



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, MARCH 16, 2017 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

3,675th and 3,677th Concerts

JEAN-FRÉDÉRIC NEUBURGER, piano

NICOLAS DAUTRICOURT, violin

BELLA HRISTOVA, violin

MARK HOLLOWAY, viola

DMITRI ATAPINE, cello

ANTHONY MANZO, double bass

JAMES AUSTIN SMITH, oboe

TOMMASO LONQUICH, clarinet

**2016-2017
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

*Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**.*

*This concert is made possible, in part, by **The Florence Gould Foundation, The Gladys Krieble Delmas Foundation, and the Samuel I. Newhouse Foundation**.*

*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model "D" concert grand piano we are privileged to hear this evening.*

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PHILIPPE HERSANT *Im fremden Land for Clarinet, Two Violins,
Viola, Cello, and Piano* (2002)

(b. 1948)

- ▶ Wiegenlied (Berceuse)
- ▶ Totentanz (Danse macabre)
- ▶ Andenken (en souvenir de...)
- ▶ Phantasiestück
- ▶ Choral

LONQUICH, HRISTOVA, DAUTRICOURT, HOLLOWAY,
ATAPINE, NEUBURGER

ÉRIC TANGUY *Sonata for Two Violins* (2011)

(b. 1968)

- ▶ $\text{♩} = 104$
- ▶ $\text{♩} = 72$
- ▶ $\text{♩} = 152$

DAUTRICOURT, HRISTOVA

JEAN-FRÉDÉRIC NEUBURGER *Plein Ciel for Clarinet, Violin, Cello, and Piano*
(2013)

(b. 1986)

LONQUICH, DAUTRICOURT, ATAPINE, NEUBURGER

GUILLAUME CONNESSON *Sextet for Oboe, Clarinet, Violin, Viola, Bass,
and Piano* (1997)

(b. 1970)

- ▶ Dynamique
- ▶ Nocturne
- ▶ Festif

SMITH, LONQUICH, HRISTOVA, HOLLOWAY, MANZO,
NEUBURGER

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NOTES ON THE PROGRAM

Im fremden Land for Clarinet, Two Violins, Viola, Cello, and Piano

PHILIPPE HERSANT

► Born June 21, 1948 in Rome.

Composed in 2002.

- Premiered in April 2003 in Albi, France by Ensemble Ader.
- Tonight is the first CMS performance of this piece.
- Duration: 18 minutes

Philippe Hersant writes highly evocative scores that are often inspired by books, poems, music, film, and even memory itself. "Hersant returns incessantly to the question of memory," writes Béatrice Ramaut-Chevassus in the preface to *Le filtre du souvenir*, a book of composer interviews, "a memory that is close, distant, veiled, reasserted, almost obsessive.... He develops compositions around sound images, but also mental images and even musical images, namely quotations." A fixture in the French music scene for nearly five decades, he has received commissions from such illustrious institutions as the French Ministry of Culture, Radio France (the opera *Le Château des Carpathes*, 1991), Paris Opera (the ballet *Wuthering Heights*, 2001), Leipzig Opera (the opera *Le Moine noir*, 2005), Orchestre National de Lyon (the piano concerto *Streams*, 2000), Notre-Dame de Paris (*Les Vêpres de la Vierge*, 2013), the Cypress Quartet (String Quartet No. 4, 2014), and the Perm Opera (*Tristia* for Choir and Chamber Orchestra, 2015). He has won many awards, including the Prix Arthur Honegger, the Prix Maurice Ravel,

Victoires de la Musique Classique Composer of the Year in 2005, 2010, and 2016, as well as three SACEM awards, including the Grand Prix de la Musique Symphonique in 1998. His extensive discography numbers over 40 albums, the most recent being *Fantaisies pour cordes*, with the Hugo Wolf Quartet on Megadiscs Classics, which includes *Onze Caprices*, *String Quartet No. 2*, and *Fantaisies sur le nom de Sacher*. His previous recordings include *Les Vêpres de la Vierge*, his Second Cello Concerto "Heathcliff" with the Montpellier National Orchestra, *Clairvaux—Instants Limites*, and *Clair obscure* with Ensemble Sequenza 9.3. Hersant studied composition with André Jolivet, harmony with Georges Hugon, and counterpoint with Alain Weber at the Paris Conservatoire.

