

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 17, 2023, AT 7:30 ▶ 4,336TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

FRANCISCO FULLANA, violin
CHAD HOOPES, violin
BELLA HRISTOVA, violin
KRISTIN LEE, violin
SEAN LEE, violin
DANIEL PHILLIPS, violin
ARNAUD SUSSMANN, violin
JAMES THOMPSON, violin
DANBI UM, violin
JEREMY BERRY, viola
MATTHEW LIPMAN, viola
PAUL NEUBAUER, viola
DMITRI ATAPINE, cello
DAVID FINCKEL, cello
SIHAO HE, cello
MIHAI MARICA, cello
BLAKE HINSON, double bass

OPENING NIGHT: STRING SONORITIES

EDWARD ELGAR
(1857–1934)

**Introduction and Allegro for Quartet and
Strings, Op. 47 (1905)**

UM, THOMPSON, NEUBAUER, FINCKEL, PHILLIPS,
HRISTOVA, S. LEE, FULLANA, BERRY, LIPMAN, ATAPINE, HE,
HINSON

BÉLA BARTÓK
(1881–1945)

Divertimento for Strings, BB 118 (1939)

▶ Allegro non troppo

▶ Molto adagio

▶ Allegro assai

K. LEE, S. LEE, SUSSMANN, THOMPSON, PHILLIPS,
HRISTOVA, HOOPES, FULLANA, UM, LIPMAN, BERRY,
NEUBAUER, MARICA, ATAPINE, HE, HINSON

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

EDVARD GRIEG *Holberg Suite, Op. 40* (1884)

(1843–1907)

- ▶ Praeludium: Allegro vivace
- ▶ Sarabande: Andante espressivo
- ▶ Gavotte: Allegretto
- ▶ Air: Andante religioso
- ▶ Rigaudon: Allegro con brio

SUSSMANN, HOOPEs, UM, THOMPSON, FULLANA, K. LEE,
LIPMAN, NEUBAUER, BERRY, HE, MARICA, ATAPINE, HINSON

GEORGE WALKER *Lyric for Strings* (1946)

(1922–2018)

FULLANA, HRISTOVA, S. LEE, K. LEE, BERRY, LIPMAN,
MARICA, ATAPINE, HINSON

BENJAMIN BRITTEN *Simple Symphony for Strings, Op. 4* (1933–34)

(1913–1976)

- ▶ Boisterous Bourrée
- ▶ Playful Pizzicato
- ▶ Sentimental Sarabande
- ▶ Frolicsome Finale

HOOPEs, K. LEE, UM, SUSSMANN, HRISTOVA, FULLANA,
THOMPSON, PHILLIPS, S. LEE, NEUBAUER, BERRY, LIPMAN,
ATAPINE, HE, MARICA, FINCKEL, HINSON

The **Jerome L. Greene Foundation** is the 2023–2024 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

Matthew Lipman occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**.

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians.

The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

ABOUT TONIGHT'S PROGRAM

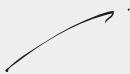
Dear Listener,

Good evening and welcome to this first concert of the Chamber Music Society's 53rd Alice Tully Hall season.

Performers find great value in "warming up" before a concert, both mentally and physically. It used to be that CMS, concluding a season in May and not reconvening until October, lost its warmup annually, but no longer. Perhaps some of you may have attended one of four Summer Evenings concerts we presented here in July, emblematic of CMS's growing role in classical music performance on the Lincoln Center campus. Concurrent with those concerts, CMS also performed six programs, spread throughout the summer, at our home-away-from-home, the Saratoga Performing Arts Center in Saratoga Springs, New York (a delightful weekend getaway for any who might be interested!). Between CMS presentations and those of other festivals, our artists have been performing wide-ranging repertoire with a stellar lineup of colleagues all over the world. Hopefully, each has found a moment to relax, but then again, music is what we live and breathe for, and there is hardly ever too much of it.

