

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JANUARY 28, 2018, AT 5:00 ▶ 3,779TH CONCERT  
TUESDAY EVENING, JANUARY 30, 2018, AT 7:30 ▶ 3,780TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of The Chamber Music Society of Lincoln Center*

**MICHAEL BROWN**, piano

**WU HAN**, piano

**CHAD HOOPES**, violin

**PAUL HUANG**, violin

**MATTHEW LIPMAN**, viola

**DMITRI ATAPINE**, cello

## BRAHMS AND DVOŘÁK

**ANTONÍN**

**DVOŘÁK**

(1841–1904)

**Selected *Slavonic Dances* for Piano,**

**Four Hands** (1878, 1886)

▶ Op. 46, No. 1: Presto in C major

▶ Op. 46, No. 2: Allegretto scherzando in E minor

▶ Op. 72, No. 2: Allegretto grazioso in E minor

▶ Op. 72, No. 1: Molto vivace in B major

BROWN, WU HAN

**JOHANNES**

**BRAHMS**

(1833–1897)

**Trio in C minor for Piano, Violin, and Cello,**

**Op. 101** (1886)

▶ Allegro energico

▶ Presto non assai

▶ Andante grazioso

▶ Allegro molto

BROWN, HUANG, ATAPINE

## INTERMISSION

Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**.

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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# CMS Chamber Music Society of Lincoln Center

**BRAHMS** **Selected *Hungarian Dances* for Piano,  
Four Hands** (1868, 1880)

- ▶ Poco sostenuto in F minor
- ▶ Allegretto in A major
- ▶ Allegro molto in G minor

WU HAN, BROWN

**DVOŘÁK** **Quintet in A major for Piano, Two Violins,  
Viola, and Cello, B. 155, Op. 81** (1887)

- ▶ Allegro, ma non tanto
- ▶ Dumka: Andante con moto
- ▶ Scherzo: Furiant, molto vivace
- ▶ Finale: Allegro

WU HAN, HOOPES, HUANG, LIPMAN, ATAPINE

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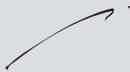
# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Not all the great works of music that we treasure and enjoy hearing in ever-new interpretations here at CMS were composed in artistic isolation. Although it's enchanting to imagine composers in their ivory towers of idealism and unadulterated vision, at times even the most independent of geniuses was influenced, inspired, or in some cases even intimidated by their contemporaneous colleagues. Haydn and Mozart, Beethoven and Schubert, Mendelssohn and Schumann, Shostakovich and Britten, all worked in each other's light, and their music, if closely examined, bears here and there bits of the spirit (if not the notes) of their *doppelgänger* composers.

Perhaps the most storied, and certainly touching, of these composer relationships was the one between the composers on today's program. It was extraordinary for many reasons: first, Brahms was famously critical of other musicians, and his acid remarks and assessments of those around him are the stuff of legend; second, Dvořák's and Brahms's music are, for the most part, not really similar in the large picture, Brahms's being the culmination of the German classic/romantic tradition and Dvořák's the quintessential nationalistic voice of Bohemia, inherited from Smetana. But each had something to admire in the other: Brahms said he would give anything to be able to write a melody of the naturalness and charm of Dvořák, and Dvořák actually sent his manuscripts to Brahms for corrections in his counterpoint and other technical matters. Dvořák was a devout Catholic; Brahms an atheist. Dvořák a happy family man, Brahms a loner who renounced marriage at an early age. But none of their external differences prevented the mutual admiration, and in some sense a dependency that turned out to be the wellspring for some of the world's most beloved musical creations.

We hope you enjoy this feast for the ears and leave CMS today on a full musical stomach!



