



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, NOVEMBER 8, 2018 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

GLORIA CHIEN, piano

GILBERT KALISH, piano

ALEXI KENNEY, violin

SEAN LEE, violin

ARNAUD SUSSMANN, violin

MARK HOLLOWAY, viola

DMITRI ATAPINE, cello

ROMIE DE GUISE-LANGLOIS, clarinet

**2018-2019
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 Bowers Program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**.*

*This concert is made possible, in part, by **The Aaron Copland Fund for Music**, **The Gladys Krieble Delmas Foundation**, and **The Florence Gould 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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3,871ST AND 3,872ND CONCERTS

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ROMIE DE GUISE-LANGLOIS, clarinet

GÉRARD PESSON

(b. 1958)

***Cassation for Clarinet, Violin, Viola, Cello,
and Piano* (2003)**

DE GUISE-LANGLOIS, KENNEY, HOLLOWAY, ATAPINE,
CHIEN

JOHN CORIGLIANO

(b. 1938)

***Soliloquy for Clarinet, Two Violins, Viola,
and Cello* (1977, adapted 1995)**

DE GUISE-LANGLOIS, SUSSMANN, KENNEY,
HOLLOWAY, ATAPINE

HELEN GRIME

(b. 1981)

***Three Whistler Miniatures for Piano, Violin,
and Cello* (2011)**

► I: The Little Note in Yellow and Gold
(Tranquillo)

► II: Lapis Lazuli (Presto)

► III: The Violet Note (Lontano, molto flessibile)

KALISH, LEE, ATAPINE

THOMAS ADÈS

(b. 1971)

***Catch for Clarinet, Violin, Cello, and Piano*
(1991)**

DE GUISE-LANGLOIS, KENNEY, ATAPINE, KALISH

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's 9:00 concert is being streamed live at ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

***Cassation* for Clarinet, Violin, Viola, Cello, and Piano**

GÉRARD PESSON

► Born January 17, 1958 in Tarteron, France.

Composed in 2003.

► Tonight is the first CMS performance of this piece.

► Duration: 17 minutes

Gérard Pesson has written two operas, a variety of imaginative orchestral scores, numerous vocal works, and music for a wide variety of chamber ensembles. In 1986 he founded a contemporary music publication entitled *Entretemps* and became a music producer at Radio France. Awarded the Toulouse Studium Prize in 1986, he also won the "Opéra autrement" competition in 1989 with *Beau soir*. From 1990 to 1992 he was resident at the Villa Médicis, home of the Académie de France in Rome. In 1996, he was awarded the Prince Pierre de Monaco Prize. His works have been played by numerous ensembles and orchestras both in France and abroad: ensembles Fa, 2e2m, intercontemporain, Itinéraire, Moderna, Recherche, Ictus, Alter Ego, Accroche Note, Erwartung, and the National Orchestras of Lyons and Ile-de-France. His opera *Forever Valley*, with a libretto by Marie Redonnet, was premiered in 2000 at the Théâtre des Amandiers in Nanterre. His next opera *Pastorale*, from *L'Astrée* by Honoré d'Urfé, was first performed in Stuttgart in 2006. His recent works include his Third String Quartet "Farrago" premiered by Quatuor Diotima, *Suite Pastorale* for Orchestra

premiered by WDR Sinfonieorchester Köln, and *Musica Ficta*, a set of pieces for young pianists.

Pesson studied at the Sorbonne, where he received his doctorate with a thesis on the aesthetics of aleatoric music. In addition, he attended the Paris Conservatoire, studying composition with Ivo Malec, orchestration with Marius Constant, and analysis with Betsy Jolas.

Pesson has written extensively about *Cassation*. He explains the different meanings of the title, "The term 'cassation' was hardly used in music except in the 18th century, with the fairly vague meaning of 'divertimento'—its etymology is much debated. *Cassation* is often defined as a farewell serenade or a piece meant to end a suite of music—in that case, it perhaps comes from the Italian word *cassazione*. But some would say that it also derives from the German expression *gassatim gehen*, meaning a nocturnal lovers' stroll (from the word *Gasse*: path, alleyway)."

