

A background image featuring pink roses and a gold honeycomb-patterned object, possibly a decorative box or a piece of jewelry, set against a dark background.

SOUTH BAY CHAMBER MUSIC SOCIETY PRESENTS

# *Vanhauwaert Piano Quartet*

Steven Vanhauwaert, Piano  
Movses Pogossian, Violin  
Brian (Che-Yen) Chen, Viola  
Clive Greensmith, Cello

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February 14, 2021 | 3:00 PM PST  
Virtual Concert

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Classical Concerts in Southern California  
Robert Thies, Artistic Director



# Vanhauwaert Piano Quartet



Steven Vanhauwaert, Piano  
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Clive Greensmith, Cello

Piano Quartet No. 1 in G Minor, K. 478.....Mozart  
Piano Quartet No. 2 in E Flat Major, Op. 87.....Dvořák



## **South Bay Chamber Music Society: About Us**

The South Bay Chamber Music Society is a nonprofit corporation founded in 1963 by renowned violinist Ruth Breytspraak to promote the appreciation of great music in the South Bay. Our aim is to present the highest quality chamber music performances featuring the finest musicians in Southern California.

For the major part of our funding, we rely on the generous donations of individuals. As our organization is run entirely by volunteers, the majority of proceeds go to support the musicians' honorariums. If you would like to contribute, please [click here](#).

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## Vanhouwaert Piano Quartet: [Steven Vanhouwaert](#)

A native of Belgium, Steven Vanhouwaert was hailed by the Los Angeles Times' Mark Swed for his "impressive clarity, sense of structure and monster technique." Since then, Mr. Vanhouwaert has appeared in solo recitals at the world's leading venues, including the Walt Disney Concert Hall, Segerstrom Hall in Costa Mesa, REDCAT Auditorium, Bovard Auditorium, the Concertgebouw, the National Center for the Performing Arts in Beijing, the Shanghai Oriental Arts Center, Bulgaria Hall in Sofia, and the Shanghai City Theatre. He has appeared with orchestras such as the Pacific Symphony, the Flemish Symphony, the Lviv Philharmonic, USC Symphony, Collegium Instrumentale, Sinfonietta Sofia, the Auburn Symphony, the Reno Chamber Orchestra, Kyiv Kamerata, the International Chamber Orchestra of Puerto Rico, the Peninsula Symphony, and Prima la Musica.

Many of Mr. Vanhouwaert's performances have been broadcast live on networks such as PBS, K-MZT, K-USC, K-PFK, K-NCJ, W-FMT, RTBF, WTV, Radio4, and KLARA. He was also a featured guest in a documentary on creativity for the German/French channel ARTE. He is the co-director of the Unbound Chamber Music Festival in Mammoth Lakes, a 3-week long summer festival featuring guest artists from around the world. He also serves as the Artistic Director for the Second Sundays at Two recital series in Rolling Hills, CA.



Mr. Vanhouwaert is passionate about discovering the less familiar jewels of the classical repertoire and sharing them with his audiences. He has given the West Coast premiere of Messiaen's *Fantaisie* for violin and piano in San Francisco and the US premiere of Eric Tanguy's *Piano Trio*. He also frequently collaborates with and performs works by today's leading composers such as Jeremy Cavaterra, György Kurtág, Sean Friar, Magnus Lindberg, Andrew McIntosh, Thomas Adès, Veronika Krausas, Adam Schoenberg, Vera Ivanova, Steve Reich, and Eric Tanguy.

