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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ABOUT TONIGHT’S PROGRAM

Dear Listener,

Although it seems odd to welcome someone to a farewell, that’s exactly what we intend to do now!

Of course we are always saying “hello” rather than “goodbye” to you, as the ends of our concerts initiate only brief intervals between CMS events at which we may see any number of you again. Such is the nature of our organization: we do embody the meaning of the word society in all its good connotations.

A farewell is the opposite of a greeting. It provokes an entirely different set of thought processes and induces a unique emotional reaction. While a greeting inspires anticipation, a sense of adventure into new relationships or a refreshing of old ones, a thoughtful farewell (and they usually are more deeply considered) will likely include reflection on one’s relationship to the departing entity, whether it be a person, a country, a home, or an era. There is also the question of the cause of the farewell: was it forced or voluntary? Did you leave someone or did they leave you? The variety and subtleties are almost endless, and therein lies the rich trove of human connections for great composers to call upon.

We are delighted to offer this program of a trio of farewells, each born of a different human experience. Ludwig van Beethoven, that most indomitable of artists, always found a way to win the game at the end, even through his own loneliness and suffering. His final violin and piano sonata is a rather jovial goodbye to that genre, as if to say “I’ve had a great time writing these ten sonatas, and now, hurray, I’m done!” The first movement does have a wistful quality, but the finale is jovial, much in the manic, giddy style of his final Op. 135 string quartet. The aged and ill Richard Strauss, on the other hand, was in mourning for his lost world, living in war-torn Europe in 1945. Strauss witnessed the total destruction of his native culture, including its landmarks, such as the Vienna Opera House on March 12, 1945. He began composing this deeply sad work the very next day. And Antonín Dvořák, about to embark on a three-year journey to America in 1892, used this piano trio to say a temporary farewell to his beloved homeland on a 40-concert tour. Filled with Bohemian melodies, harmonies, and folk-inspired dances, the work is a heart-felt tribute to all that Dvořák loved about his country, and has no doubt inspired a similar affection in listeners around the world for all things Czech.

Enjoy the concert,

David Finckel              Wu Han

ARTISTIC DIRECTORS

Enjoy the concert,
NOTES ON THE PROGRAM

Sonata in G major for Violin and Piano, Op. 96

LUDWIG VAN BEETHOVEN

- Born December 16, 1770, in Bonn.
- Died March 26, 1827, in Vienna.
- Composed in 1812.
- Duration: 28 minutes
- Premiered on December 29, 1812, in Vienna by violinist Pierre Rode and the Archduke Rudolph as pianist.
- First CMS performance on February 6, 1983, by violinist Elmar Oliveira and pianist André-Michel Schub.

SOMETHING TO KNOW: The was Beethoven’s last violin sonata, written toward the end of his middle period.

SOMETHING TO LISTEN FOR: Beethoven wrote an unusually cheerful finale because, as he noted, “In our finales we like to have fairly noisy passages, but [violinist Pierre Rode] does not care for them.”

The G major Sonata for Violin and Piano stands at the crossing of the lives of three eminent early-19th-century European personalities: the day’s greatest composer (Beethoven, of course); a leading French violinist; and a royal personage. The royal was the Archduke Rudolph, the youngest son of Emperor Leopold II and the brother of Emperor Franz, who was the most important and durable of Beethoven’s many aristocratic Viennese patrons; the violinist for whom the sonata was written was the renowned French virtuoso Pierre Rode. It was for Rode’s concert in Vienna at the palace of Prince Lobkowitz on December 29, 1812, that Beethoven created the G major Sonata, enlisting Archduke Rudolph as pianist for the occasion. The work’s thorough integration of the instruments into a chamber-music whole, its careful and boundlessly inventive working-out of simple, folkish, sometimes even apparently trite thematic fragments, its striving for transcendence in the slow movement, its use of the variations form as a platform for a wide range of styles and emotions mark this sonata as prophetic of the peerless profundities of the music of his last creative period.

The Op. 96 Sonata not only closes the phenomenally productive dozen years of Beethoven’s middle period, but also looks forward to what was to come.