The most immediately noticeable qualities of the piece are its delicate textures and the unique roles for each type of instrument, "In *Cassation*, the strings most often play 'quasi chitarra' (like a guitar, with or without picks), using the bow only for the final minutes of music (most often *con legno*). The piano part seems to be a work in progress (even though the music doesn't stop). The clarinet often has a sweeping gesture: chasing away with a cleansing breath

impurities that might compromise the melody—even though the melody, lying in wait, is in fact a long time coming.”

The piece is also extremely gestural. It feels almost physically alive, "In this serenade-toccata, I wanted to evoke tactile vivacity... Auditory, non-surtitled Braille." Pesson goes on to describe the work as a "breathless race" that "must

preserve the nature of its original genre, the divertimento, even if it verges on the serenade—pursued by scratches, iterations, obliterations, and a return of the gesture that will turn the piece on its head.”

Finally, near the end, there's a familiar sound, "the lovely chord-theme written by Wagner at the time of *Tristan*... It is a fragment of a few bars... a motionless serenade." ♦

an example of the notation in *Cassation*

[illegible]

the chord-theme from Wagner's *Tristan und Isolde* quoted toward the end of the piece

schmachtend!

VI. *loco*
fp [R.W.]

Vlc. *pizz.*
poco sfz

arco legno espressivo
fp [R.W.]

Cassation by Gérard Pesson
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Soliloquy for Clarinet, Two Violins, Viola, and Cello

JOHN CORIGLIANO

► Born February 16, 1938 in New York City.

Composed in 1977 for clarinet and string orchestra, adapted in 1995

for clarinet and string quartet.

Commissioned by Chamber Music Northwest and the Chamber Music Society of Lincoln Center.

► Premiered on July 13, 1995, in Portland, Oregon, by clarinetist David Shifrin, with violinists Cho-Liang Lin and Maria Bachmann, violist Paul Neubauer, and cellist Warren Lash.

► First CMS performance on October 20, 1995 by clarinetist David Shifrin, violinists Cho-Liang Lin and Carmit Zori, violist Paul Neubauer, and cellist Fred Sherry.

► Duration: 9 minutes

John Corigliano has written more than 100 works that have been performed and recorded by many of the most celebrated orchestras, soloists, and chamber musicians in the world. Recent scores include *Rhymes for the Irreverent* and *no comet ever scratched the sky* for baritone and piano; *One Sweet Morning*, a song cycle premiered by the New York Philharmonic and Stephanie Blythe; and *Conjurer* for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie. He won an Oscar for the score to the François Girard film *The Red Violin* in 1999. Other important works include his String Quartet, Symphony No. 1, the opera *The Ghosts of Versailles*, and the Clarinet Concerto. In 2015 an orchestral version of *Stomp* was commissioned by Houston Symphony Orchestra and the Los Angeles Opera received wide

acclaim for a new production of *The Ghosts of Versailles*. He has won a Pulitzer Prize, a Grawemeyer Award, five Grammy Awards, and an Academy Award. This year, his 80th birthday is being celebrated with performances at many different venues and festivals.

One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at The Juilliard School and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. He and his partner, the composer-librettist Mark Adamo, divide their time between Manhattan and Kent Cliffs, New York.

Corigliano writes, "*Soliloquy* was written in memory of my father, who died on September 1, 1975. He had been a concertmaster of the New York Philharmonic for 23 years, and I still find it hard to think of that orchestra without him sitting in the first chair. So the idea of an extended dialogue for clarinet and violin seemed not only natural but inevitable.

"The *Soliloquy* begins with a long, unaccompanied line for the violin. The other strings enter, and a mood of sustained lyricism introduces the clarinet. The prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the *Soliloquy*, feeling that sustaining the same mood throughout the music would achieve a heightened intensity.