He made his debut for the Piano Spheres concert series in Disney Hall's Redcat Auditorium, with a program consisting exclusively of 20th and 21st century Etudes for the piano, including two special commissions by composers Eric Tanguy, and Veronika Krausas. He appeared as a soloist at the Walt Disney Concert Hall to premiere *Fratello* by Magnus Lindberg, written in memory of composer Steven Stucky. He was invited by New York University to perform a series of lectures and performances of the works by Viktor Ullmann, including the monumental seventh piano sonata and the melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke*. He toured with the complete 12 Transcendental Etudes by Franz Liszt and will record them in the upcoming season. He is frequently invited to give guest lecture recitals and masterclasses at universities throughout the world, including Shanghai Conservatory, Beijing University, the Buchmann-Mehta School of Music (Tel Aviv), New York University at Abu Dhabi, the Royal Conservatory of Brussels, Qingdao Central Music School, Dalian University, the Colburn School, the University of Tennessee, the University of Louisiana, Whittier College, Ningbo University, Nanning University, the Jerusalem Music Center, the University of Connecticut, the University of California at Los Angeles, California State University at Long Beach, California Institute of the Arts, Wuxi University, Suzhou University, and Guiyang University.

He is the recipient of the Maurice Lefranc award, the Galiot Prize, and the Grand Prize at the 2004 Los Angeles International Liszt Competition. His discography includes a solo album with works by Schumann, Schubert, Liszt, Chopin, and Debussy; two 4 hand-discs on WideBench Records featuring arrangements of Stravinsky's popular ballets *Petrushka* and the *Le Sacre du Printemps*, as well as works by Satie, Ravel, Poulenc and Casella, and a disc with works by composer Lior Rosner for Bridge Records. For Sonarti Records he recorded an album with works by Joseph Woelfl, which received was unanimously praised in the press, made the top 10 lists in several European radio stations, and received 5 diapasons in the French magazine *Diapason*. For the label Éditions Hortus, he recorded the albums *Pensées Intimes* (featuring works by Hans Pfitzner, Lili Boulanger, Georges Antoine, and the world premiere recording of the *Gallipoli Sonata* by F.S. Kelly along with violinist Guillaume Sutre – 5 diapasons), *Dispersion* (featuring by works by Schulhoff, Casella, Hindemith, Vierne, and the world premiere recording of the piano sonata by Belgian composer Raymond Moulaert), *Romance de Guerre* (featuring works by Edward Elgar, Philippe Gaubert, Blair Fairchild, and Benjamin Dale, with violinist Ambroise Aubrun), *Paris <-> Los Angeles* (featuring works by Milhaud, Mozart, and Zeisl with violinist Ambroise Aubrun), and the most recent release: *Ferruccio Busoni: l'Énigme* (a solo album featuring works by the enigmatic Italian composer). He is also featured on a CD with works by Tigran Mansurian on ECM Records.

Mr. Vanhouwaert is a Steinway Artist.





## Vanhauwaert Piano Quartet: [Movses Pogossian](#)

Movses Pogossian made his American debut performing the Tchaikovsky Concerto with the Boston Pops at Symphony Hall in 1990, about which Richard Dyer of the Boston Globe wrote: “There is freedom in his playing, but also taste and discipline. It was a fiery, centered, and highly musical performance...” Movses Pogossian has since performed with orchestras such as the Brandenburger Symphoniker and the Halle Philharmonic in Germany, the Sudety Philharmonic in Poland, the Tucson Symphony, the El Paso Symphony, the Scandinavian Chamber Orchestra of New York, and the Toronto Sinfonia. His recent and upcoming performances include recitals in New York, Boston, Ann Arbor, and concerts in Korea, Japan, Germany, Canada, and Armenia. Pogossian was one of the 2016/17 Artists in Residence of the Los Angeles Chamber Orchestra, and performed the Mansurian Concerto No. 2 at their season-opening concerts, conducted by Jeffrey Kahane.



He is a Prizewinner of the 1986 Tchaikovsky International Competition, and the youngest-ever First Prize winner of the 1985 USSR National Violin Competition, previous winners of which included David Oistrakh and Gidon Kremer. An active chamber musician, Pogossian has performed with members of the Tokyo, Kronos, and Brentano string quartets, and with such artists as Kim Kashkashian, Jeremy Denk, Lynn Harrell, Ani and Ida Kavafian, and Rohan de Saram. He frequently collaborates with the Apple Hill Chamber Players, teaching annually at their summer music festival in New Hampshire. Movses Pogossian is the Artistic Director of the critically acclaimed Dilijan Chamber Music Series, which performs at Zipper Hall in downtown Los Angeles, and is currently in its fifteenth season (<https://dilijan.larkmusicalsociety.org>).