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*One of the joys of being a pianist is the opportunity to play four-hands and to explore its rich and vast literature. A totally different animal from solo playing (and far less lonely), it is in many ways similar to playing “doubles” in tennis where the duo has to choreograph every movement and learn to breathe as one. There are different challenges such as voicing the four hands so there’s a balanced clarity of expression. Sharing one pedal is also as strange as someone else brushing your teeth! The intimate art form was originally intended for making music in one’s home, a form of socializing in the salon, and to widely disseminate reductions of new works (a 19th century Spotify if you will.) Dvořák and Brahms wrote some of the most charming, wildly fun, and soulful dances inspired by folk songs from their native lands. We have seven contrasting dances to play for you, that range in expression from the most effervescent to the infinitely tender.*

—Michael Brown

## Selected *Slavonic Dances* for Piano, Four Hands

### ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

#### **Composed in 1878 and 1886.**

- ▶ First CMS performance on September 12, 2001.
- ▶ Duration: 20 minutes

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The eight *Slavonic Dances*, Op. 46, were the first efflorescence of the Czech nationalism that was to become so closely associated with Dvořák’s music. On the advice of his mentor Johannes Brahms, he sent them to the noted publisher Fritz Simrock of Berlin in May 1878 and was paid 300 marks, the first substantial sum Dvořák had ever made from any of his works. Though these pieces were originally intended for piano duet (a shrewd marketing strategy by Simrock—there were a lot

more piano players than orchestras), Dvořák began the orchestrations even before the keyboard score for all eight dances was completed, and Simrock issued both versions simultaneously in August 1878. Louis Ehlert, the influential critic of the *Berliner Nationalzeitung*, saw an early copy of the *Slavonic Dances*, and wrote admiringly of their “heavenly naturalness” and Dvořák’s “real, naturally real talent.” The public’s interest was aroused, there was a run on the music shops, and Dvořák was suddenly famous (and Simrock was suddenly rich). Eight years later, as part of a deal with Simrock to publish the Symphony No. 7, which the publisher contended would not sell well, Dvořák wrote a second series of *Slavonic Dances* (Op. 72). The fee was 3,000 marks, ten times the amount tendered for the earlier set.

Though he did not quote actual folk melodies in this music, as had Brahms in his *Hungarian Dances*, Dvořák was so imbued with the spirit and style of indigenous Slavic music that he was able to create versions of the Czech *furiant* (Op. 46, No. 1), Ukrainian *dumka* (Op. 46, No. 2 and Op. 72, No. 2), and Slovak

*odzemek* (Op. 72, No. 1) that are superb, idealized examples of their genres. ("All the great musicians have borrowed from the songs of the people," he said during his stay in the United States, when he was encouraging the founding of an American school of composition based on native folk songs and spirituals.) ♦

## Trio in C minor for Piano, Violin, and Cello, Op. 101

### JOHANNES BRAHMS

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

#### **Composed in 1886; revised in 1891.**

- ▶ Premiered on February 26, 1887, in Vienna, by members of the Heckmann Quartet and the composer as pianist.
- ▶ First CMS performance on April 1, 1977.
- ▶ Duration: 20 minutes

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For many years, Brahms followed the sensible practice of the Viennese gentry by abandoning the city when the weather got hot. He spent many happy summers in the hills and lakes of the Salzkammergut, east of Salzburg, but in 1886 his friend Joseph Widmann, a poet and librettist of considerable distinction, convinced Brahms to join him in the ancient Swiss town of Thun, 25 kilometers south of Bern in the foothills of the Bernese Alps. Brahms rented a flower-laden villa on the shore of Lake Thun in the nearby hamlet of Hofstetten, and settled in for a long, comfortable summer. The periods away from Vienna were not merely times of relaxation for Brahms, however, but were really working holidays. Some of his greatest scores (Violin Concerto; Second, Third, and Fourth Symphonies; Piano Concerto No. 2; *Haydn Variations*; *Tragic Overture*; and several others) had been largely realized

at his various summer retreats in earlier years. The three summers that he spent at Thun (1886–88) were equally productive: the Violin Sonatas Nos. 2 and 3, C minor Piano Trio, Second Cello Sonata, *Gypsy Songs*, Choral Songs (Op. 104), Lieder of Op. 105–107, and Double Concerto were all written there. Brahms composed the C minor Piano Trio (Op. 101) in Hofstetten during the summer of 1886.

