

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JANUARY 14, 2020, AT 7:30 ▶ 4,041ST CONCERT

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

JUHO POHJONEN, piano
DANBI UM, violin
RICHARD O'NEILL, viola
JAN VOGLER, cello

ESCHER STRING QUARTET
ADAM BARNETT-HART, violin
BRENDAN SPELTZ, violin
PIERRE LAPOINTE, viola
BROOK SPELTZ, cello

1893: DEBUSSY'S STRING QUARTET

JOSEF SUK *Elegie for Piano, Violin, and Cello, Op. 23* (1902)
(1874–1935) POHJONEN, BARNETT-HART, VOGLER

LEOŠ JANÁČEK *Sonata for Violin and Piano* (1914–21)
(1854–1928)
▶ Con moto
▶ Ballada: Con moto
▶ Allegretto
▶ Adagio
BARNETT-HART, POHJONEN

CLAUDE DEBUSSY *Quartet in G minor for Strings, Op. 10* (1893)
(1862–1918)
▶ Animé et très décidé
▶ Assez vif et bien rythmé
▶ Andantino, doucement expressif
▶ Très modéré—Très mouvementé et avec passion
BARNETT-HART, BRENDAN SPELTZ, LAPOINTE, BROOK SPELTZ

INTERMISSION

JOHANNES BRAHMS *Quartet No. 2 in A major for Piano, Violin, Viola, and Cello, Op. 26* (1861)
(1833–1897)
▶ Allegro non troppo
▶ Poco adagio
▶ Scherzo: Poco allegro
▶ Finale: Allegro
POHJONEN, UM, O'NEILL, VOGLER

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.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

"There is no law except pleasure."

This was how Claude Debussy defined his groundbreaking approach to composing. During the late 19th and early 20th century, his innovations changed the way music was written, heard, and performed. About Debussy's work on tonight's program, composer Bruce Adolphe states: "His String Quartet is the perfect example of the huge imagination that brings to the score a completely new vision of what chamber music can be, and what music itself can be."

From the performer's perspective, Debussy's string quartet, along with Ravel's (composed a decade later and modeled on Debussy's), constitute an essential chapter in the handbook of string quartet technique. Much in the way that learning and mastering quartets of Haydn provides the groundwork for tackling the later works of Beethoven, Schubert, and Mendelssohn, so do these two French Impressionist-era quartets require of the performer skills eventually needed for Bartók, Shostakovich, Janáček, and Korngold, to name just a few. Debussy's quartet presented challenges on an unprecedented level in 1893, much the way Beethoven's Op. 59 quartets required, for the first time in chamber music history, players of professional level. Debussy's complex, layered harmonies demand perfect intonation; the fluidity of the music, combined with its frequent gossamer textures, requires players of consummate individual and ensemble skill; and most importantly, the quintessentially French nature of the music needs to be rendered with the same perfection as that country's incomparable cuisine.

It was our intention in this program to frame Debussy's quartet with works of strong contrasting personality. Both Suk and Janáček, like Debussy, were ardent nationalists whose music embodied all they loved in their native Czech culture. And Johannes Brahms embodied the opposite approach to Debussy: he was destined to uphold the very rules that Debussy discarded, carrying the classical tradition all the way through the Romantic era with unparalleled dedication. But four years after Debussy's iconic quartet appeared, Brahms died, and with him the dominance of 19th-century Romantic sensibility. The future of music was passed to Debussy and to all those inspired and liberated by his genius.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Elegie for Piano, Violin, and Cello, Op. 23

JOSEF SUK

- ▶ Born January 4, 1874, in Křečovice, Bohemia.
- ▶ Died May 29, 1935, in Benešov, near Prague.

Composed in 1902.

