

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JANUARY 24, 2017, AT 7:30 ▶ 3,655TH CONCERT

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

**INON BARNATAN**, piano  
**ALISA WEILERSTEIN**, cello  
**ANTHONY MCGILL**, clarinet

**LUDWIG VAN BEETHOVEN**  
(1770–1827) **Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11** (1797)

- ▶ Allegro con brio
- ▶ Adagio
- ▶ Tema con variazione: Allegretto

**JOSEPH HALLMAN**  
(b. 1979) ***short stories for Clarinet, Cello, and Piano*** (2016)  
(CMS Co-Commission) (New York Premiere)

- ▶ the Breakup
- ▶ familial memories at a funeral
- ▶ black-and-white noir: hardboiled with a heart of gold
- ▶ regret is for the weak
- ▶ the path of the curve

## INTERMISSION

**JOHANNES BRAHMS**  
(1833–1897) **Trio in A minor for Clarinet, Cello, and Piano, Op. 114** (1891)

- ▶ Allegro
- ▶ Adagio
- ▶ Andantino grazioso
- ▶ Allegro

This concert is made possible, in part, by the **Aaron Copland Fund for Music**,  
**The Gladys Krieble Delmas Foundation**, the **Francis Goelet Charitable Lead Trusts**,  
and the **Samuel I. Newhouse Foundation**.

The Chamber Music Society is a proud member of **Music Accord**, a national consortium of  
classical music presenting organizations that commissioned *short stories*.

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

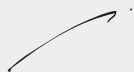
Dear Listener,

How fitting it seems that we start off our New Year with a celebration of the Society's fountain of youth: the CMS Two program. Of course, today's program stands on its own as an illuminating demonstration of the rich musical possibilities of the clarinet-cello-piano trio ensemble, but we cannot overlook the fact that our stellar performers, each now an internationally-renowned musician, are among the many distinguished graduates of the CMS Two program.

Anthony McGill and Alisa Weilerstein, who joined CMS from 2000 to 2004, have since ascended to the world's most distinguished stages. Anthony, whose flute-playing brother Demarre also came through the program, leapt with unstoppable momentum from the Cincinnati Symphony to the Metropolitan Opera Orchestra and recently to the first clarinet chair of the New York Philharmonic, placing him among a handful of the top players of his instrument. Alisa is now one of the most in-demand cello soloists with an already full coffe of singular accomplishments and honors. And Inon, who joined the greatly-expanded CMS Two program in 2006, most recently became a local household name as the first Artist-in-Association of the New York Philharmonic, while juggling a multinational career.

Each of these three artists exemplifies the new ideal of the complete musician: a consummate technician, a charismatic performer, an intelligent interpreter, and most relevant to us, an expert and sensitive chamber music player whose passion and curiosity knows no bounds. Their commitment to our deeply diverse genre draws them not only together but back to CMS, where they are always welcome to realize their chamber music dreams. How quickly "Two" becomes "One" here at CMS, and how fortunate we are to have planted seeds in rich soil so early on.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

## Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11

### LUDWIG VAN BEETHOVEN

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

#### *Composed in 1797.*

- ▶ First CMS performance on November 21, 1971.
- ▶ Duration: 22 minutes

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Beethoven first acquired his reputation after arriving in Vienna in 1792 as a pianist, a flamboyant young man of untamed spirit particularly noted for the power and invention of his improvisations. It was with the premieres of his first two piano concertos in 1795 that his fame as a composer began to flourish. Some of the compositions from the years immediately following show his eagerness to stretch the boundaries of the conventional forms and modes of expression, but most of his music of the 1790s still pays eager obeisance to the traditions and taste of the time. Beethoven's disciple Carl Czerny simply said, without specification, that the Trio for Clarinet, Cello, and Piano, Op. 11, was written for "a clarinetist," the most likely candidate being Joseph Bähr, a virtuoso then attached to the musical establishment of the Prussian court chapel at Potsdam. Chamber pieces with winds were much in vogue at that time in Vienna, and Beethoven contributed nine works to the genre between 1792 and 1800. (The Septet, Op. 20 of 1800 was by far his most popular piece during his lifetime; in 1805 he arranged it for clarinet, cello, and piano as his Trio in