A stormy outburst in urgent triplets serves as the first movement's main theme. The music's intensity is heightened by dramatic dotted rhythms, but then becomes more subdued for the entry of the formal second subject, a lyrical strain for the strings derived from the rising three-note motive of the opening. The development section is so thoroughly absorbed with the main theme and the dotted-rhythm motive that they are skipped over to begin the recapitulation, the music proceeding directly to a transitional idea and the second subject. The two main-theme motives return in the coda to balance the form and provide a turbulent ending. Malcolm MacDonald, in his study of the composer, wrote that the second movement "is one of the most delicate that Brahms ever wrote, and yet is a profoundly uneasy movement of grey half-lights, rapid stealthy motion, and suppressed sadness." The movement's

three-part form (A–B–A) wraps itself around a sinuous theme that the piano unwinds in the outer sections (with spectral echoes from the strings), and a central episode layering mysterious pizzicato arpeggios in the strings upon unsettled chords suspended in the keyboard. The gentle *Andante*, with its

lilting quality reminiscent of Austrian country dances, provides an expressive foil to the surrounding movements. The finale, in compact sonata form, resumes the impassioned manner of the opening movement, though the music turns to the bright tonality of C major in its coda to provide an affirmative close. ♦

## Selected *Hungarian Dances* for Piano, Four Hands

### JOHANNES BRAHMS

#### **Composed in 1868 and 1880.**

- ▶ First CMS performance on January 17, 1982.
- ▶ Duration: 10 minutes

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According to an old Hungarian saying, “Give a Magyar peasant a glass of water and a Gypsy fiddler, and he will become completely drunk.” So it is not surprising that when Kossuth and his Hungarian forces rose up in 1848 against the domination of their homeland by Austria, their ardor was reinforced by the sound of fiery Gypsy music played by Ede Reményi, a young violinist whose politics were as radical as his performances were inspired. Reményi was exiled for his participation in that unsuccessful coup, and he packed his fiddle off to America for a time.

Returning to Europe in 1852, Reményi met a young pianist in Hamburg named Johannes Brahms, and the two lit out on foot to dazzle the world with their music. The hit of their programs was the traditional Magyar music that Reményi played “with a fire and abandon that excited his hearers to a wild enthusiasm,” according to one contemporary report. Despite a certain success as a team, however, the differences between the

quiet, conservative Brahms and the flamboyant, revolutionary Reményi drove the two apart less than three months after they started their tour.

The seed planted by Reményi’s playing, however, stayed firmly rooted in Brahms’ mind, and it later blossomed in the *Hungarian Dances*. The themes of most of the dances were not original with Brahms. He collected them, thinking—as did almost everyone else—that the melodies were folk tunes, and he was specific in stating that they were arrangements. Such a precaution, however, did not exempt Brahms from being accused of plagiarism by Reményi, who issued a list of the composers of the melodies in an interview printed in 1879 by the New York *Herald*, forcing Simrock to defend Brahms on the basis of the dances being arrangements that Brahms had never intended to pass off as his own original work. Despite this *petite scandale*, the *Hungarian Dances* proved to be the most popular of all Brahms’s works during his lifetime.

