

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, APRIL 5, 2019, AT 7:30 ▶ 3,947TH CONCERT

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

WU QIAN, piano
ARNAUD SUSSMANN, violin
YURA LEE, viola
NICHOLAS CANELLAKIS, cello
TOMMASO LONQUICH, clarinet

THREE CENTURIES

LUDWIG VAN BEETHOVEN (1770–1827) **Trio in D major for Violin, Viola, and Cello, Op. 9, No. 2** (1797–98)

▶ Allegretto
▶ Andante quasi allegretto
▶ Minuetto: Allegro
▶ Rondo: Allegro
SUSSMANN, LEE, CANELLAKIS

CLAUDE DEBUSSY (1862–1918) **Première rapsodie for Clarinet and Piano** (1909–10)

LONQUICH, WU QIAN

program continued on next page

Seven Signals was commissioned by the **Chamber Music Society of Lincoln Center, Wigmore Hall**, with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation, and **La Jolla Music Society** for SummerFest.

This concert is made possible, in part, by **The Gladys Kriebel Delmas Foundation** and **The Florence Gould Foundation**.

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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CMS Chamber Music Society of Lincoln Center

BRETT DEAN *Seven Signals for Clarinet, Violin, Cello, and Piano* (CMS Co-Commission, World Premiere) (2019)

(b. 1961)

- ▶ I. Impulse Study (Overture)
- ▶ II. Beacon
- ▶ III. Morse 1
- ▶ IV. Body Language (Pas de deux)
- ▶ V. Semaphore
- ▶ VI. Tallying
- ▶ VII. Morse 2

LONQUICH, SUSSMANN, CANELLAKIS, WU QIAN

INTERMISSION

JOHANNES BRAHMS *Quartet in G minor for Piano, Violin, Viola, and Cello, Op. 25* (1861)

(1833–1897)

- ▶ Allegro
- ▶ Intermezzo: Allegro ma non troppo
- ▶ Andante con moto
- ▶ Rondo alla Zingarese: Presto

WU QIAN, SUSSMANN, LEE, CANELLAKIS

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

There is little to explain regarding our title for this program; suffice to say that it is always fascinating to hear how the finest chamber music reflects its era, each with its own tastes, priorities, and performance practices. In historical terms, we offer you tonight a work by Beethoven composed at the zenith of the Classical period, Brahms at his best, forging ahead in the Romantic age while bearing the torch of Beethoven, and Brett Dean composing today with a consummate balance of tradition and innovation.

Beethoven's second of three string trios, Op. 9, falls like the typical middle child of the set. It is neither brilliant and showy like the first, nor turbulent and mysterious like the third, but rather more wistful, contemplative, and with a good deal of good cheer. Curiously, Beethoven was following his own musical footsteps: his three piano trios of two years earlier, Op. 1 (with which he made his published debut in Vienna) have exactly the same musical layout as the string trios, to the point of the third of each being in Beethoven's signature stormy key of C minor, and ending not with a bang but an almost Mendelssohnian whisper. Worth special mention regarding today's trio is the increased prominence of the cello, which states the finale's Rondo theme in technically adventurous fashion (in the year prior, Beethoven had composed his first two groundbreaking sonatas for cello and piano).

The often-performed G minor Piano Quartet of Brahms unfolds like a magnificent symphony for chamber ensemble. This work cannot be praised too highly for its maturity and skill, and for setting the bar at a new height for the piano quartet genre. It is the first significant one of its kind since Schumann's inspired masterpiece of 1842.

And finally, we're unable to say anything about Brett Dean's new work as, like you, we'll be hearing it today for the first time. What we do know is that this composer has been turning out works simultaneously accessible and challenging, which serve to expand our concept of chamber music in exciting ways. We are sure that any of you who heard Brett's most recent work performed here—his *Twelve Angry Men* performed by the Cellists of Lincoln Center—have not forgotten that this unique work was indeed the compelling epicenter of the entire program. We therefore look forward eagerly to this performance, and hope you do as well.

Enjoy,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio in D major for Violin, Viola, and Cello, Op. 9, No. 2

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

Composed in 1797–98.

