

CMS Chamber Music Society of Lincoln Center

SUNDAY, APRIL 28, 2019, AT 5:00 ▶ 3,961ST CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

INON BARNATAN, piano
CHO-LIANG LIN, violin
PAUL NEUBAUER, viola
JAKOB KORANYI, cello
ROMIE DE GUISE-LANGLOIS, clarinet

FROM MENDELSSOHN

FELIX MENDELSSOHN
(1809–1847) *Lied ohne Worte in D major for Cello and Piano, Op. 109* (1845)
KORANYI, BARNATAN

ROBERT SCHUMANN
(1810–1856) *Märchenerzählungen for Clarinet, Viola, and Piano, Op. 132* (1853)
▶ Lebhaft, nicht zu schnell
▶ Lebhaft und sehr markiert
▶ Ruhiges Tempo, mit zartem Ausdruck
▶ Lebhaft, sehr markiert
DE GUISE-LANGLOIS, NEUBAUER, BARNATAN

JOHANNES BRAHMS
(1833–1897) *Sonata in E-flat major for Viola and Piano, Op. 120, No. 2* (1894)
▶ Allegro amabile
▶ Appassionato, ma non troppo allegro
▶ Andante con moto—Allegro non troppo
NEUBAUER, BARNATAN

INTERMISSION

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

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

CMS Chamber Music Society of Lincoln Center

**PETER ILYICH
TCHAIKOVSKY**
(1840–1893)

**Selections from *Les saisons* for Piano,
Op. 37b (1875–76)**

- ▶ Août: La moisson
- ▶ Mars: Chant de l'alouette
- ▶ Février: Carnaval

BARNATAN

MENDELSSOHN

**Trio No. 2 in C minor for Piano, Violin, and Cello,
Op. 66 (1845)**

- ▶ Allegro energico e con fuoco
- ▶ Andante espressivo
- ▶ Scherzo: Molto allegro, quasi presto
- ▶ Finale: Allegro appassionato

BARNATAN, LIN, KORANYI

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today's program could easily have borne the title "Homage to Mendelssohn," as Schumann, Brahms, and Tchaikovsky were all Mendelssohn admirers. However, "From Mendelssohn" goes a step farther, suggesting that Mendelssohn's musical influence is present in the works that accompany his own in this collection of chamber masterworks composed from the middle to late 19th century.

Felix Mendelssohn was, by all accounts, among the most stable of the great composers, along with Bach, Haydn, and Dvořák. His staggering intelligence, sponge-like memory, phenomenal physical gifts, and intellectual curiosity drove his career at a dizzying pace. A privileged upbringing and thorough education produced a musician who was unspoiled, un-conceited, generous and hard-working to a fault. Arguably the greatest musical prodigy who ever lived (Mozart's teenage years produced nothing like Mendelssohn's masterworks), Mendelssohn used the spare time well that he saved from not having to struggle like normal mortals. From his revival of J. S. Bach at the age of 20 to his founding of the Leipzig Conservatory four years before his death, Mendelssohn never neglected serving his art, nor supporting like-minded individuals and institutions. And as chamber musicians, we are forever grateful to Mendelssohn for his definitive five string quartets, two spectacular piano trios, and numerous other works that continue to delight audiences and challenge performers on the world's stages.

The combination of Mendelssohn's rigorous training and artistic imagination allowed him to bridge the Baroque, Classical, and Romantic eras with seamless fluidity. Those bridges have made Mendelssohn's music accessible, and dear, to listeners and players since his brilliant life ended way too soon, at the age of 38.

Enjoy,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

Lied ohne Worte in D major for Cello and Piano, Op. 109

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1845.

- ▶ Duration: 5 minutes

- ▶ Premiered on March 30, 1868, in London by cellist Alfredo Piatti and pianist Arabella Godard.
- ▶ First CMS performance on December 10, 1988, by cellist Lynn Harrell and pianist Lee Luvisi.

