

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, JANUARY 19, 2018, AT 7:30 ▶ 3,778TH CONCERT

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

NIKOLAY BORCHEV, baritone
GILBERT KALISH, piano
JUHO POHJONEN, piano

SEAN LEE, violin
ARNAUD SUSSMANN, violin
DAVID FINCKEL, cello

FRANZ SCHUBERT **Sonata in A major for Violin and Piano, D. 574,**
(1797–1828) **Op. 162** (1817)

- ▶ Allegro moderato
- ▶ Scherzo: Presto
- ▶ Andantino
- ▶ Allegro vivace

SUSSMANN, POHJONEN

SCHUBERT **Selected Songs for Voice and Piano**

- ▶ Der Musensohn, D. 764, Op. 92, No. 1 (1822)
- ▶ Ganymed, D. 544, Op. 19, No. 3 (1817)
- ▶ An Schwager Kronos, D. 369, Op. 19, No. 1 (1816)
- ▶ Wanders Nachtlied, D. 768, Op. 96, No. 3 (1824)
- ▶ Willkommen und Abschied, D. 767, Op. 56, No. 1 (1822)

BORCHEV, KALISH

INTERMISSION

ISAK ALBERT BERG **“Se solen sjunker” for Voice and Piano** (1824)
(1803–1886) BORCHEV, POHJONEN

SCHUBERT **Trio in E-flat major for Piano, Violin, and Cello,**
D. 929, Op. 100 (1827)

- ▶ Allegro
- ▶ Andante con moto
- ▶ Scherzo: Allegro moderato
- ▶ Allegro moderato

POHJONEN, LEE, FINCKEL

This concert is made possible, in part, by the **Axe-Houghton Foundation**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Happy New Year, and welcome back to a continuing season of extraordinary concerts at CMS.

We hope that you have had the good fortune to experience our recent addition to the CMS web site: the Visual Article series, authored by CMS's brilliant Editorial Manager Laura Keller. Laura, with whom we work on an almost daily basis, is responsible for the pristine clarity and unwavering accuracy of what you read about CMS, its music, its artists, and myriad other activities. She now brings her deep musicological education to fruition with monthly articles directly related to our concerts, and here's how to find them: go to the News section of our web site (www.chambermusicociety.org/articles), and scroll through the many event photos to find news items that are clearly titled as articles, among them: *Sturm und Drang*, *Virtuosity in Vivaldi's Concertos*, and *Schubert and His Social Circle*. Laura's articles—learned yet as accessible as anyone could wish for—provide the quickest and most informative and enjoyable background for the concerts you attend with us. Do check them out.

We wonder how, in a paragraph, to introduce Schubert's music of "heavenly length" (as described by Robert Schumann). In haste, therefore, we'll share our priorities as performers of Schubert, finding them predictably aligned with our perspectives as listeners. Schubert lived and composed in Vienna alongside Beethoven; Mendelssohn was at work as well in Berlin. What sets the "Schubert experience" apart? How do we interpret him differently than his contemporaries? Laura Keller's article paints a vivid picture of Schubert as a human being, and that's the best place to begin. We know that he was shy and poor, and that he cared for nothing except music and his friends. He had almost no professional career. We know that of his 14 siblings, only five survived infancy, and that after 1822, the specter of death haunted him directly. We know that he yearned to be regarded as a

composer of major works, and that at Beethoven's funeral, when the question was posed "Who shall stand beside him?" only Schubert knew the answer.

Schubert is not indomitable like Beethoven, perfect like Mozart, witty like Haydn, tortured like Schumann, or felicitous like Mendelssohn. What emerges from his music is unqualified empathy, reaching out to listeners of all ages and eras, spun in history's most miraculous melodies. And as Schubert neared his untimely death, we sense, through the phenomenally rich and personal output of his last years, his yearning to further the work of the predecessors he revered so profoundly, and to do justice to his beloved art.

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Sonata in A major for Violin and Piano, D. 574, Op. 162

FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Vienna.
- ▶ Died November 19, 1828, in Vienna.

Composed in 1817.