"Structurally, this movement alternates two melodic ideas. The first is introduced by the violin (in

B), while the second (in B-flat) is represented by the clarinet. A three-note motto (C-sharp, B, B-flat) grows from the alternation of the two

tonalities and provides a third major element. The movement ends as it began, with the same long violin line, this time joined by the clarinet.” ♦

Three Whistler Miniatures for Piano, Violin, and Cello

HELEN GRIME

► Born April 13, 1981 in York, England.

Composed in 2011.

► Premiered on April 22, 2012 in Boston by the Claremont Trio.

► First CMS performance on May 22, 2014 by pianist Huw Watkins, violinist Yura Lee, and cellist Paul Watkins.

► Duration: 10 minutes

Helen Grime has had works commissioned by some of today's foremost ensembles and institutions, including the London Symphony Orchestra, Barbican Centre, Aldeburgh Music, Britten Sinfonia, BBC Scottish Symphony Orchestra, Chamber Music Society of Lincoln Center, and the Tanglewood Music Center. Conductors who have performed her work include Sir Simon Rattle, Pierre Boulez, Daniel Harding, Yan Pascal Tortelier, Oliver Knussen, and Sir Mark Elder. She served as associate composer to the Hallé Orchestra, which made a recording of her orchestral works for NMC Recordings that was named Editor's Choice by *Gramophone* magazine and was nominated for a 2015 Gramophone Award. She was composer-in-residence at the Wigmore Hall from 2016 to 2018. Highlights of this period include the premieres of a Piano Concerto for Huw Watkins and Birmingham Contemporary Music Group conducted by Oliver Knussen and the song cycle *Bright Travellers*

for soprano Ruby Hughes and Joseph Middleton. In 2017 she was commissioned by the Barbican to write a two-part work for Sir Simon Rattle's inaugural season as music director of the London Symphony Orchestra, with the first instalment, *Fanfares*, opening its 2017-18 season and the complete work, *Woven Space*, receiving its premiere in April 2018. She is currently working on a concerto for percussionist Colin Currie.

Grime studied oboe with John Anderson and composition with Julian Anderson and Edwin Roxburgh at the Royal College of Music. In 2008 she was awarded a Leonard Bernstein Fellowship to study at the Tanglewood Music Center where she studied with John Harbison, Michael Gandolfi, Shulamit Ran, and Augusta Read Thomas. She was a Legal and General Junior Fellow at the Royal College of Music from 2007 to 2009.

Grime writes, "The titles refer to three chalk and pastel miniatures, which are displayed in the Veronese Room of the Isabella Stewart Gardner Museum in Boston. Although the music does not relate directly to the pictures, I was taken by the subtly graduated palate and intimate atmosphere suggested by each of them.

"Throughout the piece the violin and cello form a sort of unit, which is set against the contrasting nature of

the piano. The first movement opens with a very quiet and gentle piano melody. Gradually the violin and cello become part of the texture, but moving at a slower pace. The violin and cello form an overlapping two-part melody, very high in register and ethereal in quality whilst the piano moves at a quicker pace with a more detailed and elaborate version of the string material creating a delicate, layered effect. This leads to a faster section, the two string instruments have overlapping material with more agitated outbursts from the piano. This builds to an impassioned and somewhat flamboyant piano solo, featuring falling gestures and is interspersed with an intensified and quicker version of the previous string material until the end of the movement.

"The second movement is lively and virtuosic for all three players. A running continuous line is passed back and forth between the cello and violin, eventually being taken by the piano before a more melodic section. Lyrical lines are contrasted with the more jagged material of the opening, the three instruments coming



I WAS TAKEN BY THE SUBTLY GRADUATED PALATE AND INTIMATE ATMOSPHERE SUGGESTED BY [THE THREE WHISTLER MINIATURES]

together in rhythmic unison before an extended and complete melody is heard in the violin and cello. Each melodic entry is lower in register and dynamic, seeming to die away before the final presto section takes over until the movement's close.

