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CHRISTIAN TETZLAFF, VIOLIN

TANJA TETZLAFF, CELLO

LARS VOGT, PIANO

TETZLAFF- TETZLAFF-VOGT TRIO

APRIL 30, 2019

ROBERT SCHUMANN **Trio No. 1 in D Minor, Op. 63**

(1810-1855)

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch - Trio

Langsam, mit inniger Empfindung - Bewegter

Mit Feuer

INTERMISSION

ANTONIN DVOŘÁK **Trio No. 3 in F Minor, Op. 65**

(1841-1904)

Allegro ma non troppo

Allegretto grazioso – Meno mosso

Poco adagio

Finale. Allegro con brio



**CHRISTIAN
TETZLAFF**
violin

CHRISTIAN TETZLAFF

An artist known for his musical integrity, technical assurance and intelligent, compelling interpretations, Christian Tetzlaff has been internationally recognized as one of the most sought after violinists and exciting musicians on the classical music scene.

From the outset of his career, Christian Tetzlaff has performed and recorded a broad spectrum of the repertoire, ranging from Bach's unaccompanied sonatas to world premieres of contemporary works such as the Jorg Widmann Violin Concerto. A dedicated chamber musician, he frequently collaborates with distinguished artists including Leif Ove Andsnes and Lars Vogt. In 1994, Christian and his sister, Tanja, founded the Tetzlaff Quartet with Elisabeth Kufferath and Hanna Weinmeister.

During the 2018-19 season, Christian Tetzlaff returns to Tanglewood to work with the Boston Symphony under Thomas Adès, as well as to the Cleveland and National Arts Centre Orchestras and the Detroit, New World, and Toronto symphonies. Tetzlaff is the featured soloist on a U.S. tour with the San Francisco Symphony and Michael Tilson Thomas and tours with his trio partners, Tanja Tetzlaff and Lars Vogt, to Los Angeles, San Francisco, Vancouver, New York, Washington D.C., and Denver.

Tetzlaff's highly regarded recordings reflect the breadth of his musical interests and include solo works, chamber music, and concertos ranging from Haydn to Bartók. The Brahms Piano Trios recorded with Tanja Tetzlaff and Lars Vogt was nominated for a 2016 Grammy Award. Most recently, his recording of the Bartók Violin Concertos with the Helsinki Philharmonic and Hannu Lintu was chosen as the Gramophone Concerto Recording of the Year.

Born in Hamburg in 1966, music occupied a central place in his family and his three siblings are all professional musicians. He did not begin intensive study of the violin until making his concert debut playing the Beethoven Violin Concerto at the age of 14 and attributes the establishment of his musical outlook to his teacher at the conservatory in Lübeck, Uwe-Martin Haiberg, for whom musical interpretation was the key to violin technique, rather than the other way around.

Christian Tetzlaff currently performs on a violin modeled after a Guarneri del Gesù made by the German violin maker, Peter Greiner.

TANJA TETZLAFF

Cellist Tanja Tetzlaff performs an extensive repertoire, including the staple solo and chamber music literature, and important compositions of the 20th and 21st centuries. In 2011, a recording of cello concertos by Wolfgang Rihm and Ernst Toch was released by NEOS. Tanja has played with leading orchestras such as the Tonhalle Orchestra Zurich, Bayerischer Rundfunk, Konzerthausorchester Berlin, Spanish National Orchestra, Orchestre Philharmonique de Radio France, Orchestre de Paris, and Cincinnati Symphony Orchestra, and collaborated with conductors such as Lorin Maazel, Daniel Harding, Philippe Herreweghe, Sir Roger Norrington, Vladimir Ashkenazy, Dmitri Kitajenko, Paavo Järvi, Michael Gielen, and Heinz Holliger.



TANJA TETZLAFF
cello

Chamber music also plays a significant part in Tanja's career, with regular appearances alongside Lars Vogt, Leif Ove Andsnes, Alexander Lonquich, Antje Weithaas, Florian Donderer, Baiba and Lauma Skride, and her brother, Christian Tetzlaff. She and duo partner Gunilla Süssmann are also regular guests in concert series throughout Scandinavia and Germany, and recently recorded two albums released by CAVI-music, featuring the Brahms cello sonatas and works for cello and piano by Sibelius, Grieg, and Rachmaninov.

