

CMS Chamber Music Society of Lincoln Center

SUNDAY, APRIL 23, 2017, AT 5:00 ▶ 3,694TH CONCERT

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

LEAH CROCETTO, soprano
RICHARD AARON, cello
DMITRI ATAPINE, cello
CARTER BREY, cello
TIMOTHY EDDY, cello
RAFAEL FIGUEROA, cello
DAVID FINCKEL, cello
JERRY GROSSMAN, cello

JAMES JEONGHWAN KIM, cello
SUMIRE KUDO, cello
KEVIN MILLS, cello
YI QUN XU, cello
SARINA ZHANG, cello
FRED CHILD, narrator
MILAN TURKOVIC, conductor

THE CELLISTS OF LINCOLN CENTER

GIOVANNI GABRIELI **Canzon XVI a 12 for Cellos, C. 209** (Pub. 1615)
(c. 1557–1612) FINCKEL, KUDO, ZHANG, EDDY, FIGUEROA, ATAPINE,
KIM, AARON, BREY, XU, MILLS, GROSSMAN

HENRY PURCELL **"Nymphs and Shepherds Come Away" for**
(1659–1695) **Four Cellos from *The Libertine*** (1695)
(arr. Michael Finckel)

TOMÁS LUIS DE VICTORIA ***O Magnum Mysterium* for Four Cellos** (1572)
(1548–1611) (arr. Michael Finckel)

JACOB OBRECHT **"Tsaat een Meskin" for Four Cellos**
(1450 or 1451–1505) (arr. Michael Finckel)
FINCKEL, ZHANG, KUDO, ATAPINE

program continued on next page

It is with love and a profound sense of gratitude that we dedicate this evening's performance to the memory of our extraordinary friend **Jane Kitselman**.

Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann Bowers**.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
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CMS Chamber Music Society of Lincoln Center

MICHAEL FINCKEL *The Red Cow is Dead for Four Cellos and Narrator* (1964)
(b. 1945)

CHILD, GROSSMAN, AARON, FIGUEROA, KIM

BRETT DEAN *Twelve Angry Men for Twelve Cellos* (1996)
(b. 1961)

KUDO, BREY, ZHANG, GROSSMAN, MILLS, EDDY, ATAPINE,
AARON, XU, FIGUEROA, KIM, FINCKEL, TURKOVIC

INTERMISSION

GYÖRGY LIGETI *Sonata for Cello* (1948, 1953)
(1923–2006)

▶ Dialogo: Adagio, rubato, cantabile

▶ Capriccio: Presto con slancio

ATAPINE

REINHOLD GLIÈRE *Selections from Ten Duos for Cellos, Op. 53* (1911)
(1875–1956)

▶ 3. Con moto

▶ 5. Andante

▶ 4. Vivace

FIGUEROA, BREY

GUSTAVO TAVARES *Ladainha for Eight Cellos* (2009)
(b. 1961)

ZHANG, AARON, FINCKEL, MILLS, GROSSMAN,
ATAPINE, XU, EDDY

HEITOR VILLA-LOBOS *Bachianas brasileiras No. 5 for Soprano and Eight Cellos* (1938, 1945)
(1887–1959)

▶ Aria (Cantilena)

▶ Dansa (Martelo)

CROCETTO, BREY, EDDY, MILLS, XU, KUDO, KIM,
AARON, FIGUEROA

This concert is made possible, in part, by the **Aaron Copland Fund for Music**,
The Gladys Krieble Delmas Foundation, and the **Samuel I. Newhouse Foundation**.

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

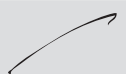
When we first introduced The Cellists of Lincoln Center on these pages in 2013, we included a list of ten reasons to love the cello. They are still true and can be found in the following pages. However, please remember that in reality there are far more than ten, and everyone is encouraged to add their own.

The incomparable voice of the solo cello has inspired groundbreaking works by great composers, from Bach to Britten. The sonority of combined cellos adds extraordinary dimension to music from the Renaissance all the way to the 21st century. Our program tonight celebrates the cello by demonstrating its incredibly wide range of capabilities, in a virtual parade of styles, timbres, tonalities, and ensembles.

While the instrument itself presents a universe of sonic possibilities—as you are about to hear—it has just as often been the cellists throughout history who have supplied the inspiration for composers to create for the instrument. Cellists, most often relegated to bass lines and supportive roles, will usually jump at the chance step out, willing to try anything, with little to lose. The cellists who were friends of Beethoven, Mendelssohn, Brahms, Strauss, Grieg, Rachmaninov, Dvořák, Tchaikovsky, and many more, supplied these great composers with the initiative and daring it took to premiere what are now iconic works in the repertoire.

But it is a hard fact that no cellist in history—in fact, no player of any instrument—was more responsible for enlarging the cello repertoire than the incomparable Mstislav Rostropovich, who was the first performer of more than two hundred works for the cello. With deep gratitude for all that he gave to our instrument, and in recognition of what would have been his 90th birthday on March 27, we fondly remember him this evening.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Is there a magic recipe that can make a cello sound more beautiful? A fancy new scroll? A particular brand of strings? Short answer: yes! All you need is to surround each cello with more cellos! Is there a secret potion that could make cellists dramatically improve their skill overnight? A new scale-book, perhaps? A set of intricate etudes? The answer once again is simple: the amity and generous camaraderie of fellow cellists. The more the merrier! Every cellist has been there: when two or more of us come together, be it in a duo or in a gigantic cello choir, our collective strings and souls resonate with joy and harmony. A wondrous musical bond emerges and the best qualities of our instrument are multiplied. All of us are so thrilled that you can join us for an evening spanning centuries and continents from Renaissance to modern times, from Brazil to Australia. So, make yourself comfortable and let yourself be transformed by the enormous range and limitless capabilities of our beloved cello!