⊕ SOMETHING TO KNOW: *Mendelssohn wrote more than 48 Songs Without Words for piano solo but this is his only one for cello and piano. It was written for the French cellist Lisa Cristiani.*

⊕ SOMETHING TO LISTEN FOR: *The slow outer sections demonstrate the cello's lyrical abilities.*

At a time when women could not vote, were strictly limited in owning property, were generally denied higher education, and were virtually unknown in the professions, Lisa Cristiani created a sensation as the early-19th-century's most lauded female cellist. Cristiani was born on Christmas Eve 1827 into a prominent Parisian family but, following the untimely death of both her mother and father, she was raised in a culturally rich environment by her grandparents, actress Agathe-Marie Richard and painter Nicolas-Alexandre Barbier, whose son, Jules-Paul Barbier, became a playwright and a librettist to Meyerbeer, Thomas, Gounod, and Offenbach. Lisa excelled in her early musical training in piano, theory, and voice, and she studied with the noted soloist and teacher Bernard Benazet when she settled on cello as her principal instrument. She made her public debut at the Salle de Herz on February 14, 1845, when she was 17, and then gave concerts in Rouen and Brussels whose great success enabled her to buy a magnificent Stradivarius cello that had once been owned by Jean-Louis Duport,

for whom Beethoven wrote his Op. 5 Sonatas; in 2004 it was acquired by the Walter Stauffer Foundation of Cremona, where the instrument was made in 1700. Cristiani expanded her tours with recitals in Linz, Passau, Regensburg, Nuremberg, and Baden-Baden, and on October 12, 1845, she stopped in Leipzig, where she was heard by Felix Mendelssohn, director of the distinguished Gewandhaus Orchestra and founder two years before of the city's conservatory. So impressed was Mendelssohn by Cristiani that sometime thereafter he wrote a lovely piece for cello and piano that he dedicated to her. She continued to concertize widely and serve as a chamber musician at the court in Copenhagen, but it is unknown if she ever played Mendelssohn's work. Fate dealt Cristiani an unkind blow in the form of cholera, which she contracted in Tobolsk, 1,500 miles east of Moscow, during an adventurous tour across Russia as far as Siberia; she died in Novocherkassk on October 24, 1853, at the age of 26. Mendelssohn's piece was not published until 1868, 21 years after his death, when it was

titled “Song Without Words” in accord with both its lyrical nature and what were then among the most popular of all his works. Its first documented performance was given on March 30, 1868, in London by cellist Alfredo Piatti and pianist Arabella Godard.

The Op. 109 *Song Without Words* takes a tender, beautifully arched melody as the subject for the outer sections of its three-part form and balances it with a central episode that is darker in color and more agitated in character. ♦

Märchenerzählungen for Clarinet, Viola, and Piano, Op. 132

ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Germany.
- ▶ Died July 29, 1856, in Endenich, near Bonn.

Composed in 1853.

- ▶ First CMS performance on October 25, 1970, by clarinetist Gervase de Peyer, violist Walter Trampler, and pianist Richard Goode.

- ▶ Duration: 15 minutes

➤ **SOMETHING TO KNOW:** *These four Fairy Tales were some of Schumann’s last pieces; five months after he wrote them he attempted suicide and spent the rest of his life in an institution.*

➤ **SOMETHING TO LISTEN FOR:** *Some of the many pieces that Schumann wrote about childhood, they have a sincere innocence that barely hints at the difficulties the composer faced toward the end of his life.*

In September 1850, the Schumanns left Dresden to take up residence in Düsseldorf, where Robert assumed the post of municipal music director. He was welcomed to the city with a serenade, a concert of his works, a supper, and a ball. Despite Schumann’s promising entry into the musical life of Düsseldorf, it was not long before things turned sour. His fragile mental health, his ineptitude as a conductor, and his frequent irritability created a rift with the musicians, and the orchestra’s governing body presented him with the suggestion that, perhaps, his time would be better devoted entirely to composition. Schumann, increasingly unstable though at first determined to stay, complained to Clara that he was being cruelly treated. Proceedings were begun by the orchestra committee to relieve him of his position, but his resignation in November

1853 ended the matter. By early the next year, Schumann’s reason had completely given way, and on February 27, he tried to drown himself in the Rhine. A week later he was committed to an asylum in Endenich, near Bonn, where he lingered with fleeting moments of sanity for nearly two-and-a-half years. His faithful Clara was there with him when he died on July 29, 1856, at the age of 46.