- ▶ Premiered on June 30, 1902, in Prague.
- ▶ First CMS performance on April 9, 1982, by pianist Charles Wadsworth, violinist Josef Suk, and cellist Leslie Parnas.
- ▶ Duration: 7 minutes

⊕ **SOMETHING TO KNOW:** *Suk wrote this piece as a memorial to Julius Zeyer, a Czech author and playwright whose work had a substantial impact on the composer.*

⊕ **SOMETHING TO LISTEN FOR:** *This Elegie is based on a simple melody shared by the violin and cello that maintains its peaceful character despite a few impassioned interruptions.*

Josef Suk, one of the most prominent musical personalities of the early 20th century, was born into a musical family and entered the Prague Conservatory at the age of 11 to study composition and violin. He began composing three years later and in 1891 became the prize pupil of a new member of the Conservatory faculty—Antonín Dvořák. Following his graduation in 1892, Suk founded the Czech Quartet, with which he was to perform over 4,000 concerts before retiring in 1933. He was deeply influenced in his early compositional style by the music of Dvořák and his relationship with his teacher was cemented when he married that composer's daughter, Otilie, in 1898.

Suk suffered the double tragedy of the deaths of Dvořák in 1904 and of his own young wife only 14 months later. His personal loss was reflected in his later music, which became more modernistic and complex in its texture, harmony, rhythmic construction, and form, and more sophisticated in its instrumental technique. The works of his later years—most notably the symphony dedicated to the memories

of Dvořák and Otilie titled *Asrael* (“*Angel of Death*”) and the symphonic poem *The Ripening*—show a concentrated emotional power through which Suk sought “to embrace the sterner problems of humanity,” according to Czech musicologist Otakar Šourek. Much of the closing decade of his life was devoted to teaching composition at the Prague Conservatory, where he served four terms as Rector and taught many important Czech musicians of the next generation, including Bohuslav Martinů. His grandson, also named Josef (1929–2011), was one of the leading violinists of his generation.

“Unlike his Czech contemporaries Janáček and Novák,” John Tyrrell wrote in the *New Grove Dictionary*, “Suk derived almost no stimulus from folk music and very little from literary sources. Julius Zeyer’s was the only important literary influence on him.” In 1898, Suk provided incidental music for Zeyer’s fairy-tale drama *Radúz and Mahulena*, whose legendary Slavonic world, message of true, courageous love, and clear-cut moral values articulated much of the young Suk’s outlook on life. In 1900,

Suk began composing the music for Zeyer's dramatic legend *Under the Apple Tree*, but the playwright's death the following January delayed the production's premiere for almost two years. In Zeyer's memory, an elaborate outdoor pageant in the gardens of the Royal Palace in Prague was planned for June 1902 and Suk was commissioned to provide the music for a tableau inspired by Zeyer's poem *Vysehrad*, the name of a sheer rock precipice that stands along the River Moldau as it flows toward Prague and of the ancient fortress that surmounts its pinnacle. According to Czech legend, Vysehrad was built even

before the castle which guarded the city of Prague and it was said to have been the seat of the earliest Bohemian princes. Bedřich Smetana set his patriotic opera *Libuše* at Vysehrad and chose it as the subject for the splendid tone poem that opens his symphonic cycle, *Má Vlast (My Country)*. Suk originally composed his poetic *Elegie*, which provides a thoughtful interlude in the memorial pageant for Zeyer, for the unusual combination of solo violin and solo cello accompanied by string quartet, harmonium, and harp. He later arranged it for the more conventional medium of piano trio. ◆

Sonata for Violin and Piano

LEOŠ JANÁČEK

- ▶ Born July 3, 1854, in Hukvaldy, Moravia.
- ▶ Died August 12, 1928, in Ostrava, Czechoslovakia.

Composed in 1914–21.

- ▶ Premiered on December 16, 1922, in Prague by violinist Stanislav Novák and pianist Václav Štěpán.
- ▶ First CMS performance on January 5, 1979, by violinist Josef Suk and pianist Richard Goode.
- ▶ Duration: 18 minutes

⊕ **SOMETHING TO KNOW:** *Janáček put into this sonata the violence and uncertainty he associated with the outbreak of World War I.*

⊕ **SOMETHING TO LISTEN FOR:** *The Allegretto is full of jocular, abrupt, dissonant scale gestures from both the violin and piano.*

Leoš Janáček was among those many Czechs at the turn of the 20th century who longed for freedom for their native land from the Habsburgs. Janáček believed that this end could best be achieved by an alliance of all the Slavic peoples led by Russia since, as he wrote in a letter to his friend Richard Veselý, "In the whole world there are to be found neither fires nor tortures strong enough to destroy the vitality of the Russian nation." It was therefore with mingled feelings that Janáček

observed his 60th birthday on July 3, 1914—apprehensive on one hand over the war that threatened to erupt in Europe, hopeful on the other as rumors of advancing Russian armies flashed through the Czech lands. It was during those crucial, unsettling summer months of 1914—"when we were expecting the Russian armies to enter Moravia," he recalled—that Janáček composed his Sonata for Violin and Piano.