The *Hungarian Dance* in F minor takes as its source N. Mértý’s *Kalocsay-Emlék*. The model for the Dance in A major, labeled simply *Volksthümlich* (in folk style), is unknown. The Dance in G minor was based on the *Isteni Czárdas* by Sárközy. ♦

# Quintet in A major for Piano, Two Violins, Viola, and Cello, B. 155, Op. 81

## ANTONÍN DVOŘÁK

### *Composed in 1887.*

- ▶ Premiered on January 6, 1888, in Prague.
- ▶ First CMS performance on December 11, 1970.
- ▶ Duration: 38 minutes

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You would probably have liked Dvořák. He was born a simple (in the best sense) man who retained a love of country, nature, and peasant ways all his life. In his later years he wrote, "In spite of the fact that I have moved about in the great world of music, I shall remain what I have always been—a simple Czech musician." Few passions ruffled his life—music, of course; the rustic pleasures of country life; the company of old friends; caring for his pigeons; and a child-like fascination with railroads. When he was teaching at the Prague Conservatory during the winters, he took daily walks to the Franz Josef Train Station to gaze in awe at the great iron wagons. The timetables were as ingrained in his thinking as were the chord progressions of his music, and he knew all the specifications of the engines that puffed through Prague. When his students returned from a journey, he would pester them until they recalled exactly which locomotive had pulled their train. Milton Cross sketched him thus: "To the end of his days he remained shy, uncomfortable in the presence of those he regarded as his social superiors, and frequently remiss in his social behavior. He was never completely at ease in large cities, with the demands they made on him. Actually he had a pathological fear of city streets and would only reluctantly cross a busy thoroughfare if a friend was

not with him. He was happiest when he was close to the soil, raising pigeons, taking long, solitary walks in the hills and forests of the Bohemia he loved so deeply. Yet he was by no means a recluse. In the company of his intimate friends, particularly after a few beers, he was voluble, gregarious, expansive, and good-humored." His music reflected his salubrious nature, and the late *New York Times* critic Harold Schonberg concluded, "He remained throughout his entire creative span the happiest and least neurotic of the late Romantics.... With Handel and Haydn, he is the healthiest of all composers."

By the time Dvořák undertook his Piano Quintet in A major in 1887, when he was nearing the age of 50, he had risen from his humble and nearly impoverished beginnings to become one of the most respected musicians in his native Bohemia and throughout Europe and America. His set of *Slavonic Dances* of 1878 (Op. 46) was one of the most financially successful music publications of the 19th century, and the work's publisher, Fritz Simrock of Berlin, convinced Dvořák to add a sequel to it in July 1886 with the *Slavonic Dances*, Op. 72. Simrock also saw the possibility of financial gain on the chamber music front at that time, and he encouraged Dvořák to compose a piece for piano and strings. To meet Simrock's request, in the spring of 1887, Dvořák dusted off a Piano Quintet in A major he had composed in 1872 but filed away after its premiere as a failure. His attempts at revision proved futile, however, so he decided to compose a completely new quintet in the same key, which he did between August 18 and October 8 at

his recently acquired country summer home at Vysoká. The composition was enthusiastically received at its premiere, in Prague on January 6, 1888, and quickly became a favorite of chamber players throughout northern Europe and Britain. It has remained among Dvořák's most highly regarded instrumental creations, "certainly the noblest pianoforte quintet in the world's literature of chamber music," according to the composer's biographer Karel Hoffmeister.

Dvořák's range of expression, melodic invention, and skill at motivic elaboration are abundantly evident in

the Piano Quintet's opening movement. The cello presents a lovely melody, almost folkish in its simple phrasing and touching directness, as the main theme. This motive progresses through a number of transformations before the viola introduces the subsidiary theme, a plaintive tune built from a succession of short, gently arching phrases. The main theme, rendered into the melancholy key of the viola's melody, returns to close the exposition. Both themes are treated in the expansive development section. A full recapitulation and a vigorous coda round out the movement.