Despite his difficulties in Düsseldorf, Schumann remained active creatively, and in October 1853 he composed a set of four pieces for the darkly hued combination of clarinet, viola, and piano that he titled *Märchenerzählungen*—Fairy Tales. Though Schumann, a voracious reader from childhood (his father ran a book store), knew well fantasy tales from Grimm, Andersen, Novalis, Hoffmann, and other legendary and literary sources (he loved to

read them to his own children), the *Märchenerzählungen* do not attempt to depict any specific stories. They are really chamber character pieces, a genre at which Schumann had excelled since his earliest piano works, meant to evoke mood and release the imagination to conjure its own fantasies. “They are predominantly cheerful pieces, written with a light heart,” Schumann explained to Breitkopf und Härtel when he submitted his manuscript for publication, very different in technique and effect from the somber colors, plangent lyricism and rhythmic dislocations of the *Märchenbilder* (Pictures from Fairy Land) that he had

written for viola and piano two years earlier. The first, second, and fourth of the *Märchenerzählungen*, arranged in simple, three-part forms (A–B–A) with few shadows cast across their harmonies and straightforward, even often march-like rhythms, have an almost child-like naïveté. (Schumann had written three *Kindersonaten*—Children’s Sonatas—the previous June and a collection of piano duets for children titled *Kinderball* in September.) Only in the third movement is there the sort of dreamy thoughtfulness that suggests an adult’s recollection of childhood, a lyrical remembrance of the awakening feelings of youth. ♦

SCHUMANN AND FRIENDS

Among those friends who helped ease Schumann through the troubled Düsseldorf days of 1853 were two gifted young musicians: Albert Dietrich, 24, who had settled in the city in 1851 after completing studies in piano and composition in Dresden and Leipzig; and a pianist and aspiring composer from Hamburg named Johannes Brahms, 21, who presented his letter of introduction from the celebrated violinist Joseph Joachim to the Schumanns on the last day of September 1853. The friendship and mutual admiration that developed immediately among Dietrich, Brahms, and Schumann (“here is one who comes as if sent straight from God,” Clara recorded of Brahms in her diary) proved to be a creative stimulus to them all, and they collaborated on a violin sonata for Joachim’s stop in Düsseldorf at the end of October to premiere Schumann’s Fantasy for Violin and Orchestra (Op. 131)—they dubbed the project the “F.A.E.” Sonata, after the phrase that Joachim had taken as his motto: Frei aber einsam (Free but alone). Between October 9 and 11, Schumann composed the Märchenerzählungen—Fairy Tales. When they were published by Breitkopf und Härtel the following February, Schumann sent a copy of the score to Dietrich with the following inscription: “To Albert Dietrich/in lasting memory/Düsseldorf, 20 February 1854/(on a good day).” Seven days later Schumann tried to commit suicide by jumping half-clothed into the River Rhine.

—Dr. Richard E. Rodda

Sonata in E-flat major for Viola and Piano, Op. 120, No. 2

JOHANNES BRAHMS

► Born May 7, 1833, in Hamburg.

► Died April 3, 1897, in Vienna.

Composed in 1894.

► First CMS performance on January 28, 1997, by violist Pinchas Zukerman and pianist Marc Neikrug.