Opening night is always a special occasion, worthy of a program that is celebratory, welcoming, and a reunion between our audience and musicians. Bringing 17 string players together on stage is already quite a party, but when four of the five works on the program are being performed for the first time by CMS artists, we also can enjoy a historic moment. It is likely that composers such as Benjamin Britten and Béla Bartók thought it impossible that the pieces on this program could be played as true chamber music, without a conductor. However, with the ensemble skills of our roster, CMS is able to embrace repertoire usually regarded as the purview of symphony orchestras. We can be, therefore, both proud of our musicians and delighted to experience a new and wonderful sonic world of chamber music.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



ARTIST PERSPECTIVE

I am delighted to be taking part in this season's festive Opening Night concert, playing alongside artists whom I admire. Tonight's program is a celebration of the rich tradition of music for strings, and I am particularly happy to be performing in Elgar's Introduction and Allegro. It is a unique work in the repertoire, written for a string quartet and string ensemble. I have always had an affinity for Elgar's music—it's full of intimate nobility and beauty, coupled with a rich sensuality—and this piece is an example of his open-hearted romanticism. It is exciting to have a musical dialogue between a string quartet and an ensemble: a perfect fit for tonight's celebration.

— Danbi Um

NOTES ON THE PROGRAM

Introduction and Allegro for Quartet and Strings, Op. 47

EDWARD ELGAR

- ▶ Born June 2, 1857, in Broadheath, England
- ▶ Died February 23, 1934, in Worcester, England

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 15 minutes

Composed in 1905

At the turn of the 20th century Henry Wood, conductor of the Orchestra of the Queen's Hall, London, started to get fed up with absenteeism in his orchestra. In 1904, he instituted a stricter attendance policy for rehearsals, and in response, a significant portion of the ensemble defected and decided to start a new group. This upstart "London Symphony Orchestra" was organized so that the players were the owners of the institution. A committee of musicians, rather than any individual patron or artistic director, would determine the ensemble's program and schedule.

For their first season, they hired Hans Richter to lead them most often,

but they also invited numerous guest conductors to pick up the baton, including Sir Edward Elgar, who was asked not only to lead a concert and tour around England, but also to write a new work for the orchestra. August Jaeger, a music publisher and friend of the composer, strongly encouraged him to accept this commission: "Why not a brilliant quick string scherzo, or something for those fine strings only? A real bring down the house torrent of a thing such as Bach could write. . . . You might even write a modern fugue for strings. . . . That would sell like cakes." Elgar reassured Jaeger in January of 1905 that "I'm doing that

string thing in time for the Symphony Orchestra concert” and he conducted the premiere of Introduction and Allegro (Op. 47) at an all-Elgar program in March of that year.

The composer followed his friend’s advice and tried to make this “string thing” Bach-ish. In the fashion of a Baroque *concerto grosso*, there are parts for a solo string quartet, generally played by the section leaders of the ensemble, who weave in and out of thick, sweeping *tutti* passages. For the Introduction, in committee-like fashion, the principals propose various themes that the full group can choose to take up or leave behind.

In the Allegro, Elgar organizes musical ideas that are loosely debated in the Introduction into sonata form. He replaces the traditional development section with what he called “a devil of a fugue.” After the impish subject is heard a few times, the soloists emerge with an emotive, lyrical line. The fugue grows in density from there, full of playful and occasionally chaotic re-combinations of nearly all the music that has come before. As a whole, the piece is quite a successful stab at combining Baroque method with late-Romantic themes, and one that Jaeger would be pleased to hear has indeed sold like cakes over the years. ♦

Divertimento for Strings, BB 118

BÉLA BARTÓK

- ▶ Born March 25, 1881, in Nagyszentmiklós, Hungary
- ▶ Died September 26, 1945, in New York City

Composed in 1939

- ▶ First CMS performance on October 17, 2013, with violinists Ida Kavafian, Sean Lee, Kristin Lee, Cho-Liang Lin, Yura Lee, Arnaud Sussmann, Areta Zhulla, Nicolas Dautricourt, and Aaron Boyd; violists Steven Tenenbom, Richard O’Neill, and Pierre Lapointe; cellists Nicholas Canellakis, Mihai Marica, and Dane Johansen; and double bassist Kurt Muroki
- ▶ Duration: 25 minutes