- ▶ First CMS performance on November 4, 1983.
- ▶ Duration: 22 minutes

In June 1816, when he was 19, Schubert received his first fee for one of his compositions (a now-lost cantata for the name-day of his teacher, Heinrich Watteroth), and decided that he had sufficient reason to leave his irksome teaching post at his father's suburban

school in order to follow the life of an artist. He moved into the Viennese apartments of his devoted friend Franz von Schober, an Austrian civil servant who was then running the state lottery, and celebrated his new freedom by composing incessantly, rising shortly after dawn (sometimes he slept with his glasses on so as not to waste time getting started in the morning), pouring out music until early afternoon, and then spending the evening haunting the cafés of Grinzing or making music with friends. These convivial *soirées* became more frequent and drew increasing

notice during the following months, and they were the principal means by which Schubert's works became known to the city's music lovers. During the summer of 1817, he completed six sonatinas for violin and piano for these "Schubertiads" and to play at the homes of wealthy patrons (whose fine pianos he loved to try out). Contemporary with the sextuplet of sonatas of 1817 was the Sonata in A major for Violin and Piano, which was probably intended for Schubert's brother and frequent chamber music partner Ferdinand, an organist, teacher, and violinist, for whom the *Concertstück* for Violin and Orchestra in D major (D. 345) had been composed the year before. The sonata was published by Diabelli in 1851 as the "Duo, Op. 162," too diminutive a title for Schubert's most ambitious creation for this pairing of instruments.

Though the A major Sonata for Violin and Piano displays a scale and solidity of form that may well have been influenced by Beethoven's ten examples of the genre (the last of which was completed in 1812, five years before Schubert's composition), the violin's arching, melodious opening theme, limpidly accompanied by the piano, could have come from no one but Franz Schubert,

the incomparable composer of songs. The second subject is similar in character to the main theme but somewhat more animated and more subtly shaded as to harmonic color. A third thematic idea is provided by vaulting arpeggios traded between the participants before the exposition comes to a quiet, teasing close. The brief development section, using the dotted rhythms of the piano's limpid accompaniment and a triplet figure first heard as a tag to the main theme, is hardly more than a leisurely modulation back to the home tonality for the start of the recapitulation and the recall of the exposition's themes to round out the movement. The *Scherzo*, a playful affair with unexpected changes in dynamics and convivial exchange of musical information between the partners, is contrasted by the sweet, sinuous chromaticism of the central trio. The *Andantino* is a Schubertian "Song without Words," whose gentle lyricism gains expressive depth from its moments of instrumental embroidery and its wide-ranging (and typically Schubertian) harmonic richness. The sonata-form finale, a pleasing blend of vigor and tunefulness, grows from the thematic seeds earlier planted in the *Scherzo*. ♦

Selected Songs for Voice and Piano

FRANZ SCHUBERT

Composed in 1816–24.

- ▶ First CMS performance of *Der Musensohn* on February 14, 1996; tonight is the first CMS performance of the other songs.
- ▶ Duration: 15 minutes

Der Musensohn (D. 764, The Muse's Son) by Johann Wolfgang von Goethe

(1749–1832), whose images of spring and countryside and young love in tripping rhythms testify to the breathtaking literary range of the author of *Faust*, was set by Schubert in 1822 as a jaunty, lighthearted fast waltz.

Goethe's sensuous poem *Ganymed*, which Schubert set in March 1817 (D. 544), recalls the mythical tale of the beautiful Phrygian youth Ganymede,

who was abducted by an eagle and carried to Mount Olympus to become one of Zeus's lovers and a cupbearer to the gods.

Goethe turned his coach ride from Darmstadt to Frankfurt on October 10, 1774, into the allegory for the arc of a man's life that he embodied in his poem *An Schwager Kronos* (To the Coachman Chronos). Its verses glimpse the struggles, the triumphs, the love, and the body's inevitable aging as time follows its breathless course, which Schubert captured perfectly in the relentless accompaniment of his 1816 song (D. 369). Graham Johnson, the British pianist and vocal accompanist who recorded all of Schubert's songs for Hyperion, wrote, "The gates of hell hold no terrors for this wild and reckless traveler, for he has tasted life in all its glory and even this last experience is one which he will savor and embrace."

In 1780, the 31-year-old Goethe scratched onto the wall of a mountain hut in Thuringia the eight brief lines of a meditation on the repose that lies at the end of each life: *Above all the mountain peaks, peace reigns, in all the treetops*

hardly a breath of wind can be felt; the little birds of the forest fall silent. Wait now, soon you too shall find rest. In 1824, Goethe's poem inspired from Schubert one of his most moving creations, a distillation of life's mingled joy and melancholy whose power of expression belies the mere 14 measures that it occupies—*Wandrer's Nachtlied* (D. 768, Wanderer's Night Song).