## DVOŘÁK'S FIRST RECOGNITION

*In 1874, Antonín Dvořák was a little-known Prague musician whose income from his compositions and as organist at St. Adalbert's Church was so meager that the city officials certified his poverty. That same year he submitted some of his work for consideration to a committee in Vienna awarding government grants to struggling artists whose members were a most distinguished lot—Johann Herbeck, Director of the Court Opera, the renowned critic Eduard Hanslick, and that titan of Viennese music himself, Johannes Brahms. Their report noted that Dvořák possessed "genuine and original gifts" and that his works displayed "an undoubted talent, but in a way which as yet remains formless and unbridled." They deemed his work worthy of encouragement, however, and, on their recommendation, the Minister of Culture, Karl Stremayer, awarded the young musician 400 gulden, the highest stipend bestowed under the program. The distinction represented Dvořák's first recognition outside his homeland and his initial contact with Brahms and Hanslick, who both were to prove powerful influences on his career through their example, artistic guidance and professional help.*

—Dr. Richard E. Rodda



► St. Adalbert's Church in Prague, where Dvořák served as organist from 1874 to 1877



The *Dumka* was a traditional Slavic (especially Ukrainian) folk ballad of meditative character often describing heroic deeds. As was typical of the folk form, the *Dumka* that occupies the quintet's second movement uses the slow, thoughtful strain of the opening as a returning refrain to separate episodes of varying characters. The movement may be diagrammed according to a symmetrical plan: A–B–A–C–A–B–A. The "B" section, quick in tempo and bright in mood, is led by the violin before being taken over by the piano. "C" is a fast, dancing version of the main *Dumka* theme given in imitation.

Though the *Scherzo* bears the subtitle *Furiant*, the movement sounds

more like a quick waltz than like the fiery, cross-rhythm dance of Bohemian origin. The central trio is occupied by a quiet, lilting metamorphosis of the *Scherzo* theme.

The *Finale*, woven from formal elements of sonata and rondo, abounds with the high spirits and exuberant energy of a Czech folk dance. The playful main theme is introduced by the violin after a few introductory measures; contrasting material offers brief periods of repose. The development section includes a fugal working-out of the principal theme. A quiet, hymnal passage in the coda provides a foil for the joyous dash to the end of this masterwork of Dvořák's maturity. ♦

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## UPCOMING CONCERTS AT CMS

### THE ALLURING MUSIC OF CÉSAR FRANCK

FRIDAY, FEBRUARY 9, 2018, 7:30 PM ▶ ALICE TULLY HALL

*Franck's Belgian roots and Parisian sensibility color his music with a sensuousness only France can call its own, as experienced in this unique exploration of his captivating world.*

### WANDERLUST

SUNDAY, FEBRUARY 11, 2018, 5:00 PM ▶ ALICE TULLY HALL

*In a single program, music transports us from the brilliant sun and vivid colors of Turina's Spain to the majestic fjords and icy winds of Grieg's Norway. Dvořák's String Quintet, Op. 77, brings us to our final destination—the lush forests and vibrant folklore of Bohemia.*

# ABOUT THE ARTISTS

DO HOI HOI KIM



## 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, Zankel Hall and Weill Recital Hall at Carnegie Hall, and the National Auditorium of Spain. An avid chamber musician, he has made frequent festival appearances at 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 multiple 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 and a member of Chamber Music Society Two.

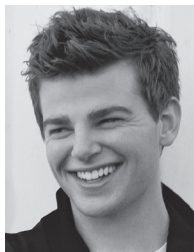
JAMIE BECK



## MICHAEL BROWN

► Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” In 2017–18, he tours a program commemorating Leonard Bernstein’s centennial as well as a duo recital with cellist Nicholas Canellakis, including a performance at the Chamber Music Society. Selected by Sir András Schiff for his Building Bridges in 2016–17, he made debut solo recitals across Europe

and at New York’s 92nd Street Y. Recent concerto debuts include performances with the Seattle, North Carolina, Erie, New Haven, Albany, Maryland, and New York Youth Symphony Orchestras. He will be featured as soloist with the Seattle Symphony in an upcoming release of Messiaen’s music and with the Brandenburg State Symphony in a world premiere recording of Samuel Adler’s First Piano Concerto. As a composer, he is in residence with the New Haven Symphony for the 2017–19 seasons and other commissions include works for the Maryland Symphony, the Look & Listen Festival, and a work for a consortium of gardens around the United States. A native New Yorker, Mr. Brown earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the First Prize winner of the 2010 Concert Artists Guild Victor Elmaleh Competition, a Steinway Artist, and a member of CMS Two.



