The Hawai'i Concert Society

presents

JON NAKAMATSU, piano
and the
GALLIARD STRING QUARTET

Hung Wu and Helen Liu, violins
Anna Womack, viola
Sung Chun Chang, cello

Friday, October 18, 2024, 7:00 p.m.
University of Hawai'i at Hilo Performing Arts Center

Concert Sponsor: The Opi Family

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ABOUT THE ARTISTS

Now in his third decade of touring worldwide, American pianist **Jon Nakamatsu** continues to draw critical and public acclaim for his intensity, elegance and electrifying solo, concerto and chamber music performances. Catapulted to international attention in 1997 as the Gold Medalist of the Van Cliburn International Piano Competition - the only American to achieve this distinction since 1981 - Mr. Nakamatsu subsequently developed a multi-faceted career that encompasses recording, education, arts administration and public speaking in addition to his vast concert schedule. A former high school teacher of German with no formal conservatory training, Mr. Nakamatsu studied privately with Marina Derryberry for over 20 years beginning at the age of six; worked with Karl Ulrich Schnabel since the age of 9; and trained for 10 years in composition, theory and orchestration with Dr. Leonard Stein of the University of Southern California's Schoenberg Institute. Mr. Nakamatsu holds undergraduate and graduate degrees from Stanford University in German Studies and secondary education. In 2015, he joined the piano faculty of the San Francisco Conservatory of Music and lives in the Bay Area with his wife Kathy and young son Gavin.

The **Galliard String Quartet** is Hawaii's premiere string ensemble and is an integral part of Chamber Music Hawai'i.

Principal 2nd violin with the Hawai'i Symphony Orchestra (HSO), **Hung Wu**, a native of Taiwan, joined the orchestra in 1993. He earned his Artist Diploma at the Hartt School of Music (CT) and received his Master of Music degree with honors from the New England Conservatory. In his free time, he enjoys working on bows for string instruments, teaching, and Chinese cooking.

Violinist **Helen Liu** performs with the HSO and in the Ebb and Flow Arts chamber music series on Maui. She has degrees in violin performance from Stony Brook University, New England Conservatory, and the University of Maryland. She is currently on the violin and chamber music faculties at Punahou School, Iolani School, and BYU-Hawaii and serves as a string clinician at the Hawai'i Youth

Symphony's Pacific Music Institute. In her spare time she enjoys traveling and discovering new tastes in food and drink with her husband, double bassist Randy Wong, and spending time with her musical parakeets.

A member of the HSO and the University of Hawai'i faculty since 1995, violist **Anna Womack** concertizes frequently with chamber groups and is a core performer with Pacific International Concert Artists. She has performed as soloist with the Univ. of Hawai'i Chamber Orchestra and the Lutheran Church of Honolulu's Bach Chamber Orchestra and has premiered numerous chamber and solo works. She maintains a private teaching studio in Hawai'i Kai, and serves as a clinician at school music programs. She holds a bachelor's degree in philosophy from Furman University and a master's degree in viola performance from Northwestern University. When not teaching, rehearsing, or practicing, she can be found competing in local tennis tournaments or hiking Hawai'i's trails with her husband, composer Donald Reid Womack, and their two sons.

Sung Chan Chang, Associate Principal cello of the HSO, began playing at age 7 in his home town of Seoul. He made his debut with the Seoul Philharmonic Orchestra in 2000. He attended the Seoul Ye-Won Art School, the Korean National University of Arts for his Bachelor's degree in 2008, and the Juilliard School for his Master of Music degree in 2010. In 2012 he received the Artist Diploma from Yale University and he obtained a Doctor of Musical Arts degree at 2020 at Northwestern University.

About the Cover Artist

Award-winning artist Norman Carby's studio is located in a rainforest in the Puna district of the Big Island of Hawaii. His background in the arts includes film, television, music and many years in fine arts. He writes, "I have been interested in the arts and the creation of art since well before school age. Being a long time resident of Hawaii has artistically inspired my work; in particular, the flora and people of Hawaii. My "hard edge" style of painting separates colors and borders with fine lines highlighting the vibrant beauty of everyday life in Hawaii."