In 1926, Swiss billionaire impresario Paul Sacher founded a chamber orchestra in Basel, devoted to music of the 18th and 20th centuries. For the tenth anniversary of the ensemble, he asked Béla Bartók to write a new work, and the Hungarian composer obliged with *Music for Strings, Percussion, and Celesta* (BB 114). Since the 1920s, Bartók had been fascinated by the craftsmanship and the approach to setting voices against one another in counterpoint that can be found in music by J. S. Bach and others from the Baroque era. This first piece he wrote for Sacher included

a powerful, chromatic fugue, which clearly demonstrated the composer’s ability to build on Bach and fit with the ensemble’s broader mission to link historical and modern stylistic elements.

Sacher soon wanted to repeat the exercise and asked Bartók to write again for the group in 1939, requesting only that his creation be a bit easier to play. The billionaire invited the composer to stay at his family retreat at Châlet Aellen in Saanen, Switzerland, a stimulating setting, as Bartók expressed to his son in a letter from August of that year: “Somehow I feel like a musician of olden times—the

invited guest of a patron of the arts. For here I am, as you know, entirely the guest of the Sachers; they see to everything—from a distance. In a word, I am living alone—in an ethnographic object: a genuine peasant cottage.”

He was able to complete his *Divertimento* for Strings (BB 118) in a matter of two weeks. The piece includes significant roles for the principal players of the string sections, lending it the feeling of a folk-infused *concerto grosso*. This aspect is particularly salient in the third movement, in which an astonishing portion of the music involves the soloists calling a tune and the rest of the group playing it back. Listening to this *Allergro assai* is like sitting in on a class taught by rote, where the instructor plays a melody expecting the apprentices to play it in reply until it is just right. The opening movement likewise displays the strategies of a Baroque concerto. The principals take fragments of the jolly tune heard at the outset and weave this way and that,

regularly interrupted by the *tutti* chorus chanting on a symmetrical refrain in rhythmic unison.

The soloists recede in the second movement. The heart of this haunting centerpiece is a short *passacaglia*, a Baroque variation form built on a brief harmonic pattern that is repeated many times. Here, the low strings introduce a heavy progression full of perfect fifths, which the violins ornament with more and more dissonant figuration. Critics have suggested that in this music, Bartók expresses anxiety about the close relationship between Hungary and Nazi Germany, and about knowing that as an anti-fascist and modernist composer, he would soon need to flee his homeland. The fun-implying title of the work and the optimism of the outer movements make this interpretation somewhat hard to square, but it’s admittedly hard not to hear the slow, menacing advance of war in the unrelenting bassline and shouting trills that mark the second half of this powerful *Adagio*. ♦

Holberg Suite for Strings, Op. 40

EDVARD GRIEG

- ▶ Born June 15, 1843, in Bergen, Norway
- ▶ Died September 4, 1907, in Bergen, Norway

Composed in 1884

The Danish-Norwegian writer and philosopher Ludvig Holberg (1684–1754) was a dedicated humanist, celebrated for centuries after his death for his essays on law, his comedic stage plays, and his endowment of an academy in Sorø, Denmark. In 1884 the city of Bergen, where Holberg was born, organized ceremonies to

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 23 minutes

mark the bicentenary of his birth. They commissioned another Bergen native, composer Edvard Grieg, to write a new work for the event. In response Grieg created piano music titled *Fra Holbergs tid*, “From Holberg’s Time,” a “Suite in Olden Style” in five movements, and produced a string orchestra arrangement of the suite the next year.

The string version of the *Praeludium* is the furthest in character from its “olden” origins. On the piano, Grieg gives this first movement a smooth, arpeggiated texture akin to keyboard creations of J. S. Bach. But the orchestral arrangement instead involves an infectious galloping rhythm, which lends the music a virtuosic, late-19th-century energy. When tranquil tunes appear on top of this throbbing texture, their more antique qualities rub against the prevailing mood, as if they are an image of a far-off time toward which the music is gradually marching.