"Beginning with a distant high piano melody and set against muted strings 'quasi lullaby,' the third movement alludes to the textures and material of the opening of the piece. A more agitated florid section leads to a heightened rendition of the piano melody for high cello surrounded by filigree passagework in the piano and violin. The violin takes over before the final section, which combines the piano writing from the opening of the first movement, but here it is much darker in nature." ♦

Catch for Clarinet, Violin, Cello, and Piano

THOMAS ADÈS

► Born March 1, 1971 in London.

Composed in 1991.

► Premiered on November 25, 1993 in Bristol, England, by clarinetist Lynsey Marsh, violinist Anthony Marwood, cellist Louise Hopkins, and the composer on piano.

► Tonight is the first CMS performance of this piece.

► Duration: 9 minutes

Thomas Adès is one of England's most prominent composers, conductors, and pianists. His first opera, *Powder Her Face*, has been performed worldwide while his second, *The Tempest*, was commissioned by London's Royal Opera House and was premiered under the baton of the composer in 2004. It has since had several performances elsewhere, including

the Metropolitan Opera, where it was recorded for a Deutsche Grammophon DVD that won a Grammy Award. Adès's third opera, after Luis Buñuel's *The Exterminating Angel*, premiered at the Salzburg Festival in 2016. His orchestral works include *Tevot*, commissioned by the Berlin Philharmonic and Carnegie Hall; *In Seven Days*, a piano concerto with moving images commissioned by the Southbank Centre and the Los Angeles Philharmonic; and *Totentanz* for mezzo-soprano, baritone, and orchestra premiered at the BBC Proms with the composer conducting. Chamber works include the string quartets *Arcadiana* and *The Four Quarters*, the Piano Quintet, and *Lieux retrouvés* for cello and piano. He recently wrote a set of realizations of songs by Henry Purcell for countertenor and piano that premiered at Carnegie Hall.

Adès has won numerous awards, including the 2015 Léonie Sonning Music Prize and the prestigious Grawemeyer Award (2000), of which he is the youngest ever recipient, and the 1998 Elise L. Stoeger Prize

from the Chamber Music Society of Lincoln Center. He was awarded a CBE in the 2018 Queen's Birthday Honours. He was artistic director of the Aldeburgh Festival from 1999 to 2008 and coaches piano and chamber music annually at the International Musicians Seminar in Prussia Cove, England. He studied piano at the Guildhall School of Music & Drama, and read music at King's College, Cambridge.

Adès writes, "*Catch* structures itself around various combinations of the four instruments. There are several games going on: at the start, the clarinet is the outsider, the other three are the unit, then, after a decoy entry, the clarinet takes the initiative. All four then play jovial 'pig-in-the-middle' with each other. The clarinet is then phased out leaving a sullen piano and cello, with interjections based on the clarinet's original tune. This slower passage gradually mutates back into fast music, and this time the game is in earnest: the piano is squeezed out, only to lure the clarinet finally into the snare of its own music." ♦

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 frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program (formerly CMS Two). His multiple 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 many 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, Blue Griffin, 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 Apex Concerts and Ribadesella Chamber Music Festival, he is the cello professor at the University of Nevada, Reno.

GLORIA CHIEN

► Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the year, “... who appears to excel in everything.” She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. An alum of The Bowers Program (formerly CMS Two), she performs frequently with the Chamber Music Society of Lincoln Center. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, that has become one of Tennessee’s premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. Ms. Chien received her bachelor’s, master’s, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She holds the position of artist-in-residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.

ROMIE DE GUISE-LANGLOIS

► Praised as “extraordinary” and “a formidable clarinetist” by the *New York Times*, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages internationally. She has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra, as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul chamber orchestras, NOVUS NY, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras, and The Knights Chamber Orchestra. She is an alum of Astral Artists, Ensemble Connect, and The Bowers Program (formerly CMS Two), and has appeared at series such as the Boston and Philadelphia chamber music societies, Musicians from Marlboro, the Santa Fe Chamber Music Festival, and Chamber Music Northwest, among others. A native of Montreal, Ms. de Guise-Langlois earned her bachelor’s degree from McGill University and her master’s degree from Yale School of Music. She is currently assistant professor of clarinet at UMass Amherst.