The sonata's first movement, a compact and quirky sonata form, is built

from two thematic elements: a broad, arching violin melody and a sharp, stabbing rhythmic motive of two, or sometimes three or four, quick notes. The violin alone introduces the stabbing motive at the outset, which is then taken over by the piano and extended to become an anxious accompaniment to the violin's broad theme. While the piano whispers the broad melody, the stabbing motive is reinforced by the pizzicato violin to serve as a transition to the lyrical transformation of the main theme that provides a sort of formal second subject. The development juxtaposes the piano's obsessive repetitions of the stabbing motive (while the violin trills) and the violin's fragmented recollections of the broad melody (while the piano

trills). The *Ballada* tells a peaceable story, quiet, nocturnal, and almost completely unruffled. The third movement fills its three-part form (A–B–A) with a folkish dance melody in the outer sections and a melancholy strain at its center. The elegiac finale describes an unusual formal arch. At first, the piano tries to give out the movement's main theme, a hymnal melody, only to be interrupted by stuttering interjections from the violin. The piano continues, however, and the violin is gradually won over to the hymn tune, which it states in its full form as the climax of the movement. Doubt is here not to be held long at bay, however, and the sonata ends with the broken statements and stuttering interruptions of the movement's opening. ♦

Quartet in G minor for Strings, Op. 10

CLAUDE DEBUSSY

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

Composed in 1893.

- ▶ Premiered on December 29, 1893, in Paris by the Ysaÿe Quartet.
- ▶ First CMS performance on December 13, 1969, by the Orford String Quartet.
- ▶ Duration: 25 minutes

⊕ **SOMETHING TO KNOW:** *This quartet is the only of his compositions that Debussy gave an opus number to. It represents an attempt to reconcile his idiomatic and groundbreaking style with more classical forms and traditions.*

⊕ **SOMETHING TO LISTEN FOR:** *The melodic and rhythmic gesture introduced at the outset of the quartet re-occurs throughout the entire piece, most dramatically at several points in the final movement.*

By 1893, when he turned 30, Claude Debussy had acquired a modest reputation in Paris as the composer of songs, piano pieces, and miscellaneous vocal and orchestral works, as a winner of the *Prix de Rome*, and as a bohemian musician much under the sway of the Symbolist poets Mallarmé and Régnier. His distinctive creative personality

had already been demonstrated to the city's circle of progressive music lovers by the *Petite Suite*, *Arabesques*, and *Suite Bergamasque* (from which comes the well-known *Clair de Lune*), but the wider recognition of his genius began when the cantata *La Damoiselle élue* (*The Blessed Damzel*) was premiered at a concert of the Société Nationale on

April 8, 1893. By that time, he had already begun sketching out an opera based on Maeterlinck's newly published drama *Pelléas et Mélisande*, a project that would take him a decade to complete, and written much of a ballet score inspired by Mallarmé's voluptuous poem *L'Après-midi d'un faune* (*The Afternoon of a Faun*). The other major endeavor of 1893 was a string quartet, a curious undertaking, perhaps, for a composer of Debussy's decidedly impressionistic proclivities,

but one he apparently felt it necessary to show that he could handle the Classical forms which had occupied much of his long study at the Conservatoire and as a *Prix de Rome* recipient. It is indicative in this regard that the quartet is the only one of his works to which he formally assigned an opus number.