PROGRAM

Galliard String Quartet

Quartet No. 14 in D minor D.810 — Franz Schubert
("Death and the Maiden") (1797-1828)

I. Allegro
II. Andante con moto
III. Scherzo: Allegro molto
IV. Presto

- Intermission -

Jon Nakamatsu, piano

Jesu, Joy of Man's Desiring — Johann Sebastian Bach
(arr. Dame Myra Hess) (1685-1750)

Jon Nakamatsu and the Galliard String Quartet

Piano Quintet in E flat Major, Op. 44 — Robert Schumann
Allegro Brillante (1810-1856)
In modo d'una marcia. Un poco largamente
Scherzo: molto vivace
Allegro, ma non troppo

Jon Nakamatsu appears by arrangement with Arts Management Group, Inc.
130 West 57th Street, Suite 6A, New York, NY 10019

FOR YOUR INFORMATION and FOR MAXIMUM AUDIENCE ENJOYMENT:

Recording and photographic equipment are prohibited.
If you arrive after the performance has begun, please remain in the rear of the auditorium. Move forward only when music is not being performed.
Please turn off your cellular phone and silence alarms and beepers.
Please do not bring infants to concerts.
Please keep children seated, quiet, and still. They can distract audience and artists.
In deference to those with allergies, do not wear strong perfumes.
It is generally appropriate to applaud ***only at the end of a set of pieces, not in between them.***
The Hawai`i Concert Society thanks you for your cooperation.

PROGRAM NOTES

In 1817 **Franz Schubert** composed one of his most poignant songs, "Der Tod und das Mädchen" (Death and the Maiden), centered around the story of a young girl who is lured by Death with promises of eternal peace. In 1823 Schubert met Ignaz Schuppanzigh, the first violinist of the famed quartet that had premiered nearly all of Beethoven's quartets. Inspired by this, he began to compose three quartets, his first mature foray into the difficult world of quartet writing. Schubert's health was fragile; he had been hospitalized for complications from syphilis and its treatment – mercury(!) in the early 19th century. Professional and personal disappointments also plagued him. As he worked on this quartet, he wrote to a friend: "I feel myself to be the most unhappy and wretched creature in the world … a man whose health will never be right again… whose brightest hopes have come to nothing … each night, when I go to sleep, I hope I will not wake again…" These feelings did not stifle his creativity. A friend wrote, "Schubert has now been at work with the greatest zeal. If you go to see him he says, 'Hello, how are you? — Good!' and goes on working, whereupon you depart."

The quartet was largely composed that March, but was not played until January 1826, when Schubert directed two rehearsals at a private Vienna home. He offered the Quartet for publication to Schott in February 1828, but was refused, and the score was not issued until Josef Czerny of Vienna brought it in July 1831, three years after the composer's death.

The D minor Quartet has been described by Maurice Brown as "one of the supreme accomplishments of all chamber music." The work is a powerful one. All of the four movements are in minor keys, from the opening *Allegro's* initial descending motif followed by insistent triplet figures in many guises that proceed throughout the movement. The second movement has as its theme a melody (but not the main one) from *Death and the Maiden*. Instead, Schubert takes eight measures of the piano prelude to the song, eight of newly-composed material, and eight from the piano accompaniment to Death's words from the song: "Be of good cheer, I am not fierce. You shall sleep peacefully in my arms." This theme is the basis for five variations and a coda, which cover various stages of grief: denial, anger, sadness, resignation and finally, peace. At the end of the movement there is a shift to the major key of G major where the theme is enlarged. This is a warmly comforting and expansive moment suggesting a peaceful resolution and a place where time stops, serving as a reminder that for

Schubert death was neither demonic nor frightening but a familiar and longed-for companion. The *Scherzo*, with its unsettling rhythmic syncopations and restless expression, reinstates the defiant mood of the first movement, although it has a warm long-lined melody as its trio section. The final movement (Presto) is a frenetic, almost panic-stricken tarantella, a fast Neapolitan dance in 6/8 time, with the harmonies oscillating between F major and D minor, as if wavering between life and death.

