

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, FEBRUARY 21, 2017, AT 7:30 ▶ 3,668TH CONCERT

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

HUW WATKINS, piano
ORION WEISS, piano
PAUL HUANG, violin
SEAN LEE, violin

MATTHEW LIPMAN, viola
PAUL NEUBAUER, viola
PAUL WATKINS, cello

JOYOUS MENDELSSOHN

LUDWIG VAN BEETHOVEN
(1770–1827) **Variations in E-flat major for Piano, Violin,
and Cello, Op. 44** (1792)
WEISS, LEE, P. WATKINS

FELIX MENDELSSOHN
(1809–1847) **Andante and Allegro brillant for Piano,
Four Hands, Op. 92** (1841)
WEISS, H. WATKINS

FELIX MENDELSSOHN **Sonata in D major for Cello and Piano,
Op. 58** (1843)
▶ Allegro assai vivace
▶ Allegretto scherzando
▶ Adagio
▶ Molto allegro e vivace
P. WATKINS, H. WATKINS

INTERMISSION

FRÉDÉRIC CHOPIN
(1810–1849) **Ballade in A-flat major for Piano, Op. 47** (1840–41)
WEISS

FELIX MENDELSSOHN **Quintet No. 2 in B-flat major for Two Violins,
Two Violas, and Cello, Op. 87** (1845)
▶ Allegro vivace
▶ Andante scherzando
▶ Adagio e lento
▶ Allegro molto vivace
HUANG, LEE, NEUBAUER, LIPMAN, P. WATKINS

This concert is made possible, in part, by an award from the **National Endowment for the Arts**.

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.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome to CMS's 2016–17 Winter Festival, *The Spirit of Mendelssohn*. Each of the festival's three concerts brings to life a vibrant facet of Mendelssohn's musical personality, showing him to be far from a one-dimensional composer, as he was once regarded. Indeed, our first program, *Mendelssohn on Fire*, proved beyond any doubt that Mendelssohn stands shoulder-to-shoulder with history's most intense composers, churning up turbulence and excitement that to this day evoke the thrills, and often chills, of all great dramatic art.

But today we will immerse ourselves in a musical world filled with an embarrassment of riches when it comes to one of life's most treasured emotions: pure joy. We might have also titled this concert *Fortunate Mendelssohn*, as he was blessed with so many attributes that have traditionally been in short supply for so many great artists: financial security, a happy family, a thriving career, universal respect during one's lifetime, and emotional stability. Enabled by Mendelssohn's overwhelming talent, music poured forth from the composer that truly reflected the kind of personal exuberance that the lucky enjoy and that all crave. Today, we celebrate that precious, and often rare, human experience through music which penetrates the soul with good feeling.

Accompanying Mendelssohn's pieces on our concert are works in a similar vein by two composers very important to Mendelssohn. Only 18 at the time of Beethoven's death in 1827, Mendelssohn was among the first of the major composers to honor Beethoven with compositions reflective of the master's style. Chopin first heard Mendelssohn perform in 1828 and thereafter developed a mutually admiring relationship with him. Chopin and Beethoven—both famously moody—are represented in our program with works that show the kind of sunshine and good humor that came when the spirit moved them. How fortunate we are to have such music, forever there to lift our spirits.

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS



Wu Han



IN MEMORY OF GERVASE DE PEYER



► September 24, 1983: The Emerson String Quartet, newly appointed Artist Members of CMS, takes the Tully stage to perform Mozart's Clarinet Quintet with clarinetist Gervase de Peyer. Looking through Gervase's hundreds of performances as the principal clarinetist of the Society, from its inception in

1969, one has to wonder how many young musicians like us were privileged to learn, and hear, the great chamber music literature for the clarinet from this distinguished artist. His devotion to chamber music was supreme; the depth of his artistry profound; and his affection for the Chamber Music Society unquestionable. As a founding member, he shouldered the heavy responsibilities of the clarinet repertoire to the heights at which they remain, and those who followed in his footsteps are forever grateful for the example he set. We will all miss him, and on the occasion of his passing, salute his profound contribution to our art.