"*Im fremden Land* is a sextet for clarinet, string quartet, and piano," Hersant writes, "the title which means 'in a strange/foreign land' in German refers to a very old German song ('Innsbrück, I must leave you; and I continue my route to another place... Out there, in strange lands.'). Originally a popular song, it was harmonized by Heinrich Isaac in the 15th century before becoming one of the most famous Lutheran chorales, renamed at that time: 'O Welt, ich muss dich lassen' ('Oh World, I must leave you'). Jean-Sebastien Bach frequently used it in his cantatas and his Passions.

"Revealed by the clarinet in the first measures, this melody is the leitmotiv, the connecting thread of my piece. The melody is present in each of the

five movements, dressed in different forms and often mentioned by allusion, before being magnified in the final movement, where the string quartet performs it almost in its entirety in the harmonization of Heinrich Isaac.

“The five movements have the following titles: *Wiegenlied* (Lullaby), *Totentanz* (Death Dance), *Andenken* (In memory of...). These are followed by an intermezzo, brief and ghostlike, which I gave a Schumann-like title

(*Phantasiestück*, Fantasy Piece). It is immediately followed by the final movement, *Choral*.

“*Im fremden Land* was written in the memory of [French pianist and composer] Olivier Greif, who prematurely passed away in 2000. The piece was commissioned by the *Association Patrimoine et Cultures Européennes en Région Midi-Pyrénées* and the Ader Ensemble premiered it in Albi in April 2003.” ♦

Sonata for Two Violins

ÉRIC TANGUY

► Born January 27, 1968 in Caen, France.

Composed in 2011.

► Premiered on July 21, 2011 in Hauteville-Gondon, France by violinists Éric Crambes and David Grimal.

► Tonight is the first CMS performance of this piece.

► Duration: 10 minutes

Éric Tanguy has written more than a hundred works ranging from solo pieces to concertos, vocal pieces, and symphonic works that have been widely performed and broadcast. His piece *Affettuoso* in memoriam Henri Dutilleux was premiered in 2014 by the Orchestre de Paris under the baton of Paavo Järvi and was later performed by the Los Angeles Philharmonic conducted by Esa-Pekka Salonen. Other recent highlights include the new version of his symphonic work *In Excelsis* performed by the Orchestre National d’Île de France and Enrique Mazzola in the newly built Philharmonie de Paris, *Nouvelle Etude* for piano premiered by Steven van Hauwaert in Los Angeles, and *Matka* commissioned by the Jyväskylä

Symphony Orchestra and Ville Matvejeff for the 150th anniversary of the birth of Sibelius. Next season will see two major new works: a Piano Concerto for Nicholas Angelich and a chamber opera with an original libretto by Michel Blanc commissioned by the Théâtre des Bouffes du Nord. In 2015 he was resident composer at the Kone Foundation in Finland, and guest composer at Open Chamber Music Prussia Cove in Great Britain at the invitation of Steven Isserlis. He has received numerous awards and prizes. In 2012, he received the Grand prix de la SACEM, the highest distinction for achievements throughout a career, and in 2014 he won the Grand Prix Lycéens des compositeurs awarded by high school students from all across France. He was twice declared Composer of the Year at the Victoires de la Musique Classique (in 2004 and 2008). After studying under Horatiu Radulescu, Tanguy completed his education with Ivo Malec, Gérard Grisey, and Betsy Jolas at the Paris Conservatoire, from which he graduated in 1991. He teaches composition at the Conservatoire Paul

Dukas in Paris.

