



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, MARCH 23, 2017 AT 6:30

Daniel and Joanna S. Rose Studio

3,682nd Concert

ANNE-MARIE McDERMOTT, piano

CHAD HOOPES, violin

PAUL HUANG, violin

MATTHEW LIPMAN, viola

DMITRI ATAPINE, cello

JOSEPH CONYERS, double bass

**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**.*

*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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SERGEI PROKOFIEV Sonata in C major for Two Violins, Op. 56 (1932)

(1891-1953)

- ▶ Andante cantabile
- ▶ Allegro
- ▶ Commodo (quasi Allegretto)
- ▶ Allegro con brio

HOOPES, HUANG

**SERGEI Sextet in B-flat minor for Piano, Two Violins,
MIKHAYLOVICH Viola, Cello, and Bass, Op. 63 (1915, rev. 1921)
LYAPUNOV**

(1859-1924)

- ▶ Allegro maestoso
- ▶ Scherzo: Allegro vivace
- ▶ Nocturne: Lento ma non troppo
- ▶ Finale: Allegro risoluto

McDERMOTT, HUANG, HOOPES, LIPMAN, ATAPINE,
CONYERS

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NOTES ON THE PROGRAM

Sonata in C major for Two Violins, Op. 56

SERGEI PROKOFIEV

- Born April 23, 1891 in Sontzovka, Russia.
- Died March 5, 1953 in Moscow.

Composed in 1932.

- Premiered on December 16, 1932 in Paris by Robert Soetens and Samuel Dushkin.
- First CMS performance of this piece on February 6, 1970.
- Duration: 16 minutes

Prokofiev spent most of the 1920s in Paris, imbibing the bracing modernities of Stravinsky, Honegger, Poulenc, Milhaud, and the other members of *Les Six*, and devoting himself exclusively to instrumental and orchestral composition; it was the longest period of his life that did not yield an opera or a vocal work. By 1932, he had grown eager to return home to Russia, where he would have to hide his *avant garde* candle under a very tightly controlled “music for the masses” bushel, so his last works in Paris—the Sonata for Two Violins (Op. 56), Symphonic Song (Op. 57), and Cello Concerto (Op. 58)—form a sort of farewell to the modernism that had been a prominent strain in his creative personality since his days at the St. Petersburg Conservatory. The Two Violin Sonata was written late in 1932 for the inaugural concert of a “Society for the Advancement of Modern Chamber Music” called “Tritone,” the musical interval (an

augmented fourth, i.e., the first two notes of *Maria* from *West Side Story*) whose unsettling melodic and harmonic implications so disturbed Medieval theorists that they called it *diabolus in musica*—the devil in music. The sonata was premiered on December 16th and received indifferently, perhaps because the premiere of Prokofiev’s ballet *Sur le Borysthène* at the Paris Opéra that same evening caused an anxious and hurried end to the recital. (“Musicians, critics, and author all dashed together over to the Opéra immediately after the sonata,” Prokofiev recorded in his autobiography.)

Early in his career, Prokofiev classified his music into four distinct styles: classical or neo-classical; modern; toccata or motoric; and lyrical. The last three idioms figure in the Sonata for Two Violins: the harmonic language of the work is modern and plangently chromatic, with an expressive effect less that of nose-thumbing dissonance (in which Prokofiev delighted in his youth) than of an intensified and concentrated emotionalism. The first and third movements are lyrical, the first haunting and introspective, the third flowing and dance-like; the second and fourth movements, brilliant and steely, are motoric, though the finale relaxes as the sonata nears its end for a sweet echo of the main theme of the opening movement. ♦

Sextet in B-flat minor for Piano, Two Violins, Viola, Cello, and Bass, Op. 63

SERGEI MIKHAYLOVICH LYAPUNOV

► Born November 20, 1859 in Yaroslavl, Russia.

► Died November 8, 1924 in Paris.

Composed in 1915, revised in 1921.

► Tonight is the first CMS performance of this piece.

► Duration: 36 minutes

Sergei Lyapunov, gifted composer, virtuoso pianist, pioneering ethnomusicologist, respected teacher, was among the many talented musicians who emerged during the last days of Imperial Russia. Lyapunov was born in 1859 into the family of a school director in Yaroslavl, 170 miles northeast of Moscow, on the Volga River. When he was 14, after the death of his father, he moved with his family to Nizhny Novgorod, where he attended high school and began his formal musical studies at the newly established local branch of the Russian Musical Society. Word of Lyapunov's talent reached Nikolai Rubinstein, director of the Moscow Conservatory, who accepted him into the school in 1878 to study piano with Karl Klindworth (a pupil of Liszt) and composition with Sergei Taneyev and Peter Tchaikovsky. By the time Lyapunov had completed the conservatory's course of study in 1883, however, he found himself more drawn to a distinctly Russian style of composition than the cosmopolitanism of his Moscow teachers, so he went to St. Petersburg to seek the guidance of

Mili Balakirev, a founding member of *The Five*, the group of composers who sought out characteristic Russian influences to incorporate into their works. Balakirev welcomed him into his inner circle and remained an important influence on his creative work for the rest of Lyapunov's life.