-David Finckel and Wu Han

NOTES ON THE PROGRAM

Variations in E-flat major for Piano, Violin, and Cello, Op. 44

LUDWIG VAN BEETHOVEN

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

Composed in 1792.

- First CMS performance on April 30, 1978.
- Duration: 14 minutes

Beethoven was born and grew up in the Rhineland town of Bonn, for centuries one of the most important seats of political power north of the Alps. Beethoven's paternal grandfather, Ludwig, after whom the boy was named, served as Kapellmeister at the Bonn court after 1761, and two years later got his son,

Johann, hired as a singer in the musical household. The child born to Johann and Maria Magdalena Beethoven on December 16, 1770, would, of course, follow in the family musical tradition for his vocation, and young Ludwig was trained in the discipline by various local teachers, though his liberal education was largely neglected. In 1784, the boy was appointed assistant to Christian Gottlob Neefe, the organist at the Electoral Chapel; Beethoven later added the posts of cembalist for the opera and composer to his court duties. It was Neefe who gave Ludwig a solid grounding in the theory of music, and encouraged

him in writing his first compositions and developing his gift as a virtuoso pianist. In May 1787, Beethoven visited Vienna for the first time to play for Mozart ("Keep your eyes on him; some day he will give the world something to talk about," Mozart predicted), but had to rush back to Bonn in early July when his mother was taken mortally ill. Johann lost control of his life after his wife died: his fondness for drink turned into debilitating alcoholism, and Ludwig became virtual head of the household (there were two younger brothers, Caspar and Nikolaus) at the age of 17. Beethoven sought solace in the company of friends, especially Ferdinand Ernst Gabriel, Count Waldstein, who, by late 1792, had convinced the young musician to leave Bonn and settle in Vienna for good.

The Variations for Piano, Violin, and Cello in E-flat major appears to have been written shortly before Beethoven moved to Vienna. The piece acquired its artificially high (and potentially lucrative) opus number—44—when Franz Hoffmeister published the score in Leipzig in 1804. The theme, original with Beethoven, is a skeletal affair, simply outlining the harmonic changes without providing a distinct melody. (The finale of the "Eroica," also in variation form, begins in a similar manner.) Beethoven worked 14 variations and a coda upon this inventive material, allowing all three instruments leading moments (though the piano, his instrument, is always *primus inter pares*) and eliciting some deeper emotions with two minor-key episodes. ♦

Andante and Allegro brilliant for Piano, Four Hands, Op. 92

FELIX MENDELSSOHN

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

Composed in 1841.

- ▶ Premiered on March 31, 1841 in Leipzig by Clara Schumann and the composer.
- ▶ First CMS performance on December 12, 1980.
- ▶ Duration: 12 minutes

Among the close friends and musical allies that Mendelssohn made after arriving in Leipzig in 1835 to take over direction of the Gewandhaus concerts were Robert Schumann, then known both as the editor of the influential journal *Neue Zeitschrift für Musik* and as a composer of ardent character pieces for piano, and Clara Wieck, one of her generation's most brilliant and discerning pianists. Robert (age 26) and Clara (17) were just then at the

start of the love affair that the girl's father, Frederick, a highly regarded piano teacher who had nurtured his daughter's gifts from childhood and who wanted to have neither her career nor her personal life impeded by an ambitious young musician, tried to thwart for the next four years through intimidation and legal machinations. Wieck's threats and ceaseless barrage of litigation only steeled the young lovers' resolve, and Clara and Robert were finally married on September 12, 1840, the eve of the bride's 21st birthday. Mendelssohn commiserated with his friends though their difficulties and publicly gave them his support after their wedding by arranging a concert at the Gewandhaus on March 31, 1841, at which he would conduct the premiere of Robert's First Symphony, composed

in a burst of inspiration at the beginning of the year, and Clara would perform music by Chopin, Domenico Scarlatti, Thalberg, and her husband; it was the Schumanns' professional debut together as husband and wife. To round out the program, Mendelssohn composed the *Andante and Allegro brillant* to play with Clara. (The *Allegro brillant* was published as Mendelssohn's Op. 92 in 1851, four years after his death; the *Andante* did

not reach print until 1994.) The *Andante*, crepuscular and refined, reflects Clara's comment that "[Mendelssohn's] playing was always stamped by nobility and beauty." The *Allegro brillant* is a virtuosic sonata-form movement, with a dashing main theme in Mendelssohn's inimitable scherzo style and a second subject whose lyricism and harmonic subtleties may pay tribute to Robert Schumann's piano idiom. ♦

Sonata in D major for Cello and Piano, Op. 58

FELIX MENDELSSOHN

Composed in 1843.

