



HAUSMANN QUARTET

Isaac Allen, violin

Bram Goldstein, violin

Angela Choong, viola

Yuan Zhang, cello

Biography

Since the Hausmann Quartet's formation in the summer of 2004 at LyricaFest in New Jersey, they have been acquiring a reputation as one of the great young quartets performing today. Praised for their charismatic playing and "marvellously rich tone", the quartet made their debut on the Lyrica Boston Chamber Music series and was soon named Lyrica Boston's Young Artists in Residence.

The Hausmann Quartet quickly garnered additional accolades. In 2006, they were named Norfolk Festival's Quartet Fellows in Residence. Highlights of 2007 included a tenure as quartet in residence at the Blossom Music Festival, as well as being selected to showcase at the Chamber Music America Conference in New York. In 2008, the Hausmann Quartet made its debut at both the Great Lakes Chamber Music Festival and Music@Menlo. More recently, the quartet was invited to return as Shouse Artists to the 2009 Great Lakes Festival, and was awarded a fellowship for Aspen Music Festival's Center for Advanced Quartet Studies. In addition to festivals, the quartet has taken part in the Emerson Quartet's acclaimed international workshop at Stony Brook, as well as the Juilliard Quartet Seminar at Lincoln Center. The Hausmann Quartet has been a featured ensemble on Performance Today, Aspen Public Radio, WRCJ Detroit, and KZSU Stanford.

In addition to the standard quartet literature, the Hausmann Quartet also champions lesser known gems from composers of past and present eras. In 2008, they were awarded the John Ireland prize at the Rutenburg International Chamber Music competition. As advocates for the advancement of new music, the Hausmann Quartet worked closely with student composers in the Longy Preparatory School. The quartet has also collaborated with composer John Howell Morrison in preparation for the East-coast premiere of his work *Hard Weather Makes Good Wood* for string quartet and tape. Upcoming collaborations include work with renowned composer Gabriela Lena Frank and rising star, Liam Wade. For projects beyond string quartets, they have collaborated with chamber musicians such as James Tocco, Ani Kavafian, Toby Appel, Jeremy Denk, Laura Bossert, Terry King, Kim Kashkashian, Paul Katz, Joseph Silverstein, Charles Castleman, Steven Ansell, and Victor Rosenbaum.

With a deep belief in community engagement, the Hausmann Quartet established a residency at the Wilson School in Mountain Lakes, NJ, bringing creative musical programs to grade school children. The quartet has also worked with the International Music Foundation in presenting a children's concert series in the Chicago area. During the 2008-2009 season, the Hausmann Quartet created a monthly series of community outreach concerts at the Kent Free Library. The quartet has also served as teaching artists for educational programs sponsored by the Tuesday Musical Association.

The Hausmann Quartet recently completed a graduate quartet residency at Kent State University as teaching assistants to the Miami String Quartet. Additionally, they have been mentored by members of the Juilliard, Guarneri, Emerson, Tokyo, Cleveland, Vermeer, American, Orion, Takacs, Keller, St. Lawrence, and Borromeo quartets. Currently, the Hausmann Quartet holds the Morrison Fellowship Award in residency with the Alexander String Quartet at the International Center for the Arts, San Francisco State University.

The Hausmann Quartet is represented by Marilyn Gilbert Artist Management (www.mgam.com).

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Isaac Allen, violinist, is a prize-winner in the Fischhoff Chamber Music Competition and the Las Cruces Symphony Guild's Young Artist Competition. As a member of the Eureka Chamber Players, Isaac has performed regularly on the stages of Alice Tully and Merkin concert halls at Lincoln Center, New York and in Washington D.C. He is a member of the Musica de Camara Orchestra in Santa Fe and has performed on the "Music on Barcelona" series. Mr. Allen attended Interlochen Arts Academy, Manhattan School of Music, and Longy School of Music. His teachers have included Laura Bossert, Charles Castleman, Patinka Kopek, Dylana Jenson, and Leonard Felberg. He is the 2004 recipient of Lyrica Chamber Music's annual Isabel Canepa award.