E-flat major, Op. 38.) To help ensure the trio's success, Beethoven based the last movement on a well-known tune (*Pria ch'io l'impegno*—"Before beginning this awesome task, I need a snack") from Joseph Weigl's popular comic opera *L'Amor Marinaro* (The Corsair in Love), which had been unveiled at the Hoftheater in November 1797. (Such a tactic was then common—Hummel and Joseph Wölfl both composed variations on the melody shortly after Beethoven, and Paganini created a *Grand Sonata and Variations* for Violin and Orchestra on it as late as 1828. The work is sometimes called—though not by the composer—"Gassenhauer," literally a "street song," a sort of hit tune, after the popular theme of its variations.) Upon the score's publication in 1798 (which was issued with a substitute violin part for the clarinet to boost its potential sales to Vienna's home music-makers), Beethoven shrewdly dedicated the score to his patroness Countess Wilhelmine von Thun, who had also supported the creative efforts of Mozart, Haydn, and Gluck.

The review of the Clarinet Trio that appeared in the *Allgemeine Musikalische Zeitung* (General Music Journal) in 1799 is typical in its mixture of praise and caution of many that Beethoven received throughout his life: "This trio is by no means easy, but it runs more flowingly than much of the composer's other work, and produces an excellent ensemble effect. If the composer, with his unusual grasp of harmony, his love of the graver

movements, would aim at natural rather than strained or *recherché* composition, he would set good work before the public, such as would throw into the shade the stale, hurdy-gurdy tunes of many a more talked-about musician." Beethoven, of course, paid no attention to this advice, and went on to become, well, Beethoven, and this early Clarinet Trio, though still well within the Classical mold, is fitted with a number of harmonic audacities.

The trio's sonata-form opening movement begins with a bold, striding

phrase presented in unison as the first of several motives comprising the main theme group. The complementary themes are introduced following two loud chords, a silence, and an unexpected harmonic sleight-of-hand. The movement's development section is largely concerned with the striding motive of the main theme. The *Adagio* is based on a melody of Mozartian tenderness first sung by the cello before being shared with the clarinet. The last movement is a lively set of nine variations and a finale on Weigl's melody. ♦

## short stories for Clarinet, Cello, and Piano

### JOSEPH HALLMAN

► Born November 20, 1979, in Philadelphia.

#### **Composed in 2016.**

► Premiered on January 18, 2017, at the McCarter Theatre Center in Princeton, New Jersey, by clarinetist Anthony McGill, cellist Alisa Weilerstein, and pianist Inon Barnatan.

► Tonight is the New York premiere of this piece.

► Duration: 25 minutes

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Joseph Hallman, born in Philadelphia in 1979, began his music studies at age 12 and was composing within a year. He studied bassoon with Shirley Curtiss and Karen Meyer while attending Girard College High School, winning several musical and academic awards and touring internationally as a member of the Philadelphia Young Artists Orchestra and Philadelphia Youth Orchestra. Hallman received his undergraduate degree in composition from The Cleveland Institute of Music in 2002 as a student of Margaret Brouwer and continued at CIM with graduate work in audio engineering; he has also participated in master classes

in composition with George Crumb, Christopher Rouse, John Corigliano, and John Harbison, all Pulitzer Prize winners. Hallman is currently on the faculty of Drexel University and serves as composer-in-residence of the Pikes Falls Chamber Music Festival in Vermont. His previous residencies include the Atlantic Center for the Arts (Florida), Rosenbach Museum (Philadelphia), Traverse Arts Project (Philadelphia), Strings Music Festival (Colorado), and several universities and colleges. He has received commissions from the Cleveland Orchestra Youth Orchestra, Orquesta Sinfónica de Sevilla, Cleveland Museum of Art, Music Accord, and cellist Alisa Weilerstein, and composed a series of *concerti grossi* inspired by Bach's *Brandenburg Concertos* and Hindemith's *Kammermusik* that have been performed by members of the Philadelphia Orchestra, New York Philharmonic, Pittsburgh Symphony, and Cleveland Orchestra. Joseph Hallman has earned numerous distinctions, including the Marcel Dick Prize, Donald

Erb Prize, Darius Milhaud Award, and a 2014 Grammy nomination.