► Duration: 21 minutes

+ **SOMETHING TO KNOW:** *Brahms originally wrote this sonata for the clarinet. He arranged it for the viola before its publication in 1895.*

+ **SOMETHING TO LISTEN FOR:** *Brahms's last chamber work has a generally calm and reflective demeanor—the middle movement, a more passionate scherzo, provides contrast.*

Among Brahms's close friends and musical colleagues during his later years was the celebrated pianist and conductor Hans von Bülow, who played Brahms's music widely and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving at Meiningen, Bülow invited Brahms to be received by the music-loving Duke Georg and his consort, Baroness von Heldburg, and the composer was provided with a fine apartment and encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) At a concert in March 1891, he heard a performance of Weber's F minor Clarinet Concerto by the orchestra's principal player of that instrument, Richard Mühlfeld, and he was overwhelmed. So strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy, and the Trio for Clarinet, Cello, and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891. Three years later Brahms produced the two Sonatas for Clarinet and Piano (Op. 120) for Mühlfeld.

Though the E-flat Sonata was inspired by and conceived for the clarinet, its style and dark coloring also make it appropriate for the viola, and Brahms made an arrangement for that instrument which he instructed Simrock to publish as part of the music's original issue. The autumnal opening movement follows the traditional sonata model. The first theme, suffused with cool sunlight, is an almost perfect example of melodic construction—rapturously lyrical in its initial phrases, growing more animated and wide-ranging as it progresses, and closing with a few short, quiet gestures. After a transition on the main subject followed by a brief moment of silence, the second theme, another gently flowing melodic inspiration, is introspectively intoned by the viola. The development section is compact and lyrical rather than prolix and dramatic, and leads to the balancing return of the earlier materials in the recapitulation. The sonata's greatest expressive urgency is contained in its second movement, a curious stylistic hybrid of folkish Austrian *Ländler*, sophisticated Viennese waltz, and Classical scherzo. The movement's principal, minor-mode formal section flanks a brighter central chapter which Brahms marked *forte ma*

dolce e ben cantando—strong but sweet and well sung. For the finale of this, his last chamber composition, Brahms employed one of his most beloved structural procedures, the variation. The theme is presented by the viola with two echoing phrases from the piano alone.

This spacious melody is the subject of five variations, the last of which, a sturdy strain in a portentous minor key, is largely entrusted to the piano. An animated coda brings this splendid and deeply satisfying sonata to its glowing conclusion. ♦

Selections from *Les saisons* for Piano, Op. 37b

PETER ILYICH TCHAIKOVSKY

► Born May 7, 1840, in Votkinsk, Russia.

► Died November 6, 1893, in St. Petersburg.

Composed in 1875–76.

► Tonight is the first CMS performance of these pieces.

► Duration: 9 minutes

⊕ **SOMETHING TO KNOW:** *The Seasons* is a set of 12 pieces—one for each month—that Tchaikovsky composed serially for a magazine.

⊕ **SOMETHING TO LISTEN FOR:** *The piece for February, subtitled Carnaval, has a circus-like atmosphere expressed through playful repeating short phrases.*

At the end of 1875, two years before he came under the benefaction of Nadezhda von Meck, Tchaikovsky was making a scant living by teaching at the Moscow Conservatory and writing criticism for a local journal. To augment his income, he accepted a proposal from Nikolai Bernard, editor of the St. Petersburg monthly music magazine *Nuvelist*, to compose short piano pieces depicting each of the 12 months that would appear as features of the publication throughout the coming year. Though he was not fond of writing to specific deadlines nor of channeling his creativity into such miniature forms, Tchaikovsky needed the money, so he accepted the commission. The pieces were composed methodically throughout 1876—Tchaikovsky had his

valet remind him of the due date every month, whereupon he would dash off a new piece in a single sitting—and published together the following year as *The Months*, Op. 37b. (Op. 37 was the 1876 Piano Sonata in G major.) The first British and American editions were issued, unaccountably, as *The Seasons*, and the work has always been known under that title.