Bram Goldstein, violinist, was born and raised in Montreal. His early violin studies were with Eleonora Turovsky. A prize-winner in many competitions, including the Canadian Music Competition at age sixteen, Bram won the I Musici de Montreal violin competition, which presented him with a scholarship and an appearance with the orchestra. As a student of Yehonatan Berick at McGill University, Bram received his bachelors of music and graduated with high distinction. Bram has recently completed a graduate diploma of music degree at the Longy School of Music with Malcolm Lowe and Laura Bossert. Mr. Goldstein's orchestral appearances have included the Montreal Symphony and McGill Chamber Orchestras. His special affinity for the chamber music repertoire has led him to participate in chamber music festivals including the Montreal Chamber Music Festival and LyricaFest in New Jersey. Bram is a founder of The Border Piano Trio who has performed in numerous recitals in the Boston area including a recital in Ashburnham at the Frederick Historic Piano Collection.

Angela Choong, violist, holds degrees in violin performance from The Ohio State University (B.M.), and Florida State University (M.M.). As a solo, chamber and orchestral musician she has performed in venues throughout North America, Europe, and Taiwan. Ms. Choong has played with orchestras including Musica de Camara, Tallahassee Symphony, West Virginia Symphony, Seneca Chamber Orchestra, and Ohio Valley Symphony and the Cleveland Orchestra. In recent summers she has performed at the Blossom Music Festival, Park City International Chamber Music Festival, Manchester Music Festival, Lyricafest Chamber Music, and American Institute of Musical Studies in Graz, Austria. Ms. Choong's primary mentors have included The Miami Quartet, Beth Newdome, Laura Bossert, Charles Castleman, and Michael Davis.

Yuan Zhang, cellist, began to study music at the age of three and the cello at four at the Hebei Performing Arts Academy in China. After winning the first prize in the second Chinese National Cello Competition, he was invited to study at the Chinese Music Conservatory in Beijing at the age of twelve. At seventeen, Yuan was awarded a full scholarship to study at the Interlochen Arts Academy. As a Senior Honor Student, he graduated with the top Fine Arts Award in Cello Performance. In spring 2004, he graduated with distinction in cello performance from the Longy School of Music, where he studied with Dr. Terry King. He has also received the Master of Music degree from the Longy School. Besides giving solo recitals, Yuan Zhang is an active chamber musician. He has appeared as the young guest artist in the Lyrica Boston Chamber Music Series performing with artists like Joseph Silverstein, Kim Kashkashian, Victor Rosenbaum, Laura Bossert and Terry King.

Hausmann Quartet Repertoire List**String Quartets**

Barber, Samuel	String Quartet No.1, Op.11
Bartok, Bela	String Quartet No.2, Op.17 String Quartet No.4
Beethoven, Ludwig van	String Quartet No.1 in F major, Op.18 No.1 String Quartet No.2 in G major, "Compliments" Op.18 No.2 String Quartet No.6 in B-flat major, Op.18 No.6 String Quartet No.7 in F major, "Rasumovsky 1" Op.59 No.1 String Quartet No.15 in A minor, "Heiliger Dankgesang" Op.132
Brahms, Johannes	String Quartet No.3 in B-flat major, Op.67
Britten, Benjamin	String Quartet No.2 in C major, Op.36
Debussy, Claude	String Quartet in G minor, Op.10
Dvorak, Antonin	String Quartet No.10 in E-flat major, Op.51 String Quartet No.12 in F major, "The American" Op.96 String Quartet No. 14 in A-flat major, Op.105
Ellington, Duke	Fantasy (arr. Paul Chihara) I. I'm Beginning to See the Light II. Sophisticated Lady III. Take the "A" Train IV. Mood Indigo
Friedman, Nate	String Quartet (composed 2005)
Haydn, Franz Joseph	String Quartet in G minor, Op 20 No.3 String Quartet in F major, "Dream" Op.50 No.5 String Quartet in D minor, "Fifths" Op.76 No.2 String Quartet in C major, "Emperor" Op.76 No.3 String Quartet in D major, "Largo" Op.76 No.5
Hindemith, Paul	Minimax The Flying Dutchman Overture
Janacek, Leos	String Quartet No.1, "Kreutzer"
Korngold, Erich Wolfgang	String Quartet No.2 in E-flat major, Op.26
Mendelssohn, Felix	String Quartet in E-flat major, Op.12 String Quartet in F minor, Op.80