- ▶ Premiered on October 29, 1843, in Leipzig.
- ▶ First CMS performance on April 12, 1974.
- ▶ Duration: 25 minutes

Mendelssohn was among the most successful musicians of the 19th century. His career showed none of the reverses, disappointments, and delays that were the rule for the other great Romantic composers; indeed, it was precisely the overwork and exhaustion to meet the demands for his presence, his performances, and his compositions that led to his untimely death at the age of 38. The most intensely busy time of his life was ushered in by his appointment in 1835 as the administrator, music director, and conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842, he founded the city's conservatory, the first institution of its kind in Germany, to maintain his standards of excellence. (The conservatory was to be the most highly regarded music school in the

world for the next half century.) In 1841, Mendelssohn was named director of the Music Section of the Academy of Arts in Berlin, a cultural venture newly instituted by King Frederick William IV of Prussia, which required him not only to supervise and conduct a wide variety of programs but also to compose upon royal demand—the incidental music that complements his dazzling 1826 Overture to *A Midsummer Night's Dream* was sparked by one of Frederick's requests. Mendelssohn toured, guest conducted, and composed incessantly, and on March 28, 1837, he took on the additional responsibilities of family life when he married Cécile Jeanrenaud. "A conscientious chronicle of Mendelssohn's next few years [after 1835] would merely weary the reader," noted George Marek in his fine biography of the composer. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever larger register of acquaintances and friends."

One of the most engaging creations of those demanding and rewarding years of Mendelssohn's life was the Cello Sonata in D major,

which he sketched in April 1841 but only completed in the summer of 1843; it was first heard on October 29 at the Gewandhaus. The score was dedicated to the Russian Count Mathieu Wielhorsky, St. Petersburg's most powerful impresario and a cellist of masterful accomplishment; when Clara Schumann played Mendelssohn's two cello sonatas with him in 1844 she declared him to be "a real artist."

The opening movement, fervent yet spacious, is a perfectly crafted sonata form built from an arching main theme presented by the cello and a quieter subsidiary subject initiated by the piano; both themes are treated in the development section. The *Allegretto*

moves at the pace of the old reserved gavotte, but its spirit is decidedly Romantic, melancholy and slightly spectral. The extraordinary *Adagio* superimposes an impassioned cello recitative, almost a soliloquy in which some commentators have detected the influence of the composer's paternal Judaism, and a richly harmonized chorale, apparently original with Mendelssohn, reflective of the Lutheranism into which Papa Abraham Mendelssohn had his children baptized in 1816. The finale begins with an expectant passage that leads to the singing piano theme which provides much of the musical substance for the brilliant sonata form that occupies the movement. ♦

FROM MENDELSSOHN'S LETTERS

"...The day I accompanied the Hensels to Delitzsch [September 27, 1835], Chopin came; he intended to remain only one day, so we spent this entirely together and made music. I cannot deny, dear Fanny, that I have lately found that you are not doing him sufficient justice in your judgement; perhaps he was not in the right humor for playing when you heard him, which can often be the case with him. But, as for myself, his playing has enchanted me afresh, and I am persuaded that if you, and Father also, had heard him play some of his better pieces as he played them to me, you would say the same. There is something entirely original in his piano playing, and it is at the same time so masterly, that he may be called a perfect virtuoso; and as, in music, I like and rejoice in every style of perfection, that day was most agreeable to me. It was so pleasant to be once more with a thorough musician... who has his own perfect and well-defined way; however far asunder we may be in our different spheres, I can still get on famously with such a person..."