Hallman wrote of *short stories*, composed in 2016 on a commission from Music Accord for clarinetist Anthony McGill, cellist Alisa Weilerstein, and pianist Inon Barnatan, "The work is in five movements: *the Breakup*; *familial memories at a funeral*; *black-and-white*

*noir*: *hardboiled with a heart of gold*; *regret is for the weak*; *the path of the curve*. Each movement's title is meant to serve as a prompt for listeners, who are called upon to imagine their own 'story' inspired by the musical content of the movement and the title. Each member of the trio is a storyteller, equal in voice and perspective. Using

## ABOUT MUSIC ACCORD

*The Chamber Music Society of Lincoln Center is a proud member of Music Accord. Comprised of top classical music presenting organizations throughout the United States, Music Accord is a consortium that commissions new works in the chamber music, instrumental recital, and song genres. The consortium's goal is to create a significant number of new works and to ensure presentation of these works in venues throughout this country and, if the occasion arises, internationally.*

*Including tonight's short stories by Joseph Hallman, CMS has presented 21 Music Accord commissions over the past 19 seasons. The first commission went to Elliott Carter in honor of his 90th birthday in December 1998. The work, his only Quintet for Piano and Strings, was premiered by the Arditti Quartet and pianist Ursula Oppens at the Library of Congress before receiving its New York premiere at CMS in a concert broadcast live on WNYC. Over the years Music Accord premieres at CMS have encompassed a range of instrumentations, from Bright Sheng's My Other Song for Solo Piano to Mario Davidovsky's Septet for Winds, Strings, and Piano, and included vocal ensembles in works such as Roberto Sierra's Songs from the Diaspora for Soprano, Piano, and String Quartet. Other Music Accord commissions presented by CMS include compositions by Sebastian Currier, Shulamit Ran, Lowell Liebermann, Mark Adamo, Lera Auerbach, John Harbison, André Previn, Alan Louis Smith, William Bolcom, David Del Tredici, Joan Panetti, Bruce Adolphe, Steven Mackey, Lukas Foss, Jake Heggie, and Tobias Picker.*

*In addition to CMS, Music Accord members include:*

*Boston Symphony Orchestra/Tanglewood • Celebrity Series of Boston • Center for the Performing Arts at Penn State • Hancher Auditorium/ The University of Iowa • Kennedy Center for the Performing Arts • Krannert Center for the Performing Arts at the University of Illinois • Princeton University Concerts • Robert and Margrit Mondavi Center for the Performing Arts, UC Davis • San Francisco Performances • University Musical Society at the University of Michigan*

diverse emotive colors, each movement flits to and from myriad musical styles. Simple lyricism, dissonant disorder, a rhythmic propulsion based on unison

or near-unison figuration, and a heartbreaking/heartbroken pastiche are examples of a few of the shades utilized to create this collage.” ♦

## Trio in A minor for Clarinet, Cello, and Piano, Op. 114

### JOHANNES BRAHMS

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

#### *Composed in 1891.*

- ▶ Premiered on November 24, 1891, in Meiningen, by clarinetist Richard Mühlfeld, cellist Robert Hausmann, and the composer.
- ▶ First CMS performance on November 12, 1972.
- ▶ Duration: 25 minutes

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As a life-long bachelor (he often vowed that he would “never undertake either a marriage or an opera”), Johannes Brahms depended heavily on his circle of friends for support, encouragement, and advice. By word and example, Robert Schumann set him on the path of serious composition as a young man; Schumann’s widow, Clara, was Brahms’ chief critic and confidante throughout his life. The violinist Joseph Joachim was an indefatigable champion of Brahms’ chamber music, and provided him with expert technical information during the composition of the Violin Concerto. Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, played Brahms’ music widely, and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving in Meiningen, Bülow invited Brahms to be received by the music-loving Duke Georg and his consort, Baroness von Heldburg, and Brahms was provided with a fine apartment and

encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) Brahms returned frequently and happily to Meiningen to hear his works played by the orchestra and to take part in chamber ensembles. At a concert in March 1891, he heard a performance of Weber’s F minor Clarinet Concerto by the orchestra’s principal player of that instrument, Richard Mühlfeld, and was overwhelmed. “It is impossible to play the clarinet better than Herr Mühlfeld does here,” he wrote to Clara. “He is absolutely the best I know.” So fluid and sweet was Mühlfeld’s playing that Brahms dubbed him “Fräulein Nightingale,” and flatly proclaimed him to be the best wind instrument player he had ever heard. Indeed, so strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy, and the Trio for Clarinet, Cello, and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg. Three years later Brahms was inspired again to write for Mühlfeld, and produced the two Sonatas for Clarinet and Piano (Op. 120). Both the trio and the quintet were first heard at a private recital at Meiningen on November 24, 1891, presented by Brahms (as pianist), Mühlfeld, cellist Robert Hausmann,

and the other members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12.

Both the trio and the quintet that Brahms created for Mühlfeld are autumnal in mood, tinged throughout with the bittersweet nostalgia that marked the music of the composer's full maturity, a quality to which the darkly limpid sonority of the clarinet is perfectly suited. The trio's opening movement, a seamlessly woven sonata form that treats the two melody instruments as twin voices, begins with a somber main theme that arches through the cello's tenor register. The ensemble's discussion of this motive leads to a climax, from which emerges the second theme, a lyrical cello melody that, reversing the shape of the main theme, descends then rises. The compact development section, based on the main subject, is draped with ribbons of scales passed among the participants. The themes are

somewhat altered upon their returns in the recapitulation, and the movement ends with a whispered reminiscence of the scales from the development. The *Adagio* is a tender, introspective duet with piano accompaniment that makes superb use of the burnished hues of clarinet and cello. The third movement, one of Brahms' final tributes to the lilting dance music of his adopted Viennese home, takes a graceful, languid, waltz-like strain as its principal theme, and creates contrast with a rustic episode in the manner of the countryside *Ländler*. The main theme of the sonata-form finale, initiated by the cello, comprises bold phrases of leaping intervals followed by a tight, scale-step motive; the contrasting subsidiary subject is more flowing. The development section is dominated by the impetuous main theme. The Clarinet Trio, Brahms' penultimate piece of chamber music, concludes with the recapitulation of the finale's themes and a brilliant coda grown from the principal subject. ♦

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# ABOUT THE ARTISTS

MARCO BORGICHI



## INON BARNATAN

► Celebrated for his poetic sensibility, probing intellect, and consummate artistry, Israeli pianist Inon Barnatan is currently in his third and final season as the inaugural artist-in-association of the New York Philharmonic, appearing as soloist in subscription concerts, taking part in regular chamber performances, and acting as ambassador for the orchestra. In the 2016–17 season he debuts with the Leipzig Gewandhaus Orchestra, the Chicago Symphony Orchestra, the Baltimore

Symphony, and the Seattle Symphony. He also tours the United States with the Academy of St Martin in the Fields, and performs in Europe with his frequent recital partner Alisa Weilerstein. Other highlights include concerto performances in Japan, Hong Kong, and Australia, the complete Beethoven concerto cycle in Marseille, and several concerts at London's Wigmore Hall. A recipient of both the Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award, he has performed with many of the world's foremost orchestras, including those of Cleveland, Los Angeles, Philadelphia, and San Francisco; Deutsches Symphonie-Orchester Berlin; the Royal Stockholm Symphony Orchestra; and the Gulbenkian Orchestra of Lisbon. "A born Schubertian" (*Gramophone*), Mr. Barnatan's critically acclaimed discography includes *Avie* and *Bridge* recordings of the Austrian composer's solo piano works, as well as *Darknesse Visible*, which scored a coveted place on the *New York Times*' "Best of 2012" list. In 2015 he and Weilerstein released the Decca Classics album *Rachmaninov & Chopin: Cello Sonatas*, which earned rave reviews on both sides of the Atlantic. He is a former member of Chamber Music Society Two.