The other movements more overtly reproduce Baroque forms. The second is a *Sarabande*, in which the gradual emergence of the lower string parts, from silence to *pizzicato* lines to solos to rich harmonizations, makes the climactic repetition of music from the very start of the movement quite dramatic. The third movement comprises two *Gavottes*, a halting, cheeky dance that always begins on the second half of the measure. The first takes humorous advantage of the tendency for this type of movement to feature dissonances and surprising chords on downbeats. The paired

number is a *Musette*, a subspecies of Gavotte that unfolds above a bagpipey pedal tone, but with a twist: the cellos drone away on the expected long, low fifths, while violins wail on their own pedal note in syncopation with the lower voice.

The penultimate movement is an aria, marked *Andante religioso*. The pulsing violin and viola lines allow melody and harmony to wander this way and that, from moments of perfect Baroque counterpoint to open, Renaissance-like tonalities, to chromatics that were uniquely available to Grieg as a late-19th-century composer. The consistency of texture leaves the composer free to play with phrase lengths, suddenly making phrases shorter or longer than the expected four measures. The movement’s ending is one such moment—it comes a measure too soon, rapidly resigning after a searing, quick cadence. The catchy, closing *Rigaudon*, in which solo violin and viola trade virtuosic bow-bouncing turns and the rest chime in for merry choruses, provides a lighthearted coda to a short exploration of music from the times of Holberg and of Grieg himself. ♦

Lyric for Strings

GEORGE WALKER

- ▶ Born June 27, 1922, in Washington, DC
- ▶ Died August 23, 2018, in Montclair, New Jersey

- ▶ Tonight is CMS’s first performance of this piece by string orchestra.
- ▶ Duration: 7 minutes

Composed in 1946

American pianist and composer George Walker started an Artist Diploma at the Curtis Institute of Music in October of 1941. He made close friendships and valuable professional connections,

and he received encouragement in lessons from his primary teacher, Rudolph Serkin, and other members of the faculty and administration. Still, he saw Curtis as “a wonderful oasis

in the midst of a city besmirched by segregation.” In his 2009 memoir he describes the blatant discrimination he faced as a Black man at restaurants and churches in the school’s vicinity, and also the insidious ways in which he was consistently overlooked for career advancement opportunities outside the enclave of the conservatory.

When he graduated in 1945, he stayed on at Curtis a while longer to keep studying composition with Rosario Scalero. Walker had enjoyed Scalero’s undergraduate lessons in counterpoint, and the professor saw him as one of the best students in his class. As a post-graduate, the young composer wanted help writing his first string quartet, but found that the teacher had little advice beyond “pick a model and follow it.” While at work on this new piece, he learned of the sudden death of his grandmother, Malvina King, and immediately returned home to Washington, DC. He remembered how “walking behind the casket with my father as we passed through the portal of the sanctuary of our church en route to the cemetery, I glanced at my father. A single tear hovered just beneath his left eyelid.”

For inspiration in writing the second movement of his quartet, Walker had turned to a detailed study of the devastating *Adagio* from Samuel Barber’s Quartet in B minor, Op. 11. The

“slow, spiraling line” Walker heard in this music, and the sentiments stirred by the recent funeral, were on his mind as he finished the quartet in the middle of 1946. A Curtis colleague was organizing a string orchestra to perform on the radio, and Walker suggested programming an arrangement of his own quartet’s slow movement, much like Barber had made for his *Adagio*. Walker dedicated this *Lament* to his grandmother, and it saw its premiere on the airwaves later that year. In a subsequent performance, he re-titled it *Adagio* for String Orchestra, but found this “too prosaic and unoriginal,” and so he finally settled on the title *Lyric* for Strings.