Tanguy writes, "Composed in 2011, this work is the result of a commission from Festival des Arcs, where I was the guest composer that year. When violinist and artistic director Éric Crambes proposed to me that I compose a new work for his festival, the idea of a work for two violins immediately came to mind. There were several reasons for this: as an ex-violinist, throughout my student days I had experienced intense joy in collaborating with my violinist friends in the interpretation of masterpieces like double concertos by Vivaldi and Bach. But later, in discovering the fabulous sonatas for two violins by Jean-Marie Leclair, I learned, with this instrumental pairing, another way of creating interplay or dialogue. These memories have particularly influenced me, because when composing my sonata, I wanted to propose 'an echo' for this instrument combination, in our time, in the modal and rhythmic language that I have developed for 25 years.

"From a formal point of view, the work is in three separate movements, each of which is in a specific harmonic

mode. There are no titles for these movements, but simply distinct tempos involving different figurations associated with the musical and poetic character of the music.

"The first movement (tempo: half note = 104) works, through the different registers, on the juxtaposition of syncopations, quarter and eighth notes creating a feeling of obsession both in terms of pulsation and in short melodic elements. In contrast, these obsessional fragments are sometimes interrupted and take off in dazzling triplets.

"The second movement (tempo: quarter note = 72) tries to develop suave and melancholic lines between the two instruments counterbalanced by a six-measure solo in the two violins.

"The third movement, particularly lively (tempo: quarter note = 152), develops the idea of flights, pursuits, games of answers, melodic formulas accomplished by one or the other, all in a frenzied whirlwind. The Sonata for Two Violins is dedicated to Éric Crambes and David Grimal who gave the world premiere in Hauteville-Gondon on July 21, 2011." ♦

Plein Ciel for Clarinet, Violin, Cello, and Piano

JEAN-FRÉDÉRIC NEUBURGER

▶ Born December 29, 1986 in Paris.

Composed in 2013.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 21 minutes

Jean-Frédéric Neuburger has established himself as a gifted musician, both as a composer and

a pianist, known for the extreme variety of his repertoire. He is regularly commissioned by festivals and organizations such as the Boston Symphony Orchestra, Evian Festival, Radio-France, Long-Thibaud International Competition, and Folle Journée de Nantes, and his works have been performed by the Boston Symphony Orchestra and Orchestre de

Paris under Christoph von Dohnányi as well as by the Chorus and Orchestre Philharmonique de Radio France and Pascal Rophé. His chamber music has been played by Henri Demarquette, François Salque, Nicolas Dautricourt, Lise Berthaud, Raphaël Sévère, and Bertrand Chamayou in venues such as the Lucerne Festival, Sage Gateshead, Lincoln Center, and Musikverein Wien. In addition to varied piano works, from a tango—*Les Lumières du manège*—to the large-scale *Maldoror*, he has composed orchestral works (*Chanson and Aube*), choral compositions (*Cantate Profane*), a string quartet, and other solo and chamber works. He won the Lili and Nadia Boulanger prize from the Académie des Beaux Arts and the Hervé Dugardin prize from SACEM in 2015. Neuburger received an intense and varied musical education in piano, composition, and organ before entering the Paris Conservatoire at the age of 13. After graduating with five Premier Prix he went on to study composition with Michael Jarrell and Pascal Dusapin in Geneva.

Neuburger writes, "In this piece I focused on an idea, the progressive quest for freedom, characterized here by the figure of the 'clarinet-bird.' In the beginning it is as if it is imprisoned, playing homo-rhythmic harmonies with the other three instruments of the quartet. It gradually liberates itself until the section entitled 'Recitative and song study of the free bird' in Part II, an important clarinet solo in two parts: recitative and a study.

"This solo is nevertheless punctuated by announcements of upcoming musical events by the other instruments. The clarinet gradually freezes on a motif, which I call the motif of the acquired freedom. In the last section (Postscript) we hear this motif being constantly repeated, as behind it rises a ungainly military march, which disappears little by little. Finally, the clarinet finishes the piece, alone over the held strings, with a light and previously unheard motif: a door to the future—the bird keeps vigil." ♦

Sextet for Oboe, Clarinet, Violin, Viola, Bass, and Piano

GUILLAUME CONNESSON

► Born May 5, 1970 in Boulogne-Billancourt, France.

