



# San Jose Chamber Music Society 2018-2019 season – our 33rd! 6 Subscription Concerts

## OUR VENUE

There is no better venue for chamber music in the Bay Area than the delightful 318-seat Trianon Theatre. It was designed in 1923 by William Binder for the Christian Assembly Church, inspired by the miniature chateau King Louis XV had built in 1763-68 on the Versailles palace grounds for his favorite – Madame de Pompadour. “The Hall at the Trianon Theatre is acoustically excellent for chamber music... it is a gem of a concert hall.” Paul Hertelendy, former Music Writer, *San Jose Mercury News*.

## TIME, LOCATION & PARKING

All concerts are in the Trianon Theatre, our home since 1994— at 72 N. Fifth Street in downtown San Jose, 1/2 block north of East Santa Clara Street—visit [www.TrianonTheatre.com](http://www.TrianonTheatre.com) to learn more. There is plenty of convenient free parking in the City garage opposite the Trianon and curbside. The concerts are held Sundays at 7:00 p.m. or Saturdays at 8:00 p.m., with doors and box office opening an hour before each concert. To enhance your appreciation of the evening’s program we offer a half-hour pre-concert talk starting 45 minutes before each concert. When the artists can do so, we also offer a post-concert question-and-answer discussion.



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Please send me concert information and reminders.

Donor name \_\_\_\_\_  
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## 7:00 PM – SUN. OCTOBER 14, 2018

New York City-based **Quicksilver Baroque** quintet & **TENET** sopranos perform *Courtly Italian Early Baroque!*



**Quicksilver musicians L-R:**  
 Robert Mealy, violin; Julie Andrijeski, violin;  
 David Morris, cello; Avi Stein, harpsichord;  
 Charles Weaver theorbo/guitar.

**TENET Sopranos:** Jolie Greenleaf & Molly Quinn.

**Program:** Claudio MONTEVERDI and his contemporaries—Courtly Italian Early Baroque. Vocal solos and duets by MONTEVERDI (1567-1643) plus songs by L. ROSSI (1597-1653), PESENTI (c.1600-c.1648) & MELLI (c.1572-fl.1610); and instrumental music by TURINI (1589-1656), CIMA (1570-1622), M. ROSSI (1601-1656) & FONTANA (1571-1630). Pre-concert talk: 6:15pm.

**Music:** Courtly Italian Early Baroque—the passionate, fiery and inventive vocal and instrumental music with which **Monteverdi** and his contemporaries created the Baroque era of music in 17th century Italy.

**Artists:** With “fresh, strong singing” (*N.Y. Times*), **TENET’s** dynamic soprano duo Jolie Greenleaf and Molly Quinn, in collaboration with Quicksilver, share selections from their “well-rounded and impeccably performed” (*Classical Ear*) hit program UNO + ONE: Italia Nostra. • **Quicksilver Baroque’s** historically-informed performers are “revered like rock stars within the early music scene” (*N.Y. Times*), and play “drop dead gorgeous with a wonderful interplay of timbres.” (*Early Music America*). “irresistible” (*Fantare magazine*).

## 7:00 PM – SUN. FEBRUARY 17, 2019

**Dover String Quartet** (New York City) returns  
 Playing Tchaikovsky, Mason Bates, & Schubert!



**Program:** TCHAIKOVSKY Quartet #3 in E-Flat Minor, Op.30 (1876); Mason BATES (b.1977) *From Amber Frozen* string quartet (2004); SCHUBERT Quartet in G Major, D.887 (1826). Pre-concert talk: 6:15pm.

**Music:** **Tchaikovsky’s** symphonic-scale Quartet #3 (SJCMS debut) is profoundly felt and sustains sorrow in memoriam for friend and champion, the violinist Ferdinand Laub. • Widely-performed Mason **Bates** here evokes a Jurassic insect, frozen in its dried crystal, viewing over time the drastic evolution of the world around it. • **Schubert’s** epic, expansive Quartet stretches time, suspending and transporting us, in fluid duality of dark and light.

**Artists:** The phenomenal **Dover Quartet** leapt to international stardom with a stunning sweep of the 2013 Banff Competition. Recently named the Cleveland Quartet Award winner, and awarded the coveted Avery Fisher Career Grant, the Dover has become one of the most in-demand ensembles in the world. Their April 2017 debut for us merited a prompt return! “...the *Dover Quartet* have it in them to become the next *Guarneri*... – they’re that good.” (*The Chicago Tribune*).

## 8:00 PM – SAT. NOVEMBER 10, 2018

**Chamber Music Society of Lincoln Center** (N.Y. City)  
 19th century gems, including Schubert’s *Trout Quintet!*



Paul Neubauer Orion Weiss Keith Robinson Paul Huang Xavier Foley

**Program:** BEETHOVEN Variations for cello & piano on *Bei Männern, welche Liebe fühlen* (from Mozart’s *Die Zauberflöte*), WoO 46 (1801); SCHUBERT Sonata in A Minor for viola & piano, D.821, *Arpeggione* (1824); BOTTESINI *Grand Duo Concertante* for violin, bass & piano (1880); SCHUBERT Piano Quintet in A Major, D.667, *Trout* (1819). Pre-concert talk: 7:15pm.