A committed propagator of new music, Pogossian has premiered over 80 works, and works closely with composers such as G. Kurtág, K. Saariaho, T. Mansurian, A. R. Thomas, P. Chihara, and Gabriela Lena Frank. His recently formed Duo with remarkable Japanese percussionist Kuniko Kato has commissioned several works for this unusual medium. In Los Angeles, Pogossian frequently performs on Monday Evening Concerts, and is the recipient of the 2011 Forte Award from Jacaranda, given for outstanding contributions to the promotion of new music and modern music.

His discography includes Complete Sonatas and Partitas by J. S. Bach and solo violin CDs “Inspired by Bach”, “Blooming Sounds”, and “In Nomine”. The 2009 release of G. Kurtág’s “Kafka Fragments” for soprano and violin on Bridge label (with Tony Arnold) includes a unique video documentary on the work with the composer, and a DVD of an unedited live performance. In his review of the recording, Paul Griffiths writes: “...remarkable is Pogossian’s contribution, which is always beautiful, across a great range of colors and gestures, and always seems on the edge of speaking—or beyond.” The recent Bridge Records CD of Complete Violin Works of Stefan Wolpe made the 2015 Top Ten list in Sunday Times (UK). Upcoming releases include a Schoenberg/Webern DVD, recorded at Schoenberg’s Brentwood home (with Kim Kashkashian, Rohan de Saram, and Judith Gordon), and a double album of Chamber Music of Tigran Mansurian, with Kim Kashkashian.

Since earning his advanced degrees from the Komitas Conservatory in Armenia and the Tchaikovsky Conservatory of Music in Moscow, Mr. Pogossian has held teaching positions at Duquesne, Bowling Green, Wayne State, and SUNY Buffalo Universities. His principal teachers were L. Zorian, V. Mokatsian, V. Klimov, and legendary Louis Krasner. Movses Pogossian is currently Professor of Violin at the UCLA Herb Alpert School of Music, as well as Founder/Director of the UCLA Armenian Music Program. He participates in the Music for Food project, which raises awareness of the hunger problem and gives the opportunity to experience the powerful role music can play as a catalyst for change.



Vanhouwaert Piano Quartet: [Brian \(Che-Yen\) Chen](#)



Taiwanese-American violist Che-Yen Chen has established himself as an active recitalist, chamber musician, recording artist, and educator. He is a founding member of the Formosa Quartet, recipient of the First-Prize and the Amadeus Prize winner of the 10th London International String Quartet Competition. Since winning First-Prize in the 2003 Primrose International Viola Competition and the "President Prize" of the Lionel Tertis International Viola Competition, he has been described by the Dallas Morning News as a musician who "played with silken finesse, and with elegant singers' feelings for timing, shape, color and articulation" and by San Diego Union Tribune as an artist whose "most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music".

Having served as principal violist of the San Diego Symphony and Mainly Mozart Festival Orchestra, Chen has appeared as guest principal with Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra, National Arts Centre Orchestra, and Toronto Symphony. A former member of Lincoln Center Chamber Music Society

Two and participant of the Marlboro Festival, he is also a member of Camera Lucida and The Myriad Trio. Performing in chamber music festivals across North America and Asia, Chen appears frequently at the Kingston Chamber Music Festival, Chamber Music International, La Jolla Summerfest, Seattle Chamber

Music Society, Santa Fe Chamber Music Festival, Hong Kong Chamber Music Festival, and National Youth Orchestra of Canada where the Formosa Quartet serves as faculty quartet-in-residence. In August 2013, Formosa Quartet inaugurated Taiwan's very first chamber music festival. Modeled after Ravinia, Taos, Marlboro, and Kneisel Hall, Formosa Chamber Music Festival is the product of a long-held aspiration and represents one of Chen's primary missions: to bring high-level chamber music training to talented young musicians, and to bring first-rate chamber music to Taiwanese audiences.