The G major Sonata opens almost as if in mid-thought with a tentative little trilled gesture from the violin. The piano tries out the motive, and together the participants spin from it a glistening arpeggiated passage and an animated transition. The second theme, entrusted first to the piano, is a skipping-rhythm strain in sweet parallel harmonies. Busy triplet figurations and subtle transformations of the main theme close the exposition. The development section is neither long nor overly dramatic. The recapitulation returns the earlier material with some surprisingly piquant adjustments of key before the movement is rounded out by a generous coda spun from the main theme. The Adagio is based on a hymnal melody in which both piano and violin find material for elaborate filigreed decoration as well as quiet, nearly motionless contemplation. An
Metamorphosen for Two Violins, Two Violas, Two Cellos, and Bass

RICHARD STRAUSS

- Born June 11, 1864, in Munich.
- Died September 8, 1949, in Garmisch-Partenkirchen.

**Composed in 1945.**
- Duration: 25 minutes

- Premiered on January 25, 1946, in Zurich, conducted by Paul Sacher.

**SOMETHING TO KNOW:** Strauss never explained why he called this work *Metamorphosen*. He wrote it near the end of World War II and when he was nearing the end of his own life, and the title may refer to both historical events and his personal development.

**SOMETHING TO LISTEN FOR:** At the end of the piece, the low strings play an excerpt from the funeral march of Beethoven’s “Eroica” Symphony. Strauss marked it “IN MEMORIAM!”

Inconclusive harmony leads to the Scherzo, tightly constrained, minor-mode music with sharp, off-beat accents, which finds an expressive and stylistic foil in the freely flowing, major-key trio at the movement’s center.

The variations of the finale take as their subject a dance-like ditty, first proposed by the piano, whose playfulness is contrasted as the music unfolds with daring, unconventional transformations of the theme.

Though war is usually a bitter breeding-ground for art, some composers have been able to channel their war-time grief into music of great beauty: Beethoven’s “Emperor” Concerto was spawned during Napoleon’s occupation of Vienna in 1809; *Le Tombeau de Couperin* was Ravel’s refuge from the sorrows of 1917 and his attempt to maintain the French musical heritage; and Richard Strauss’s poignant *Metamorphosen* for Strings was completed on April 12, 1945, one day after the Russians occupied Vienna, two days before the Americans overran Nuremberg, and two weeks before Hitler committed suicide in a Berlin bunker.

It was a time of overwhelming sorrow for the 81-year-old Strauss. The opera theaters of Dresden and Munich had been destroyed a month earlier. The house of Strauss’s birth was rubble. Even the Goethe House in Weimar, “the holiest house in the world,” as he described it to his librettist Joseph Gregor, was demolished. The earliest sketches for *Metamorphosen* therefore understandably bear the inscription, “Trauer um München” (Mourning for Munich). “Yet,” wrote his biographer Ernst Krause, “even when prostrate with grief, Strauss made an affirmation [with his *Metamorphosen*] of his love for the beauties of the world, sweet fulfillment and transfiguration, a living exhortation.”

Having largely retired from German public life in 1935, Strauss withdrew more and more into solitude in his twilight years, though he did continue to compose. (The opera *Capriccio* was written in 1940–41 and the Second Horn Concerto in 1942). Indeed, he was so intensely occupied with *Metamorphosen*.
when American troops came to his house after they had occupied Bavaria that he curtly dismissed them with the words, “I am the composer of Der Rosenkavalier. Leave me alone!” He was granted his wish, and allowed to continue his creative work virtually free from distractions. During those difficult times, he found spiritual sustenance in re-reading all the works of Goethe. Strauss, like Goethe, lived to be an octogenarian, and he found in Goethe’s concept of “metamorphosis” a direction for the creativity of his mature years. Norman Del Mar explained that “metamorphosis” was “a term Goethe used in old age to apply to his own mental development, especially with respect to works which had been conceived over a great period of time in the pursuit of ever more exalted thinking.” Strauss’s last compositions have a deeply nostalgic quality, a bittersweet recollection of times long past. Metamorphosen not only enlists the composer’s rich harmonic palette, melodic fecundity, and opulent orchestration, but also draws on the influences of his German predecessors, especially Beethoven and Wagner. “It is as if Strauss, at the very end of his life (and, for all he knew, the end of the civilization to which he belonged) were looking back in love, gratitude, and sadness bordering on despair to the great men and great traditions that had nourished him,” wrote Edward Downes.