One can hear a bit of Barber in the melancholy stacked harmonies, and in the flowing, almost spoken eighth-notes that the strings patiently pass around for most of the *Lyric*. But where Barber’s music is a nearly unbroken spiral, Walker takes time for breathy, chorale-like commentary. Once, right before a screaming climax, the violins break from the prevailing note values for an emphatic, diction-filled figure. This singular, rhythmic burst of grief emphasizes that this short work is not in fact overwhelmingly sad or resigned. This is perhaps why *Lyric* is more apt than *Lament*; for though the piece is heartrending, it also contains some of the hope and acceptance that can help in overcoming pain and loss. ♦

Simple Symphony for Strings, Op. 4

BENJAMIN BRITTEN

- ▶ Born November 22, 1913, in Lowestoft, England
- ▶ Died December 4, 1976, in Aldeburgh, England

- ▶ Tonight is the first CMS performance of this piece in its entirety.
- ▶ Duration: 17 minutes

Composed in 1933–34

Benjamin Britten's 1934 *Simple Symphony* has trappings of what some might call a minor work. He wrote it by arranging tunes that he penned between the ages of nine and twelve. The movements have cute, alliterative titles like "Boisterous Bourrée" and "Frolicsome Finale." It was premiered by an amateur ensemble in Norwich, England, and today remains a staple of youth orchestra repertoire.

But Britten, for one, didn't buy the concept of major and minor works. He made this clear when, in a 1969 letter, the critic and broadcaster Hans Keller impertinently suggested that the composer had been spending his time on magnificent but "minor" creations and ought to write something more serious like a string quartet. Britten replied that "I don't know what constitutes a 'major' work" and went on to articulate the absurdity of a major-minor binary with a sequence of examples from his vocal and instrumental works: "Is *Curlew River* 'minor' because it's shorter than *Billy Budd*? Are the Cello Suites 'minor' because they are for fewer instruments than *Sinfonia da Requiem*? Is *Children's Crusade* 'minor' because its performers are young?" One might cheekily add *Simple Symphony* to this list. For though it's self-proclaimed juvenilia, the piece is full of big ideas

about simplicity's role in constructing meaningful musical experiences.

The first movement draws on a 1923 setting of a "country dance" from the end of Alfred, Lord Tennyson's *The Foresters*. The melody is supported by an insistent rhythmic backdrop: a long-held note followed by a jaunty pickup. Britten uses that rhythm to artfully relate this merry tune to a vivacious, sneaky 1925 piano *bourrée*, a French dance featuring the same pickup idea. The background rhythmic gesture doesn't just casually weld the tunes together, but actively points to other consistencies in the young composer's approach to crafting the shape of melodies.

Playful Pizzicato combines a 1924 piano sonata scherzo and an early song setting to create a propulsive ribbon of plucked oscillations. In the *Sentimental Sarabande*, the angsty first theme, from another piano suite, is rather like the eponymous Baroque dance that emphasizes the second beat of a three-beat measure. The orchestration of the oom-pah-pahs in the second theme, borrowed from a concert waltz, likewise nudges the second beat of the measure, creating a continuity not just between different melodies dreamed up by a young composer, but between dances from across the ages.

Britten resists lengthy repetitions or alternations of the themes in his

Frolicsome Finale, a closing romp that shifts from an extract from a 1926 piano sonatina to the melody of a 1925 song. The tunes share petulant syncopations and several other features that give the decisive move from one to the other

a compelling balance of constructed contrast and coherence. ♦

Cellist, writer, and music researcher Nicky Swett is a Gates Scholar and PhD Candidate at the University of Cambridge.

CMS Chamber Music Society of Lincoln Center

FALL CONCERTS

ART OF THE RECITAL

CHAD HOOPES & ANNE-MARIE McDERMOTT

Thu, Oct 19, 7:30 pm **SOLD OUT!** ▶
Mozart, Fauré, Beethoven

EMERSON STRING QUARTET: FAREWELL PERFORMANCE

Sat, Oct 21, 7:30 pm **SOLD OUT!**
Sun, Oct 22, 5:00 pm **SOLD OUT!**
Beethoven, Schubert

ROSE STUDIO & LATE NIGHT ROSE MOZART, BRITTEN, IBERT, AND JOLIVET

Thu, Oct 26, 6:30 pm **SOLD OUT!**
Thu, Oct 26, 9:00 pm ▶
Mozart, Britten, Ibert, Jolivet

RACHMANINOFF: THE COMPOSER

Sun, Oct 29, 5:00 pm
*Rubinstein, Tchaikovsky, Balakirev, Mussorgsky,
Rachmaninoff, Glinka, Rimsky-Korsakov*

THRILLS AND CHILLS

Tue, Oct 31, 7:30 pm
Beethoven, Gregg Kallor, Bartók

RACHMANINOFF: THE PIANIST

Sat, Nov 4, 7:30 pm
*Mozart, Tchaikovsky, Debussy, Bolcom,
Rachmaninoff*

SONIC SPECTRUM I

Thu, Nov 9, 7:30 pm ▶
*Reena Esmail, Todd Cochran, Libby Larsen, Saad
Haddad, Wang Jie*

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▶ Indicates that this event will be streamed live for free on ChamberMusicSociety.org.