—Dmitri Atapine

Canzon XVI a 12 for Cellos, C. 209

GIOVANNI GABRIELI

- ▶ Born c. 1557 in Venice.
- ▶ Died there August 12, 1612.

Published in 1615.

- ▶ First CMS performance on October 19, 1997.
- ▶ Duration: 3 minutes

Giovanni Gabrieli, one of the greatest composers of the era in which the contrapuntal complexities of the Renaissance were giving way to the florid drama of the Baroque, was long associated with the glorious musical establishment of St. Mark's in Venice. Eschewing the involved polyphony of earlier composers, he wrote in a chordal, often dance-like style that not only took full advantage of the

acoustical properties of the ancient basilica, but also embodied a grandeur of religious and civic pageantry that has never been surpassed. His music included much writing for instruments, either alone or in combination with voices, which were typically divided into multiple choirs of up to 22 (!) independent voices to create spacious antiphonal effects. Some of these pieces were among the earliest music to indicate specific dynamic levels in the score ("piano" for "soft"; "forte" for "strong" or "loud"). The Canzon XVI from a collection published in 1615 is a richly textured work that is the perfect acoustical complement to the jewel-encrusted splendor of the ancient and cavernous Basilica of San Marco. ◆

“Nymphs and Shepherds Come Away” for Four Cellos from *The Libertine*

HENRY PURCELL

- ▶ Born in 1659 in London.
- ▶ Died November 21, 1695, in Westminster.

arranged by Michael Finckel
Composed in 1695.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 2 minutes

Thomas Shadwell’s tragicomic version of the Don Juan legend, *The Libertine*, was first produced at the Dorset Garden Theatre, London, in June 1675, and revived in 1682 and 1695. Purcell provided the music for the 1695 production, which was probably staged in late summer at the Dorset Garden. Shadwell based his play on Dorimon’s 1659 *Le Festin de Pierre* (The Banquet of Stone), but created in it one of the most barbarous pieces ever mounted upon the English stage. Wrote Curtis Alexander Price in his study of Purcell’s

dramatic music, “The English Don has raped nuns, committed dozens of murders including those of his own father and the governor of Seville, and indulged in other atrocities before the play begins. In the first two acts alone, he kills a rival serenader as well as the brother of a woman he tries to seduce, and allows his fourth wife to commit suicide while he makes a crude jest about becoming a widower.” Not the least surprising aspect of Shadwell’s “exuberant bloodbath,” as one contemporary critic labeled the spectacle, is that it took five full acts to bring such a villain to justice. Purcell’s well-known air “Nymphs and Shepherds Come Away,” which has come to be thought of as the quintessential expression of English schoolboy innocence, serves in Act IV as a foil preceding the arrival of the Don’s henchman, “who crash in and ravish the shepherdesses,” according to Price. ♦

O *Magnum Mysterium* for Four Cellos

TOMÁS LUIS DE VICTORIA

- ▶ Born 1548 in Avila, Spain.
- ▶ Died August 20, 1611, in Madrid.

arranged by Michael Finckel
Composed in 1572.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

Tomás Luis de Victoria, the greatest composer of the Spanish Renaissance,

was born in Avila and trained in the rudiments of music as a choirboy at the local cathedral. When his voice broke in 1565, he was sent to study at the Jesuit Collegio Germanico in Rome, where his teachers may have included Palestrina. Four years later he became organist and choirmaster at Santa Maria da Monserrato, a Spanish church in Rome. In 1571, he returned to the Collegio Germanico to teach, and later became choirmaster there. His first publications

date from 1572, when he completed his training for the priesthood; he took holy orders in 1575. In 1578, perhaps influenced by the religious teachings of San Filippo Neri, Victoria joined the Oratory of the church of San Girolamo della Carità. In the dedication addressed to Philip II in his second book of Masses, published in 1583, he confessed a desire to return to Spain and lead a quiet priestly life. The Spanish king named him chaplain to his sister, the Dowager Empress Maria, who lived in retirement at a convent in Madrid. Victoria acted as

the convent's choirmaster and served the Empress until her death in 1603; he then held the less arduous post of organist until his own death in 1611. Victoria's music comprises exclusively sacred vocal compositions—Masses, motets, hymns, Magnificats, and offices—which are noted for their fervent, mystical expression, a quality exemplified by the Christmas motet *O magnum mysterium—O great mystery and wonderful sacrament, that animals should see the new-born Lord lying in a manger.* ♦

"Tsaat een Meskin" (A Maiden Sat) for Four Cellos

JACOB OBRECHT

- ▶ Born on November 22, 1450 or 1451, in Ghent.
- ▶ Died before August 1, 1505, in Ferrara.

arranged by Michael Finckel

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 2 minutes

Among the greatest musical masters of the early Renaissance was Jacob Obrecht, widely regarded in his time as second in talent and achievement only to the peerless Josquin des Pres. In his autobiographical sketch, Obrecht reported that he was born, appropriately, on St. Cecilia's Day (November 22nd; Cecilia is the patron saint of music) at Ghent, but neglected to mention the year, which has been speculated as 1450 or 1451. He was apparently trained in theology and music at the University of Louvain, and held positions as composer and choirmaster at Utrecht (where Erasmus was one of his students), Bergen op Zoom, and Cambrai between 1476 and

1484. He was dismissed from his position at Cambrai because of mistreatment of the choirboys and financial irregularities (which he covered by offering several of his manuscripts in recompense to the deacons), but his skill as a composer was so highly valued that he was immediately engaged by St. Donatien in Bruges. From 1487 until he died in Ferrara in 1505 as a victim of the plague, Obrecht also worked at church posts in Antwerp and Bergen op Zoom. Though he is known primarily as one of the most important composers of Masses and motets during the late 15th century, Obrecht also left some two dozen secular pieces, most of them either wordless or with only a text incipit for identification, indicating that they were probably intended for instrumental rather than vocal performance. If this is indeed the case, a work such as *Tsaat een Meskin* (A Maiden Sat), a four-voice, full-textured canzon in imitative style apparently based on a Dutch folk tune, is among the earliest music composed specifically for instruments. ♦

The Red Cow is Dead for Four Cellos and Narrator

MICHAEL FINCKEL

▶ Born in 1945 in Bennington, Vermont.