Composed in 1997.

► Tonight is the first CMS performance of this piece.

► Duration: 13 minutes

Guillaume Connesson's orchestral, vocal, chamber, and solo works have gained him an enviable list of performances and commissions both at home in France and

abroad. His compositions have been commissioned by the Royal Concertgebouw Orchestra, Philadelphia Orchestra, Orchestre National de France, Chicago Symphony Orchestra, Netherlands Philharmonic Orchestra, and the Orchestre National de Lyon. His music is regularly played by the Brussels Philharmonic, Orchestre National de France, National Symphony Orchestra of Washington, Cincinnati Symphony Orchestra,



**CONNESON WRITES,
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ENTERTAINMENT IN MIND."**

and BBC Symphony Orchestra. He is currently composer-in-residence at the Orchestre National de Lyon and associate composer-in-residence at the Brussels Philharmonic; next season he will be in residence at the Netherlands Philharmonic Orchestra. Past residencies include the Orchestre de Pau Pays de Béarn, Royal Scottish National Orchestra, and Orchestre National des Pays de la Loire. He is working on an opera, *Les Bains macabres*, commissioned by the Opéra National de Bordeaux on a libretto by Olivier Bleys.

Connesson won the 2015 Victoires de la Musique Composer of the Year award, SACEM's Grand Prize in 2012, and Grand Prix Lycéens des compositeurs in 2006. His discography includes two discs of chamber music and two symphonic recordings on

the Deutsche Grammophon label. The first, *Lucifer*, won a Choc award from *Classica* magazine, and the second, *Pour sortir au jour*, received numerous critical distinctions such as the Diapason d'Or de l'Année as well as the *Classica* Choc de l'Année. After studies at the Conservatoire National de Région in Boulogne-Billancourt (his birthplace) and the Paris Conservatoire, Connesson received Premiers Prix in choral direction, history of music, analysis, electro-acoustic music, and orchestration. He is currently professor of orchestration at the Aubervilliers-La Courneuve Conservatory.

Connesson writes, "Composed for my friends, Eric Le Sage and Paul Meyer for a New Year concert, this sextet was written with festivities and entertainment in mind. The first movement *Dynamique* is a series of variations, which multiply the rhythmic processes inherited from repetitive American music. The central *Nocturne* section is a soft and painful confidence sung by the clarinet amid a harmonic backdrop of strings and piano. Finally, *Festif* creates a sense of joy and excitement (with an allusion to Schubert's 'Trout'). The score ends with a 'cadential' joke." ♦

ABOUT THE ARTISTS

DMITRI ATAPINE

► Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill halls at Carnegie Hall, and the National Auditorium of Spain. An avid chamber musician, he has previously performed with The Chamber Music Society of Lincoln Center and his frequent festival appearances have included Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, Nevada, and Cactus Pear, with performances broadcast in Spain, Italy, the US, Canada, Mexico, and South Korea. His multiple awards include the first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, BlueGriffin, and Bridge record labels. Mr. Atapine holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. The artistic director of Ribadesella Chamber Music Festival and the Argenta Concert Series, he is the cello professor at the University of Nevada, Reno and a member of Chamber Music Society Two.