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Mozart, Wolfgang Amadeus	String Quartet No.14 in G major, "Haydn 1" K387 String Quartet No.16 in E-flat major, "Haydn 3" K428 String Quartet No.17 in B-flat major, "The Hunt" K458 String Quartet No.19 in C major, "Dissonance" K 465 String Quartet No.21 in D major, "Prussian 1" K575
Ravel, Maurice	String Quartet in F major
Roem, Ned	String Quartet No.4
Schnittke, Alfred	String Quartet No.3
Schubert, Franz	String Quartet No.14 in D minor, "Death and the Maiden" D810
Schumann, Robert	String Quartet No.1 in A minor, Op.41 String Quartet No.3 in A major, Op.41
Shostakovich, Dmitry	String Quartet No.8 in C minor, Op.110
Tchaikovsky, Pyotr Ilyich	String Quartet No.1 in D major, Op.11
Wolf, Hugo	Italian Serenade
Zemlinsky, Alexander von	String Quartet No.3, Op.19

Collaborative Works and Trios

Beethoven, Ludwig van	Serenade in D major for Violin, Viola, and Cello Op.8
Brahms, Johannes	Piano Quartet No.1 in G minor, Op.25 Piano Quintet in F minor, Op.34 String Quintet No.2 in G major, Op.111
Dvorak, Antonin	String Quintet in G major, Op.77 Piano Quintet in A major, Op.81 String Sextet in A major, Op.48
El-Dabh, Halim	Pomegranate Concerto (composed 2007) For string quartet, bass and saxophone
Finzi, Gerald	Interlude for Oboe and String Quartet, Op.21
Frank, Gabriela	Piano Quintet "Ghosts in the Dream Machine" (composed 2005)
Mendelssohn, Felix	String Quintet No.2 in B-flat major, Op.87 String Octet in E-flat major, Op.20
Morrison, John Howell	Hard Weather Makes Good Wood (1999) For string quartet and tape

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Mozart, Wolfgang Amadeus String Quintet No.4 in G minor, K516
Clarinet Quintet in A major, K581

Schubert, Franz String Quintet in C major, D956

Schumann, Robert Piano Quintet in E-flat major, Op.44

Shostakovich, Dmitry Piano Quintet in G minor, Op.57
Two Pieces for String Octet, Op.11

Weber, Carl Maria von Clarinet Quintet in B-flat major, Op.34

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Quotes

"But the musical Oscar that afternoon went to the Hausmann Quartet: Isaac Allen and Bram Goldstein on the violins; Angela Choong, viola and Yuan Zhang, cello.

This is a hugely talented combo whose marvelously rich tone and blending could hardly be surpassed by most of the professional groups in concert today.

It made the reading of the 'String Quartet in a minor, op. 41, no. 1,' a work out of the romantic period by Robert Schumann, a very moving and memorable experience that would have made the late composer very pleased."

-**The San Mateo Journal**

"The Hausmann Quartet played with passion and commitment"

-**San Francisco Classical Voice**

"The fine Hausmann Quartet...packed with biting and lyrical substance."

- **The Cleveland Plain Dealer**

"The Hausmann Quartet combines that rare mixture of power and sensitivity. Every phrase oozes with originality and spontaneity. They are not afraid to take chances, and as a result their performances are always spellbinding."

-**Laura Bossert** and **Terry King**, artistic directors *Lyrice Boston Chamber Music Series*

"The Hausmann quartet is a very talented young quartet composed of four strong musical personalities that blend together beautifully."

-**Cathy Meng Robinson**, violinist, Miami String Quartet

"The Hausmann's success with audiences is easy to understand. They can effortlessly deliver the goods, yet at the same time perform with an energy and passion that really suits the composer's intent."

-**Keith Robinson**, cellist, Miami String Quartet

"The four charismatic players of the Hausmann Quartet are a joy to work with and a pleasure to listen to. They combine to create the unique and exciting sound that is the Hausmann Quartet."

-**Ivan Chan**, violinist, Miami String Quartet

"You guys are good, man!"

-**Chauncey Patterson**, violist, Fine Arts Quartet

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Review by Paul M. Somers, *Classical New Jersey*

German Dada
Uninhibited playing

Sunday, March 26

Lyrical Chamber Music: Laura Bossert (violin), Paula Majerfeld (viola), Mariel Bossert (piano), with guests, the Hausmann Quartet: Isaac Allen, Bram Goldstein (violins), Lauren Burns (viola), Yuan Zhang (cello). Barber: Quartet, op. 11; Hindemith: Minimax; R. Schumann: Piano Quintet in E-flat major, op.44. Presbyterian Church, Chatham Township.