Composed in 1964.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 6 minutes

Michael Finckel, born into a musical family in Bennington, Vermont in 1945, was introduced to cello and piano by his parents (both members of the music faculty of Bennington College), began composing by age nine, and studied with composers Louis Calabro and Henry Brant at the college before undertaking his professional training at Bennington and Oberlin. Finckel has since built a distinguished and wide-ranging career, teaching cello and composition at Bennington, Princeton, Cornell, and Marymount College, serving as a member of the North Carolina and Puerto Rico symphonies, National Ballet Orchestra, and Brooklyn Philharmonic as well as Principal Cello of the Bethlehem Bach Festival Orchestra and Vermont State Symphony (with which he toured the state playing Dvořák's Cello Concerto and conducting his own Cello Concerto with his brother, Chris Finckel, as soloist), co-founding the Trio of the Americas and Cabrini Quartet, appearing with prominent contemporary music ensembles across the country and internationally, recording for the Dorian, Opus One, New World, Albany, CRI, Vanguard, Vox/Candide, and ECM/Warner Bros. labels, and performing, coaching, and teaching at numerous

workshops and festivals, including the noted Composers Conference and Chamber Music Center in Wellesley, Massachusetts and Chamber Music Conference and Composers Forum of the East in Bennington. He is currently on the faculties of the Mannes School in New York City and Hoff-Barthelson Music School in Scarsdale, New York. In 1992, Michael Finckel was appointed Music Director of the Sage City Symphony, founded in Bennington in 1972 by his teacher Louis Calabro, where he has continued the organization's annual commissioning program and also fostered a unique pilot program for young composers that regularly premieres orchestral works by area high school and college students.

Chamber Music Society of Lincoln Center Co-Artistic Director David Finckel wrote, "*The Red Cow Is Dead*, composed by my cousin Michael during the spring break from his studies at Oberlin in 1964, was a favorite of my family cello quartet, consisting of my uncle George, his two sons Mike and Chris, and myself. It was inspired by a poem by the distinguished American author E.B. White (1899–1985, contributor to the *New Yorker*, author of *Charlotte's Web*, and co-author of *The Elements of Style*). This comment about the poem appeared in a *New York Times* review of a book of White's essays: '*The Red Cow Is Dead* was inspired by an item in *The Herald Tribune* reporting the death of 'Sir Hanson Rowbotham's favorite Red Polled cow,' while grazing 'in the lush pastures of the Wellow Farm,' from a bite 'on the udder by an adder.'" ♦

Twelve Angry Men for Twelve Cellos

BRETT DEAN

► Born October 23, 1961, in Brisbane, Australia.

Composed in 1996.

- Premiered on February 19, 1997, at the Philharmonie in Berlin by the Twelve Cellists of the Berlin Philharmonic.
- Tonight is the first CMS performance of this piece.
- Duration: 18 minutes

Composer, violist, and conductor Brett Dean, one of Australia's most acclaimed musicians, was born in Brisbane in 1961 and studied at the Queensland Conservatorium before moving to Germany in 1984 to become a violist in the Berlin Philharmonic. After serving in that distinguished ensemble for 16 years and beginning to compose in 1988, Dean returned to Australia in 2000 to work as a freelance musician. He has since been Artistic Director of the Australian National Academy of Music in Melbourne, fulfilled many commissions, and received such notable awards as the Paul Lowin Orchestral Prize from the Australian Music Centre, Chamber Music Society of Lincoln Center's Elise L. Stoeger Prize, Grawemeyer Award from the University of Louisville for his violin concerto *The Lost Art of Letter Writing*, Australian National Music Award, and an honorary doctorate from Griffith University in Brisbane.

Sidney Lumet's movie *Twelve Angry Men* was a screen adaptation starring Henry Fonda of a teleplay by Reginald Rose that was originally performed live on the CBS program *Studio One* in 1954. The film was nominated for Academy Awards for Best Director, Best Picture, and Best Writing of Adapted Screenplay and quickly became a screen classic; the

American Film Institute included Fonda's performance among the "50 Greatest Movie Heroes of the Twentieth Century."

In 1996, while he was still a member of the Berlin Philharmonic, Dean wrote a piece inspired by Lumet's film for the 25th anniversary of that orchestra's acclaimed *Twelve Cellists of the Berlin Philharmonic*. "It's a classic. Absolutely," said the composer of the movie. "Henry Fonda is extraordinary. It all takes place in one room and the twelve men are the twelve members of the jury. And they are deciding the fate of a young Puerto Rican kid who's been accused of murdering his father." When the film begins, eleven of the jurors are convinced of the defendant's guilt, but one (Fonda) dissents, denying the unanimous decision required by law. Over the course of the taut drama, Fonda lays out his reasoning in a calm but forceful manner and eventually convinces the other jurors that the young man's guilt has not been proven "beyond a shadow of a doubt."