MARK HOLLOWAY

► Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He is a member of the Pacifica Quartet, in residence at the Jacobs School of Music at Indiana University Bloomington, where he is on the faculty. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays at festivals in France, Musikdorf Ernen in Switzerland, and the International Musicians Seminar in Prussia Cove, England. He has often appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera, and was principal violist at Tanglewood, New York String Orchestra, and guest principal of the American Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, 92nd Street Y, Casals Festival, with the Israeli Chamber Project, Chameleon Ensemble, and on radio and television throughout the Americas and Europe, including 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 Marlboro, CMS Live, Music@Menlo LIVE, Naxos, and Albany. An alum of The Bowers Program (formerly CMS Two), Mr. Holloway received his bachelor’s degree with Michelle LaCourse at Boston University, and a diploma from the Curtis Institute of Music as a student of Michael Tree.

GILBERT KALISH

► The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in

American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of special note are those made with Ms. DeGaetani and that of Ives's *Concord Sonata*. A distinguished professor at Stony Brook University, Mr. Kalish has performed with the Chamber Music Society of Lincoln Center since 2004.

ALEXI KENNEY

► The recipient of a 2016 Avery Fisher Career Grant, violinist Alexi Kenney has been named “a talent to watch” by the *New York Times*, which also noted his “architect’s eye for structure and space and a tone that ranges from the achingly fragile to full-bodied robustness.” Recent and upcoming highlights include performances as soloist with the Detroit, Indianapolis, Columbus, Portland, Omaha, California, and Jacksonville symphonies, the Orchestre de Chambre de Lausanne and A Far Cry, and recitals at Wigmore Hall, Carnegie Hall, Caramoor, Lincoln Center’s Mostly Mozart Festival, and the Phillips Collection in Washington, DC. This season he also plays as guest concertmaster with both the Pittsburgh Symphony and Mahler Chamber Orchestra. As a chamber musician, he has appeared at festivals including Marlboro, Music@Menlo, ChamberFest Cleveland, Bridgehampton, Festival Napa Valley, the Lake Champlain Chamber Music Festival, Kronberg, Prussia Cove, Ravinia, and Yellow Barn, and is a member of The Bowers Program (formerly CMS Two). Born in Palo Alto, California, Mr. Kenney received an artist diploma from the New England Conservatory, where he studied with Donald Weilerstein and Miriam Fried. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong. He plays a violin made in London by Stefan-Peter Greiner in 2009.

SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dare to perform Niccolò Paganini’s 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San Francisco Symphony, Israel Camerata Jerusalem,

and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of The Bowers Program (formerly CMS Two), he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at The Juilliard School's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.

ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling young musician capturing the attention of classical critics and audiences around the world, he has appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. An alum of The Bowers Program (formerly CMS Two), he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.

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UPCOMING EVENTS AT CMS

THE TROUT QUINTET

TUESDAY, NOVEMBER 13, 7:30 PM ▶ ALICE TULLY HALL

In a program almost too pleasant for words, CMS offers musical diversions featuring opera melodies, an homage to an extinct instrument, an astounding display of double-bass virtuosity, and Schubert's beloved masterpiece.

ROSE STUDIO & LATE NIGHT ROSE—**SOLD OUT!**

THURSDAY, NOVEMBER 15, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

THURSDAY, NOVEMBER 15, 9:00 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Featuring works by Mozart and Brahms.

The 9:00 PM event will be streamed live at www.ChamberMusicSociety.org/WatchLive

DEATH AND THE MAIDEN

SUNDAY, NOVEMBER 18, 5:00 PM ▶ ALICE TULLY HALL

Schubert's obsession with death emerges throughout his music, and the Russians Mussorgsky and Rachmaninov give voice to their country's powerful grasp of human mortality.