Lyapunov toured during the following years as a virtuoso in Russia and Europe, appeared as a conductor in Berlin, Leipzig, and elsewhere, and composed steadily in a style rooted the late-19th-century Russian tradition—two symphonies, two concertos for piano and one for violin, a few independent orchestral pieces, many songs, but mostly imposingly difficult works for solo piano, notably the *Douze études d'exécution transcendante*, which traced their title, referential nature, and technical demands to the eponymous works of Liszt. In 1893, the Imperial Geographical Society commissioned Lyapunov, along with Balakirev and Anatoly Liadov, to collect folksongs in the regions of Vologda, Vятka, and Kostroma, north and east of Moscow; in 1899 the society published nearly 300 of the songs they found, some in their piano arrangements, and Lyapunov used several of them in his compositions during that time. In 1894, he succeeded Rimsky-Korsakov as assistant director of the Imperial Chapel, but quit in 1902 because of difficulties with his increasingly alcoholic boss, Anton Arensky. He joined the staff of Balakirev's Free School of Music in 1905 and



THE SEXTET FOR PIANO AND STRINGS, LYAPUNOV'S ONLY CHAMBER WORK, WAS COMPOSED IN 1915, DURING THE PRODUCTIVE CREATIVE PERIOD HE ENJOYED IN THE YEARS BEFORE THE OUTBREAK OF THE RUSSIAN REVOLUTION.

briefly headed that institution after his mentor's death, in 1910, before returning to Moscow the following year to teach theory and piano at the conservatory. Lyapunov frequently travelled abroad following the Revolution of 1917 and finally settled in Paris in 1923, where he ran a music school for Russian émigrés until succumbing to a heart attack the following year.

The Sextet for Piano and Strings, Lyapunov's only chamber work, was composed in 1915, during the productive creative period he enjoyed in the years before the outbreak of the Russian Revolution; it was revised for publication in 1921. The roles of the instrumental constituents are defined in the opening movement's first gestures—the strings initiate the somber main theme in quiet unison but the piano takes it over for the second phrase and pretty much leads, doubles,

or provides elaborate filigree the rest of the way. (The keyboard has only eight measures of rest in the 11-minute movement.) The piano presents the second theme, a melody of almost folk-like simplicity in a brighter key. The development makes dramatic use of the main theme before the movement is rounded out by a full recapitulation of the exposition's events and a hushed, mysterious ending. The *Scherzo*, with its breathless motion and tinkling, music-box theme, hints of the imagined Orientalism of the *Polovtsian Dances* from Borodin's opera *Prince Igor*, set in central Asia; a trio based on a rather sentimental tune strewn with arabesques borrowed from the music-box theme provides formal balance. The *Nocturne*, with its lyricism, expressive harmonic coloring, delicate piano writing, ardent cello solo, and subtly animated central episode, is music of almost operatic emotion. The muscular principal subject of the sonata-form *Finale* has a tightly motivic construction reminiscent of Brahms that allows for its extensive working-out throughout the movement, including even an extended fugal passage in the development; contrast is provided by a passionate subsidiary theme. A driving coda based on the main subject draws the sextet to a powerful close. ♦

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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.

JOSEPH H. CONYERS

► Joseph H. Conyers was appointed assistant principal bassist of The Philadelphia Orchestra in 2010. He joined Philadelphia after tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony where he served as principal bass. He has performed with many orchestras as soloist and in numerous chamber music festivals collaborating with international artists and ensembles. He is the inaugural recipient of the Young Alumni Award from his alma mater, the Curtis Institute of Music, where he studied with Hal Robinson and Edgar Meyer. A formidable advocate for music education, he is executive director of Project 440—an organization that empowers young musicians to serve their communities through music. Additionally, he is the newly appointed music director of the famed All City Orchestra of Philadelphia. All City showcases the top musicians of the School District of Philadelphia. Project 440 works with the 400+ students of All City providing its curriculum in college and career preparedness, entrepreneurial and leadership training, as well as community engagement and interactive performance. He serves on the board of The American String Teachers Association, the Board of Overseers for the Curtis Institute, and the National Advisory Board for the Atlanta Music Project. Mr. Conyers performs on the "Zimmerman/Gladstone" 1802 Vincenzo Panormo Double Bass which he has affectionately named "Norma."