The quartet opens with a distinctive, modally-inflected motive (marked by a quick, three-note ornamental cell) that serves both as the melodic germ from

MELODIC GROWTH IN BRAHMS'S A MAJOR PIANO QUARTET

TRANSCRIBED EXCERPT FROM BRUCE ADOLPHE'S
INSIDE CHAMBER MUSIC LECTURE ON FEBRUARY 1, 2017

You never get a complete melody based on the opening material [of the first movement]. What you get instead is a complete melody that grows from it, and is very different. This is very important because if you're thinking of a person's development, they don't just become a bigger version of what they were. They change. They grow and develop and become more mature. Brahms never completes the tune but instead lets it mature. In the middle of the piece, it turns into something bigger, something richer, and also something minor. It moves from a simple major to a big, expansive, complex minor. And that actually is what happens to us. We start off a little bit major key, and we think everything is about us, and it's very simple. Then eventually, as we grow up, we discover that things might end up in a minor key, and a minor key is not a bad thing. A minor key is very beautiful. Minor is not sad and major is not happy; minor has complexity and richness and, like a person who is wise, has sorrow built into its perception. It holds a complexity which sorrow is in.



► Bruce Adolphe

Bruce Adolphe gives six more Inside Chamber Music lectures this season. They are livestreamed and over 40 past lectures are available in the Watch and Listen section of the CMS website.

which the first movement grows and as the motto theme that returns in later movements to unify the work's overall structure. The frequent recurrences of the motto throughout the opening movement, usually in transformations of sonority, harmony, and mood, are separated by episodes of mildly contrasting character. The second movement is a free adaptation of the form and manner of a scherzo. The opening section posits a repetitive viola ostinato built from the motto theme around which swirl sparkling *pizzicato* effects for the other instruments. The center of the movement is occupied by a rhythmically augmented version of the motto theme first given by the violin above a rustling accompaniment.

A modified return of the opening section rounds out the movement. The *Andantino*, sensual, lyrical, permeated with the sweet sensations of early spring, evokes a similar expressive and stylistic world to the one that Debussy conjured in the contemporaneous *Prelude to "The Afternoon of a Faun."* The two-part introduction to the finale comprises a slow-tempo transformation of the motto and a quicker, mock-fugal passage derived from the scherzo theme. The viola initiates the main part of the movement with a rapid motive that is tightly restricted in range. This phrase, and further transformations of the motto theme, occupy the remainder of the movement, which ends with a sun-brith flourish. ♦

Quartet No. 2 in A major for Piano, Violin, Viola, and Cello, Op. 26

JOHANNES BRAHMS

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

Composed in 1861.

- ▶ Duration: 47 minutes

- ▶ Premiered on November 29, 1862, in Vienna by the composer as pianist and members of the Hellmesberger Quartet.
- ▶ First CMS performance on April 1, 1973, by pianist John Browning, violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.

⊕ **SOMETHING TO KNOW:** *Brahms dedicated this quartet to his landlady, Dr. Elisabeth Rössing, whose hospitality helped him to move out of his parents' home in Hamburg.*

⊕ **SOMETHING TO LISTEN FOR:** *The undulating accompaniment figures introduced in the strings and the bass of the piano at the opening of the Poco adagio persist throughout the movement, eventually spawning melodies of their own.*

Finished compositions did not come easily for Brahms and he made numerous attempts to satisfy himself with a chamber piece before he allowed the publication of his Piano Trio, Op. 8 in 1854. (He 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 20 years 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 completed 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 first movement of the Op. 26 Quartet is so lyrical," according to Ivor Keys in his study of Brahms's chamber music, "that there are very few bars without hummable melodic content." The main theme, initiated by the piano alone, provides the two motives from which the movement is largely spun: a gently insistent triplet figuration whose top notes alternate between two adjacent neighboring tones and a smoothly flowing eighth-note phrase that springs out of a brief pause. The strings join together to echo the piano's phrases, establishing the dichotomy of keyboard balanced against the string group that obtains throughout much of the work. The expressive intensity of the transition, heightened by unison

string writing, quiets for the formal second theme, an expansive piano melody grown from the earlier flowing phrase (whose accompaniment is derived from the main subject's triplet figures). A chromatically descending motive and a strain with dotted rhythms (again often accompanied by triplets) provide the exposition's closing material. All of the principal themes figure in the harmonically adventurous development section. The events of the exposition are recounted, with appropriate adjustments as to key, in the recapitulation.