In 1994, Tanja and her brother, Christian, founded the Tetzlaff Quartet with Elisabeth Kufferath and Hanna Weinmeister. This season the quartet goes on tour throughout the U.S. with concerts in San Francisco, Cleveland, Cincinnati, New York, and Atlanta. Furthermore, the four musicians will be performing at the Schwetzingen SWR Festspiele and KunstFestSpiele Hannover as well as in Hamburg, Cologne, and London. Tanja studied with Bernhard Gmelin in Hamburg and Heinrich Schiff at the Mozarteum in Salzburg, and plays a cello by Giovanni Battista Guadagnini from 1776.



LARS VOGT

piano

LARS VOGT

Born in the German town of Düren in 1970, Lars Vogt first came to public attention when he won second prize at the 1990 Leeds International Piano Competition and has enjoyed a varied career for nearly twenty-five years. Vogt is now increasingly performing as a conductor and in September 2015 took up the post of Music Director of Royal Northern Sinfonia at Sage Gateshead.

During his prestigious career, Lars Vogt has performed with many of the great European orchestras, including the Royal Concertgebouw Orchestra, Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, London Symphony Orchestra, Dresden Staatskapelle, and Orchestre de Paris. His special relationship with the Berlin Philharmonic has continued with regular collaborations following his appointment as their first ever “Pianist in Residence” in the 2003-04 season.

In addition to his 2019 tour with Christian and Tanja Tetzlaff, Vogt’s solo engagements this season include the Netherlands Radio Philharmonic in the prestigious ZaterdagMatinee series and concerts with the San Francisco, St. Louis, and Baltimore symphonies. He also performs recitals in London, Salzburg, Barcelona, Beijing, and at the Savannah Music Festival.

Lars Vogt enjoys a high profile as a chamber musician and in June 1998, founded his own chamber festival in the village of Heimbach near Cologne. Known as “Spannungen,” the concerts take place in an art-nouveau hydro-electric power station and its huge success has been marked by the release of several live recordings on EMI and Cavi.

A prolific recording artist, Lars Vogt now works closely with the Ondine label, most recently on a disc of Schubert works released in October 2016. Other recent releases on Ondine include Brahms, Mozart, and Schumann sonatas with Christian Tetzlaff, and Grammy-nominated Brahms piano trios with Tanja Tetzlaff.

A passionate advocate of making music an essential life force in the community, in 2005 Lars Vogt established a major educational program, “Rhapsody in School,” which brings his colleagues to schools across Germany and Austria to connect children with world-class musicians. He is also an accomplished and enthusiastic teacher and in 2013 was appointed Professor of Piano at the Hannover Conservatory of Music, succeeding Karl-Heinz Kämmerling, his former teacher and close friend.

NOTES

Program Notes © Elizabeth Bergman

The piano trio emerged as a distinct genre in the 18th century with pioneering works by Haydn and Mozart. By then, the modern pianoforte had joined the musical conversation as an equal; previously, the keyboard part was most often a mere accompaniment to the violin and cello. Further developments in the technology of all three instruments meant that by the early 19th century, Beethoven and Schubert were writing trios in the grand style akin to quartets and symphonies in four movements, with increasingly virtuosic parts for each of the three players. Theirs were not trios for amateurs to read through at home, but fully-fledged concert works exploring the most sophisticated musical styles and serious forms of the time.

The piano trios of Schumann and Dvořák pick up where Beethoven's and Schubert's left off. Their works exemplify the aesthetics of the mid- and late-19th century, namely Romanticism. First and foremost, Romanticism in music is characterized by an interest in expanded chromatic harmonies and expansive lyrical melodies, as well as an embrace of shifting moods and emotional states. (Consider the contrast with 18th-century Enlightenment ideals of proportion, discretion, and rationality.) Dvořák's music is also notable for its engagement with musical nationalism, defined as an interest and investment in specific cultural contexts and the idea of the “folk” as tied to a particular place. Dvořák mined the music of his native Bohemia, for example, while also teaching composers in the United States to use African American spirituals and Indigenous music.

In all piano trios, the dialogue among the instruments proves of great interest. Who speaks, and who listens? Which instrument introduces a musical idea, and which ones pick it up? What alliances are formed (commonly the two strings pair up against the piano) and what compromises struck? Texture and timbre are always central as composers must consider how to balance, juxtapose, and contrast the two strings with the powerful piano.

SCHUMANN:
TRIO NO. 1 IN
D MINOR, OP. 63

IN BRIEF

BORN: June 8, 1810, Zwickau, Germany

DIED: July 29, 1856, Endenich, Bonn, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Tonight marks the first performance of this work on our series.