Leipzig, October 6, 1835



▶ Chopin plays the piano at a Berlin salon, painted by Henryk Siemiradzki

Ballade in A-flat major for Piano, Op. 47

FRÉDÉRIC CHOPIN

- ▶ Born February 22, 1810, in Zelazowa-Wola, Poland.
- ▶ Died October 17, 1849, in Paris.

Composed in 1840–41.

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

A "ballad," according to the *Random House Dictionary*, is "a simple, narrative poem of popular origin, composed in short stanzas, especially one of romantic character and adapted for singing." The term was derived from an ancient musico-poetic form that accompanied dancing ("ballare" in medieval Latin, hence "ball" and "ballet"), which had evolved into an independent vocal genre by the 14th century in the exquisitely refined works of Guillaume de Machaut and other early composers of secular music. The ballad was well established in England as a medium for the recitation of romantic or fantastic stories by at least the year 1500; it is mentioned by Pepys, Milton, Addison, and Swift, often disdainfully because of the frequently scurrilous nature of its content. The form, having adopted a more refined demeanor, became popular in Germany during the late 18th century, when it attracted no less a literary luminary than Goethe, whose tragic narrative *Erkönig* furnished the text for one of Schubert's most beloved songs. Chopin seems to have been the first composer to apply the title to a piece of abstract instrumental music, apparently indicating that his four Ballades hint at a dramatic flow of emotions such as could not be appropriately contained by traditional Classical forms. Brahms, Liszt, Fauré,

Grieg, Vieuxtemps, and Frank Martin all later provided instrumental works with the title Ballade.

In the Ballades, "Chopin reaches his full stature as the unapproachable genius of the pianoforte," according to Arthur Hedley, "a master of rich and subtle harmony and, above all, a poet—one of those whose vision transcends the confines of nation and epoch, and whose mission it is to share with the world some of the beauty that is revealed to them alone." The Ballade No. 3 in A-flat major, Op. 47, one of Chopin's best-loved creations, was composed during the quiet and happy period he spent with George Sand in Paris in 1840–41. Upon its publication in 1841, it was dedicated to Mlle. de Noailles, whom Antoine-François Marmontel, in listing Chopin's pupils, referred to as one of the composer's "*disciples affectionnées*." The work was said to have been derived from Mickiewicz's *Ondine*, which Laurent Cellier paraphrased: "On the shores of a lake, a young man pledges fidelity to a young girl. Doubting the faithfulness of men, despite the protestations of her lover, she disappears and returns in the bewitching form of a water sprite. As soon as she tempts the young man, he succumbs to her charms. To expiate his sin, he is dragged to the bottom of the water and condemned to a breathless pursuit of the sprite, whom he can never catch." Irving Kolodin wrote of the A-flat major Ballade that "a certain underlying strength may be overlooked in the seductive appeal of its soft-contoured surface. Feminine it may be said to be also, but only if the female in question is possessed (as more than a few have been known to be) of a whim of iron." ♦

Quintet No. 2 in B-flat major for Two Violins, Two Violas, and Cello, Op. 87

FELIX MENDELSSOHN

Composed in 1845.

- ▶ First CMS performance on December 13, 1969.
- ▶ Duration: 29 minutes

In 1844, after nearly a decade as music director of the Leipzig Gewandhaus Orchestra, Mendelssohn won a tiny hiatus from the press of his duties when he took a leave of absence. Before his sabbatical began he had to fulfill engagements as conductor and piano soloist in London and Germany, but by the beginning of 1845, he had finally managed to clear his schedule sufficiently to devote himself to composition. He made significant progress on *Elijah*, scheduled for its premiere at the Birmingham Festival the following year, and completed the String Quintet in B-flat major (Op. 87) and C minor Piano Trio (Op. 66). In the autumn, the King of Saxony convinced him to return to his post at the Gewandhaus. His frantic pace of life was reactivated; he was dead within two years. Except for the F minor String Quartet (Op. 80), the Trio and Quintet of 1845 were the last important chamber works of Mendelssohn's career.