Out of his trauma, Strauss created the moving Metamorphosen, whose title, in addition to the reference to Goethe (whose first publication of a scientific nature was the 1790 Metamorphosis of Plants), also connotes the thematic manipulation that Strauss employed in structuring the work. There are four melodic cells from which its single movement is largely woven. (It is not well enough recognized that Strauss was one of the greatest of all masters of motivic development and thematic transformation.) The first theme, a richly chromatic phrase, is given immediately by the cellos. Soon, violas present the second motive, a motto phrase—four repeated pitches followed by a falling motif in sobbing rhythms—that remains unchanged for most of its appearances throughout the work. The third theme, played by violas, is characterized by its octave leap and slow triplets, and resembles a phrase from King Marke’s monologue in Tristan und Isolde. These three themes are woven together to form the first section of Metamorphosen, an Adagio that mounts to a sustained, chorale-like climax.

 Strauss said that this motive haunted him during the composition of the work—that it had, in his words, “escaped from my pen” without his being conscious of its origin.
Success for Antonín Dvořák was a two-edged sword. In 1874, when he was struggling to make a living as organist at St. Adalbert’s Church in Prague, he submitted some of his compositions to a committee in Vienna granting awards to promising musicians in the Habsburg provinces. Those pieces came to the attention of Johannes Brahms, who encouraged Dvořák in his work and urged the panel to grant the young Bohemian composer the highest possible stipend. Three years later, after Brahms had seen that Dvořák’s award was renewed, he instructed his publisher, Fritz Simrock in Berlin, that he was to accept Dvořák as a new client. Dvořák was thrilled with the career corridors that his Viennese connections opened for him, and he paid Brahms great homage in word and tone for the rest of his life. Brahms, however, was indissolubly linked with the spirit and letter of German music, and Dvořák soon came to be torn between the desire on one hand to emulate his Viennese...
patron and on the other to support the political and social aspirations of his fellow Czechns. That dichotomy resulted in a crisis of philosophy for Dvořák by 1882, when Brahms was urging him to settle in Vienna and opera houses in that city and Dresden were offering lucrative contracts for any work he would write to a German-language libretto, a certain avenue to the international performance of his stage music.

Dvořák was still painfully undecided between Vienna and Prague, between his adopted German symphonism and his native Czech heritage, when his mother died on December 14, 1882. The grief he suffered over her loss and the emotional distress brought about by uncertainty over his future artistic path threw him into a difficult period of dark moods and troubled thoughts. Even the birth of a son (Antonín) on March 7, 1883 and news that his Stabat Mater had been enthusiastically received at its English premiere in London a few days later did little to relieve his anxiety or ease his decision. After a brief hiatus in his creative work, he poured his feelings into some of his most powerful and deeply felt works during the following months (Piano Trio in F minor, Scherzo Capriccioso, Hussite Overture, and the great D minor Symphony). Dvořák was unable to resolve his philosophical and artistic crisis until 1885, when he chose unequivocally to remain in his Czech homeland to help foster the country’s culture. He thereafter worked with great contentment at his summer home at Vysoká and his flat in Prague, and produced during the next seven years, before he left for his tenure as director of the National Conservatory in New York in 1892, some of his most characteristic nationalist compositions: the second set of Slavonic Dances, Terzetto, G major Symphony (No. 8), the opera The Jacobin, three overtures (Carnival, In Nature’s Realm, and Othello), and the “Dumky” Trio.

