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# **CMS** Chamber Music Society of Lincoln Center

**THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER  
DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS  
PRESENTS**

*NEW MUSIC*

**WORKS BY ANNA WEESNER, MISSY MAZZOLI, SHULAMIT RAN, &  
A WORLD PREMIERE BY VIVIAN FUNG**

**WITH  
DAEDALUS STRING QUARTET &  
CLARINETIST ROMIE DE GUISE-LANGLOIS**

**TWO PERFORMANCES  
NOVEMBER 9, 6:30 PM & 9:00 PM**

**9:00 PM CONCERT STREAMED LIVE TO COMPUTERS & MOBILE DEVICES  
[www.ChamberMusicSociety.org/watchlive](http://www.ChamberMusicSociety.org/watchlive)**

**ROSE STUDIO**



The Chamber Music Society begins a new season of *New Music* series concerts on Thursday, November 9. The popular series in the intimate Rose Studio presents identical programs of innovative works performed twice in the same evening. Audiences have the choice of attending the one hour concerts at either 6:30 PM or 9:00 PM. The 9:00 PM performance will be streamed live. The opening program features works by Anna Weesner: *The Space Between* for String Quartet (2008, rev. 2015); Vivian Fung: *Clarinet Quintet: Frenetic Memories* for Clarinet, Two Violins, Viola, and Cello (CMS Co-Commission) (World Premiere) (2017); Missy Mazzoli: *Quartet for Queen Mab for Strings* (2014); and Shumalet Ran: *Stream* for Clarinet, Two Violins, Viola, and Cello (2015). The fine performers include the Daedalus String Quartet and clarinetist Romie de Guise-Langlois. [Pictured: Daedalus String Quartet; photo: Lisa-Marie Mazzucco.]

**Anna Weesner** (b.1965) is the recipient of a 2009 Guggenheim Fellowship and a 2008 award from the American Academy of Arts and Letters. She has received many other awards, including a 2006 Award for Excellence in the Arts from the Virginia Center for the Creative Arts, where she was in residence during the summers of 2007 and 2008, and a Pew Fellowship in the Arts (2003). She has been in residence at the MacDowell Colony, the Wellesley Composers Conference, Blue Mountain Center, the Summit Institute for the Arts and Humanities, the Seal Bay Festival, and at Fondation Royaumont.

Weesner's music has been described as "animated and full of surprising turns" (*New York Times*, Oct. 10, 2003), as "a haunting conspiracy" (*Philadelphia Inquirer*, April 24, 2001) and cited as demonstrating "an ability to make complex textures out of simple devices" (*San Francisco Classical Voice*, March 27, 2001). John Harbison has written that "none of it proceeds in obvious ways. Her vocabulary is subtle and rather elusive; the effect is paradoxically confident and decisive."

Weesner writes of *The Space Between*:

Musically, the piece is preoccupied with texture, that is, with the business of how many voices, or parts, are in play at a given time and with whether what those parts are doing is primary or supportive, melody or accompaniment, or neither. It may have something to do with wanting to explore the sound of the one and the many (and the space between them), or with what it means to write a melodic line and to let it stand alone, on the one hand, and then also give it musical context. It is easy in music to think about loud and soft as 'players' in an unfolding score. I would like to think that in addition to loud and soft, one might hear near and far, the solitary and the group, and also private and public, as additional, complicit forces at work.

JUNO Award-winning composer **Vivian Fung** (b. 1975) has a talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. Her work often assimilates disparate influences such as non-Western folk music, Brazilian rhythms, and visual inspirations. Born in Edmonton, Canada, she began composition studies with Violet Archer and later studied with Narcis Bonet in Paris, France. She received her doctorate from The Juilliard School in New York in 2002, where her mentors included David Diamond and Robert Beaser. She currently lives in California and is on the faculty of Santa Clara University.