The B-flat major Quintet, composed at Bad Soden during the summer of 1845, followed by almost two decades Mendelssohn's only other specimen of the form (Op. 18, in A major), written at the same time as the *Midsummer Night's Dream Overture* in 1826, when he was

just 17. The outer movements attempt to maintain a sunny prospect, but their moods are darkened throughout by extensive chromaticism and anxious rhythmic figurations. The haunted *Scherzando* and the longing *Adagio*, both in minor keys, maintain the unsettled emotions of the quintet through the middle movements. The main theme of the opening *Allegro*, composed mostly of broken triadic gestures, is initiated by the first violin above a tremulous accompaniment in the lower strings. The complementary subject, consisting of a smooth falling phrase and a little turn figure, is first given softly in close harmonies by the violins and first viola. The development examines both themes before leading to the recapitulation, which begins with the heightened recall of the opening triadic motive. The second movement serves as the quintet's scherzo, though it is not one of those elfin creations in tripping rhythms of which Mendelssohn was the unparalleled master, but rather a sedate, precisely etched essay in moderate tempo, the sort of intermezzo that Brahms was fond of using for the same formal purpose in his large works. The *Adagio*, structured in two large stanzas with the second being an elaboration of the first, plumbs the deepest emotions of the quintet, though it turns to a brighter major key for its serene closing measures. The bustling finale is a sonata form based on a dashing main theme presented by the violin and an arching second theme introduced by the violas in tandem. ♦

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CMS Chamber Music Society of Lincoln Center

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HUW WATKINS

winner of the 2016

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ABOUT THE ARTISTS



MARCO BORGREVE

PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. His recent and upcoming engagements include debuts with the Houston Symphony, Pacific Symphony, Omaha Symphony, Santa Barbara Chamber Orchestra, Louisiana Philharmonic, and Seoul Philharmonic, as well as return engagements with the Detroit, Alabama, and

Bilbao symphonies, and National Symphonies of Mexico and Taiwan. This season he appears in recital at the Melbourne Chamber Music Society, University of Colorado, and Rockefeller University. He also appears at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev, and returns to the Chamber Music Society of Palm Beach, Caramoor Festival's Rising Stars series, and Camerata Pacifica as a principal artist. In addition to his sold-out recital at Lincoln Center on the Great Performers series, he has performed at the Kennedy Center, the Phillips Collection, the Gardner Museum, the Seoul Arts Center in Korea, and the Louvre in Paris. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor's and master's degrees from Juilliard, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù

Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.

ERIC RYAN ANDERSON



SEAN LEE

► Violinist Sean Lee has attracted audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he enjoys a multi-faceted career as both performer and educator. A former member of Chamber Music Society Two, he continues to perform regularly with The Chamber Music Society of Lincoln Center in New York City, as well as on tour in the 2016–17 season across the United States and Asia. Embracing the legacy of his late teacher,

violinist Ruggiero Ricci, Mr. Lee is one of the few violinists who perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw attention for his perspective and insight for aspiring young violinists. His recital and concerto performances have taken him to Carnegie Hall, Festival di Carro Paganiniano, Wiener Konzerthaus, and Tel Aviv Museum of Art. Mr. Lee has called New York City home since moving there at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He teaches at the Perlman Music Program, where he was a student, as well as The Juilliard School's Pre-College Division. He performs on a violin originally made in 1999 for violinist Ruggiero Ricci, by David Bague.

JYANG CHEN



MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing" and by the *Chicago Tribune* for his "splendid technique and musical sensitivity." His debut recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner was released last year on the Avie label and reached No. 2 on the Billboard classical charts. This

season he will debut with the Minnesota Orchestra and Illinois Philharmonic, and he has performed concertos with the Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, and Montgomery Symphony orchestras, and recitals at the Phillips Collection in Washington, D.C. and the South Orange Performing Arts Center in New Jersey. The only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians, he has been profiled by *The Strad* and *BBC Music* magazines. He is a member of CMS Two and was a top prizewinner of the Tertis, Primrose, Washington, and Stulberg International competitions. He received his bachelor's and master's degrees as an inaugural Kovner fellow from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and he has also studied with Misha Amory, Steven Tenenbom, and Roland Vamos. A native of Chicago, Mr. Lipman performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He is the newly appointed artistic director of the Mostly Music series in New Jersey. In September he was featured in a *Live from Lincoln Center* broadcast with CMS. This season he also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, and as soloist with orchestras. His recording of the Aaron Kernis Viola Concerto with the Royal

Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS' *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer is on the faculty of the Juilliard School and Mannes College.