The dumka was a traditional Slavic (especially Ukrainian) folk ballad of meditative character that often described heroic deeds. Dvořák adapted the form for a number of his works: the Dumka: Elegy for Piano (Op. 35, 1876); three of the Slavonic Dances (Op. 46, No. 2, 1878; Op. 76, Nos. 2 and 4, 1886); the slow movements of the A major String Sextet (Op. 48, 1878), the Piano Quintet (Op. 81, 1887), and the E-flat major String Quartet (Op. 51, 1879); the Furiant with Dumka for Piano (Op. 12, 1884); and the “Dumky” Trio (Op. 90, 1890–91). The dumka acquired various musical characteristics in different cultures (the composer once reportedly asked the noted folklorist Ludvík Kuba at a chance coffee-house encounter, “Just what is a dumka, anyway?”), so Dvořák felt justified in making his own formal interpretation of it for the six dumky (the plural of dumka) comprising the Op. 90 Piano Trio. The form Dvořák created—alternating sections of slow thoughtful music and fast dancing music—not only honors the traditional folk genre but also reflects the emotional constitution of the composer. In his biography of Dvořák, Paul Stefan wrote, “If there is any ‘program’ to the ‘Dumky’ Trio, it is this: melancholy and delirious joy of life combined in the same being.” Dvořák composed the work between November 1890 and January 1891, soon

“If there is any ‘program’ to the ‘Dumky’ Trio, it is this: melancholy and delirious joy of life combined in the same being.”
after having his increasingly celebrated career honored with election to the Czech Academy of Arts and Sciences and notification that the universities of both Prague and Cambridge had proffered him honorary degrees. The trio was premiered on April 11, 1891 at the investiture ceremony in Prague. The participants in that performance—Dvořák (piano), Ferdinand Lachner (violin), Hanus Wihan (cello, the dedicatee of Dvořák’s 1895 Cello Concerto)—toured with the trio during the winter of the following year in a series of farewell recitals in 41 towns in Bohemia and Moravia before the composer left for America. The work found great favor everywhere, but Dvořák withheld it for two more years from his publisher Fritz Simrock—who had made, but not shared, a fortune on the Slavonic Dances—to force up the price. Dvořák got what he asked.

The “Dumky” Trio eschews Classical form in favor of a suite-like succession of six movements (each in a different key), which alternate slow and fast sections in the contrasting styles of sad song and lively dance. The music touches on a wide variety of moods—solemn, ethereal, tragic, boisterous—all set aglow through Dvořák’s superb handling of melody, harmonic color, and instrumental sonority.

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UPCOMING CONCERTS AT CMS

HUNGARIAN FIRE
SUNDAY, MARCH 3, 2019, 5:00 PM ⬇️ ALICE TULLY HALL
Hungary’s deep musical roots in folk tradition had widespread influence on composers of other lands.

RUSSIAN PANORAMA
SUNDAY, MARCH 10, 2019, 5:00 PM ⬇️ ALICE TULLY HALL
FRIDAY, MARCH 15, 2019, 7:30 PM ⬇️ ALICE TULLY HALL
TUESDAY, MARCH 19, 2019, 7:30 PM ⬇️ ALICE TULLY HALL
SUNDAY, MARCH 24, 2019, 5:00 PM ⬇️ ALICE TULLY HALL
CMS traverses the turbulent historical landscape of Russia through its vastly expressive music.
ABOUT THE ARTISTS

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, Carnegie Hall’s Zankel Hall and Weill Recital Hall, and the National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program (formerly CMS Two). His multiple 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 United States, Canada, Mexico, and South Korea. His many 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, Blue Griffin, 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 Apex Concerts and Ribadesella Chamber Music Festival, he is the cello professor at the University of Nevada, Reno.

XAVIER FOLEY

Double bassist Xavier Foley is the recipient of a prestigious 2018 Avery Fisher Career Grant. He has also won the 2016 Young Concert Artists International Auditions, and First Prizes at Astral’s 2014 National Auditions, Sphinx’s 2014 Competition, and the 2011 International Society of Bassists Competition. As a concerto soloist, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Orchard Park Symphony Orchestra (New York), Brevard Concert Orchestra, Sphinx Symphony Orchestra, and Sphinx Virtuosi at Carnegie Hall. Upcoming appearances include Bottesini’s Second Concerto with the Victoria Symphony in Texas. In 2018 he made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, D.C., debut at the Kennedy Center. The program included two of his own compositions. He also performed at Carnegie Hall and Lincoln Center. This season he gives recitals at the Morgan Library in New York and Boston’s Isabella Stewart Gardner Museum. An active chamber musician, he will perform on tour and at Alice Tully Hall this season as a member of The Bowers Program (formerly CMS Two). He has also participated in the Marlboro Music Festival, the Bridgehampton and Skaneateles Festivals in New York, Bay Chamber and South Mountain Concerts in Massachusetts, and at Wolf Trap in Virginia. A native of Marietta, Georgia, Mr. Foley earned his bachelor’s degree from the Curtis Institute of Music, working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.
MARK HOLLOWAY

- Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He is a member of the Pacifica Quartet, in residence at the Jacobs School of Music at Indiana University Bloomington, where he is on the faculty. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Angel Fire, Mainly Mozart, Alpenglow, Plush, Concordia, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays at festivals in France, Musikdorf Ernen in Switzerland, and the International Musicians Seminar in Prussia Cove, England. He has often appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera, and was principal violist at Tanglewood, New York String Orchestra, and guest principal of the American Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, 92nd Street Y, Casals Festival, with the Israeli Chamber Project, Chameleon Ensemble, and on radio and television throughout the Americas and Europe, including a Live From Lincoln Center broadcast. Hailed as an “outstanding violist” by American Record Guide, and praised by Zürich’s Neue Zürcher Zeitung for his “warmth and intimacy,” he has recorded for Marlboro, CMS Live, Music@Menlo LIVE, Naxos, and Albany. An alum of The Bowers Program (formerly CMS Two), Mr. Holloway received his bachelor’s degree with Michelle LaCourse at Boston University, and a diploma from the Curtis Institute of Music as a student of Michael Tree.

BELLA HRISTOVA

- Acclaimed for her passionate, powerful performances and beautiful sound, violinist Bella Hristova is a musician with a growing international career. She recently appeared as soloist with the Milwaukee and Kansas City symphonies and toured New Zealand, performing Beethoven’s ten sonatas with acclaimed pianist Michael Houstoun. This season she performs Vivaldi with the New York String Orchestra at Carnegie Hall, Sibelius with the Hawaii and Wheeling symphonies and the Brevard Philharmonic, Barber with the National Philharmonic Orchestra, and Mendelssohn with the Winnipeg Symphony. She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, Rossen Milanov, and Michael Stern. A sought-after chamber musician, she performs at festivals including Australia’s Musica Viva, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. Her recording, Bella Unaccompanied (A.W. Tonegold Records), features works by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. She attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. An alum of The Bowers Program (formerly CMS Two), Ms. Hristova plays a 1655 Nicolò Amati violin.
The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and ’70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertories; of special note are those made with Ms. DeGaetani and that of Ives’s *Concord Sonata*. A distinguished professor at Stony Brook University, Mr. Kalish has performed with the Chamber Music Society of Lincoln Center since 2004.

Violist Richard O’Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemburg chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of this season include serving as artist-in-residence at The Broad Stage in Santa Monica, recitals with Jeremy Denk in celebration of the final DITTO Festival, and concertos with the KBS Symphony and recitals with the Ehnes Quartet celebrating his 15th anniversary of concerts in South Korea. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid’s National Concert Hall, Teatro Colon, Tokyo’s International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of The Bowers Program (formerly CMS Two), he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, CARE, and UNICEF and runs marathons for charity.
DAVID REQUIRO

- First Prize winner of the 2008 Naumburg International Violoncello Competition, David Requiro is recognized as one of today’s finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed the cycle of Beethoven’s cello sonatas at the Phillips Collection in Washington, D.C. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. The Chamber Music Society recently appointed him to The Bowers Program (formerly CMS Two) beginning in the 2018–19 season. In 2015 Mr. Requiro joined the faculty of the University of Colorado Boulder as an assistant professor. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

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.
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.

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- 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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This season is supported by public funds from the National Endowment for the Arts; the New York City Department of Cultural Affairs, in partnership with the City Council; and the New York State Council on the Arts, with the support of Governor Andrew M. Cuomo and the New York State Legislature.

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