The high spirits elicited by the opening and closing sections of *August (Harvest Song)* are balanced by the movement's placid central paragraph. *March (Song of the Lark)* is a forlorn piece, a melancholy Russian counterpart to Schumann's haunting *Vogel als Prophet* (Prophet Bird). *February (Carnival)* uses a folk-like dance to depict the merriment of clowns. ♦

⊕ **HEAR MORE TCHAIKOVSKY:** Visit the *Watch and Listen* section of the CMS website to hear Tchaikovsky's *Trio in A minor for Piano, Violin, and Cello, Op. 50*.

Trio No. 2 in C minor for Piano, Violin, and Cello, Op. 66

FELIX MENDELSSOHN

Composed in 1845.

► Duration: 28 minutes

► First CMS performance on September 14, 1969, by pianist John Browning, violinist James Buswell, and cellist Pierre Fournier.

➤ **SOMETHING TO KNOW:** *This piece was dedicated to Louis Spohr, one of the leading composers of the day, with whom Mendelssohn had a close working relationship.*

➤ **SOMETHING TO LISTEN FOR:** *The final movement incorporates a chorale tune that brings the work to a big finish.*

The most intensely busy time of Mendelssohn's life was ushered in by his appointment in 1835 as the administrator, music director, and conductor of the Leipzig Gewandhaus concerts. In short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842 he founded the local conservatory to maintain his standards of excellence. In 1841, he was named director of the Music Section of the Academy of Arts in Berlin, which required him not only to supervise and conduct a wide variety of programs but also to compose upon royal demand—the incidental music that complements his dazzling 1826 Overture to *A Midsummer Night's Dream* was written to fulfill one of the king's requests. Mendelssohn toured, guest conducted, and composed incessantly, and on March 28, 1837, he took on the additional responsibilities of family life when he married Cécile Jeanrenaud.

Mendelssohn won a brief hiatus from the press of his accumulating duties when he took a leave of absence from his post at the Gewandhaus during the 1844–45 season. Before his sabbatical began, he had to fulfill engagements as conductor and piano soloist in London and Germany, but by the beginning of

1845 he had finally managed to clear his schedule sufficiently to devote himself to composition. He made significant progress on *Elijah*, scheduled for its premiere at the Birmingham Festival the following year, and completed the String Quintet in B-flat major (Op. 87) and C minor Piano Trio (Op. 66). In the autumn, the King of Saxony convinced him to return to his post at the Gewandhaus. His frantic pace of life was reactivated; he was dead within two years. Except for the F minor String Quartet (Op. 80), the C minor Trio was the last important chamber work of Mendelssohn's career.

In his study of the chamber music, John Horton noted of the opening movement of the C minor Trio, "Mendelssohn never wrote a stronger sonata-form allegro." The urgent rising-and-falling phrases of the main theme, announced by the piano, generate a subsequent arch-shaped melody for the violin, which is given above the keyboard's restless accompaniment. A sweeping subject sung in duet by violin and cello in a brighter key serves as the second theme. These motives are elaborated with immense skill and deep emotion as the movement unfolds. The following *Andante* is laid out in

a smoothly flowing three-part form whose middle section is marked by a heightened animation and a sense of adventurous harmonic peregrination. The gossamer *Scherzo* is musical feather-stitching such as has never been as well accomplished by any other composer. The finale is built from two contrasting thematic elements: a vivacious principal subject launched by a leaping interval from the cello and a broad chorale melody introduced in a

chordal setting by the piano. The main theme returns for a vigorous working-out before a chorale melody, traced by Eric Werner in his biography of Mendelssohn to the hymn *Vor Deinem Thron* (Before Your Throne) from the *Geneva Psalter* of 1551 (well known in English as the *Old Hundredth*, the “Doxology”—All people that on earth do dwell), is summoned in a grand, nearly orchestral guise to cap this masterwork of Mendelssohn’s fullest maturity. ♦