Bach's Jesu, Joy of Man's Desiring is the title of the tenth movement from the Advent cantata *"Herz und Mund und Tat und Leben,"* (Heart and Mouth and Deed and Life) BWV 147 composed in 1723 for chorus and orchestra. A transcription by the English pianist Dame Myra Hess (1890-1965) was published in 1926 for piano solo and in 1934 for piano duet. The piece has since become associated with her. She was a British national heroine, beloved for having arranged 2,000 lunchtime concerts during World War II blackout to boost the public's morale. A story that demonstrates the degree to which she had endeared herself to the general public tells of a soldier whistling the tune in a train. His cabin-mate asked him, "Do you like Bach?" "No", replied the soldier. "But you're whistling a Bach composition." *"That's not Bach; that's Myra Hess!"*

Today the piano quintet seems almost as standardized as the piano trio, but when **Robert Schumann** wrote his quintet in 1842 no other composer of significance, apart from Boccherini had yet attempted one. In addition, before 1842 the only chamber music Schumann had composed was an early piano quartet, when he was 19.

Schumann's pairing the piano with an ordinary string quartet reflected the changing technical capabilities of the piano and the cultural importance of the quartet. By 1842, the string quartet had come to be regarded as the most significant and prestigious of the chamber music ensembles. However, advances in the design of the piano had steadily increased its power and dynamic range. By bringing the piano and string quartet together, Schumann's quintet exploited fully the expressive capacity of these forces in combination, alternating conversational passages between the five instruments with concerto-like sections in which the combined forces of the strings are massed against the piano.

In the early spring of 1842 the composer was in a depressed state. His wife Clara, one of Europe's leading solo pianists, was on an extended concert tour and he brooded alone in Leipzig, while studying the string

quartets of Haydn and Mozart. He cheered up when she returned in late April, and in only a few weeks had completed the three vibrant string quartets of Op. 41. He then embarked upon the quintet. Opus 44 was sketched out in five days and was nearly completed in a month.

Schumann dedicated the quintet to Clara. Its first movement, *Allegro brillante*, begins with a powerfully striding theme from which all of the movement's other thematic material is derived. In the second movement, a slow, dark and dignified march, is offset by a sweetly lyrical second theme, perhaps reflecting his love for Clara and relief at their finally being allowed to marry two years previous. The second appearance of the march is interrupted by a stormy F-minor episode, suggested, apparently, by Mendelssohn, before the sweetness returns. The third movement *Scherzo* is a thorough exploration of scale patterns underscored by interesting and irregular rhythmic patterns. Two trio sections interrupt the scales, the second one a brilliant revision suggested to Schumann by Mendelssohn. In the last movement Schumann returns to the vigor and song-like quality of the first movement but adds an astounding three-voiced fugue.

compiled by Tom Geballe

Coming Attractions

Our second and final presentation of the autumn portion of our season, on **Wednesday, November 6,** will feature the **Escher Quartet**, internationally acclaimed for its "profound musical insight" and "rare tonal beauty." Recipients of an Avery Fisher Career Grant, they are regular guests at London's Wigmore Hall and serve as Season Artists of the Chamber Music Society of Lincoln Center. The Hilo concert will include quartets by Samuel Barber, Antonin Dvořák, and early 20th century African-American composer Florence Price. The second movement of the Barber Quartet is his famous "Adagio for Strings." Price is the first African-American composer to have a composition performed by a major orchestra. Dvořák's A-major quartet, his final piece of chamber music, is considered a masterpiece. Tickets are available now at our outlets.

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