In a description of her new work for clarinet and strings, Fung writes:

*Clarinet Quintet: Frenetic Memories* is inspired both by the music of minority groups in Southwest China and by my travels to that region in 2012. My memories of the trip are simultaneously vivid and scattered—we heard many different groups and stayed with local families and farmers, taking in many new sounds, sights, and experiences, and at times it was a bit overwhelming.

This quintet uses the sounds I heard as a departure for my own original music, with paraphrases here and there from different sources. Overall, the music is quite intense and evocative and especially features the clarinet in a virtuosic way. At the very end, I request that a recording of an Yi minority folk singer singing “Wei Mountain Song” be played as a paean to this extraordinary and little known music.

Following its world premiere on this program, the work travels to the Philadelphia Chamber Music Society and Chamber Music Northwest.

**Missy Mazzoli** (b. 1980) was recently deemed “one of the more consistently inventive, surprising composers now working in New York” (*The New York Times*) and “Brooklyn’s post-millennial Mozart” (*Time Out New York*). Missy attended the Yale School of Music, the Royal Conservatory of the Hague and Boston University. She has studied with David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, Martijn Padding, Richard Ayres, John Harbison, Charles Fussell, Martin Amlin, Marco Stroppa, Ladislav Kubik, Louis DeLise, and Richard Cornell.

Mazzoli writes of her *Quartet for Queen Mab*:

Queen Mab is an elusive creature from folklore and literature, a tiny fairy who drives her chariot into the nose of sleeping people. She enters their brains, eliciting dreams of their heart’s desire. This quartet embraces the wildness of Queen Mab’s journey and the dreams that result; Baroque ornaments twist around long legato lines and melodies ricochet between players. The music follows a sort of intuitive dream logic but returns again and again to the opening material, resulting in a sort of insistent, insane ritornello. The work was commissioned by ETHEL, with support from ETHEL’s Foundation for the Arts and Miller Theatre.

Pulitzer Prize-winning composer **Shulamit Ran** (b. 1949), a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel’s most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

In a program note for *Stream*, Rand writes:

The title *Stream* encapsulates some of the essential characteristics of this 16-minute long composition for clarinet and string quartet: it suggests flow—whether gentle or forceful; it implies a journey, one that could take us onto unexpected terrains yet is always moving forward; embedded into this word is also the idea of ‘stream of consciousness,’ and with it, free association and unexpected twists of fancy.

Although *Stream* is to be played without a break, there are strong elements of a three-movement structure in evidence. An expository quasi-first-movement lays out important materials of varying character, intermittently lyrical, foreboding, and vigorous. The middle part, suggesting contrast and repose, is initially slow and reflective, but then embarks on new explorations of the notion of stasis. It leads directly into the final movement, which is dominated by fast-moving music of high energy and growing virtuosity that consolidates the previous materials. Important throughout is the way in which seemingly transitional stretches of music emerge and propel the music onward in ways that are at once unexpected and fantastical.

**Listing Information:**

The Chamber Music Society of Lincoln Center

Thursday, November 9, 6:30 PM & 9:00 PM

Rose Studio (165 W. 65<sup>th</sup> St., 10<sup>th</sup> Fl.)

Tickets: \$35 available at box office; by calling 212.875.5788;

on-line: [www.ChamberMusicSociety.org](http://www.ChamberMusicSociety.org)

Free live stream at 9:00 PM: [www.ChamberMusicSociety.org/watchlive](http://www.ChamberMusicSociety.org/watchlive)

*NEW MUSIC*

Daedalus String Quartet (Min-Young Kim, Emilie-Anne Gendron, violin; Jessica Thompson, viola; Thomas Kraines, cello); Romie de Guise-Langlois, clarinet

**Anna Weesner:** *The Space Between* for String Quartet (2008, rev. 2015)

**Vivian Fung:** *Clarinet Quintet: Frenetic Memories* for Clarinet, Two Violins, Viola, and Cello (CMS Co-Commission) (World Premiere) (2017)

**Missy Mazzoli:** *Quartet for Queen Mab* for Strings (2014)

**Shulamit Ran:** *Stream* for Clarinet, Two Violins, Viola, and Cello (2015)

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