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ABOUT THE ARTISTS



MARCO BORGHESE

INON BARNATAN

► “One of the most admired pianists of his generation” (*New York Times*), Israeli pianist Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He is the recipient of both a 2009 Avery Fisher Career Grant and Lincoln Center’s 2015 Martin E. Segal Award, and he recently served as the inaugural artist-in-association of the New York Philharmonic. Beginning in 2019, he will be the new music director of the La Jolla Music Society Summerfest. After

recent debuts with the Leipzig Gewandhaus Orchestra, Hong Kong Philharmonic, and Chicago, Baltimore, and Seattle symphonies, he opened the season with the Los Angeles Philharmonic, and made debuts with both the London and Helsinki philharmonic orchestras. This season he returns to New York’s 92nd Street Y and London’s Wigmore Hall and Southbank Centre, and makes Carnegie Hall appearances with soprano Renée Fleming and his regular duo partner, cellist Alisa Weilerstein. A sought-after chamber musician, he is an alum of The Bowers Program (formerly CMS Two). His critically acclaimed discography includes recordings of Schubert’s solo piano works, as well as *Darknesse Visible*, which the *New York Times* named one of its “Best of 2012” recordings. His most recent album release is a live recording of Messiaen’s 90-minute masterpiece *Des canyons aux étoiles* (From the Canyons to the Stars) at the Santa Fe Chamber Music Festival. His 2015 Decca Classics release, *Rachmaninov & Chopin: Cello Sonatas* with Alisa Weilerstein, earned rave reviews on both sides of the Atlantic.



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.



JAKOB KORANYI

► Swedish cellist Jakob Koranyi has firmly established himself on the classical music scene as one of Europe’s most interesting young soloists. Acclaimed for his commanding virtuosity and passion for diverse and innovative programs, he has toured extensively performing as a recitalist as well as a soloist all over the world. Orchestral highlights of previous seasons include performances with the Royal Stockholm Philharmonic Orchestra, Hong Kong Philharmonic Orchestra,

New Zealand Symphony Orchestra, and Arctic Philharmonic Orchestra working with conductors such as Sakari Oramo, Jan-Pascal Tortiellier, David Atherton, Jaime Martin, and Christian Lindberg. A committed chamber musician, he collaborates with distinguished musicians such as Yura Lee, Simon Crawford-Phillips, and Juho Pohjonen and has appeared in chamber music concerts alongside such international stars as Vilde Frang, Kim Kashkashian, Leonidas Kavakos, Misha Maisky, Martin Fröst, Lawrence Power, and Denis Kozukhin. He also enjoys working with artists of other disciplines and has a lasting collaboration with dancer Heather Ware. The 2016–17 season saw the premiere and Dutch tour of their new piece *Battle Abbey*, as well as performances with the Helsinki Philharmonic, Orquesta Filarmonica de Bogota, and the Stockholm Royal Philharmonic Orchestra. The current season sees performances of the Haydn C major Concerto with the Vasteras Sinfonietta and Gävle Symfoniorkester, Kurt Atterberg’s Cello Concerto with the Swedish Radio Symphony, as well as other interesting projects and festivals. An alum of The Bowers Program (formerly CMS Two), Mr. Koranyi performs regularly with the Chamber Music Society, and plays an Iosephi Gratiani cello built in 1756 in Genoa.



CHO-LIANG LIN

► Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio. Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the orchestras

of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schiffrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival. As music director of La Jolla Music Society's SummerFest from 2001 to 2018, Mr. Lin helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.



PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the United States premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal

Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. 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 and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Mr. 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 as well as a visiting professor at DePaul University.

The Bowers Program

The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

Lise de la Salle, *piano*
Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

SCHUMANN QUARTET

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

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Vicki Kellogg
Helen Brown Levine
John L. Lindsey
James P. O'Shaughnessy
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Charles S. Schreger
David Simon
Suzanne E. Vaucher
Susan S. Wallach
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

DIRECTORS EMERITI

Anne Coffin
Peter Frelinghuysen (1941–2018)
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
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