Dean's *Twelve Angry Men* traces a parallel musical argument, with the stormy, small-interval exclamations at the start being broken off by the lyrical, arching cantilena of the lone dissenting voice. The exclamations continue to mutter in the background and again erupt in the work's central episode, though some of the "jurors" have already been won over and the recurrence, while still determined, is supported by fewer and fewer voices. The solo cello's cantilena resumes, drawing the originally disparate ideas together with its reasoned conviction and steady insistence. Harmony, or at least acceptance, is achieved. Justice, apparently, has been done. ♦

Sonata for Cello

GYÖRGY LIGETI

- ▶ Born May 28, 1923, in Dicsöszentmarton, Hungary.
- ▶ Died June 12, 2006, in Vienna.

Composed in 1948 and 1953.

- ▶ Premiered in May 1979 in London by Rohan de Saram.
- ▶ First CMS performance on January 17, 2006.
- ▶ Duration: 8 minutes

György Ligeti, one of music's greatest modern masters, wrote of his Sonata for Solo Cello, "The cello is the only string

instrument I learned, even if just a little. When I entered the Kolozsvár Academy at age 18, I was handicapped by my limited knowledge of the instruments, so I tried out several and chose the cello to have some small idea of how to write for the strings. ... There was a cellist at the school by the name of Anness Virány, with whom I was secretly in love. I wrote a piece for her and titled it *Dialogue*. I gave it to her, and she thanked me without having the least idea why I had written it; she never played it.

TEN REASONS TO LOVE THE CELLO

There are plenty of reasons to love the cello, among them:

1. *It naturally covers the entire range of the voice, male and female.*
2. *Its tone color is naturally mellow and soothing.*
3. *The cello is essential for almost every chamber ensemble.*
4. *It's big enough that you can see how it's played from a distance.*
5. *The greatest composers wrote great music for it, both solo and chamber.*
6. *Cellists are accessible, fun-loving, non-neurotic musicians.*
7. *The cello can play many roles, from basso continuo to concerto solo.*
8. *The cello solo is always the best part of the concert.*
9. *Real-life humanitarian heroes like Casals and Rostropovich were cellists.*
10. *It has a really nice shape.*

—David Finckel



This *Dialogue* is like two people, a man and a woman, who converse in different registers of the instrument. At that time, I was influenced by Bartók and Kodály. I had written more ‘modern’ music than this in 1946 and 1947, and in 1948 I had the impression that I should try to be more ‘popular.’

“In 1953, I met a well-known cellist—who was not in love with her, and she was older than I—named Vera Dénes [a founding member of Hungary’s celebrated Tátrai Quartet]. She asked me to write a work for her, and I told her that I had a cello piece that had never been performed and would add a quick second movement to it to make a short sonata in two movements. This *Capriccio* is more difficult than the first movement,

an allusion to Paganini’s virtuoso *Caprices* but close in style to Bartók.

“Before it could be played, however, and before I could receive my modest remuneration, the Sonata had to be approved by the Composers’ Union, whose most influential member was the severe Communist [composer and educator] Ferenc Szabó. Vera learned the Sonata and played it for the committee. They did not allow the score to be published or played in public because they considered the *Capriccio* ‘too modern,’ but they did permit us to make a recording for radio broadcast. The Cello Sonata was not given its formal premiere until May 1979, when Rohan de Saram [a founding member of the Arditti String Quartet] played it in London.” ♦

Selections from Ten Duos for Cellos, Op. 53

REINHOLD GLIÈRE

- ▶ Born January 11, 1875, in Kiev.
- ▶ Died June 23, 1956, in Moscow.

Composed in 1911.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 8 minutes

Reinhold Glière was among the preeminent Russian musicians of the generation between Tchaikovsky and Shostakovich. Born in Kiev in 1875, Glière was the son of a Belgian-born wind instrument maker, though as a child Reinhold studied violin. In 1891, he enrolled at the Kiev Conservatory and three years later transferred to the Moscow Conservatory, where his teachers included Arensky, Ippolitov-Ivanov, and Taneyev. He graduated with a gold medal in 1900, and immediately

joined the faculty of the Gnessin School in Moscow. Glière was already composing prolifically by that time, and during the following decade he wrote three symphonies (the Third, *Ilya Murometz*, is generally regarded as his masterpiece), an opera, a symphonic poem (*The Sirens*), two string quartets, and several other chamber works. In 1905, he became involved briefly in the nation’s turbulent political affairs, but then spent the next two years traveling and studying in Germany. After returning to Moscow in 1907, Glière continued to compose and teach, and also started appearing as a conductor and pianist. He taught at the Kiev Conservatory from 1913 to 1920, serving as that school’s director after 1914. In 1920, he moved to the Moscow Conservatory as professor of composition, a position he held for the rest of his life; Prokofiev, Khachaturian,

Miaskovsky, and Mossolov were the most distinguished of his many students.

Glère composed his Ten Duos for Cellos in 1911, during his time in Moscow after returning from Germany. They were dedicated to, and intended for the concert and pedagogical use of, Rudolf Ehrlich, one of Russia's foremost cellists and teachers. Ehrlich was born in Prague, studied at the city's conservatory and joined the Imperial Theater Orchestra

in Moscow in 1882. He was named that ensemble's principal cellist a few years later and soon thereafter was invited to join both the faculty of the Moscow Conservatory and the Moscow Piano Trio. The Duos encompass a variety of styles and moods, from waltz to march, from assertive to contemplative, but they are unfailingly melodic, surprisingly sonorous, and harmonically sophisticated. ♦

Ladainha for Eight Cellos

GUSTAVO TAVARES

► Born October 8, 1961, in Rio de Janeiro, Brazil.

Composed in 2009.