NICOLAS DAUTRICOURT

► Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the SACEM Georges Enesco Prize, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation. In the 2017-18 season he returns to the Capitole de Toulouse Orchestra; makes his performance debuts with the Royal Philharmonic Orchestra, Liège Philharmonic, and Helsingborg Symphony; and starts the second part of his solo violin project, Bach & Beyond, at the National Recital Hall in Taipei, Taiwan. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo’s Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals such as Lockenhaus, Music@Menlo, Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Orchestre National de France, Orchestre de Toulouse, Quebec Symphony, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, and the Kanazawa Orchestral Ensemble, under conductors Leonard Slatkin, Paavo Järvi, Tugan Sokhiev, Dennis Russell Davies, Eivind Gullberg Jensen, Yuri Bashmet, Michael Francis, François-Xavier Roth, Fabien Gabel, and Kazuki Yamada. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, Sud-Tyroler Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Award winner in numerous international violin contests, such as Wieniawski, Lipizer, and Belgrade, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. A former member of CMS Two, he plays a magnificent instrument by Antonio Stradivari, the “Château Fombrauge” (Cremona 1713), on loan from Bernard Magrez.

MARK HOLLOWAY

▶ Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, Alpenglow, Plush, Concordia Chamber Players, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at festivals in France, Musikdorf Ernen in Switzerland, and at the International Musicians Seminar in Prussia Cove, England. Around New York, he has appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera. He has been principal violist at Tanglewood and of the New York String Orchestra, and has played as guest principal of the American Symphony, Riverside Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival, with the Israeli Chamber Project, Tertulia, Chameleon Arts Ensemble, and on radio and television throughout the Americas and Europe, most recently on a *Live From Lincoln Center* broadcast. Hailed as an “outstanding violist” by *American Record Guide*, and praised by Zürich’s *Neue Zürcher Zeitung* for his “warmth and intimacy,” he has recorded for the Marlboro Recording Society, CMS Live, Music@Menlo LIVE, Naxos, and Albany labels. A former member of Chamber Music Society Two, Mr. Holloway was a student of Michael Tree at the Curtis Institute of Music and received his bachelor’s degree from Boston University.

BELLA HRISTOVA

▶ Celebrated for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has a growing international career. Her 2016-17 season features extensive concerto, recital, and chamber music performances in the United States and abroad, including performances of a concerto written for her by her husband David Ludwig—a work commissioned by a consortium of eight major orchestras across the US. Winner of a 2013 Avery Fisher Career Grant, she is the recipient of first prizes in the 2009 Young Concert Artists International Auditions and the 2007 Michael Hill International Violin Competition in New Zealand, and was laureate of the 2006 International Violin Competition of Indianapolis. She has had numerous solo appearances with orchestras including a performance alongside Pinchas Zukerman and the Orchestra of St. Luke’s at Lincoln Center, and with the New York String Orchestra under Jaime Laredo at Carnegie Hall. A sought-after chamber musician, she has been a featured performer at Australia’s Musica Viva, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and Marlboro Music. Her recent projects include her recording *Bella Unaccompanied* (A.W. Tonogold Records) and a commission of *Second String Force* by American composer Joan Tower. A former member of CMS Two, Ms. Hristova attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. She plays a 1655 Nicolò Amati violin.

TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on prestigious stages in four continents and at major festivals. He is solo clarinetist with Ensemble MidtVest, an acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Klaus Thunemann, Sergio Azzolini, Charles Neidich, Christoph Richter, Umberto Clerici, Gilbert Kalish, Alexander Lonquich, Jeffrey Swann, and the Allegri and Danish string quartets. He performs regularly as solo clarinetist with the Leonore Orchestra in Italy and has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. He has conceived several collaborative performances with dancers, actors, and visual artists. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at The Juilliard School. He is co-artistic director of KantorAtelier, a vibrant cultural space based in Florence dedicated to the exploration of music, theatre, art, and psychoanalysis. He can be heard on a number of CD releases for DaCapo, CPO, and Col Legno, as well as on broadcasts for *Performance Today*, BBC, and other radio programs around the world. He graduated from the University of Maryland under the tutelage of Loren Kitt, furthering his studies with Alessandro Carbonare and Michel Arrignon at the Escuela Superior de Musica Reina Sofia in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is a member of Chamber Music Society Two.