By Paul M. Somers

The movement titles of the string quartet, even for those whose knowledge of German was sketchy at best, were redolent of Dada and Satie: (translated) "Army March 606, the Hohenfürstenberger"; The Two Merry Dirty Birds (for two piccolos); and "Overture to Water Poet and Bird Peasant." When the string quartet came on stage, having left a few minutes before after playing Barber's serious op. 11 quartet, they were dressed quite oddly. Wigs, including one which was a cone suggesting both Saturday Night Live cone heads and one of those Star Trek "races" differentiated from Earthlings only by having strange hair styles. Clothing was far from normal including strange glasses. At one point first violinist Isaac Allen fell off his chair quite spectacularly. Yes, this was Dada.

And, yes, it was Paul Hindemith — the composer of the ever-so-serious [Mathis der Maler, When Lilacs Last in the Dooryard Bloom'd,] and sonatas for every orchestral instrument plus some others. The work was [Minimax,] a work from his Berlin period, a time and place he shared with Kurt Weill (who was writing symphonies) and Arnold Schoenberg. In this case, think of Hindemith as a character in [Cabaret.]

Comedy is not easy to pull off, but the Hausmann Quartet (and Hindemith, of course) had the large audience in stitches. The music is a cross between Mozart's "Musical Joke" and one of Ives' pieces using multiple marches in multiple tempi at the same time. The viola "rushed", "bad" entrances found the players "not together," and the performance was riddled with "wrong notes." The oddly costumed characters were by turns bemused and oblivious but always distinct, each operating with his or her own "logic."

Even with a joyous and virtuosic performance of Schumann's exuberant Piano Quintet as the second half of the concert, it was [Minimax] that caused the most conversation. The piece is devilishly difficult to play. The two violins playing the "piccolos" duet in harmonics was quite a remarkable feat in itself. Many parts of the piece require highly trained players to do things against their training. It often reminded me of a ballet requiring the dancers to turn in, not out.

Not only did the Hausmann Quartet play it brilliantly (it would have been funny just heard on CD), but they transported the concert far from the too often stuffy realm of chamber music. Their attitude was quite simply one of having fun, not at all self-conscious about the bizarre getups and pratfalls.

But behind the laughs, there was the ensemble's clear message for a new day: have fun playing. Do the serious music of the standard repertoire of course! But take a page from Shakespeare, who understood that the death of Duncan and its discovery were best separated by the very

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funny banter between the porter and MacDuff. Both Barber's and Schumann's music profited greatly by the presence of Hindemith's satiric work in between.

One can only hope that the Hausmann's enthusiastic embrace of such a rarely played piece is a harbinger of a less consistently "hallowed" sensibility in the world of quartets. I wished I could witness their Beethoven C-sharp minor Quartet, for their passionate lack of inhibition (not to be mistaken for lack of taste) could make the manic Presto a piece akin to a "minimax" experience, for people who understand humor so well will know how to fit it into many contexts.

Barber's Quartet showed itself once more as rightly having joined the standard literature for quartet. The Hausmann's intensity was here directed toward creating a Bartókian aura. The famed Adagio was kept within the original bounds without four people trying to capture the sound of the full string section version so often (too often?) heard. Its plaintiveness and gradually rising emotion remained powerfully personal rather than expanded into the culturally iconic.

Two of the Hausmann members — violinist Bram Goldstein and cellist Yuan Zhang — joined the Lyrica regulars — violinist Laura Bossert, violist Paula Majerfeld, and pianist Mariel Bossert — in the Schumann Quintet. Here Zhang made sure to "cheat" toward the audience to bring out his big solos. Both Bosserts traversed the piece with the assurance of long familiarity, Yet at this outing there was a freshness, perhaps spurred on by the two young players, which produced even more depth and joy.