- Premiered on May 4, 2009, in Zagreb, Croatia, by the composer and Julius Berger, Mario Brunello, Thomas Demenga, Enrico Dindo, Michael Flaksman, Antonio Meneses, and Giovanni Sollima.
- Tonight is the first CMS performance of this piece.
- Duration: 9 minutes

Brazilian-born cellist, composer, conductor, arranger, and teacher Gustavo Tavares studied his instrument with Antonio Janigro in Germany and Bernard Greenhouse at Rutgers University, where he received his doctoral degree. Tavares has appeared widely as a soloist and chamber musician in North and South America and Europe, as well as with Yo-Yo Ma, the Buenos Aires String Quartet, and such noted jazz and Latin artists as clarinetist Paquito d'Rivera and pianist Pablo Zinger, with whom he formed the ensemble Triangulo, which has concertized throughout the world and recorded several CDs; one received a Grammy nomination and another was named "Record of the Year" by São

Paulo's leading newspaper. Tavares has also conducted the Orchestra d'Archi Italiana, National Theater Orchestra in Brasília, Johannesburg Philharmonic, Princeton Chamber Symphony, Maribor Philharmonie (Slovenia), and other ensembles.

Antonio Janigro (1918-89), one of the 20th century's most renowned cellists, conductors, and pedagogues, was born in Milan but was based for much of his career in Zagreb, Croatia, where he taught at the city's conservatory, conducted the orchestra of Radio Zagreb, and founded the chamber orchestra I Solisti di Zagreb. To commemorate the 20th anniversary of Janigro's death in the city, many of his former students organized a concert there for May 4, 2009, and it was for that event that Tavares composed *Ladainha* for Eight Cellos. The work draws on the Brazilian tradition of the *Capoeira*, an amalgam of dance and martial arts rooted in the challenge dances brought to the New World by African slaves. The *Capoeira* was long suppressed for its associations with slavery and rebellion, but came to be recognized as a distinctive Brazilian national art

form in the late 20th century. The dance is accompanied by the *berimbau*, a single-string musical bow struck with a stick with an attached rattle. The event is preceded by a *Ladainha*, a “litany” sung by the senior member of the gathering that may be improvised or derived from an existing body of such songs; the text may be topical or may deal with stories,

history, mythology, or moral or spiritual matters. Tavares’ *Ladainha* evokes both this opening song in its incantatory outer sections and the strongly rhythmic music of the *Capoeira* dance in its central episode, which calls for the use of a *berimbau* tapping stick and drumming effects on the strings and bodies of their instruments by the performers. ◆

Bachianas brasileiras No. 5 for Soprano and Eight Cellos

HEITOR VILLA-LOBOS

- ▶ Born March 5, 1887, in Rio de Janeiro.
- ▶ Died there December 17, 1959.

Composed in 1938 and 1945.

- ▶ *Aria* premiered on March 25, 1939, in Rio de Janeiro conducted by the composer with soprano Ruth Valadares Corrêa. Villa-Lobos conducted the full work for the first time in Paris on October 10, 1947, with Hil-da Ohlin as soloist.
- ▶ First CMS performance on May 20, 1973.
- ▶ Duration: 11 minutes

The set of nine *Bachianas brasileiras* holds a special place in Villa-Lobos’ enormous output of more than 2,000 works. These compositions, which Arthur Cohn called “less a musical form than a type of creative principle,” combine the melodic and rhythmic characteristics of Brazilian music with the texture and style of Bach. The *Bachianas brasileiras* were written for various ensembles and date from 1930 to 1945, during the years after Villa-Lobos returned to Brazil from Paris, where he was deeply influenced by the music of Milhaud and the neo-classicism of Stravinsky.

The *Bachianas brasileiras No. 5* is scored for the unusual combination of soprano voice and eight cellos. The opening movement, *Aria (Cantilena)*, was composed in 1938 and premiered on March 25, 1939 in Rio de Janeiro. Villa-Lobos noted that the Brazilian usage of the word “aria” is as a general designation for “a kind of lyrical song”—his model in the outer sections of the piece, sung without words, may well have been the famous *Air* from Bach’s Third Orchestral Suite. The middle portion of the *Aria*, in the style of a Brazilian folksong, is a setting of a poem by Ruth V. Corrêa evoking the beauties of sunset and evening. According to the composer, the second movement, *Dansa* (subtitled *Martelo*, “Hammered”), from 1945, “represents a persistent and characteristic rhythm much like the strange melodies of the Brazilian hinterland known as *emboladas*. The melody suggests the birds of Brazil.” Its text, a verse by Manuel Bandeira, expresses the ancient theme of the wild bird as the messenger of love. ◆

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ABOUT THE ARTISTS



RICHARD AARON

► Richard Aaron serves as professor of cello at the University of Michigan and The Juilliard School. Previously he taught at the Cleveland Institute of Music and the New England Conservatory. He has given master classes in Spain, Germany, France, Korea, Japan, China, and Australia, as well as at many of the leading music schools in North America, including Rice University, Oberlin Conservatory, Eastman School of Music, Mannes, the Hartt School, and The Royal Conservatory of Music in Toronto. Since

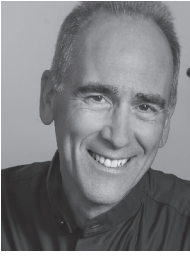
2003, he has been on the faculty of the Aspen Music Festival and has taught at many other summer music institutes including the Indiana University String Academy, Calgary Music Bridge, Peter the Great Music Festival (Groningen, Holland), Aria International Summer Academy (Massachusetts), Innsbruck Summer Music Academy (Missouri), Chautauqua Institution (New York), the Idyllwild Summer Program (California), Heifetz International Music Institute (Virginia), Marrowstone Music Festival (Port Townsend, Washington), and Encore (Ohio). He is a frequent competition judge, having recently served the Beijing International Competition, Isan Yun Competition (Korea), Cassado (Japan), Amsterdam Cello Biennale Competition, Schadt String Competition, and The Stulberg Competition. His former students have occupied principal positions in major orchestras such as Chicago, Saint Louis, Seattle, Portland, and the Metropolitan Opera. Mr. Aaron was a member of the Elysian Piano Trio at Baldwin Wallace College for 14 years; he continues an active chamber music performance schedule.