As a promotor for music of our time, Chen's active commissioning with Formosa Quartet and The Myriad Trio has contributed significantly to the 21st century's chamber music literature. Most recently the Quartet premiered Lei Liang's Song Recollections; based on music indigenous to aboriginal tribes of Taiwan. Chen's recordings with the Formosa Quartet can be found on EMI, Delos, and New World Records, and the Quartet's current project, From Hungary to Taiwan, will be released with Bridge Records in the 2018-19 season.

Newly appointed Professor of Viola at the UCLA Herb Alpert School of Music, Chen has previously served on the faculty of USC Thornton School of Music, Indiana University South Bend, UC San Diego, San Diego State University, California State University Fullerton, and McGill University. He has given master-classes across North America and Asia, including schools such as Taipei National University of the Arts, New England Conservatory, Eastman School of Music, Northwestern University, Rice University, Hong Kong Academy for Performing Arts, and The Juilliard School. As a laureate, Chen was invited to serve on the jury of the 2011 Primrose International Viola Competition.

A native of Taipei, Chen began his viola study with Ben Lin and went on to be a four-time winner of the National Viola Competition in Taiwan. He came to the U.S. in his teens to matriculate at the Curtis Institute of Music and the Juilliard School, studying with such luminaries as Michael Tree, Joseph de Pasquale, Karen Tuttle and Paul Neubauer.





## Vanhauwaert Piano Quartet: [Clive Greensmith](#)

From 1999 until its final season in 2013, Clive Greensmith was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. He has collaborated with international artists such as Andras Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha, and Emanuel Ax.



Mr. Greensmith has given guest performances at prominent festivals worldwide. In North America he has performed at the Aspen Music Festival, Marlboro Music Festival, Music@Menlo, La Jolla SummerFest, Santa Fe Chamber Music Festival, Cleveland Chamber Fest, and the Ravinia Festival. He is a regular guest of the Chamber Music Society of Lincoln Center and will undertake a national tour with Paul Huang, Wu Han, and Matthew Lipman in 2020. Internationally he has appeared at the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan and the Hong Kong Arts Festival. As a soloist, Clive Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome among others.

During a career spanning over twenty-five years, Mr. Greensmith has built up a catalog of landmark recordings, most notably The Complete Beethoven String Quartets for Harmonia Mundi with the Tokyo String Quartet, Mozart's 'Prussian' Quartets with the Tokyo String Quartet, Brahms Cello Sonatas with Boris Berman for Biddulph Recordings, and Clarinet Trios of Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi. Toccata Classics will release a live recording of his world premiere performance of the Pál Hermann Cello Concerto with Theodore Kuchar and the Lviv International Symphony Orchestra in the spring of 2019.

Mr. Greensmith studied at the Royal Northern College of Music in England with American cellist, Donald McCall, where he was the recipient of the prestigious Julius Isserlis Scholarship. He continued his studies at the Cologne Musikhochschule in Germany with Russian cellist Boris Pergamenschikow.

In 1987, he made his concerto debut with the London Symphony Orchestra and went on to be first prize winner in the Sergio Lorenzi chamber music competition in Trieste, Italy, and first prize winner in the Caltanissetta Duo competition. Most notably, he was a major prizewinner in the first ever "Premio Stradivari" held in Cremona, Italy in 1991.