CSU Summer Arts Festival Review

"Tonight's Summer Arts Concert by the Hausmann String Quartet was a thrilling experience. They assuredly lived up to their billing as a "great young quartet." Many thanks to Summer Arts and to the Alexander String Quartet that made it happen. The Hausmann Quartet members were gracious in dealing with an audience unfamiliar with classical music concerts, who applauded between each movement. As experienced educators, they were helpful in introducing the music to the audience. Despite contrasts in emotional expression and personality style among the four players, the quartet achieved a unity of sound and expression, especially in the Rorem and Schumann. The quartet was able to keep the audience on the edge of their seats by their virtuosity in the Beethoven, their engagement with the fun and pathos of the Rorem, and their attention to the rhythmic ambiguities of the Schumann. While Fresno has many fine musicians and musical organizations, it does not have a resident professional string quartet, and touring quartets are rare here. I hope that we will be able to have the Hausmann Quartet back while they are in residence at CSU San Francisco next year."

-David Fox, audience member and amateur cellist

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THE WELL-TEMPERED WIRELESS

MOSTLY CLASSICAL MUSIC AS DISCUSSED ON WRCJ-FM WITH THE
OCCASIONAL DIVERSION AND A RECIPE OR TWO

Wednesday, June 25, 2008

[Snapshot: John Corigliano](#)



John Corigliano, Sr. (L) with his brother Peter, taken in their Greenwich Village apartment circa 1909; from the collection of John Corigliano

When the commission came to composer John Corigliano for a brief chamber piece, to be based on a personal photograph of his choosing, he knew immediately where he would go for his inspiration:

"The picture has never ceased to move me. My father looked about eight years old, wearing knickers and earnestly bowing his violin, while my uncle, then a teenager, held a guitar in an aristocratic position and stared at the camera."

Earlier this week, Corigliano was in town with three of his fellow composers, all celebrating their 70th birthdays this year, and all in residence at the [Great Lakes Chamber Music Festival](#). Part of the festivities included a series of master classes with each composer setting one of their works with young professional musicians. Below, Corigliano works with violinists Isaac Allen and Bram Goldstein of the [Hausmann Quartet](#). (At the table are composers William Bolcom and Joan Tower)



Corigliano describes his [Snapshot: Circa 1909](#)



Young musicians to benefit from program

By: Lauren Crist

Posted: 9/24/08

A youth music program will begin this weekend, allowing Kent State to connect with the community in a unique way.

The Preparatory School of Music, a music program for students ages six to 18, and the university have teamed up to reach out to young musicians. Kent resident Lucy Zaynor designed the program.

"What's exciting about a program like this, is that it brings the talent from the university directly to the community on a one-on-one basis," Zaynor said.

Students will come to Kent State's School of Music for lessons in orchestra, piano, voice and music theory.

"What Lucy has envisioned, and what I find so appealing, is reaching out to underserved populations as well as students who have experience with strings," said Denise Seachrist, interim director of the School of Music. "I think that's part of our greater mission - to make not just education accessible to everyone, but to instill this understanding and love of music."

Students will receive private lessons and interact with members of the Miami String Quartet and the Hausmann Quartet.

"Children who participate in the program will collaborate with some of the area's finest musicians," Zaynor said.

Kent State graduate students will teach the string sections.

"I think there is a strength in graduate students," Zaynor said. "They all have proven themselves through their undergrad as strong players."

The program began as a preparatory program for piano with students in grades 7 to 12 participating in a 10-day workshop this past summer. It has grown now to include orchestra and voice sections, thus creating the Preparatory School of Music.

"If we can get them all up and running and foster and nurture them, that helps build this large umbrella to put all of them in," Seachrist said.

The program also offers classes geared towards learning music through physical movement, games and exercises, as well as participation in small groups called chamber ensembles.

"Kent State is known for their chamber music," Zaynor said. "We would like to build on their reputation and bring in more string players."

Seachrist said she is enthusiastic about the program.

"We have this responsibility, we have this knowledge and this history," Seachrist said, "and we are passing it on from one generation to the next, and we're using our current students to do that, and I think that's good for them in their own development."

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AN EVENING WITH FRED CHILD



Aspen Public Radio and Fred Child, host of *Performance Today*, are pleased to announce a special benefit event on Monday, July 13.

Please join us for an exclusive, private taping of *Performance Today* featuring the [Hausmann Quartet](#) in performance and in conversation with Fred Child.



Fred Child talks with the Hausmann Quartet during the benefit.

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