ABOUT THE ARTISTS



DMITRI ATAPINE

▶ Dmitri Atapine is an alum of CMS's Bowers Program and a frequent guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His many awards include first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He holds a doctorate from the Yale School of Music. Atapine is Professor of Cello at the University of Nevada, Reno, and is Artistic

Co-Director of the Friends of Chamber Music Kansas City, Apex Concerts (Reno, Nevada), and the Ribadesella Chamber Music Festival (Spain), as well as the Co-Director of the Young Performers Program at Music@Menlo Chamber Music Institute (California).



JEREMY BERRY

▶ As a founding member of the Calidore String Quartet, violist Jeremy Berry has performed at venues such as Carnegie Hall, Wigmore Hall, the Kennedy Center, and Cadogan Hall for the BBC Proms. With the quartet, he has won prizes in many competitions as well as the Avery Fisher Career Grant, Lincoln Center Emerging Artist Award, and a Borletti-Buitoni Trust Award. He has been artist-in-residence at University of Michigan, University of Toronto, and Stonybrook University,

and is currently associate professor of music at the University of Delaware. He studied at the Colburn School Conservatory of Music with Paul Coletti, as well as the Juilliard School with Heidi Castleman and Misha Amory. Mr. Berry began the viola at age five with Elizabeth Stuen-Walker in Bellingham, Washington.



DAVID FINCKEL

▶ Co-Artistic Director of CMS since 2004, cellist David Finckel has performed on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@

Menlo, a summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. He is a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. Along with Wu Han, he received *Musical America's* 2012 Musicians of the Year Award.



FRANCISCO FULLANA

► Violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant and the 2023 Khaledi Prize, has collaborated with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a residency with Apollo's Fire, he is also an innovative educator, having created the Fortissimo Youth Initiative and co-founded San Antonio's Classical Music

Institute. He is an alum of CMS's Bowers Program. A graduate of the Juilliard School and the University of Southern California, Fullana performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



SIHAO HE

► Sihao He first came to international prominence as a 14-year-old cellist winning first prize at the International Antonio Janigro Cello Competition. He is also the grand-prize winner of the prestigious 3rd Gaspar Cassadó International Cello Competition. As soloist, he has performed with leading orchestras including the Bavarian Radio Symphony Orchestra, Tokyo Philharmonic Orchestra, and Brussels Philharmonic. As a chamber musician, he has appeared at Music@Menlo, Bravo!Vail, and the Meadowmount School of Music. As a member of the Galvin Cello Quartet, he won the 2022 Victor Elmaleh Competition and joined the Concert Artists Guild roster. He is a faculty member at the Robert McDuffie Center for Strings at Mercer University and a member of CMS's Bowers Program.



BLAKE HINSON

► Bassist Blake Hinson joined the New York Philharmonic in 2012 after a two-year appointment as principal bass of the Grand Rapids Symphony. Previously, he played with the New World Symphony as a fellow and performed with the Philadelphia Orchestra. A native of West Des Moines, Iowa, Hinson was accepted at age 16 to the Curtis Institute of Music, where he studied with Harold Robinson and Edgar Meyer. He has taught at the Richard Davis Bass Foundation weekend, coached the New York Youth Symphony bass section, and served as a clinician for Manhattan Concert Productions at Carnegie Hall. He has been on the faculty at Stony Brook University since 2016.



CHAD HOOPES

▶ American violinist Chad Hoopes performs with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, Orpheus Chamber Orchestra, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he has been featured on recordings including the recent Moritzburg Festival Dvořák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing Mendelssohn's Violin Concerto on the Naïve label. A 2017 recipient of Lincoln Center's Avery Fisher Career Grant, Hoopes studied at the Cleveland Institute of Music and the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.