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.



CARTER BREY

► Carter Brey was appointed principal cellist of the New York Philharmonic in 1996, and made his subscription debut as soloist with the orchestra the following year in Tchaikovsky's *Rococo Variations* led by then-Music Director Kurt Masur. He has performed with the philharmonic under Music Director Alan Gilbert in the Barber, Dvořák, Elgar, and Schumann cello concertos; in Richard Strauss's *Don Quixote* with former New York Philharmonic music directors Lorin Maazel and Zubin

Mehta; and in the Brahms Double Concerto with then-Concertmaster Glenn Dicterow and conductor Christoph Eschenbach. He is cellist of the New York Philharmonic String Quartet, which debuted in March 2017, performed during the philharmonic's spring 2017 European tour, and will make its New York debut recital at the 92nd Street Y in November 2017. As a chamber musician he has collaborated with the Harlem Quartet and appeared regularly with the Tokyo and Emerson string quartets, Spoleto Festival in the US and Italy, and the Santa Fe and La Jolla chamber music festivals. He has performed in recital with pianist Christopher O'Riley, with whom he recorded *The Latin American Album* for Helicon Records. Mr. Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition, and was awarded an Avery Fisher Career Grant in 1983. A faculty member of the Curtis Institute, Mr. Brey was educated at the Peabody Institute and Yale University. He is represented worldwide by Sciolino Artist Management of New York.



FRED CHILD

► Fred Child is the host of American Public Media's *Performance Today*, the most listened-to classical music radio show in America. He is also the commentator and announcer for *Live from Lincoln Center*. He appears at classical music festivals and events around the country, from PT's annual residency at the Aspen Music Festival and School, to special events at the Savannah Music festival, Marlboro Music, the Spoleto Festival USA, and Summerfest La Jolla. Beyond the world of

classical music, he hosted NPR's innovative "Creators@Carnegie," a program of wide-ranging performers in concert, including Brian Wilson, David Byrne, Dawn Upshaw, Youssou N'Dour, Caetano Veloso, and Emmylou Harris. Before going to NPR, he was Music Director and Director of Cultural Programming at WNYC, host of a live daily performance and interview program on WNYC, and for 10 years, a host at Oregon Public Broadcasting. In recent years, he has hosted a series of unique live national concert broadcasts, including the Los Angeles Philharmonic from Walt Disney Hall, the Last Night of the Proms from the Royal Albert Hall in London, New Year's concerts by the New York Philharmonic, the Boston Symphony at Tanglewood, "Spring for Music" concerts from Carnegie Hall, and the "Americana" series for the BBC National Orchestra of Wales. His music reviews have appeared on NPR's *All Things Considered*, and his music reports have appeared on NPR's *Morning Edition* and *Weekend Edition*.



REBECCA FAY

LEAH CROCETTO

► Recognized as a rising star in the next generation of singers, Leah Crocetto represented the United States at the 2011 Cardiff BBC Singer of the World Competition, where she was a finalist in the Song Competition. She is a 2010 Grand Finals Winner of the Metropolitan Opera National Council Auditions and was the First Place Winner, People's Choice, and the Spanish Prize Winner of the 2009 José Iturbi International Music Competition, and winner of the Bel Canto Foundation competition. A former

Adler fellow at San Francisco Opera, she has appeared frequently with the company, beginning in September 2011 as Liù in *Turandot*. She continues to make spectacular debuts in 2016–17, opening the season in the title role of *Aïda* with the San Francisco Opera, and making her role debut as Eleonora in the U.S. debut of Donizetti's *L'assedio di Calais* with the Glimmerglass Festival. On the concert stage, she will sing a solo recital in her hometown of Adrian, Michigan. Last season she made her Metropolitan Opera debut as Liù in *Turandot*. She also made her role debut as the titular character in Rossini's seldom-performed *Semiramide* with Opera National de Bordeaux. Additional highlights of the season included Anna in *Maometto II* with the Canadian Opera Company, *Luisa Miller* in San Francisco, and Donna Anna in *Don Giovanni* with Santa Fe Opera.



ERIC SWANSON

TIMOTHY EDDY

► Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including

the 1975 Gaspar Cassado International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels. He is currently professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.



RAFAEL FIGUEROA

► Principal cellist with the Metropolitan Opera Orchestra since 1995, Rafael Figueroa has appeared as soloist and chamber musician throughout the United States, Europe, South and Central America, and Japan. He is a winner of many distinguished competitions and awards including First Prize at the Gregor Piatigorsky Competition and the Bronze Medal at the Pablo Casals International Competition in Budapest. He has been a frequent soloist with the Casals Festival in Puerto

Rico as well as the Casals Hall Festival in Tokyo, Pacific Music festival in Japan, Aspen Music Festival, and the Marlboro Music Festival. For ten years he performed and toured worldwide with the Orpheus Chamber Orchestra, recording for Deutsche Grammophon. He has appeared in recitals at the Kennedy Center, the Library of Congress, Merkin Hall, Jordan Hall, and nationwide on National Public Radio. In 2003 he made his Carnegie Hall solo debut with Concertmaster David Chan, performing the Brahms Double Concerto with the Metropolitan Opera Orchestra under James Levine to critical acclaim. Mr. Figueroa and Mr. Chan can be heard in a recording of violin and cello music which includes the duo by Kodály and the Ravel sonata. He completed his studies under Janos Starker and Gary Hoffman at Indiana University, where upon graduation he became a member of the cello faculty. He plays on a cello made by Roger & Max Millant in Paris in 1937.