KARIE SMITH



## ANTHONY MCGILL

► Recognized as one of classical music's finest solo, chamber, and orchestral musicians, Anthony McGill was named principal clarinet of the New York Philharmonic in 2014. He previously served as principal clarinet of the Metropolitan Opera Orchestra and associate principal clarinet of the Cincinnati Symphony Orchestra. He has appeared as soloist with many orchestras including the Metropolitan Opera Orchestra, the American Symphony Orchestra, and the New York String Orchestra,

all at Carnegie Hall. Other orchestra performances have been with the Amarillo, Baltimore, Kansas City, Memphis, New Jersey, and San Diego symphony orchestras. In 2015 he performed and recorded the Nielsen Clarinet Concerto with the New York Philharmonic. As a chamber musician, he has collaborated with Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang, and he performed with Itzhak Perlman, Yo-Yo Ma, and Gabriela Montero at the inauguration of President Obama in 2009. In December of 2016 he appeared with his trio, the McGill/McHale Trio with his brother flutist Demarre McGill and pianist Michael McHale, in New York, Baltimore, Philadelphia, and Washington, D.C. A recipient of an Avery Fisher Career Grant and the Sphinx Medal of Excellence, he was presented with the John Jay Justice



Award in 2016. A graduate of the Curtis Institute of Music, Mr. McGill is in demand as a teacher, and serves on the faculty of Curtis, The Juilliard School, the Peabody Institute of Johns Hopkins University, Bard College Conservatory of Music, and Manhattan School of Music. He is a former member of Chamber Music Society Two.



HARALD HOFFMAN

### **ALISA WEILERSTEIN**

► In performances marked by intensity and sensitivity, cellist Alisa Weilerstein has long proven herself to be in possession of a distinctive musical voice. An exclusive recording artist for Decca Classics since 2010, she released her fifth album in September, playing Shostakovich's two cello concertos with the Bavarian Radio Symphony under Pablo Heras-Casado. Her 2016–17 season also includes performances of Bach's complete suites for unaccompanied cello in Washington, D.C., New York,

London, and at the Caramoor Festival in Katonah, New York. Her busy international concert schedule this season features performances of Dvořák's Cello Concerto with the Minnesota Orchestra, Sydney Symphony, and the Tokyo Symphony; Henri Dutilleux's *Tout un monde lointain...* with Lisbon's Gulbenkian Orchestra, and the world premiere of Matthias Pintscher's Cello Concerto with the Boston Symphony Orchestra, which co-commissioned the piece for her. In addition to her appearances as a soloist and recitalist, she is part of a core group of chamber musicians at the Spoleto Festival USA and also performs with her parents as the Weilerstein Trio, the trio-in-residence at Boston's New England Conservatory. Awarded a 2011 MacArthur "genius grant" Fellowship, she has won Lincoln Center's Martin E. Segal Prize, the Leonard Bernstein Award, an Avery Fisher Career Grant, and was a member of the ECHO (European Concert Hall Organization) "Rising Stars" recital series and the Chamber Music Society Two program. A graduate of the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Weiss, Ms. Weilerstein holds a degree in history from Columbia University.

# 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 150 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’ 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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**Jeffrey Kahane**, *Piano*

