

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, APRIL 22, 2018, 2:00 ▶ 3,828TH CONCERT

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

Meet the Music!

Inspector Pulse:
Things are Seldom What They Theme

BRUCE ADOLPHE, Inspector Pulse
ANNA POLONSKY, piano
SEAN LEE, violin
MIHAI MARICA, cello

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

Twelve Variations in C major for Piano
Ah vous dirai-je, Maman, K. 265 (Twinkle,
Twinkle Little Star) (1781–82)

POLONSKY

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Twelve Variations on “Ein Mädchen oder
Weibchen” from *Die Zauberflöte* for Cello
and Piano, Op. 66** (1796)

POLONSKY, MARICA

**FRANZ
SCHUBERT**
(1797–1828)

**Fantasy in C major for Violin and Piano, D. 934,
Op. 159** (1827)

LEE, POLONSKY

**MOZART Trio in G major for Piano, Violin, and Cello,
K. 564** (1788)

▶ Tema con variazioni: Andante

POLONSKY, LEE, MARICA

The Chamber Music Society's education and outreach programs are made possible, in part, with support from **The Achelis and Bodman Foundation**, the **AE Charitable Foundation**, **Colburn Foundation**, **Consolidated Edison Company**, **Eugene and Emily Grant Family Foundation**, **The Jerome L. Greene Foundation**, **Hearst Fund**, **The Frank and Helen Hermann Foundation**, **Alice Ilchman Fund**, the **Daniel and Joanna S. Rose Fund**, **Tiger Baron Foundation**, and **The Helen F. Whitaker Fund**. Public funds are provided by the **New York City Department of Cultural Affairs**, in partnership with the **City Council**.

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.

A MESSAGE FROM INSPECTOR PULSE:

Things are seldom what they theme.

Dear Listener,

Every now and then, it is time for a tune-up. For me, that means checking my sparks of inspiration to see if I can compose a new tune. It seems to me that the best place to find a new tune is my piano. After all, there must be a lot of tunes lurking about in those piano keys, so at least once a week I go to the piano to look for a brand new tune.

I start by playing just one note. Maybe I play the same note twice or three times and then *suddenly* a tune will occur to me! The problem is that the tunes are not always original. Like the other day, I tried to compose a new tune and came up with Happy Birthday by accident. I tried again and came up with Old MacDonald Had a Farm. Then I thought, what can I do with this tune to make it more my own? As a private ear, I knew I had to investigate ways of making the tune more *mine*, but I also knew I had to have lunch! No investigating on an empty stomach, I always say.

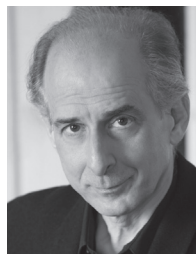
I waltzed over to a local restaurant and took a look at the menu. Everything on the menu seemed to be made from bananas. I ordered the banana pizza. While eating my first slice of banana pizza, it suddenly dawned on me that if a chef can make banana pizza, banana bread, banana soup, banana burgers, banana ice cream, and banana pie, I might be able to do the same thing with a tune! I don't mean I could make a tune into a pizza, a burger, or ice cream, but maybe I could create a very special version of the tune that would be *mine*!

It turns out that many wonderful composers throughout history have taken tunes by other people and written variations on them! While I was disappointed that I would not be the first person to do that, I was also inspired that Mozart, Beethoven, and Schubert wrote variations on other people's tunes! But how do I make it sound like the variation is mine instead of Beethoven's or Schubert's or Mozart's?

Well, that is the big question for today's concert! If you want to know how I did it, well... stay *tuned*!