- ▶ First CMS performance on February 11, 1970, by violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 22 minutes

⊕ **SOMETHING TO KNOW:** *Beethoven wrote the Op. 9 trios as a trial run of his string writing abilities before beginning his first string quartets, which would have to stand beside Haydn and Mozart's masterpieces in the genre.*

⊕ **SOMETHING TO LISTEN FOR:** *This trio is the only one in the Op. 9 set of three to have an Andante slow movement. This moderate-tempo movement has a calmly expressive demeanor.*

Among the nobles who served as Beethoven's patrons after his arrival in Vienna from his native Bonn in November 1792 was one Count Johann Georg von Browne-Camus, a descendent of an old Irish family who was at that time fulfilling some ill-defined function in the Habsburg Imperial city on behalf of the Empress Catherine II of Russia. Little is known of Browne. His tutor, Johannes Büel, later an acquaintance of Beethoven, described him as "full of excellent talents and beautiful qualities of heart and spirit on the one hand, and on the other full of weakness and depravity." He is said to have squandered his fortune and ended his days in a public institution. In the mid-1790s, Beethoven received enough generous support from Browne, however, that he dedicated several of his works to him and his wife, Anne Margarete, including the Variations on *Bei Männern, welche Liebe fühlen* from Mozart's *Die Zauberflöte* for Cello and Piano (WoO 46), three Op. 10 Piano Sonatas, B-flat Piano Sonata (Op. 22), and three String Trios of Op. 9. The Op. 9 String

Trios were apparently composed in 1797 and early 1798—Beethoven signed an agreement with Johann Traeg on March 16, 1798, for their publication, which was announced in the Viennese press the following July 21. The works were popular during the composer's lifetime, and they remained so for a considerable time—the records of the "Monday Popular Concerts," for example, show that the G major Trio (Op. 9, No. 1) was performed at least 20 times on that London series between 1859 and 1896.

The Trio in D major, Op. 9, No. 2, expansive and lyrical, opens with a quiet, genial, arch-shaped theme from the violin. A sudden change of dynamics and intensity marks the start of the transition to the subsidiary subject, a falling melody given in duet by violin and viola over a pulsing cello accompaniment. The treatment of the thematic materials in the development section is restrained and formal, so the arrival of the main theme in the cello to begin the recapitulation is more simply satisfying than dramatically cathartic. The tender *Andante* alternates two kinds of music: a

hesitant strain of separated chords, and a touching theme in the nature of a sad serenade. Though Beethoven labeled it a *Minuetto*, the good-natured third movement is a harbinger of the propulsive and sometimes witty

scherzos that were soon to become one of the defining elements of his mature style. The finale is a rondo of clear-cut design based on the returns of the striding tune given by the cello at the outset. ♦

Première rapsodie for Clarinet and Piano

CLAUDE DEBUSSY

- ▶ Born August 22, 1862, in St. Germain-en-Laye, near Paris.
- ▶ Died March 25, 1918, in Paris.

Composed in 1909–10.

- ▶ Premiered on January 16, 1911, in Paris, with Prosper Mimart as clarinetist.
- ▶ First CMS performance on November 5, 1982, by clarinetist Franklin Cohen and pianist Charles Wadsworth.
- ▶ Duration: 8 minutes

⊕ **SOMETHING TO KNOW:** *Debussy wrote this piece for the 1910 clarinet competition at the Paris Conservatoire.*

⊕ **SOMETHING TO LISTEN FOR:** *This piece demonstrates the agility, expressive range, and technical control of the clarinet.*

By 1907, despite his iconoclastic views, his unprecedented musical style, and the scandals surrounding his personal life (he abandoned his first wife in 1904 for another woman—Paris was deliciously outraged), it could no longer be denied by those in bureaucratic power that Claude Debussy, the author of the *Prelude to “The Afternoon of a Faun,”* the *Nocturnes*, and the hotly debated opera *Pelléas et Mélisande*, had established a significant reputation as a leading French composer. As a sort of back-handed recognition in lieu of the official establishment’s imprimatur of a faculty position at the Paris Conservatoire, he was invited by Gabriel Fauré, then the school’s director, to help judge the competitions for prizes in wind instrument performance in 1907. Apparently Fauré was pleased with Debussy’s participation, since he invited him to become a regular competition judge

in February 1909. In December 1909 and January 1910, Debussy wrote two short works for the 1910 clarinet competitions—a *Première rapsodie* intended as the principal examination piece, and a *Petite Pièce* for sight-reading. Prosper Mimart, professor of clarinet at the Conservatoire and the dedicatee of the score, premiered the *Première rapsodie* (Debussy never composed a “deuxième rhapsodie”) on January 16, 1911, at a Paris concert of the Société Musicale Indépendante.