In October 1770, while he was a student at the University of Strasbourg, Goethe met Friederike Brion, a pastor's daughter in Sesenheim, and for the next ten months he courted her intensely, frequently riding the 30 miles along the River Rhine on horseback to the place he then thought of as "the center of the Earth." He broke off the affair abruptly by letter the following August—Friederike was heart-broken; she never married—but the poems he created during that time established his reputation as a writer. The galloping setting Schubert made of Goethe's *Willkommen und Abschied* (D. 767, Welcome and Farewell) in 1822 evokes the 21-year-old Goethe's eagerness while hurrying to visit his youthful love. ♦

"Se solen sjunker" for Voice and Piano

Arranged by ISAK ALBERT BERG

- ▶ Born September 22, 1803, in Stockholm.
- ▶ Died December 1, 1886, in Stockholm.

Arranged in 1824.

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

Among Schubert's convivial and music-loving circle of Viennese friends in the 1820s was Anna Fröhlich, the oldest of four daughters of a Viennese merchant

who had come upon hard times following their father's death and turned to their considerable artistic talents to sustain their household. Anna and her sister Josephine, both excellent singers, taught voice at the newly established Vienna Conservatory. Barbara, a gifted painter as well as a trained singer, married Ferdinand Bogner, the flute instructor at the Conservatory, for whom Schubert wrote his *Variations on Trock'ne Blumen* (Withered Blossoms,

D. 802) in 1824. Although the fourth sister, Katherine, is said also to have had a good voice, she apparently confined her gifts at home, where she received the frequent and ardent attentions of the prominent Austrian poet and dramatist Franz Grillparzer, who called her his “eternal beloved” but never got around to marrying her. Josephine Fröhlich had studied at the Copenhagen Academy of Music with the Italian pedagogue Giuseppe Siboni, who was also then teaching a gifted Swedish tenor named Isak Albert Berg. Fröhlich and Berg became friends and when he was in Vienna in the autumn of 1827 for a series of performances at the Kärntner Theater, he frequently visited the Fröhlich home. Schubert met Berg there and loved hearing him sing the songs of his native Sweden. (“Is Berg coming?” he quizzed the Fröhlich sisters. “If so, I’ll be there too.”) On one of those occasions, he heard the Swedish folksong *Se solen sjunker* (See, the sun is setting) that Berg had arranged, and incorporated it

into the E-flat Piano Trio he wrote that November.

Though his association with Schubert is about the only footprint Berg left on the turf of music history, he was one of Sweden’s most important 19th-century musicians. He was born in Stockholm in 1803, graduated from the venerable University of Uppsala in 1824, spent two years studying with Siboni in Copenhagen, and then went on a European tour, with extended stops in Dresden, Prague, Vienna, and Venice. In 1829, Berg returned to Stockholm, where he directed the Harmonic Society Choir, worked as vocalist and coach at the Royal Swedish Opera for nearly three decades, was appointed court singer and vocal teacher to the royal family, and composed. He became the country’s most highly regarded singing teacher, and counted Jenny Lind, the internationally celebrated “Swedish Nightingale,” as his most famous pupil. Berg was elected to the Royal Music Academy in 1831 and made a knight of the Royal Order of Vasa in 1862. ♦

Trio in E-flat major for Piano, Violin, and Cello, D. 929, Op. 100

FRANZ SCHUBERT

Composed in 1827.

- ▶ First CMS performance on April 16, 1971.
- ▶ Duration: 43 minutes

On January 31, 1827, Franz Schubert turned 30. He had been following a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional

talent. The pattern of Schubert’s daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends—he visited Dombach, near the Vienna Woods, for several weeks in the spring of 1827 and Graz in September. A curious dichotomy marked Schubert’s personality during those final years of his life, one that suited well the Romantic image of the inspired artist, rapt out of quotidian

experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of

works—*Winterreise*, "Great" C major Symphony, the last three piano sonatas, String Quintet, the two piano trios, *Impromptus*—that he created during the last months of his brief life.

The Piano Trio in E-flat was composed quickly during November 1827; its companion piece, the B-flat Trio, was apparently written the year before. These compositions, like many of the creations that cluster around them, show Schubert turning away from the modest song and keyboard genres that had occupied the center of his early work in favor of the grander instrumental forms with which

SCHUBERT AND HIS SOCIAL CIRCLE

Schubert's brief life was a lot like many artists' and other urban dwellers' 20s today: he was broke most of the time and lived with roommates, he hung out in pubs and drank heavily, he flirted with leftist political movements, and, most importantly, he had a close but ever changing group of friends to explore art, politics, religion, literature, and, of course, music.