The *Poco adagio* is one of Brahms's most luxuriantly beautiful inspirations, an homage in both its transcendent Romantic spirit and specific elements of its technique to his mentor and champion, Robert Schumann, who died in 1856, just before Brahms began sketching this work. An arching melody (incorporating, like the first movement, both duple and triple rhythmic divisions) serves as the principal theme and formal reference point of this chamber-music nocturne, in which two intervening episodes, each introduced by sweeping arpeggios from the piano, provide structural balance and emotional contrast. The third movement is an ample and amiable affair, more gentle in demeanor than the designation *Scherzo* commonly suggests; the central minor-mode trio is built of sterner stuff. The vigorous *Finale* is a spacious sonata form with a slight Gypsy tint whose abundance of themes Brahms juxtaposed and wove together with consummate mastery of mood and structure. ♦

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ABOUT THE ARTISTS



ANNA KAREL

ESCHER STRING QUARTET

Brook Speltz, cello; Brendan Speltz, violin; Adam Barnett-Hart, violin; Pierre Lapointe, viola

► The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its home town of New York, the ensemble is an alum of CMS's Bowers Program and serves as season artists of the Chamber Music Society of Lincoln Center, where it has presented the complete Zemlinsky quartet cycle as well as being one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets.

The Escher Quartet has made a distinctive impression throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, Les Grands Interprètes Geneva, Tel Aviv Museum of Art, and Auditorium du Louvre. The group has appeared at festivals such as the Heidelberg Spring Festival, Budapest's Franz Liszt Academy, Dublin's Great Music in Irish Houses, the Risør Chamber Music Festival in Norway, the Hong Kong International Chamber Music Festival, and the Perth International Arts Festival in Australia.

Alongside its growing European profile, the Escher Quartet continues to flourish in its home country, performing at the Aspen Music Festival, Bowdoin Music Festival, Toronto Summer Music, Chamber Music San Francisco, Music@Menlo, and the Ravinia and Caramoor festivals. The Escher Quartet is also currently in residence at Southern Methodist University in Dallas, Texas, the Tuesday Musical Association in Akron, and the University of Akron.

Recordings of the complete Mendelssohn quartets, released on the BIS label in 2015–17, were received with the highest critical acclaim, with comments such as “...eloquent, full-blooded playing... The four players offer a beautiful blend of individuality and accord” (*BBC Music Magazine*). The Escher’s most recent recording, beloved quartets of Dvořák, Borodin, and Tchaikovsky, was met with equal enthusiasm. The quartet has also recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be quartet-in-residence at each artist’s summer festival: the Young Artists Program at Canada’s National Arts Centre and the Perlman Chamber Music Program on Shelter Island, NY. The quartet has since become one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant. The Escher Quartet takes its name from the Dutch graphic artist M.C. Escher, inspired by Escher’s method of interplay between individual components working together to form a whole.



CORBIS

RICHARD O'NEILL

► 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, Hiroshima, and Korean symphonies; the Moscow, Vienna, Württemberg, and Zurich 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 the complete Beethoven string quartet cycle for the Seattle Chamber Music Society with the Ehnes Quartet and a South Korean recital tour with harp player Emmanuel Ceysson. 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 Colón, Hong Kong’s Cultural Center, Tokyo’s International Forum and Opera City, Osaka Symphony Hall, 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 CMS’s Bowers Program, 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, and UNICEF and runs marathons for charity.



JUHO POHJONEN

► Finnish pianist Juho Pohjonen performs widely in Europe, Asia, and North America, collaborating with symphony orchestras and playing in recital and chamber settings. His growing discography offers a showcase of compositions by such Finnish compatriots as Esa-Pekka Salonen and Kaija Saariaho. He made his Minnesota Orchestra debut, opening its 2019–20 season with performances of Grieg’s Piano Concerto conducted by Osmo Vänskä. This season he also debuts as soloist with the New Jersey Symphony, Rochester Philharmonic, and Orchestre Symphonique de Québec. He makes recital debuts at Philadelphia Chamber Music Society and Steinway Society of the Bay Area and returns to Howland Chamber Music Circle and Rockefeller University. Chamber music appearances include those at San Francisco Performances and Society of the Four Arts in Palm Beach with violinist Bomsori Kim, Parlance Chamber Concerts with violinists Paul Huang and Danbi Um, and performances with the Sibelius Trio in Orange County and Santa Rosa, California. An alum of CMS’s Bowers Program, he enjoys an ongoing association with the Chamber Music Society with concerts this season in New York’s Alice Tully Hall and Chicago’s Harris Theater. His most recent recording, with cellist Inbal Segev, features cello sonatas by Chopin and Grieg and Schumann’s *Fantasiestücke*. *Plateaux*, his debut recording on Dacapo Records, featured works by late Scandinavian composer Pelle Gudmundsen-Holmgreen, including the solo piano suite *For Piano* and piano concerto *Plateaux pour Piano et Orchestre*, with the Danish National Symphony Orchestra and conductor Ed Spanjaard.