Deeply committed to the mentoring and development of young musicians, Clive has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, Mr. Greensmith has served as a faculty member at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music and the Manhattan School of Music. In 2013, following the final concerts of the Tokyo String Quartet, Mr. Greensmith joined the faculty at the Colburn School where he teaches cello and coaches chamber music for the Conservatory of Music and the Music Academy. Students of Mr. Greensmith have gone on to secure major positions in orchestras throughout the world and have won a number of prestigious awards. In July 2019, he will succeed Günther Pichler as director of string chamber music at the Accademia Chigiana International Festival and Summer Academy in Siena.

Formerly the principal cellist of London's Royal Philharmonic Orchestra, Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker, and violinist Martin Beaver.



## Program Notes

### Piano Quartet No. 1 in G Minor, K. 478 Wolfgang Amadeus Mozart (1756-1791)



*Mozart by Joseph Grassi, 1785*

Although piano quartets and chamber music of various instrumental mixes are of great acquaintance to our ears in 2021, Mozart was among the first generation to explore this combination of instruments: violin, viola, cello, and piano. It was first introduced by the Viennese composer and publisher Franz Anton Hoffmeister (1754-1812). Hoffmeister commissioned Mozart to write three quartets for publication in 1785. At this time, Mozart was performing as a pianist quite often; his virtuosic piano skills inevitably made their way into the composition. This quartet, as well as his second piano quartet, has three movements. It suggests that Mozart considered the piano quartets as more of a sonata with extended instruments rather than a replacement of an instrument from a string quartet.

Unfortunately, Mozart's detailed and masterful work was not successful at first; it was simply too difficult for amateurs to play proficiently. The German fashion magazine *Journal des Luxus und der Moden* reviewed the Quartet, "As performed by amateurs, it could not please: everybody yawned with boredom with the incomprehensible tintamarre of four instruments which could not keep together and whose senseless concentus never allowed any unity of feeling." Hoffmeister thus urged Mozart, "Write more popularly or else I can neither print nor pay for anything more of yours!" Mozart understandably retorted, "Then I will write nothing more, and go hungry, or may the Devil take me!" and released himself from the contract. Despite the quarrelsome breach, Hoffmeister respected the advance. The Quartet is in G minor, an atypical yet meticulous choice for Mozart to compose in a minor key, especially G minor. Please enjoy Mozart's very first and devilishly difficult piano quartet!



*Autograph Score: Second Movement, K.478*





## Piano Quartet No. 2 in E Flat Major, Op. 87

Antonín Leopold Dvořák (1841-1904)

A century has passed since Mozart's first piano quartet. By this time, piano quartets were well established as a chamber music genre. Fritz Simrock, a German publisher, requested an internationally successful 44-year-old composer Antonín Leopold Dvořák to compose his second piano quartet. In fact, Simrock had to remind Dvořák several times via letters: "I should like to receive a piano quartet from you at last--you promised me this a long time ago! Well? How is it faring?"

Four years later, Dvořák finally composed the second Piano Quartet in the summer months of 1889 in his country residence in Vysoká. He wrote to his friend Alois Göbl on 10 August 1889, "Do you want to know what I am doing? My head is full of it. If only one could write it immediately! But it's no use, I have to go slowly, only what the hand can manage, and the Lord God will grant the rest of it. Now I have again already three movements of a new quartet with piano completely ready, and the finale will be finished in several days. It is going unexpectedly easily, and melodies are coming to me in droves. Thanks be to God!" Needless to say, the composition was well worth the wait. The Piano Quartet was premiered and published within a year.

As you listen to this rich work, please keep in mind that Dvořák's primary instrument was the viola. Pay attention to the stark sonority difference between Mozart's piece as you time travel through a century of the piano quartet as a genre.



*Antonín Dvořák in Vysoká*



-Christina Kim



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South Bay Chamber Music Society

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# Lyris Quartet

**March 14, 2021 at 3:00 PM PST**



## **Lyris Quartet**

*Alyssa Park violin; Shalini Vijayan violin; Luke Maurer viola; Timothy Loo cello*

String Quartet No. 2 in C Major, Op. 36 ..... Britten

String Quartet No. 8 in C Minor, Op. 110..... Shostakovich