As is true of virtually all of Debussy’s compositions, the *Première rapsodie* does not follow a traditional form, but is rather a seemingly free but actually tightly controlled elaboration of several thematic motives wrapped in the luminous harmonies and sonorities of his Impressionistic musical language. The work is in several continuous sections that become more animated and virtuosic as they progress. ♦

Seven Signals for Clarinet, Violin, Cello, and Piano

BRETT DEAN

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

**Composed in 2019;
CMS co-commission.**

▶ Tonight is the world premiere of this piece.
▶ Duration: 20 minutes

⊕ **SOMETHING TO KNOW:** *“The subject of Seven Signals is the power of non-verbal communication in a time in which verbal communication seemingly leads us to constant misunderstandings.”*

⊕ **SOMETHING TO LISTEN FOR:** *The movements Morse I and II reference the Titanic, and Morse II ends with the hymn Nearer My God to Thee, which was believed to be performed while the ship was sinking.*

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 1990 to work as a free-lance musician. He established his reputation as a composer when his clarinet concerto, *Ariel’s Music*, won the UNESCO International Rostrum of Composers Award in 1995. Dean was Artistic Director of the Australian National Academy of Music in Melbourne from 1995 to 2010, has fulfilled commissions from leading international orchestras, chamber ensembles, and soloists, 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. His residencies include the

Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Cheltenham Festival, Stuttgart Radio Symphony Orchestra, Trondheim Chamber Music Festival, Royal Stockholm Philharmonic Orchestra, Tonhalle-Orchester Zürich, Taiwan Philharmonic, and Hong Kong International Chamber Music Festival; in 2017 he began a residency with the Radio Symphony Orchestra Berlin. Brett Dean has written extensively for orchestra with and without soloists (he has performed his 2005 Viola Concerto on four continents), chamber ensembles, chorus, solo voice, film, and radio. His debut opera, *Bliss*, based on a novel by two-time Booker Prize winner Peter Carey, was critically acclaimed at its premiere in Sydney in 2010 and has since been staged in Melbourne, Edinburgh, and Hamburg. His *Hamlet*, with a libretto by Matthew Jocelyn, was premiered at Glyndebourne Festival Opera in June 2017, and is scheduled for its Metropolitan Opera premiere during the 2021–22 season.

* * *

Brett Dean supplied the following information, written by Kerstin Schüssler-Bach and translated by Howard Weiner, for Seven Signals:

The subject of *Seven Signals* is the power of non-verbal communication in a time in which verbal communication seemingly leads us to constant misunderstandings. These “signals without language” range from physical impulses to encoding systems taken from maritime practice. The work is dedicated to the choreographer Jiří Kylián, with whom Brett Dean collaborated for the 1998 ballet *One of a Kind*. [Czech-born Jiří Kylián has choreographed more than a 100 works, principally for the Stuttgart Ballet and Nederlands Dans Theater, for whom *One of a Kind* was written. Stuttgart Ballet gave the local premiere of the work in February 2019 to celebrate Kylián’s 50-year association with the company. Dean dedicated *Seven Signals* to him “in loving friendship and with my heartfelt congratulations on his inauguration as an Associate Member of the Académie des Beaux Arts, Paris, in March, 2019.”]

The first movement, *Impulse Study*, grows out of a signal-generating pizzicato on the strings of the piano. Contrasting with the resulting nervous, rapid runs in the clarinet are the stringent pizzicatos of the violin and cello. A multiphonic chord [i.e.,

multiple simultaneous sounds] in the clarinet leads into a section of various tonal repetitions, developing into a rhythmically marked, “hammering” section, which will be of significance again in a later movement.

The *Beacon* in the second movement (*Flowing, floating, and delicately luminous*) sends out its signals with harmonics and short figures. Fog seems to arise quietly from the bass register of the piano before the beacon flickers again.