**Arnaud Sussmann**, *Violin*

**David Finckel**, *Cello*

**Escher String Quartet**

**FRIDAY, FEBRUARY 10, 2017**

7:30 PM ► Concert

9:15-11:00 PM ► Post-concert reception

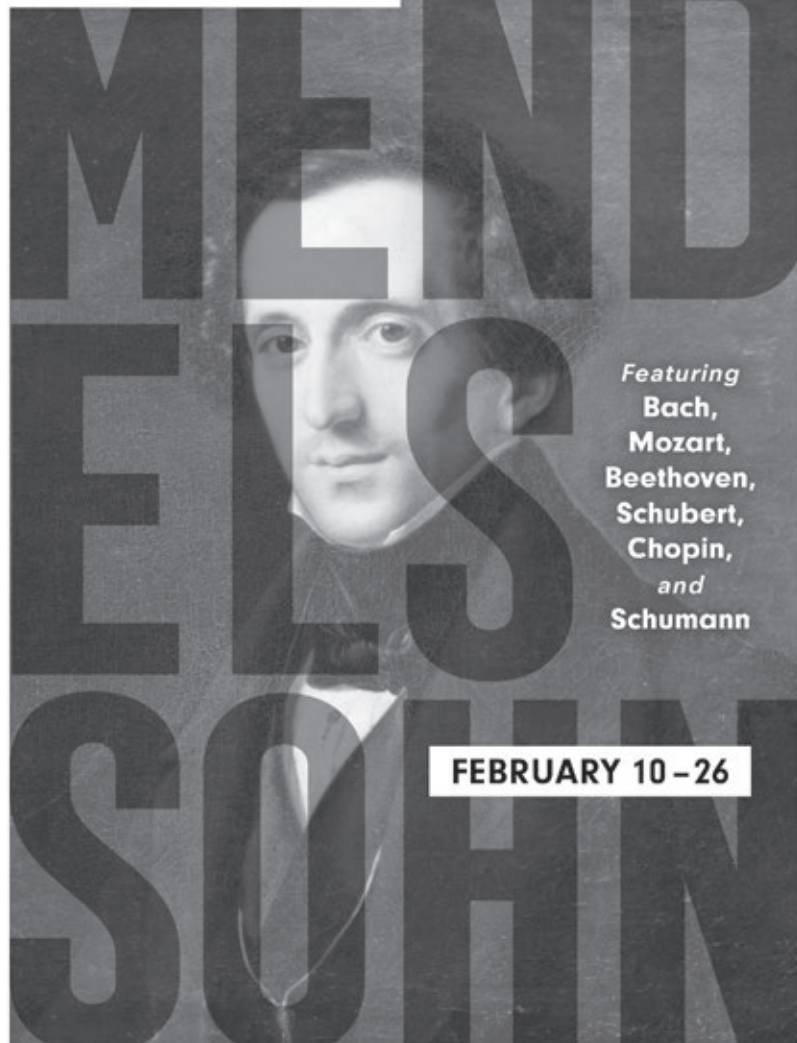
*CMS Young Patron Members \$50, General Public (Ages 21-45) \$75*

**For reservations, call 212.875.5216**

***This evening is generously sponsored by Fred and Robin Seegal.***

**[www.ChamberMusicSociety.org/JBF](http://www.ChamberMusicSociety.org/JBF)**

THE SPIRIT OF



*Featuring*  
**Bach,  
Mozart,  
Beethoven,  
Schubert,  
Chopin,  
and  
Schumann**

**FEBRUARY 10-26**

CMS's Winter Festival presents three portraits of the musical, intellectual, and human phenomenon **FELIX MENDELSSOHN**, in the company of composers who were his idols, his friends, and his inspirations.

*Featuring the music of Bach, Mozart, Beethoven, Schubert, Chopin, and Schumann*

**TICKETS START AT \$38 ▶ [WWW.CHAMBERMUSICSOCIETY.ORG](http://WWW.CHAMBERMUSICSOCIETY.ORG)**

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\* designates a CMS Two Artist

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Lisette Oropesa, *soprano*  
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Orion Weiss, *piano*  
Shai Wosner, *piano*  
Wu Han, *piano*  
Wu Qian, *piano\**  
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Ida Kavafian, *violin*  
Erin Keefe, *violin*  
Kristin Lee, *violin*  
Sean Lee, *violin*  
Yura Lee, *violin*  
Cho-Liang Lin, *violin*  
Elmar Oliveira, *violin*  
Marc Rovetti, *violin*  
Alexander Sitkovetsky, *violin*  
Arnaud Sussmann, *violin*  
Kyoko Takezawa, *violin*  
Danbi Um, *violin\**  
Misha Amory, *viola*  
Che-Yen Chen, *viola*  
Roberto Diaz, *viola*  
Mark Holloway, *viola*  
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Matthew Lipman, *viola\**  
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Richard Aaron, *cello*  
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