Schubert grew up with a strict schoolteacher father who encouraged his musical pursuits. Schubert first left home at the age of 11 to serve as a choirboy in the imperial court chapel, a position that included a scholarship to an elite school ("the principal Viennese boarding school for non-aristocrats" according to Grove Music Online). During Schubert's five years there, he met the first members of what would become his adult circle of friends. Their help later proved instrumental in getting him out of his father's house and off the path to becoming a schoolteacher, a low-level civil servant job, like his father.

—Laura Keller

To read more, go to www.ChamberMusicSociety.org/articles.



► l-r: Composer Franz Lachner, Franz Schubert, and dramatist Eduard von Bauernfeld by Moritz von Schwind (1862)

he hoped to expand his reputation. It is likely that the E-flat Trio was conceived with the expectation of introducing it at a concert entirely of his own music planned for March 26, 1828 in the hall of the Gesellschaft der Musikfreunde, the only public one entirely of Schubert's works given during his lifetime.

As are many of Schubert's instrumental works, the E-flat Trio has been accused of being prolix and overly long; the composer himself authorized a cut of 99 measures in the finale when it was published. Yet there is in the music of Schubert, perhaps the most easily lovable of all the great composers, not so much the sense of *longueurs* in his lengthy flights of wordless song, but rather one of generosity, of an unstinting gift of the tones that welled up, day and night for his entire life, in his fecund imagination. The qualities of abundance and friendship and *joie de vivre* that abound in Schubert's chamber compositions overshadow any faults of form or technique, and have endeared them to generations of music lovers. The trio's opening movement, for example, is generously endowed with no fewer than five thematic entities: 1) a bold unison statement based on an arpeggiation of the tonic chord; 2) a small motive, presented a dozen measures later by the cello, that begins with a three-note gesture using the figuration: note—lower neighbor—note; 3) a darkly colored, dance-like phrase; 4) a flowing melody shared by the violin and cello above a rustling triplet accompaniment in the

piano (the formal second theme); and 5) a hybrid phrase, given chordally by the ensemble, grown from the cello's three-note motive. The discursive development section utilizes mainly the last of these five ideas. The recapitulation returns all of the earlier themes, with the dance-like phrase providing the material for the movement's coda.

The elegiac *Andante* is based on a Swedish folksong titled *Se solen sjunker* (See, the sun is setting), which was sung for Schubert by the visiting Swedish tenor Isak Albert Berg, the teacher of Jenny Lind. Rather than use the song as the theme for a set of variations, however, Schubert chose to accompany it with a mournful marching rhythm, and bring it into formal opposition throughout the movement with a contrasting violin melody of more cheerful character. The *Scherzo*, written in canon (i.e., exact imitation) between the piano and strings, has a surprising harmonic excursion in its mid-region; the central trio section hints at the rhythm of the dance-like motive from the first movement. The finale, which mixes formal elements of sonata and rondo, is anchored by the presentations and recurrences of two contrasting themes: a graceful melody in triple meter given by the piano at the outset, and a feather-stitched, duple-meter, repeated-note, minor-mode sentence initiated by the violin. Twice during the course of this vast movement the principal theme of the *Andante* returns to unify the trio's overall structure. ♦