Inspector Pulse

ABOUT THE ARTISTS



YUJIKO FUJII

BRUCE ADOLPHE

► When he was a child Bruce Adolphe watched both Victor Borge and Leonard Bernstein on television, and after seeing them, he began “playing piano” on the breakfast table and cracking jokes with a Danish accent. Having no choice, his parents bought him a toy piano, at which Bruce pretended to be Schroeder of the *Peanuts* cartoons. Soon after the toy piano was pecked apart by the family parakeet, Bruce’s parents purchased a real piano and a larger bird. By age ten, Bruce was composing music, and no one has been able to stop him since. As a “tween,” Bruce studied piano, clarinet, guitar, bass, and—as a teen—the bassoon. All this time, he wrote music and improvised accompaniments to everything that happened around him, as if life were a movie in need of a score. His favorite summers were spent at the Kinhaven Music School and he loved his Saturdays at The Juilliard School’s Pre-College Division. Today, Bruce spends his time composing chamber music, playing the piano, and performing in concerts for people like you. He lives right around the corner on the Upper West Side with his wife, pianist Marija, his daughter Katja, and his opera-and-jazz-singing parrot PollyRhythm, the same bird he has had since he was 10 years old. Bruce performs weekly on public radio’s *Performance Today*, playing his *Piano Puzzlers* (familiar tunes in the styles of the great masters) and you can catch that show on WQXR or on iTunes, or as a podcast from American Public Media. Many great musicians have performed Bruce’s music, including Yo-Yo Ma, Itzhak Perlman, the Brentano Quartet, over 60 symphony orchestras around the world, and of course lots of amazing players right here at the Chamber Music Society of Lincoln Center, where Bruce has been making music since 1992. If you want to check out Bruce’s CDs and educational pieces for all ages, please visit the website of The Learning Maestros. You might enjoy his book *The Mind’s Ear: Exercises for Improving the Musical Imagination*, published by Oxford University Press.



ERIC RYAN ANDERSON

SEAN LEE

► Sean Lee could not understand the difference between the words “chicken” and “kitchen” when he was a kid, but he did know how to play the violin, thanks to an after-school program. By the time he got to Suzuki Book 6, he had made up his mind that he wanted to be a violinist. Sean moved from sunny California to New York to study at The Juilliard School, where he was a student of his favorite violinist, Itzhak Perlman. Since then he has performed all over the United States, and even in other countries like Italy, China, and Israel. When he’s not performing, he teaches violin lessons at Juilliard and also at the Perlman Music Program, where he spent his summer vacations as a student with other young musicians, many of whom are still his best friends. Sean currently lives in New York with his older brother and loves watching baseball and taking pictures in his free time. He is a former member of CMS Two.



MIHAI MARICA

► Mihai Marica started playing the cello at age seven, moments after receiving a quarter-sized cello as his birthday present. He had asked for it three years earlier according to his father, also a cellist and the inspiration behind Mihai's desire to become a cellist, but was told that he should "play outside with the other children while he still had the chance." This turned out to be good advice, as he had to practice intensely even during his first year of study in order to perform a concerto in front of

the orchestra where his father plays. Appearing on the stage of Alice Tully Hall as a member of the Chamber Music Society of Lincoln Center's CMS Two program would have been beyond Mihai's wildest dreams at age 16, when with quite a bit of luck he met Prof. Aldo Parisot, who helped him move to the United States and become a student at the Yale School of Music. In his spare time Mihai enjoys reading, watching movies, and occasionally taking care of two Roborovski hamsters.



ANNA POLONSKY

► Pianist Anna Polonsky was born in Moscow, Russia. Her dad is a professional violinist and her mom is a pianist. Anna and her twin sister Olga began studying the piano and violin when they were five years old, and have never stopped. When Anna and Olga were 12 years old, they moved with their family to the United States. Since then, Anna went to school at the Curtis Institute of Music in Philadelphia and The Juilliard School in New York. She has played concerts on three continents, most

European and some South American countries, but the farthest she's ever been from New York is probably Indonesia. She is married to another pianist; they have three Steinway grand pianos in their apartment, but to keep the neighbors happy, they also have an electric keyboard which they use for late-night practicing with headphones. Anna's favorite things to do include eating Korean and Russian food, running, and playing music with her musician friends.

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