## CHAD HOOPES

▶ Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist Chad Hoopes has appeared with numerous ensembles throughout the world since he won the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Recent highlights include his debuts with Orchestre de Paris, Philadelphia Orchestra at Bravo Vail, National Symphony Orchestra at Wolf Trap, and Konzerthausorchester Berlin.

In 2016 he made his London debut at Royal Festival Hall with the National Youth Orchestra of Great Britain and conductor Kristjan Järvi performing Michael Daugherty's violin concerto *Fire and Blood*. In the same season he became Munich Symphony Orchestra's first artist-in-residence, a position created specifically for him. Among the current season's highlights are performances with Orchestre National du Capitole de Toulouse and Queensland Symphony Orchestra as well as recitals at the Ravinia Festival and Lincoln Center. He has performed with leading orchestras such as the San Francisco, Pittsburgh, and Houston symphonies. He received an Avery Fisher Career Grant in March 2017 and the Cleveland Arts Prize in 2013. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi was released in 2014 on the French label Naïve and enthusiastically received by both press and public. Mr. Hoopes attended the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and the Kronberg Academy under the tutelage of Ana Chumachenko. In 2014 he became a member of the CMS Two Program. He plays the 1991 Samuel Zygmuntowicz; ex Isaac Stern violin.



## PAUL HUANG

▶ Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. The 2017–18 season sees his debuts at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev and with the Berliner Symphoniker at the Berlin Philharmonie, as well as engagements with the North Carolina

Symphony, New Mexico Philharmonic, Knoxville Symphony, Louisiana Philharmonic, and Taipei Symphony (both in Taiwan and on a U.S. tour). He also embarks on a recital tour through La Jolla, Chicago, Toronto, Palm Desert, Taiwan (three-city tour), and New York that culminates at the Kennedy Center in Washington, D.C. He continues his association with the Chamber Music Society of Lincoln Center for three separate tours in the United States, Europe, and Asia, and returns to Camerata Pacifica as a principal artist. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor's and master's degrees from The Juilliard School, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.



## MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, American violist Matthew Lipman has been hailed by the *New York Times* for his “rich tone and elegant phrasing.” In demand as a soloist, he has recently performed concertos with the Minnesota, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, Montgomery Symphony, and Innsbrook and Eggenfelden Festival orchestras and recitals at the WQXR Greene Space in New York City and the Phillips Collection in Washington, D.C. Highlights this season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. Mr. Lipman’s recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. He was the only violist featured on WFMT Chicago’s list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs internationally as a member of Chamber Music Society Two, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. A top prizewinner of the Primrose and Tertis International Viola Competitions, he received his bachelor’s and master’s degrees from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and is mentored by Tabea Zimmermann in Kronberg, Germany. A native of Chicago, Mr. Lipman performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



## WU HAN

► Co-Artistic Director of the Chamber Music Society, pianist Wu Han is among the most esteemed and influential classical musicians in the world today. She is a recipient of *Musical America’s* Musician of the Year award, one of the highest music industry honors in the United States, and has risen to international prominence through her wide-ranging achievements as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. Wu Han appears extensively with CMS; as recitalist with cellist David Finckel; and in piano trios with violinist Philip Setzer. Along with David Finckel, she 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 South 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. Wu Han 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. Recent recordings include *Wu Han LIVE II* and *Piano Quartets*, a Deutsche Grammophon release recorded live at Alice Tully Hall with cellist David Finckel, violinist Daniel Hope, and violist Paul Neubauer. Wu Han’s most recent concerto performances include appearances with the Aspen Chamber Orchestra, the Atlanta Symphony, and the Philadelphia Orchestra.

# 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. 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. Many of these superior performances are live streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD. As CMS approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

## Directors and Founders

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