DAVID FINCKEL

► Co-Artistic Director of the Chamber Music Society, cellist David Finckel is a recipient of *Musical America's* Musician of the Year award, one of the highest music industry honors in the US. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears extensively with CMS, as recitalist with pianist Wu Han, and in piano trios

with violinist Philip Setzer. Along with Wu Han, he is the founder and Artistic Director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute; co-founder and Artistic Director of Chamber Music Today in Korea; and co-founder and Artistic Director of the Chamber Music Workshop at the Aspen Music Festival and School. Under the auspices of CMS, David Finckel and Wu Han also lead the LG Chamber Music School. Mr. Finckel is the co-creator of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose 19-album catalogue has won widespread critical praise. The latest release features the Dvořák Cello Concerto and a work written for him by Augusta Read Thomas. *Piano Quartets*, a 2015 Deutsche Grammophon release recorded live at Alice Tully Hall, features David Finckel, Wu Han, violinist Daniel Hope, and violist Paul Neubauer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. The first American student of Rostropovich, David Finckel is on the faculty of The Juilliard School and Stony Brook University.



JERRY GROSSMAN

▶ Jerry Grossman has been the principal cellist of the Metropolitan Opera Orchestra since 1986. Previously he was a member of the Chicago Symphony for two seasons and the New York Philharmonic for two seasons. He has appeared as soloist in Carnegie Hall and on domestic and European tours with the Met Orchestra under James Levine playing *Don Quixote* by Richard Strauss. The performance has also been recorded for Deutsche Grammophon. His extensive chamber

music experience includes a long association with the Marlboro Music Festival, including numerous Music from Marlboro tours and recordings. He is also a former member of Orpheus and Speculum Musicae, and has appeared as a guest artist with the Guarneri, Vermeer, and Emerson string quartets. He was the founding cellist of both the Chicago String Quartet and the Chicago Chamber Musicians. Mr. Grossman began his music studies in his native Cambridge, Massachusetts. His teachers there included Judith Davidoff, Joan Esch, and Benjamin Zander. He attended the Curtis Institute of Music, where he studied cello with David Soyer and chamber music with the other members of the Guarneri Quartet. Sandor Vegh and Harvey Shapiro were also important influences. He has held faculty positions at The Juilliard School, the State University of New York at Binghamton, and DePaul University in Chicago. He currently teaches at the Kneisel Hall Summer Music Festival in Blue Hill, Maine.



JAMES KIM

▶ Cellist James Kim has appeared as soloist with orchestras such as the Boston Symphony, Royal Philharmonic, Tongyeong Festival, Juilliard, New England Conservatory Youth Philharmonic, and Korean Broadcasting System with conductors such as David Zinman, Alexander Shelley, Michael Sanderling, Keith Lockhart, and Benjamin Zander. A recipient of Salon de Virtuosi's Sony Career Grant and the Jack Kent Cooke Foundation Scholarship, he made his first international appearance at the 2006 David

Popper International Cello Competition in Hungary, where he won First Prize. He was a top prizewinner at the 2015 Isang Yun International Cello Competition, where he was also awarded Special Prize. He has given solo recitals and chamber music concerts sponsored by Kumho Foundation's "Beautiful Thursday" and Prodigy Recital Series at Kumho Art Hall, WQXR's Midday Masterpieces Series at the Greene Space and Robert Sherman's Young Artist Showcase, Sejong Soloists, Garden City Chamber Music Society, Ravinia Festival Steans Institute, and Chamber Music Society of Lincoln Center Encounters. His performances have been broadcasted on WQXR and National Public Radio. Principal teachers include Susan Moses, Janos Starker, Laurence Lesser, Aldo Parisot, and Joel Krosnick. He is currently an Artist Diploma candidate at The Juilliard School, where he is also Studio Teaching Assistant. He performs on a Matteo Goffriller cello from Venice c. 1715, generously loaned by The Samsung Foundation of Culture of Korea and The Stradivari Society of Chicago.



SUMIRE KUDO

► Cellist Sumire Kudo is a chamber musician, soloist, and a member of the New York Philharmonic. Previously she taught at Indiana University–South Bend and was the cellist of the Avalon String Quartet. Her honors include the Hideo Saito Memorial Fund Award, which she received from the Sony Music Foundation after being chosen by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2005, and prizes at the Sapporo Junior Cello Competition and 62nd Japan Music

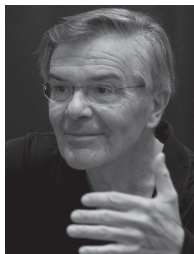
Competition. She has participated in the Nagano-Aspen Music, Aspen Music, Santa Fe, SummerFest La Jolla, Miyazaki Music, Music@Menlo, and Marlboro Music festivals. She has appeared in solo performances with the Toho Gakuen Orchestra, the New Japan Philharmonic, Tokyo City Philharmonic, Yomiuri Nippon Symphony Orchestra, Japan Philharmonic, and Tokyo Metropolitan Symphony Orchestra. Japan's leading classical music magazine gave its Best Recording Award to her second solo CD, *Love of Beauty* on the Philips label. Born in Tokyo, Japan, Ms. Kudo began cello studies at age four with her father, cellist Akiyoshi Kudo, and went on to study with Yoritoyo Inoue, Hakuro Mori, Harvey Shapiro, and the Juilliard Quartet. She came to the United States in 2000, after establishing herself in her native country through solo performances and recordings. She is a graduate of Tokyo's Toho School and The Juilliard School, where she served as assistant to the Juilliard Quartet.