ANTHONY MANZO

► Double bassist Anthony Manzo enjoys performing in a broad variety of musical contexts. In addition to performances with The Chamber Music Society of Lincoln Center, he is a sought-after chamber musician who performs regularly at such noted venues as the Spoleto Festival in Charleston, SC, Bay Chamber Concerts in Rockport, Maine, and the Chesapeake Chamber Music Festival. He is also the solo bassist of San Francisco's New Century Chamber Orchestra and a regular guest artist with the National Symphony Orchestra and the Smithsonian Chamber Society near his home in Washington, DC. For many years the solo bassist of the Munich Chamber Orchestra, he still returns often to Europe, frequently performing with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff in Mozart's "Per questa bella mano" (with performances in Salzburg, Paris, Vienna, Budapest, and Istanbul). He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston and Opera Lafayette in Washington, DC. Additionally, Mr. Manzo is a member of the double bass and chamber music faculty of the University of Maryland. He performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).

JEAN-FRÉDÉRIC NEUBURGER

► Following his success at the 2004 Long-Thibaud Competition, Jean-Frédéric Neuburger quickly became in demand as an interpreter known for the range of his repertoire from Bach to composers of the 21st century. He performs with the

world's most prestigious orchestras including the New York Philharmonic, San Francisco Symphony, Philadelphia Orchestra, London Philharmonic, Orchestre de Paris (with which he toured Asia in 2013), and NHK Symphony Orchestra and works with conductors such as Lorin Maazel, Michael Tilson Thomas, Jonathan Nott, Osmo Vänskä, Ingo Metzmacher, and Pierre Boulez. He performs at leading international festivals (Verbier, Lucerne, La Roque d'Anthéron, Saratoga, La Jolla Music Society), and as a chamber musician, performs with the leading musicians of his generation. In 2014 the Auditorium du Louvre held a series of seven concerts entitled 'Jean-Frédéric Neuburger and Friends' featuring him as a performer and composer. His recordings have received great acclaim: the 2008 *Live at Suntory Hall* CD received a Choc award in *Le Monde de la Musique* and his recording of piano concertos by Ferdinand Hérold received the Choc in *Classica* magazine. Born in Paris, Mr. Neuburger received an intense and varied musical education in piano, composition, and organ before joining the Paris Conservatoire, from which he graduated with five Premiers Prix in 2005. Since 2009, he has taught the renowned Classe d'Accompagnement at the Paris Conservatoire. He started his career in the US with Young Concert Artists.

JAMES AUSTIN SMITH

▶ Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*The New Yorker*), oboist James Austin Smith performs equal parts new and old music across the United States and around the world. Mr. Smith is an artist of the International Contemporary Ensemble (ICE) and Talea as well as co-artistic director of Decoda, the Affiliate Ensemble of Carnegie Hall. He is a member of the faculties of the Manhattan School of Music and Purchase College and is co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. His festival appearances include Marlboro, Music@Menlo, Lucerne, Chamber Music Northwest, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. His debut solo recording *Distance* was released in early 2015 on South Africa's TwoPianists Record Label. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelors of Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall's Ensemble ACJW. Mr. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

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UPCOMING EVENTS AT CMS

DEBUSSY & RAVEL

SUNDAY, MARCH 19, 5:00 PM ▶ ALICE TULLY HALL

This program, celebrating the zenith of French chamber music, gathers four works of unparalleled genius by the two composers who have come to define the musical essence of their country.

ROSE STUDIO & LATE NIGHT ROSE

THURSDAY, MARCH 23, 6:30 PM & 9:00 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

Featuring works by Prokofiev and Lyapunov.

The 9:00 PM concert will be hosted by Patrick Castillo and streamed live at www.ChamberMusicSociety.org/watchlive

MEET THE MUSIC! TYRANNOSAURUS SUE: A CRETACEOUS CONCERTO

SUNDAY, MARCH 26, 2:00 PM ▶ ALICE TULLY HALL

Our T-rex Sue is a musical tribute—composed by our own Bruce Adolphe—to the largest set of complete dinosaur bones ever found!

This concert is currently sold out. Please call 212-875-5788 for availability.