored “40 Under 40” guests for our 2016-17 Piano Series.

Patsy & Jim Aronstein

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## SPECIAL EVENT



### HARLEM QUARTET THURSDAY, JAN 12, 2017 | 7:30 PM

Friends of Chamber Music is pleased to present the Harlem Quartet in a special event performance on Thursday night, January 12, at 7:30 pm.

The Harlem Quartet is “bringing a new attitude to classical music, one that is fresh, bracing and intelligent,” says the *Cincinnati Enquirer*. The quartet’s mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers.

#### PROGRAM:

Mozart: Quartet No.17 in B-flat major, K.458, “The Hunt”  
Gillespie (arr. Dave Glenn): “A Night in Tunisia”  
Jobim (arr. Dave Glenn): “The Girl from Ipanema”  
Hernandez (arr. Guido Gavilan): “El Cumbanchero”  
Schubert: Cello Quintet in C major with Matt Zalkind,  
Assistant Professor of Cello, Lamont School of Music

#### LOCATION

Hamilton Hall

#### TICKETS

\$25 each/\$10 students  
25 and younger  
[www.newmantix.com](http://www.newmantix.com)

This concert is part of a week-long residency which will include two master classes with area music students and three additional community events. Visit [www.friendsofchambermusic.com](http://www.friendsofchambermusic.com) for more information on these activities. We are delighted to collaborate with this young and exciting quartet of outstanding musicians.

*These activities are supported, in part, by Imagine 2020: Denver’s Cultural Plan, as well as with funds provided by the Western States Arts Federation (WESTAF), Colorado Creative Industries, and the National Endowment for the Arts.*

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**THE FOLLOWING FRIENDS** have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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**\$25,000 +**

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*Jankovsky's birthday.*

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 Desiree Parrott-Alcorn  
 Garry & Carolyn Patterson  
 Michael Reddy  
 Robert & Myra Rich  
 Stanley & Karen Saliman

*In memory of Henry Claman*

Dr. & Mrs. James Adams  
 David & Geraldine Brickley  
 Shirley Epstein  
 Dr. & Mrs. Paul Fishman  
 Jim, Marty, & Megan Hartmann  
 Hanna & Mark Levine  
 Paul & Barbara Moe  
 Joan F. Skiffington

# UPCOMING CONCERTS

## CHAMBER SERIES

**Ariel Quartet**

**Orion Weiss, piano**

Wednesday, November 9, 7:30 PM

**Stefan Jackiw, violin**

**Anna Polonsky, piano**

Wednesday, December 7, 7:30 PM

**Danish String Quartet**

Monday, February 13, 7:30 PM

**Venice Baroque Orchestra**

**Nicola Benedetti, violin**

Wednesday, February 22, 7:30 PM

**Steven Isserlis, cello**

**Connie Shih, piano**

Tuesday, April 25, 7:30 PM

## PIANO SERIES

**Joyce Yang**

Wednesday, March 15, 7:30 PM

**Murray Perahia**

Wednesday, May 3, 7:30 PM

## SPECIAL EVENTS

**Free Family Concert with  
the Altius Quartet**

October 9, 2:00 PM

Denver School of the Arts

**Harlem Quartet**

January 12, 7:30 PM

Hamilton Hall

**ADVANCE SINGLE TICKETS ARE  
AVAILABLE FOR ALL CONCERTS.**

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