KEVIN MILLS

► Cellist Kevin Mills has dedicated his life to storytelling through classical music. He has participated in international music festivals like the Luxembourg Music Festival, the Schlern International Music Festival in Italy, Saarbürg Festival in Germany, Summit Music Festival, the Heifetz Institute, and the Greenhouse Memorial Festival. He made his New York City recital debut at the Goodman Recital Hall in the Kaufman Center in 2011. From 2009 to 2011, he was invited to

perform in the legendary master classes with Bernard Greenhouse of the Beaux Arts Trio, an experience that was a turning point in his musical life. He has been awarded top prizes in competitions such as the Music Associates Competition at the California State University of Fullerton, the Los Angeles American String Teachers Association Competition, and the Rio Hondo Symphony's Young Artist Competition, which led to a special performance of the relatively unknown Second Cello Concerto by Dmitri Shostakovich. Mr. Mills studied at the California State University of Fullerton under the tutelage of Bongshin Ko, and is currently pursuing his Master of Music degree at The Juilliard School under the direction of Darrett Adkins. Most recently, he has been invited to compete in the First International Klaipeda Cello Competition in Lithuania and in the fall will attend Oberlin Conservatory to begin an Artist Diploma.



MILAN TURKOVIC

► Milan Turkovic is one of the few internationally known bassoon soloists. Over the past three decades, he has also become a celebrated conductor, making appearances all over the world with orchestras such as the Vienna Symphony, Vienna Radio Symphony, Munich Radio Orchestra, Camerata Salzburg, Rome Symphony Orchestra, Orchestra Sinfonica G. Verdi of Milan, Krakow Philharmonic, Tokyo Metropolitan Symphony Orchestra, Nagoya Philharmonic, National Orchestra of Taiwan, and Philharmonia Prague. He is currently acting principal conductor of the Moravia Virtuosi. A recipient of the Edison Award, he received the German Echo Klassik Award in 2010. He has worked with the soloists Mischa Maisky, Jan Vogler, Michael Schade, Xavier de Maistre, Gábor Boldoczki, Sergei Nakariakov, Sara Mingardo, and Lise de la Salle. As a soloist he has performed in many musical centers with renowned orchestras and for many years he was a member of Concentus Musicus Wien and The Chamber Music Society of Lincoln Center, and was a founding member of Ensemble Wien-Berlin. His discography currently consists of nine CDs as a conductor, 15 CDs with solo repertoire, and 26 CDs as a chamber musician. He has recorded the Mozart bassoon concerto four times, the third recording was performed on a period instrument with Nikolaus Harnoncourt. In print, Mr. Turkovic is the author of four books in German and his book about Concentus Musicus also appeared in a Japanese translation. He is from an Austro-Croatian family and grew up in Vienna.



YI QUN XU

► Cellist Yi Qun Xu, a native of China, has performed extensively as a soloist and chamber musician across the United States. She has been invited to many festivals, including the Perlman Music Program, Four Seasons Music Festival, Heifetz International Music Institute, Kneisel Hall, Music@Menlo, Olympic Music Festival, and Orford Arts Center. She came to the US after studying with Yi-Bing Chu at China's Central Conservatory of Music, where she won multiple top prizes in Chinese national cello competitions. Additionally, she has received many honors including first prizes at the 2017 Eastern Connecticut Instrumental Competition, the 7th Antonio Janigro International Cello Competition in Croatia, the ASTA National Solo Competition, the Wellesley Concerto Competition, and second place at the Juilliard Concerto Competition. A passionate chamber musician, she has collaborated and performed with many artists including Itzhak Perlman, Ani Kavafian, Ida Kavafian, Ralph Kirshbaum, Hsin-Yun Huang, Mark Kaplan, Tessa Lark, Merry Peckham, Jon Kimura Parker, Itamar Zorman, and members of Cleveland, Juilliard, Tokyo, and Ébène Quartets. She studies with Timothy Eddy at The Juilliard School where she is the proud recipient of a Kovner Fellowship. Ms. Xu studied with Laurence Lesser and Ronald Leonard at New England Conservatory Preparatory and the Colburn Conservatory of Music.



SARINA ZHANG

► Born in Canada and raised in San Diego, pianist and cellist Sarina Zhang made her debut with the New York Philharmonic at Avery Fisher Hall in 2011. She was named a National YoungArts Winner and a Davidson Fellow by the Davidson Institute for Talent Development. She is also the first person in the history of the Aspen Music Festival to have won both the low strings competition and the piano concerto competition. She has been featured five times on the national radio program

From the Top, as both a pianist and a cellist, in addition to appearance on the program's TV series. She has performed as a soloist with the St. Louis, Detroit, San Diego, Albany, and Corpus Christi symphony orchestras, as well as the Buffalo Philharmonic Orchestra and Prague Youth Philharmonic, among others. Most recently, she made her debut with the Juilliard Orchestra and Maestro Susanna Mälkki performing Schumann's A minor Piano Concerto in Alice Tully Hall. She was also selected as one of 11 young artists to attend Music@Menlo's prestigious Chamber Music Institute International Program in 2015. Ms. Zhang is a senior at The Juilliard School, where she studies piano with Yoheved Kaplinsky and Hung-Kuan Chen, and cello with Richard Aaron and David Finckel. She is a proud recipient of a Kovner Fellowship at The Juilliard School.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 150 artists per season. Many of these superior performances are live streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD.

At the heart of its mission, CMS' education programs bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also fosters and supports the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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TUESDAY, APRIL 25, 2017, 7:30 PM ▶ ALICE TULLY HALL

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GREAT PIANO TRIOS

FRIDAY, MAY 5, 2017, 7:30 PM ▶ ALICE TULLY HALL

SUNDAY, MAY 7, 2017, 5:00 PM ▶ ALICE TULLY HALL

Mozart opens the program with a refreshingly ingenious creation, and then a pair of trios by Dvořák and Brahms envelops listeners in the sonic splendor of the Romantic era.

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