



CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
THE BRAHMS EFFECT

Thursday, April 27, 2023, at 7:30pm
Foellinger Great Hall

PROGRAM

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER *THE BRAHMS EFFECT*

Juho Pohjonen, *piano*
Chad Hoopes, *violin*
Hsin-Yun Huang, *viola*
Nicholas Canellakis, *cello*
David Shifrin, *clarinet*
Radek Baborák, *horn*

Johannes Brahms (1833–1897) *Trio in A minor for Clarinet, Cello, and Piano, Op. 114* (1891)
Allegro
Adagio
Andante grazioso
Allegro
Shifrin, Canellakis, Pohjonen

Johannes Brahms *Trio in E-flat major for Horn, Violin, and Piano, Op. 40* (1865)
Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio
Baborák, Hoopes, Pohjonen

20-minute intermission

Ernö Dohnányi (1877–1960) *Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37* (1935)
Allegro appassionato
Intermezzo: Adagio
Allegro con sentimento
Finale: Allegro vivace, giocoso
Shifrin, Baborak, Hoopes, H. Huang, Canellakis, Pohjonen

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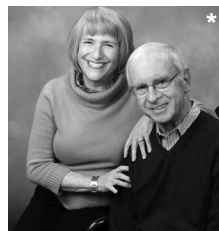
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PROGRAM NOTES

TRIO IN A MINOR FOR CLARINET, CELLO, AND PIANO, OP. 114 (1891)

Johannes Brahms

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

Duration: 25 minutes

It's hard for artistic folks to stop. Animator Hayao Miyazaki entered retirement several times—and left it. Composer John Williams announced his retirement—and walked it back. Johannes Brahms announced his retirement in 1890. But then he heard a performance by clarinetist Richard Mühlfeld, and wrote three more chamber works featuring clarinet: the A minor trio; the B minor quintet, and a set of two sonatas.

Brahms joined Mühlfeld and cellist Robert Hausmann for the debut performance of the Clarinet Trio in A minor, Op. 114, on November 24, 1891. The event was private, the public premiere coming a month later in Berlin, also with Mühlfeld on clarinet. The trio has become a staple, reinforcing Brahms as a significant chamber music composer. While not as controversial as adding a horn to a small ensemble (more to come later), Brahms's inclusion of a woodwind instrument allowed for the exploration of timbral layering, interaction, and development.

The trio balances Brahms's academicism with lyrical expressivity. After a brief introduction, the clarinet, cello, and piano move into the meat of the Allegro. Less concerned with melody than phrasing, Brahms keeps all three instruments active in a texture largely polyphonic and contrapuntal. The Adagio provides contrast: the clarinet leads the group, slowly building to

include and make room for the cello, the piano steady and supportive. As in the third movement of his Horn Trio, Brahms makes use of each instrument's ability to carry and sustain long phrases. But unlike in the older trio, he allows the instruments more space, interlocking their parts rather than layering them. The third movement is a studious waltz, but with moments of reserved cheekiness and call-and-response between clarinet, cello, and piano. The finale opens with cello and piano, answered by the entrance of the clarinet. Academic reservation at times conceals the expressivity and virtuosity, but Brahms was well aware that flashiness is not always needed in order to exhibit great skill.

TRIO IN E-FLAT MAJOR FOR HORN, VIOLIN, AND PIANO, OP. 40 (1865)

Johannes Brahms

Duration: 30 minutes

It was in Lichtenthal, near Baden-Baden, that Brahms's Horn Trio took shape—a work that to our ears is characteristically Brahms but at his time had very few precedents. One critic of the era refused to consider it a piece worthy of attention; a horn didn't belong in a chamber ensemble! As if music must always meet our expectations.

Brahms's Horn Trio in E-flat Major, Op. 40, is a personal work. His father, a multi-instrumentalist, played horn in the Hamburg militia, and his mother passed away from a stroke in February 1865, a few months before the piece was finished. This trio calls for piano, violin, and horn, but not the valved horn that was growing in popularity: Brahms wanted the natural, or valveless, horn. The natural horn was synonymous with the outdoors, nature, and the hunt,

and was called the “hand horn” in reference to one of the primary techniques needed to manipulate pitch. The natural horn’s timbre is rounded and rich—in some ways, a creative antecedent to Brahms’s predilection for clarinet and viola in later chamber works.