BELLA HRISTOVA

▶ Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has performed as a soloist with orchestras around the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for a concerto commission written for her by her husband, composer David Serkin Ludwig, and has recorded the complete Beethoven and Brahms sonatas with renowned pianist Michael Houstoun. She received a 2013 Avery Fisher Career Grant and first prizes in the Michael Hill International Violin Competition and the Young Concert Artists International Auditions. Hristova studied with Ida Kavafian and Jaime Laredo. She is an alum of CMS's Bowers Program and plays a 1655 Nicolò Amati violin.



KRISTIN LEE

▶ Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, chamber musician, educator, and artistic director. As a soloist, Lee has appeared with leading orchestras including the Philadelphia Orchestra, St. Louis Symphony, Hawai'i Symphony, and the Hong Kong Philharmonic. In addition to her prolific performance career, Lee is on the faculty of the University of Cincinnati College-Conservatory of Music and is also the Founding Artistic Director of Emerald City Music (ECM). Lee's honors include an Avery Fisher Career Grant, top prizes in the Walter W. Naumburg Competition and the Astral Artists National Auditions, and many other awards. Lee's violin was crafted in Naples in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley.



SEAN LEE

▶ A recipient of a 2016 Avery Fisher Career Grant, violinist Sean Lee has performed as soloist with orchestras including the San Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice. As a season artist at CMS and an alum of the Bowers Program, he continues to perform regularly at Lincoln Center and on tour. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at age 17 to study at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. Lee performs on violins made by Samuel Zygmuntowicz in 1995 and David Bague in 1999, with bows made circa 1890 by Joseph Arthur Vigneron and circa 1910 by W. E. Hill & Sons.



MATTHEW LIPMAN

▶ American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of the Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS, where he occupies the Wallach Chair. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



MIHAI MARICA

▶ Romanian-born cellist Mihai Marica has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals. He is a founding member of the award-winning Amphion String Quartet and recently joined the acclaimed Apollo Trio. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and Artist Diploma degrees. He is an alum of CMS's Bowers Program.



PAUL NEUBAUER

► Violist Paul Neubauer recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.



DANIEL PHILLIPS

► Violinist Daniel Phillips is co-founder of the Orion String Quartet, which after an illustrious 37-year career will be giving its last concert in April 2024, presented by CMS. He is a graduate of Juilliard, and his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. He served as a judge in the 2018 Seoul International Violin Competition, the 2022 Leipzig Bach Competition, and the 2023 World Bartók Competition, and will judge at the 2024 Prague Spring Competition. Phillips is a professor at the Aaron Copland School of Music at Queens College and is on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, in Manhattan with their two dachshunds.



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival.



JAMES THOMPSON

▶Violinist James Thompson is on faculty at Music@Menlo and has been a member of CMS's Bowers Program since 2021. He has performed for prestigious chamber music organizations across the country, including the Four Arts Society, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water

Chamber Orchestra. He has been invited to speak at a variety of concert series and has recently served as a teaching fellow at the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music.



DANBI UM

▶Violinist Danbi Um is a Menuhin International Violin Competition Silver Medalist, a winner of the prestigious 2018 Salon de Virtuosi Career Grant, and a recent top prizewinner of the Naumburg International Violin Competition. Recent and upcoming engagements include appearances with the Chamber Orchestra of Philadelphia, Cleveland Chamber Music Society, Chamber Music San Francisco, and the Rockport, Moab, Saratoga Performing Arts (SPAC), Santa Fe,

and North Shore Music Festivals. Born in Seoul, South Korea, Ms. Um moved to the United States to study at the Curtis Institute of Music, where she earned a bachelor's degree. She also holds an Artist Diploma from Indiana University. She is an alum of CMS's Bowers Program and plays a 1683 "ex-Petschek" Nicolo Amati violin, on loan from a private collection.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States.

Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,000 video recordings, and broadcasts that are distributed to millions of listeners around the world.

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Updated on October 6, 2023

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