**Music:** **Beethoven’s** variations on Pamina and Papageno’s 1st act duet are beguiling. • **Schubert’s** *Arpeggione* Sonata was composed for a now-extinct bowed guitar. • **Bottesini’s** *Grand Duo* shows the virtuosity of the double bass. • **Schubert’s** enduringly delightful, lyric, and deeply satisfying Piano Quintet adds a double bass and uses his familiar song *Die Forelle* (*The Trout*).

**Artists:** The Society’s concerts are praised for extraordinary quality—whether at home in Alice Tully Hall or on tour worldwide. Our consummate musicians are: sought-after piano soloist Orion **Weiss**; violinist Paul **Huang**—2015 Avery Fisher Career Grant recipient; violist Paul **Neubauer**, “a master musician” (*The N.Y. Times*); Miami Quartet founding cellist Keith **Robinson**; and 2018 Avery Fisher Grant winner bassist Xavier **Foley**.

## 8:00 PM – SAT. MARCH 23, 2019

**Fauré Piano Quartett** (from Germany) returns  
 With Mozart, Schumann, & Fauré piano quartets!



**Program:** MOZART Piano Quartet #1 in G Minor, K.478 (1785); SCHUMANN Piano Quartet in E-Flat Major, Op.47 (1842); FAURÉ Piano Quartet #2 in G Minor, Op.45 (1886). Pre-concert talk: 7:15pm.

**Music:** **Mozart’s** quartet in, for him, the sublime key of G Minor, has dark romantic sonorities, and integrated equality of part-writing that brings out the lower strings. • **Schumann’s** impassioned, Romantic quartet richly expresses his thoughts and feelings with clarity and concision. • **Fauré’s** deeply personal, G Minor Quartet, in cyclic form, has emotional intensity, rhythmic drive, progressive harmony, craftsmanship, and eloquence.

**Artists:** The **Fauré Piano Quartett**—winner of music competitions and recording awards—has established itself as one of the world’s leading piano quartets, as we heard first-hand here in their 2010 concert. The Quartett—formed in Karlsruhe in 1995 for the Fauré 150th anniversary—is pioneering, and world-touring (e.g. Wigmore Hall-London, Teatro Colon-Buenos Aires). “The whole performance had a prismatic vigor.” – *Indianapolis Star*. “This quartet thinks and breathes as one...” (*Toronto Star*).

## 7:00 PM – SUN. JANUARY 20, 2019

**Escher Quartet** (N.Y. City) members with **Jon Nakamatsu**  
 Piano quartets by Mozart & Brahms – & a Dohnanyi trio!



Brook Speltz, cello; Adam Barnett-Hart, violin; Pierre Lapointe, viola pianist Jon Nakamatsu

**Program:** DOHNANYI Serenade in C Major, for string trio, Op.10 (1902); MOZART Piano Quartet #2 in E-Flat Major, K.493 (1786); BRAHMS Piano Quartet #1 in G Minor, Op.25, *Gypsy Rondo* (1857-61). Pre-concert talk: 6:15pm.

**Music:** With his Op.10 Serenade, Ernst **von Dohnanyi** masterfully updated the string trio serenade form of the classical era. • **Mozart’s** piano quartets—the first great ones of this genre—collegially balance the roles and sonorities of piano and strings. • **Brahms’** broad, expressive Quartet captivates with its boisterous Hungarian tour-de-force Rondo ‘in the Gypsy Style’.

**Artists:** The **Escher**, regular guests at Wigmore Hall-London, are Season Artists of the Chamber Music Society of Lincoln Center. “Individual technical precision and a collective musical purpose that is endlessly compelling... Sheer brilliance. (*The Strad*).” • Local favorite **Jon Nakamatsu** is known internationally for the panache and elegance of his performances. “(Mr. Nakamatsu delivered) both a graceful singing quality and assertive muscularity...” (*Allan Kozinn, The New York Times*).

## 7:00 PM – SUN. APRIL 7, 2019

**Ying String Quartet** (Rochester, New York) returns  
 Playing Beethoven Razumovsky #2 – & Tchaikovsky #2!



**Program:** BEETHOVEN Quartet in E Minor, Op.59 #2, *Razumovsky* (1806); TCHAIKOVSKY Quartet #2 in F Major, Op.22 (1874). Pre-concert talk: 6:15pm.

**Music:** **Beethoven** used the three quartets commissioned by Russian Ambassador Count Razumovsky to greatly expand the string quartet form in complexity, length and wider emotional compass. The lyrical E Minor Quartet has a dark intensity. • **Tchaikovsky** considered his Quartet #2 (SJCMS debut) “one of my best compositions; none has flowed out of me so easily and simply... from the very depths of my soul.” Its *Andante* is intensely personal.

**Artists:** We welcome back the **Ying Quartet**, quartet-in-residence at the prestigious Eastman School of Music (Rochester, N.Y.). Its Ying siblings performed for us in 2000 and 2002. Now in its third decade, the Quartet has established itself as an ensemble of the highest musical qualifications. Their Tchaikovsky CD won Grammy nomination. “The *Ying Quartet* came as close to the ideal as possible, delivering chamber music of astonishing, refreshing exaltation and exhilaration.” (*The Los Angeles Times*).



virtuosity  
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variety

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yourself.

For Tickets & Information:  
[www.sjchambermusic.org](http://www.sjchambermusic.org)

All programs are subject  
to change.