It is the violin and piano we first hear in the opening *Andante*, in a pulsing, noble theme that is passed to the horn. The movement features layering between violin and horn and motivic dialogue between all three instruments. Brahms uses an episodic structure rather than the more expected sonata form to center the interactions and supportive function of the group. The *Scherzo* is spry and jubilant, happier than we might expect from a Brahms movement (in some cases, he would do without a *scherzo* altogether). But the lament of the B section serves as a harkening of what’s to come: the long, elegiac *Adagio mesto*, theorized by some as a memorial for Brahms’s mother. The long phrases, with overlapping call-and-response between all three instruments, at times feels like an expressive song without words, centering the interpretive strengths of strings, keyboard, and brass. The *Finale* is blazing. It contains the “call” of the hunt, virtuosic scale patterns, and a celebration of skills and vision. The work is a beautiful addition to the chamber repertoire, not despite, but in fact because of, its unusual instrumentation.

SEXTET IN C MAJOR FOR CLARINET, HORN, VIOLIN, VIOLA, CELLO, AND PIANO, OP. 37 (1935)

Ernő Dohnányi

Born July 27, 1877, in Pozsony (now Bratislava)

Died February 9, 1960, in New York City

Duration: 30 minutes

A Hungarian composer who was laid to rest in Florida, Ernő Dohnányi—also known by the

German version of his name, Ernst von—studied and composed at a time when the music of Brahms was a staple, an exemplar of career success and creative authority. In fact, Dohnányi was one degree away from knowing Brahms personally: he counted violinist, fellow Hungarian, and frequent Brahms collaborator and friend Joseph Joachim as a friend and colleague. But Brahms did know his music; he promoted Dohnányi’s *Quintet in C minor*, the young man’s first published composition—a significant reception from a man who defined late nineteenth-century chamber music.

Dohnányi’s musical journey began with his father, a cellist, and with organist Károly Forstner, leading to a diploma from the Budapest Academy in 1897. He later held a teaching position at Berlin’s Hochschule für Musik (1905–1915), and posts as conductor of the Budapest Philharmonic and as associate director of the Budapest Academy of Music. Due to refusal to bow to anti-Semitic and discriminatory pressures, Dohnányi left his country in 1944, eventually settling in the United States, where he served as pianist/composer-in-residence at Florida State University in the latter half of his career.

Completed in 1935, his *Sextet in C major* straddles the genre standards of the old and new. The instrumentation harkens to Brahms: we have the beloved clarinet and the horn with strings and piano. The *Allegro appassionata* begins with a gritty ostinato in the cello, the horn introducing the main motive. The harmony is familiar yet does not settle; it’s prickly and enhances the various textures used to build and sustain the conversation. A string choir, with supportive piano motives, sets the tone of the *Intermezzo*, leading into a march as unsettled as the previous movement. The third movement brightens the atmosphere, featuring gorgeous, lyrical solos and impish call-and-response textures. The *Finale* is the one movement built on a clear, arresting melody. Ragtime syncopations intersect with Viennese waltz

rhythms, a synthesis of popular styles that creates a fun, carefree conclusion.

Whether it was intended or not, Dohnányi's sextet emphasized Brahms's timbral experimentations. Not only could a horn work with chamber strings and piano: it and its woodwind cousin could create new soundscapes that we modern listeners take for granted.

Based in Cincinnati, Ohio, A. Kori Hill is an independent scholar, freelance writer, and staff member of the nonprofit ArtsWave.

PROFILES

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, (CMS) is one of eleven constituents of Lincoln Center for the Performing Arts, the largest performing arts complex in the world. The Chamber Music Society has its home in Alice Tully Hall—the finest hall in the world for chamber music. Through its performance, education, and recording/broadcast activities, it draws more people to chamber music than any other organization of its kind.



Horn player and conductor **RADEK BABORÁK** was born in Pardubice in 1976 into a musical family. At the age of eight he started learning the horn with Prof. Karel Krenek. Under his leadership he became the overall winner of the Prague

Radio Competition Concertino Praga, received third prize at the Prague Spring Competition, first prize in the Competition for Interpreters of Contemporary Music, and became laureate of the Grand Prix Unesco. He is a regular guest at prestigious festivals such as the Salzburger Osterfestspiele; Maggio Musicale, Fiorentino; Pacific Music Festival; White Nights Festival, St. Petersburg; Chamber Music Garden, Suntory Hall; International Music Festival, Utrecht; Julian Rachlin and Friends, Dubrovnik; Le Pontes; Jerusalem Chamber Music Festival; Smetana's Litomyšl; and Prague Spring. He founded and has been the leader of several ensembles: the Baborák Ensemble, in principal consisting of French horn and string quartet; the Czech

Horn Chorus, which continues the 300 year-old tradition of horn playing in the Czech Lands; and the string ensemble Prague Chamber Soloists, whose founding in 1960 is linked with Václav Neumann. He is a member of the Afflatus Quintet, which received first prize at the ARD competition in Munich in 1997. Baborák plays in recitals with pianist Yoko Kukuchi (the winner of the Mozart Competition in Salzburg), organist Aleš Bárta, and harpist Jana Boušková. He is a member of Berlin-Munich-Vienna Oktett and collaborates with the Berlin Baroque Soloists. The 2022–23 season includes his first US tour outside of an orchestra.