CHAD HOOPES

► Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist Chad Hoopes has appeared with numerous ensembles throughout the world since winning the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. "[A] sense of lyricism, gripping dramatic flow and intellectual depth all came together in a bravura performance" hailed the *Washington Post* after his debut at the Kennedy Center in January 2016. In the 2015-16 season he was the Munich Symphony Orchestra's first artist-in-residence, a position created specially for him. Other highlights of last season were his debuts with The Philadelphia Orchestra at the Bravo! Vail Festival, with the National Symphony Orchestra at Wolf Trap, and his Berlin debut with Konzerthausorchester Berlin. In spring 2016 he also made his London debut at Royal Festival Hall with National Youth Orchestra of Great Britain and conductor Kristjan Järvi. He has performed with leading orchestras such as the San Francisco, Pittsburgh, and Houston symphonies, as well as the Minnesota Orchestra, Colorado Music Festival Orchestra, and the National Arts Centre Orchestra in Ottawa, Canada. He is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland and at Festspiele Mecklenburg-Vorpommern, where he was named winner of the prestigious audience award. He also received the Cleveland Arts Prize 2013. A member of CMS Two, Mr. Hoopes studied at the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and at Kronberg Academy under the tutelage of Professor Ana Chumachenko. He plays the 1991 Samuel Zygmuntowicz; ex Isaac Stern violin.

PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. His recent and upcoming engagements include debuts with the Houston Symphony, Pacific Symphony, Omaha Symphony, Santa Barbara Chamber Orchestra, Louisiana Philharmonic, and Seoul Philharmonic, as well as return engagements with the Detroit Symphony, Alabama Symphony, Bilbao Symphony, and National Symphonies of Mexico and Taiwan. This season he appears in recital at the Melbourne Chamber Music Society, University of Colorado, and Rockefeller University. He also appears at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev, and returns to the Chamber Music Society of Palm Beach, Caramoor Festival's Rising Stars series, and Camerata Pacifica as a principal artist. In addition to his sold-out recital at Lincoln Center on the Great Performers series, he has performed at the Kennedy Center, the Phillips Collection, the Gardner Museum, the Seoul Arts Center in Korea, and the Louvre in Paris. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor's and master's degrees from Juilliard, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.

MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing" and by the *Chicago Tribune* for his "splendid technique and musical sensitivity." His debut recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner was released last year on the Avie label and reached No. 2 on the Billboard classical charts. This season he will debut with the Minnesota Orchestra and Illinois Philharmonic, and he has performed concertos with the Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, and Montgomery Symphony orchestras and recitals at the Phillips Collection in Washington, DC, and the South Orange Performing Arts Center in New Jersey. The only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians, he has been profiled by *The Strad* and *BBC Music* magazines. He is a member of CMS Two and was a top prizewinner of the Tertis, Primrose, Washington, and Stulberg International competitions. He received his bachelor's and master's degrees as an inaugural Kovner fellow from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and he has also studied with Misha Amory, Steven Tenenbom, and Roland Vamos. A native of Chicago, Mr. Lipman performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.

ANNE-MARIE McDERMOTT

► For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. In addition to performing, she also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. This season she participates in the New Century Chamber Orchestra's Silver Jubilee All-Gershwin Program, and embarks on a cycle of Beethoven concertos at Santa Fe Pro Musica. She has performed with many leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. She has recorded the complete Prokofiev Piano Sonatas, Bach's English Suites and Partitas (Editor's Choice, *Gramophone* magazine), and Gershwin's Complete Works for Piano and Orchestra with the Dallas Symphony (also Editor's Choice, *Gramophone* magazine). Most recently she recorded Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She is a longtime artist of the Chamber Music Society, with which she performs and tours extensively each season. She also tours as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. Ms. McDermott studied at the Manhattan School of Music and was winner of the Mortimer Levitt Career Development Award for Women, the Young Concert Artists auditions, and an Avery Fisher Career Grant.

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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.

PARISIAN TABLEAU

TUESDAY, MARCH 28, 7:30 PM ▶ ALICE TULLY HALL

This season's final Grand Tour concert offers a tantalizing French music tasting menu, including works by Leclair, Françaix, Ravel, and Chausson.

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The sonic thrill of a wind instrument chamber music program is simply an experience not to be missed.