

## A picture gallery of music

### The Schumann Quartet contrasts Bach's fugues (edited by Mozart) with works of Janáček, Glass, Gershwin, Mendelssohn, Webern and Shostakovich



#### Schumann Quartet

Erik Schumann *Violin* | Ken Schumann *Violin*  
Liisa Randalu *Viola* | Mark Schumann *Cello*

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#### Wolfgang Amadeus Mozart

Five fugues from Bach's The Well-Tempered Clavier, KV 405  
1 *FUGUE IN E-FLAT MAJOR*

#### Felix Mendelssohn Bartholdy

2 *Fugue in E-flat major, op. 81 no. 4*

#### Wolfgang Amadeus Mozart

Five fugues from Bach's The Well-Tempered Clavier, KV 405  
3 *FUGUE IN C MINOR*

#### Philipp Glass

String quartet no. 2 "company"

4 *I.*  
5 *II.*  
6 *III.*  
7 *IV.*

#### Wolfgang Amadeus Mozart

Five fugues from Bach's The Well-Tempered Clavier, KV 405  
8 *FUGUE IN D MAJOR*

#### Dmitri Schostakowitsch

Zwei Stücke für Streichquartett (1931)

9 *I. ADAGIO (ELEGY), AFTER KATERINA'S ARIA FROM SCENE 3 OF THE OPERA "LADY MACBETH OF THE MTSSENSK DISTRICT," OP. 29*  
10 *II. ALLEGRETTO (POLKA), AFTER THE POLKA FROM THE BALLET "THE AGE OF GOLD," OP. 22*

#### Wolfgang Amadeus Mozart

Five fugues from Bach's The Well-Tempered Clavier, KV 405  
11 *FUGUE IN D MINOR*

#### Anton Webern

12 Anton Webern: 12 Six bagatelles for string quartet, op. 9

#### Wolfgang Amadeus Mozart

Five fugues from Bach's The Well-Tempered Clavier, KV 405  
13 *FUGUE IN E MAJOR*

#### Leos Janáček

String quartet No. 2 "intimate letters"

14 *I. ANDANTE – CON MOTO - ALLEGRO*  
15 *II. ADAGIO - VIVACE*  
16 *III. MODERATO – ANDANTE - ADAGIO*  
17 *IV. ALLEGRO – ANDANTE - ADAGIO*

#### George Gershwin

18 "Lullaby" for string quartet

We are standing in a picture gallery of music. All around us we can hear snippets of the great works for string quartets, along with unfamiliar things to delight the ear; it is truly a music-lover's paradise. "Chiaroscuro" forms the conclusion of a rather special trilogy of albums by the Schumann Quartet and at the same time marks a journey's end. After searching for their own roots in "Landscapes" and engaging with their namesake Robert Schumann in "Intermezzo", the four musicians complete their trilogy with the album "Chiaroscuro", which in itself represents an equally exciting journey through time and temperament.

By way of **Mozart's** arrangements of five selected fugues from **Bach's "Well-Tempered Clavier II"** they look left and right into very different musical rooms. There are two early pieces for string quartet by **Shostakovich**, **Philip Glass's** "Company" string quartet, a short fugue by **Felix Mendelssohn**, and the

six Bagatelles op. 9 by **Anton Webern**. The whole promenade culminates in Janáček's last work, his Second String Quartet.

*"A few years ago we were even more inclined to do things 'the right way', or to fulfil other people's expectations of us." In recent years, the young musicians have progressively released themselves from these demands. And perfected their own. "We want our music to exist in the immediate moment, as we lose ourselves in it. For that to succeed, each of us must transcend their individual ego." Their focus is on the concert, and that is the way they have approached "Chiaroscuro": "We recommend everyone to listen to the whole album from beginning to end without a break."*

"Chiaroscuro" – Italian for "light and dark" – is the name of the programme. The Schumann Quartet combines works that could not be more different. They aim to show that despite the contrasts, the differences and discontinuities between such pairs as Mozart and Webern, Glass and Janáček, there are glimpses of common elements and evidence that many of the composers on display are brothers in spirit. It is a question of the "unity that the album forms", perhaps not in spite of, but just because of the contrasts.

And when at the very end of the album, at the very end of the whole trilogy, we hear **Gershwin's** "Lullaby", we cannot shake off the feeling that all this is such stuff as dreams are made of.

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