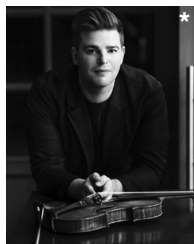


Hailed by *The New Yorker* as a "superb young soloist," **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation. In *The New York Times*, his playing was praised as "impassioned ... the audience

seduced by Mr. Canellakis's rich, alluring tone." His recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony as artist-in-residence, and the American Symphony Orchestra in Carnegie Hall; Europe and Asia tours with the Chamber Music Society of Lincoln Center; and recitals throughout the United States with his longtime duo collaborator, pianist-composer Michael Stephen Brown, including a recital of American cello–piano works presented

by CMS. An alum of CMS's Bowers Program, he is a regular guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He is the artistic director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music and the New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

**Photo by Sophie Zhai*



American violinist **CHAD HOOPES** is a consistent and versatile performer with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, the Konzerthausorchester Berlin,

and the Minnesota and National Arts Centre orchestras, as well the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he performs regularly on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center. He has been a guest of the Moritzburg Festival, Rheingau Musik Festival, and the Aspen Music Festival, and has been featured on recordings including the recent Moritzburg Festival Dvorák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing the Mendelssohn Violin Concerto on the Naïve label. He has performed in recital at the Ravinia Festival, the Tonhalle Zürich, and the

Louvre, as well as on Lincoln Center's Great Performers series. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant and appeared as the cover feature on the November 2021 edition of *The Strad*. Hoopes attended the Cleveland Institute of Music before studying with Ana Chumachenko at the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex-Isaac Stern violin.

**Photo by Jiyang Chen*



Violist **HSIN-YUN HUANG** has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA

Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, International Contemporary Ensemble, and the London Sinfonia. She performs regularly at Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She also tours extensively with the Brentano String Quartet. Recent highlights include concerto performances under the batons of Osmo Vänskä, David Robertson, Xian Zhang, and Max Valdés, and appearances with the Shanghai and Guangzhou Symphonies. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Upcoming projects includes *FantaC* with the Ashkenazy Ballet as well as the world

premiere of a duo with pipa virtuoso Wu Man written by Lei Liang. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, Huang was awarded the Bunkamura Orchard Hall Award. She has been a contributor to *Strad* magazine and was featured in one of its podcasts discussing time and space. A native of Taiwan and an alum of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of The Juilliard School and the Curtis Institute of Music.

**Photo by LinLi*



Finnish pianist **JUHO POHJONEN** performs widely in Europe, Asia, and North America, collaborating with symphony orchestras and playing in recital and chamber settings. In 2022–23, he will appear at a number of summer festivals including Marlboro,

ChamberFest Cleveland, the Chamber Music Society of Lincoln Center's "Summer Evenings" series, and the Peninsula Music Festival. Concerto appearances are with the German Radio Philharmonic, Lahti Symphony, and Taiwan Philharmonic. Recital engagements include the Steinway Society, Society of the Four Arts, Weis Center, and a duo concert with Inbal Segev at Howland Chamber Music Circle. He has previously appeared in recital at New York's Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, DC, and in San Francisco, La Jolla, Detroit, Savannah, and Vancouver. He made his London debut at Wigmore Hall, and has performed recitals in Antwerp, Hamburg, Helsinki, St. Petersburg, and Warsaw. His most recent recording with cellist Inbal Segev features cello sonatas by Chopin and Grieg, and

Schumann's *Fantasiestücke*. His previous recordings include *Plateaux* on Dacapo Records and *Maps and Legends* on the *Music@Menlo Live* series. He is a member of the Sibelius Trio, which released a recording on Yarlung Records in honor of Finland's 1917 centennial of independence. In 2019 he launched MyPianist, an AI-based iOS app that provides interactive piano accompaniment to musicians everywhere. Pohjonen earned a master's degree from Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in 2008. An alum of The Bowers Program, he enjoys an ongoing association with the Chamber Music Society of Lincoln Center.