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ABOUT THE ARTISTS



NINA AI ARTYAN

NIKOLAY BORCHEV

► Baritone Nikolay Borchev has established himself as a regular guest of the world's most important operatic, concert, and recital venues. He began his career as a member of the ensemble of soloists at the Bavarian State Opera. After several seasons in Munich, he spent two seasons as a member of the Vienna State Opera. With both companies he sang numerous main roles including Papageno in Mozart's *Die Zauberflöte*, Guglielmo in Mozart's *Così fan tutte*, and Figaro in Rossini's *Il Barbiere di Siviglia*. His recital repertoire is extensive, and encompasses cycles by Beethoven, Schubert, Schumann, Mahler, and Wolf. He sang Schubert's *Die Winterreise* (released on CD) at the Mecklenburg-Vorpommern Festival. He is a regular guest of Vilabertran's Schubertiade, and has given recitals at Dortmund's Konzerthaus and the Palais des Beaux Arts in Brussels, at the Weimar festival and the Brühler Schlosskonzerte. Current and future projects include his role debut as Conte in *Le nozze di Figaro*, debuts at Opera Stuttgart with *Eugene Onegin*, Opéra de Lyon as Dandini in *La Cenerentola*, Opéra du Rhin Strasbourg as Mercurio in *La Calisto*, and at the Tchaikovsky Concert Hall in Moscow in a concert version of *Ariadne auf Naxos* as Harlekin under Vladimir Jurowski. Born in Pinsk, Belarus, Mr. Borchev studied at Moscow's Tchaikovsky Conservatory and later attended the Hochschule für Musik "Hanns Eisler" in Berlin under the guidance of Heinz Reeh, Júlia Várady, and Wolfram Rieger.



LISA MARIE MAZZICCO

DAVID FINCKEL

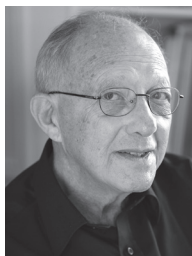
► Co-Artistic Director of the Chamber Music Society, cellist David Finckel is a recipient of *Musical America's* Musician of the Year award, one of the highest music industry honors in the United States. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears extensively with CMS, as recitalist with pianist Wu Han, and in piano trios with violinist Philip Setzer. Along with Wu Han, he is the founder and Artistic Director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute; co-founder and Artistic Director of Chamber Music Today in Korea; and co-founder and Artistic Director of the Chamber Music Workshop at the Aspen Music Festival and School. Under the auspices of CMS, David Finckel and Wu Han also lead the LG Chamber Music School in South Korea. Mr. Finckel is the co-creator of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose 19-album catalogue has won widespread critical praise as it approaches its 20-year anniversary. The latest release features the Dvořák Cello Concerto and a work written for him by Augusta Read Thomas. *Piano Quartets*, a Deutsche Grammophon release recorded live at Alice Tully Hall, features David Finckel, Wu Han, violinist Daniel Hope, and violist Paul Neubauer. David Finckel served as cellist of the nine-time Grammy

Award-winning Emerson String Quartet for 34 seasons. The first American student of Rostropovich, he is on the faculty of The Juilliard School and Stony Brook University.

GILBERT KALISH

► 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 repertoires; of special note are those made with Ms. DeGaetani and that of Ives' *Concord Sonata*. A distinguished professor at SUNY Stony Brook, Mr. Kalish has performed with the Chamber Music Society of Lincoln Center since 2004.



LILIAN FINCKEL

SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dare to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the Utah

Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Recital Hall. As a season artist at the Chamber Music Society of Lincoln Center and a former member of CMS Two, he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at Juilliard's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.



ERIC RYAN ANDERSON



JUHO POHJONEN

► Celebrated as one of Finland's most outstanding pianists, Juho Pohjonen is widely praised for his profound musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. He has appeared with the Los Angeles Philharmonic; San Francisco, Danish National, Finnish Radio, and Swedish Radio symphonies; and the Scottish Chamber Orchestra and Lahti Symphony. He has been presented on recital series at Carnegie Hall's Zankel Hall, the Kennedy

Center, and in Vancouver, San Francisco, and Detroit. Highlights of his 2017–18 season include appearances with the Greenwich Symphony and Turku and Tampere philharmonic orchestras, performing Saint-Saëns' Piano Concerto No. 5, Op. 103, Esa-Pekka Salonen's Piano Concerto, and Einar Englund's Piano Concerto No. 1. In recital, he performs at the National Gallery of Art, Frederic Chopin Society, University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo, Ontario, Mobile Chamber Music Society, and Philip Lorenz Memorial Keyboard Concerts in Fresno. A former member of CMS Two, he continues his close association with the Chamber Music Society at Alice Tully Hall, and on tour in Chicago, Birmingham, Asheville (North Carolina), Purchase (New York), Athens (Georgia), and Ashland (Oregon), as well as in South Korea and Taiwan. As pianist of the Sibelius Piano Trio, Mr. Pohjonen recently released a recording on Yarlung Records in honor of Finland's centennial, described by *Stereophile* as "a gorgeous debut." A new recording, slated for release in 2018, features the music of Chopin, Schumann, and Grieg with cellist Inbal Segev.



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 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. A former member of Chamber Music Society Two, he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS's mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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