HUW WATKINS

► Huw Watkins' outstanding skill on the piano and beautifully crafted compositions have led the *Financial Times* to call him "one of the most rounded composer-musicians in the United Kingdom." As a pianist, he is in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras, and the Aldeburgh and Cheltenham festivals. He has performed globally at concert halls including the Barbican, the Wigmore Hall, the Library of Congress in

Washington, and the Smithsonian Institute. As a composer, he has written works for the Nash Ensemble, Birmingham Contemporary Music Group, Belcea Quartet, Elias Quartet, BBC National Orchestra of Wales, BBC Symphony Orchestra, London Symphony Orchestra, and Cincinnati Chamber Orchestra. He is currently composer-in-association with BBC NOW and he won the Chamber Music Society's 2016 Elise L. Stoeger Prize in recognition of significant contributions to the field of chamber music composition. His recordings include a disc of Mendelssohn's cello and piano works with his brother Paul Watkins (Chandos), Alexander Goehr's piano cycle *Symmetry Disorders Reach* (Wergo), and Thomas Adès's song cycle *The Lover in Winter* with countertenor Robin Blaze (EMI Classics). Most recently, NMC Records released a disc of his compositions entitled *In my craft or sullen art*. Born in Wales, he studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr, and Julian Anderson at Cambridge and the Royal College of Music. He now teaches composition at the Royal Academy of Music.



PAUL WATKINS

► Paul Watkins enjoys a remarkably varied and distinguished career as soloist, chamber musician, and conductor. Recent highlights as concerto soloist include performances with the Colorado Symphony, Gewandhausorchester Leipzig, Hong Kong Philharmonic, and BBC symphony orchestras, as well as the premiere of a new concerto written especially for him by Mark-Anthony Turnage, concerto appearances with the European Union Youth Orchestra under Bernard Haitink, and

with the BBC National Orchestra of Wales in the premiere of Huw Watkins' cello concerto at the BBC Proms. A dedicated chamber musician, he was a member of the Nash Ensemble from 1997 to 2013, and joined the Emerson String Quartet in 2013. He is a regular participant at international festivals and chamber music series, and regularly performs with the world's most eminent musicians. In 2014, he was appointed the artistic director of the Great Lakes Chamber Music Festival. A Grammy-nominated conductor, he became the first ever music director of the English Chamber Orchestra in 2009, and also served as principal guest conductor of the Ulster Orchestra from 2009 to 2012. Since winning the 2002 Leeds Conducting Competition, he has conducted all the major British orchestras, the Royal Flemish Philharmonic, Swedish and Vienna chamber orchestras, Prague Symphony, Ensemble Orchestral de Paris, Netherlands Radio Chamber Philharmonic, Melbourne Symphony, and the Queensland and Tokyo Metropolitan symphony orchestras. Mr. Watkins records exclusively for Chandos Records, and plays a cello made by Domenico Montagnana and Matteo Goffriller in Venice, c. 1730.



ORION WEISS

► One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His 2015–16 season saw him performing with the Iceland Symphony, among

others, and in collaborative projects including those with the Pacifica Quartet and with Cho-Liang Lin and the New Orford String Quartet in a performance of the Chausson Concerto. The 2014–15 season featured his third performance with the Chicago Symphony as well as a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy's *La Boîte à Joujoux*. In 2015 his recording of Christopher Rouse's *Seeing* was released, and in 2012 he released a recital album of Dvořák, Prokofiev, and Bartók. That same year he spearheaded a recording project of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

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The final Winter Festival program visits extremes of the human experience, from the serenity of Schumann's Arabesque in C major for Piano to Mendelssohn's moving final string quartet.

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FRIDAY, MARCH 3, 2017, 7:30 PM ▶ ALICE TULLY HALL

The lure of Italy, an almost universal phenomenon, is felt throughout an evening of music as delicious and intoxicating as the country itself.

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