**Photo by Lisa-Marie Mazzucco*



A Yale University faculty member since 1987, clarinetist **DAVID SHIFRIN** is artistic director of Yale's Chamber Music Society and Yale in New York, an annual concert series at Carnegie Hall. He has performed with the Chamber Music Society of Lincoln

Center since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He was the artistic director of Chamber Music Northwest in Portland, Oregon from 1981 to 2020. He has collaborated with the Guarneri, Tokyo, and Emerson quartets and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in the Munich and Geneva competitions, he has held principal clarinet positions in numerous orchestras including The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received

three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. His most recent recordings are the Beethoven, Bruch, and Brahms Clarinet Trios with cellist David Finckel and pianist Wu Han on the ArtistLed label and a recording for Delos of works by Carl Nielsen. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada and uses Légère Reeds.

**Photo by Tristan Cook*



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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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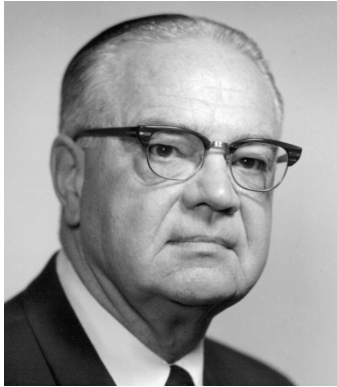
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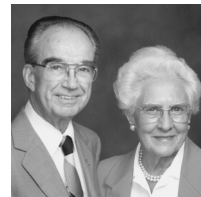
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JAMES GILLESPIE
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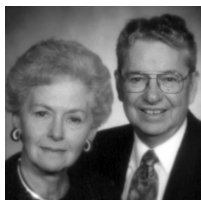
ROSANN NOEL
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RICHARD NOEL
April 1997



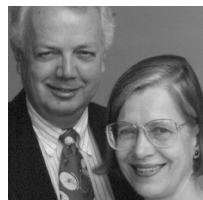
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LOUIS KENT
(1914-1994)
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GROVER SEITZINGER
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RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



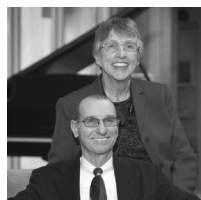
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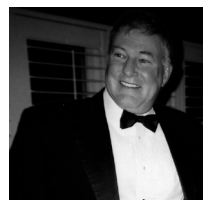
ANONYMOUS
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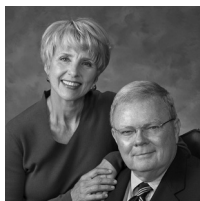


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(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010



MISAHO & RICHARD BERLIN
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**DIANA & WARD
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JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



**JULIE & NATHAN
GUNN**
April 2014



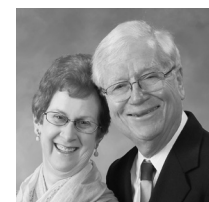
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



**ANNE MISCHAKOFF
HEILES & WILLIAM
HEILES**
May 2017



**JILL & JAMES
QUISENBERRY**
May 2017



DALE STEFFENSEN
(1922-2018)
**MARGARET
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June 2017



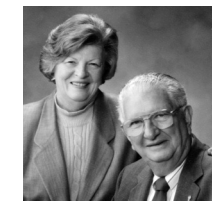
**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018

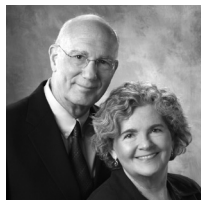


**PHYLLIS ROBESON
& FAMILY**
February 2019
KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
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April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



**VICTOR FELDMAN
(1935-2018)
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(1938-2021)
September 2021



**SUSAN & RICHARD
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& MICHAEL J.
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**SELMA K. RICHARDSON
(1931-2019)**

March 2023

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The Illinois Arts Council Agency provides general programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

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This grant, a generous gift from the Rohlen Family.



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THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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Maureen V. Reagan, Associate Director
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Bree Brock, Production Coordinator
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Seth Wheeler, Technical Coordinator
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Emily Laugesen, Co-Director of
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Joe Butsch, Building Electrician
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Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Intermezzo Supervisor
Amy Thomas, Director of Food Production
Abraham Castro, Assistant Director of
Food Preparation
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim Ticketing and
Patron Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

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Maria Miguens, Interim Production
Manager

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Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Kari Little-McKinney,
Theatrical Stitchers

Lighting Department

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David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

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Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对我们的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

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