ESTIMATED DURATION: 32 minutes

Robert Schumann is perhaps best known (and arguably most loved) as a composer of Romantic character pieces for piano. He drew on Romantic literature and philosophy to write long sets of short works featuring a diverse cast of characters and exploring a brilliant variety of moods. He himself was a pianist, although his wife Clara proved the more successful concert artist. (Thanks to her example, pianists are still expected to memorize the music they play.) The two pianists and composers spent their personal and professional lives ever entwined.

Thus, it is easy to forget that Robert Schumann wrote in every genre, including the concerto, symphony, and opera. And although his chamber works for mixed instrumental ensemble may be few, they are perhaps all the more precious for their rarity.

The D minor Trio was composed in 1847 after the Schumanns arrived home in Dresden from a tour through Vienna and Berlin. Robert threw himself into instrumental composition, working on two piano trios and his opera throughout that spring, summer, and fall. The Trio in D minor was quickly sketched during a single week in June; it was then realized as a complete composition in September—just in time to be premiered at a birthday party for Clara on September 13. He may have been partly inspired to turn to the trio by Clara's example.

The year before, she had completed her own ambitious piano trio. There's a hint of "one-upmanship" in Robert's work, as scholar John DeVario has noted. The fugato in Clara's finale, for example, is matched by more pervasive counterpoint in Robert's Trio.

Listeners at the time recognized in Robert Schumann's Trio something new. The Romantic idiom was by the 1840s very familiar, but the contrapuntal combinations here—the overlapping of thematic ideas—were fresh and surprising. Imitative repetitions at the opening of the first movement, for example, separate into discrete thematic ideas to be combined and varied. One scholar has described the third movement in particular as "one of the most remarkable mixtures of constructive rigor and unbridled fantasy in Schumann's oeuvre."

Rigor and fantasy come together especially in the third movement. The violin's opening melody soon becomes, with the entrance of the cello, a countermelody. Meanwhile, the piano showcases Schumann's talent for Romantic variation, changing up both melody and countermelody in flights of creative fancy. Familiar, too, are Schumann's love of wistful and gloomy moods punctuated by hints of happiness. Indeed, the composer described the Trio as coming from a "time of gloomy moods."

IN BRIEF

BORN: September 8, 1841, Nelahozeves, Czechoslovakia

DIED: May 1, 1904, Prague, Czechoslovakia

FIRST PERFORMED: October 27, 1883

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Beaux Arts Trio, February 1, 1968

ESTIMATED DURATION: 40 minutes

DVOŘÁK:
TRIO NO. 3 IN
F MINOR, OP. 65

Antonín Dvořák was the eldest of eight children born to a Czech butcher and his wife. They recognized his talent and sent their son off to study the violin, piano, and organ. Later he picked up the viola and became principal violist in Prague's first Czech theater. In 1871 Dvořák announced himself as a composer in a Prague musical journal; his first works to be performed and printed were songs. The influential music critic, Eduard Hanslick, encouraged

Dvořák to send some of his scores to Johannes Brahms. The elder composer was so impressed that he made a connection with his own publisher, who then released some of Dvořák's early compositions.

The Trio, Op. 65 (1883) bears the imprint of Brahms rather than the Bohemian and American accents (in *From the Bohemian Forest* and the “New World” Symphony, for example) that would become the composer’s hallmarks. The work is notable for its wealth of musical ideas and surprisingly symphonic texture. Indeed, the Trio has been described as the chamber counterpart to Dvořák's Symphony No. 7, composed around the same time.

What’s so “Brahmsian” here is the texture: thick (with frequent double and triple stops in the strings, as well as rich chords in the piano) and dramatic (rhythms are complex and layered, with lines of music often overlapping). The first movement begins with the strings announcing the main theme in unison. The piano responds, and quickly all three instruments reach a sudden *fortissimo* climax. Throughout, the piano is a willful, imposing presence. The musical ideas and harmonies leave the impression of questioning, or at least of things left unsaid. The mood is unsettled and unsettling. Likewise, the second movement features a striking rhythmic disconnect: the strings repeat a figure that groups into threes, while the piano presents groupings of two. The tranquil third movement offers a respite, shifting to the sunnier major mode. The major mode reappears—ever so briefly—near the close of the somber finale.



Photo credit: Brandon Marshall

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