DANBI UM

► Violinist Danbi Um captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. A Menuhin International Violin Competition Silver Medalist, she showcases her artistry in concertos, chamber music, and recitals. After winning the Music Academy of the West Competition in 2014, she made her concerto debut performing the Walton Violin Concerto with the Festival Orchestra, conducted by Joshua Weilerstein. Highlights of her 2019–20 season include solo appearances with the Chamber Orchestra of Philadelphia (Kimmel Center) and Brevard Philharmonic, performances in New York and on tour with the Chamber Music Society of Lincoln Center, and debuts at premier national series including Wolf Trap, Cincinnati’s Linton Chamber Series, and Chicago’s Dame Myra Hess Concerts. She is a season artist of the Chamber Music Society of Lincoln Center and an alum of CMS’s Bowers Program. Her festival appearances have included those at Marlboro, Ravinia, Yellow Barn, Moab, Seattle, Caramoor, Moritzburg, and North Shore. Her chamber music collaborators have included Vadim Gluzman, Pamela Frank, Frans Helmerson, Jan Vogler, David Shifrin, and Gilbert Kalish. Admitted to the Curtis Institute of Music at the age of ten, Ms. Um graduated with a bachelor’s degree. Her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She is a winner of Astral’s 2015 National Auditions and plays on a 1683 “ex-Petschek” Nicolò Amati violin, on loan from a private collection.



JAN VOGLER

► Jan Vogler's distinguished career has seen him perform with renowned conductors and internationally acclaimed orchestras around the world. He regularly premieres new works, most recently the "Three Continents" concerto, a newly commissioned concerto for cello and orchestra featuring one movement each by three composers from three different continents (Nico Muhly, Sven Helbig, and Zhou Long). A prolific and award-winning recording artist, he records exclusively for

SONY Classical. His newest release with guitarist Ismo Eskelinen, *Songbook*, features works for and arranged for cello and guitar by composers including Satie, Ravel, de Falla, and Piazzolla. Highlights of the 2019–20 season include two performances of the "Three Continents" concerto with the WDR Sinfonieorchester and the Singapore Symphony Orchestra, both led by Cristian Macelaru, concert appearances with LaFil Milano led by Daniele Gatti, with the London Philharmonic Orchestra conducted by Vladimir Jurowski, with the Komische Oper Berlin under Alondra de la Parra, with the Danish National Symphony Orchestra led by Fabio Luisi, and with the BBC Philharmonic Orchestra conducted by Omer Meir Wellber. This season also includes a solo recital at the Elbphilharmonie Hamburg, a duo recital with pianist Martin Stadtfeld in Aachen, and the introduction of a new project, a cycle of Beethoven sonatas, for the celebration of the upcoming Beethoven year. Mr. Vogler has been artistic director of the Moritzburg Festival since 2001 and Intendant of the Dresden Music Festival since October 2008. He plays the Stradivari 'Ex Castelbarco/Fau' 1707 cello.

UPCOMING CONCERTS AT CMS

NEW MILESTONES:

ELECTRONIC CHAMBER MUSIC IN A NEW FORM

THURSDAY, JANUARY 16, 7:30 PM ► STANLEY H. KAPLAN PENTHOUSE

Electronic and percussive sounds unite in groundbreaking works by Thomas Meadowcroft, Kaija Saariaho, and Karlheinz Stockhausen.

This event will be streamed live at www.ChamberMusicSociety.org/WatchLive

1864: SAINT-SAËNS'S FIRST PIANO TRIO

SUNDAY, JANUARY 26, 5:00 PM ► ALICE TULLY HALL

French style and refinement abound in these works of Saint-Saëns, Ravel, and Fauré.

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 120 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, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

Administration

David Finckel and Wu Han, Artistic Directors ♦ **Suzanne Davidson, Executive Director**

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