The idea of extracting material from a constant rhythmic figure returns in the third movement, *Morse 1*. Here, with fragile, repeated harmonics, the violin announces a rhythm that radio operators could probably decipher: the distress calls, in Morse code, of the sinking RMS Titanic, which collided with an iceberg during the night of April 14-15, 1912. Dean adapted from the ship’s original radio messages a dense rhythmical pattern to which the three other instruments add increasing intensity. The desperate signals “CQD” (“*sécurité*, distress,” the earliest maritime distress call) and “SOS,” which the Titanic’s radio operator Jack Philipps sent out constantly till the end, can be heard as the movement



The desperate signals “CQD” (“*sécurité*, distress,” the earliest maritime distress call) and “SOS,” which the Titanic’s radio operator Jack Philipps sent out constantly till the end, can be heard as the third movement reaches its climax.

CQD: ■ ● ■ ● ■ ● ● ■ ■ ■ ● ■ ■

SOS: ● ● ● ■ ■ ■ ● ● ●

reaches its climax. Philipps did not survive the demise of the Titanic.

The fourth movement, *Body Language* (*Pas de deux*), appears as a delicate, floating study inspired by dance—arguably the most sensual among non-verbal manners of communication. The wave-like, sixteenth-note figuration in the piano is inspired by Robert Schumann's *Märchenerzählungen* [*Fairy Tale Stories* for Clarinet, Viola, and Piano].

The angular fifth movement, with multiphonics, quarter-tones, and noise-like whipping sounds made with the bows, is titled *Semaphore* (a telegraphy system for optical transmission of messages by means of flags). Short, flickering motifs ultimately lead into long sustained chords in which signals continue to resonate intermittently.

Movement 6, *Tallying*, is inspired by the way prisoners mark their days spent in confinement by means of lines etched on the wall. Four even, stubbornly repeated quarter notes stand for the

vertical lines, the horizontal line is dissipated in rambling ornaments, as if already setting out into freedom.

Morse 2, the seventh movement, again takes up the Titanic's distress signal, now embedded in overtone-rich and quarter-tone textures. With delicate, angled swishes of the bows across the strings, the violin and cello perform a ghostly version of the hymn *Nearer My God to Thee*—allegedly the last music the ship's orchestra played on board the sinking Titanic. The SOS signals break off suddenly.

In spite of using the same instrumentation—and the passing reference to the theme of imprisonment in the sixth movement—Dean said that *Seven Signals* don't consciously aim to recall the much-admired *Quatuor pour la fin du temps* by Olivier Messiaen. For Dean, the clarinet brings its very particular energy and color to the standard piano trio; the movements are interconnected by their own motivic interrelationships. ♦

Quartet in G minor for Piano, Violin, Viola, and Cello, Op. 25

JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg.
- ▶ Died April 3, 1897, in Vienna.

Composed in 1857–61.

- ▶ Duration: 40 minutes

- ▶ Premiered on November 16, 1862, in Vienna by the composer as pianist and members of the Hellmesberger Quartet.
- ▶ First CMS performance on November 28, 1969, by pianist Murray Perahia, violinist Pina Carmirelli, violist Walter Trampler, and cellist Leslie Parnas.

⊕ **SOMETHING TO KNOW:** *Brahms began three piano quartets at about the same time around 1857. The first two, including this one, took four years to complete and the third wasn't finished for another 14 years.*

⊕ **SOMETHING TO LISTEN FOR:** *The first movement has a wealth of thematic material that shows Brahms put his typical time and dedication into his first piano quartet.*

The high-minded direction of Johannes Brahms's musical career was evident from his teenage years—as a lad, he

studied the masterpieces of the Austro-German tradition with Eduard Marxsen, the most illustrious piano teacher in his

native Hamburg, and played Bach and Beethoven on his earliest recitals; his first published compositions were not showy virtuoso trifles but three ambitious piano sonatas inspired by Classical models; he was irresistibly drawn to Joseph Joachim and the Schumanns and other of the most exalted musicians of his day. When Schumann hailed him as the savior of German music, the rightful heir to the mantle of Beethoven, in a widely circulated article in the *Neue Zeitschrift für Musik* (New Music Journal) in 1853, Brahms was only too eager to accept both the renown and the responsibility inherent in such a lofty appraisal. He tried sketching a symphony as early as 1855 (not completing it, however, until two decades later), but his principal means of fulfilling Schumann's prophecy during the early phase of his creative life were piano works and songs, and then chamber music.

Finished compositions did not come easily for Brahms, however, and he made several attempts to satisfy himself with a chamber piece before he allowed the publication of his Piano Trio, Op. 8 in 1854. (He had destroyed at least three earlier efforts in that form.) The following year, he turned to writing quartets for piano, violin, viola, and cello, a genre whose only precedents were the two by Mozart and a single specimen by Schumann. Work on the quartets did not go smoothly, however, and he laid one (in C minor, eventually Op. 60) aside for almost two decades, and tinkered with the other two for the next half-dozen years in Hamburg and at his part-time post as music director for the court Lippe-Detmold, midway between Frankfurt and Hamburg.

Brahms was principally based in Hamburg during those years, usually

staying with his parents, but in 1860, when he was 27 years old and eager to find the quiet and privacy to work on his compositions, he rented spacious rooms ("a quite charming flat with a garden," he said) in the suburb of Hamm from one Frau Dr. Elisabeth Rössing, a neighbor of two members of the local women's choir he was then directing. Hamm was to be his home for the next two years, and there he worked on the *Variations on a Theme of Schumann* for Piano Duet (Op. 23), *Handel Variations* (Op. 24), and Piano Quartets in G minor (Op. 25) and A major (Op. 26). Brahms dedicated the A major Quartet to his hospitable landlady. The two piano quartets were finally finished by early autumn 1861, and given a private reading by some unknown local musicians and Clara Schumann during her visit to Hamm shortly thereafter. The public premiere of the G minor Quartet was given by Brahms and the quartet of Joseph Hellmesberger, director of the Vienna Conservatory, on November 16, 1862, during the composer's first visit to Vienna.

The opening movement of the G minor Piano Quartet contains an abundance of thematic material woven into a seamless continuum through Brahms's consummate contrapuntal skill. Balanced within its closely reasoned sonata form are pathos and vigor, introspection and jubilation, storm and tranquility. The second movement (*Intermezzo*), cast in the traditional mold of scherzo and trio, is formed from long-spun melodies in gentle, rocking rhythms. The *Andante* is in a broad three-part structure, with the middle section taking on a snappy martial air. The *Gypsy Rondo* finale is a spirited essay much in the style of Brahms's invigorating *Hungarian Dances*. ♦

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ABOUT THE ARTISTS

SONGHE ZHAI



NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... the audience seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany and New Haven symphonies, Erie Philharmonic, and

Pan-European Philharmonia in Greece; and a recital of American cello-piano works presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. His 2018–19 season includes solo debuts with the Lansing, Bangor, and Delaware symphony orchestras; Europe and Asia tours with the Chamber Music Society of Lincoln Center, and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of The Bowers Program (formerly CMS Two), Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

GIORGIA BERNAZZI



YURA LEE

► Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London’s Wigmore Hall, Vienna’s Musikverein, Salzburg’s Mozarteum, Brussels’s Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At

age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d’Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of The Bowers Program (formerly CMS Two), Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on the most prestigious stages of four continents and at major festivals. He is solo clarinetist with Ensemble MidtVest, an acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Nicolas Dautricourt, David Shifrin, Charles Neidich, Klaus Thunemann, Sergio Azzolini, Umberto Clerici, Gilbert

Kalish, Alexander Lonquich, Jeffrey Swann, and the Danish, Zaïde, and Allegri string quartets. He performs regularly as solo clarinetist with the Leonore Orchestra in Italy and has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. He has conceived several collaborative performances with dancers, actors, and visual artists. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at The Juilliard School. He is co-artistic director of KantorAtelier, a vibrant cultural space based in Florence, dedicated to the exploration of music, theatre, art, and psychoanalysis. He can be heard on a number of CD releases for DaCapo, CPO, and Col Legno, as well as on broadcasts for *Performance Today*, the BBC, and other radio programs around the world. Mr. Lonquich graduated from the University of Maryland under the tutelage of Loren Kitt, furthering his studies with Alessandro Carbonare and Michel Arrignon at the Escuela Superior de Musica Reina Sofía in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is an alum of The Bowers Program (formerly CMS Two).



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling young musician capturing the attention of classical critics and audiences around the world, he has

appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. An alum of The Bowers Program (formerly CMS Two), he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.



WU QIAN

► Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music's bright young star award for 2007 by *The Independent*, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the UK, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, D.C. As a soloist she has appeared

with the Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Kommerzbank Piano Trio competition in Frankfurt, and has received numerous other awards. Appearances this season include performances in the UK, Germany, USA, Korea, Australia, Spain, and The Netherlands and collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and also a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian is an alum of The Bowers Program (formerly CMS Two).

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known 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 130 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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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