

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 12, 2017, AT 5:00 ▶ 3,673RD CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

JULIA BULLOCK, soprano
MICHAEL BROWN, piano
WU HAN, piano
ARNAUD SUSSMANN, violin
PAUL NEUBAUER, viola
DANIEL MÜLLER-SCHOTT, cello

LOVE SONNETS

CÉSAR FRANCK **Sonata in A major for Cello and Piano** (1886)
(1822–1890)

- ▶ Allegretto ben moderato
- ▶ Allegro
- ▶ Recitativo—Fantasia
- ▶ Allegretto poco mosso

MÜLLER-SCHOTT, BROWN

MAURICE RAVEL ***Cinq mélodies populaires grecques* for
Soprano and Piano** (1904–06)
(1875–1937)

- ▶ Chanson de la mariée
- ▶ Là-bas, vers l'église
- ▶ Quel galant m'est comparable
- ▶ Chanson des cueilleuses de lentisques
- ▶ Tout gai!

BULLOCK, WU HAN

program continued on next page

This concert is generously sponsored by **Laura and Ricardo Rosenkranz** in celebration of their 25th wedding anniversary.

Rime Sparse was commissioned with love by **Laura and Ricardo Rosenkranz** on the joyous occasion of their 25th wedding anniversary and offered with gratitude and delight to The Chamber Music Society of Lincoln Center and The Harris Theater for Music and Dance.

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CMS Chamber Music Society of Lincoln Center

JONATHAN BERGER *Rime Sparse for Soprano, Violin, Cello, and Piano* (CMS Co-Commission, New York Premiere) (2017)

(b. 1954)

- ▶ Scattered rhymes
- ▶ My ship passes
- ▶ O scattered steps
- ▶ I fear your lovely eyes
- ▶ Just one night
- ▶ Wild thing
- ▶ If this is not love

BULLOCK, SUSSMANN, MÜLLER-SCHOTT, WU HAN

INTERMISSION

ANTONÍN DVOŘÁK *Quartet in D major for Piano, Violin, Viola, and Cello, Op. 23* (1875)

(1841–1904)

- ▶ Allegro moderato
- ▶ Andantino
- ▶ Finale: Allegretto scherzando

BROWN, SUSSMANN, NEUBAUER, MÜLLER-SCHOTT

Additional support for this concert is provided by the **Aaron Copland Fund for Music**, the **Axe-Houghton Foundation**, the **Francis Goelet Charitable Lead Trusts**, the **Gladys Kriebel Delmas Foundation**, the **Florence Gould Foundation**, and the **Samuel I. Newhouse 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.

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ABOUT TONIGHT'S PROGRAM

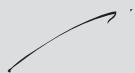
Dear Listener,

As we approach the writing of these letters, which welcome you to every CMS Tully Hall concert, we enjoy the process of stepping back from the details to allow, perhaps, new perspectives on the concert programs to reveal themselves.

Certainly, our title *Love Sonnets* sets the tone for today's performance, and ties works of music together with a common thread. As listeners like you are often curious about the programming process, we can share the fact that this concert's repertoire does indeed revolve around composer Jonathan Berger's brilliant idea to bring to musical life the timeless poetry of Francesco Petrarca (Petrarch). It is therefore the presence of the voice of an Italian Renaissance poet among us today that leads us to our unique take on this concert.

Of course, the wonderfully written program notes we enjoy at CMS, by Dr. Richard Rodda, delve deeply into the music and its various contexts. But what is striking to us about today's concert is the wide-ranging cast of characters that make this performance—and in many ways almost any CMS concert—a rich and varied experience. Let us begin with welcoming the phenomenal soprano Julia Bullock to our stage for the first time; a quick glance at her biography will reveal that she is indeed a musician of the future, bursting with vitality, adventurousness, and talent. She is joined by Jonathan Berger, a prolific chamber music composer, and of course Petrarca himself, whose 14th-century love sonnets and other writings are credited with inspiring the Renaissance itself. We also look forward to hearing the great young German cellist Daniel Müller-Schott in his third program as a guest of CMS, and another appearance by our own phenomenal CMS Two pianist Michael Brown. When we add in colorful influences from the French musical establishment, Franck and Ravel, inspired by diverse romantic ideas, and include veteran CMS performers Paul Neubauer and Arnaud Sussmann, we have an incomparable lineup of personalities, and the beloved Czech giant Antonín Dvořák crowns the roster with his always-welcome presence.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

When I consider the work of Petrarca, my mind first thinks of the man whose obsession with another became the source material of his most famous writing. However, I can't help but consider that "Laura" also refers to the laurel—the symbol of poetry. The name itself carries more meaning than the woman to whom it was attached. Petrarca's internal struggle and feelings of inadequacy to find the right words in his "scattered rhymes" aren't resolved from his first sonnet to his last—even though you'd be hard pressed to find another poet with such sure rhythm and conscious regularity in his verses. He uses the structure of his poems to secure and coax his mind towards an inner stability.

Jonathan Berger interrupts Petrarca's efforts. He opens the lines, separates them, excerpts only parts of some poems, and even repeats syllables without completing the word itself. He has quite literally scattered Petrarca's poetry to reflect the unsettled soul that our poet undeniably tries to calm, and even combat. Berger's Italianate vocal lines juxtaposed against the sparse, then alternatively violent writing of the piano trio clearly explicates the tension between the voice that begs to pronounce carefully crafted words for others to hear, and the voice that's wild, yet suppressed.

Focus on the inner self and soul was a preoccupation of this poet/scholar, and seemingly of this composer. It becomes an obsession to understand one's own humanity.

—Julia Bullock

Sonata in A major for Cello and Piano

CÉSAR FRANCK

- ▶ Born December 10, 1822, in Liège, Belgium.
- ▶ Died November 8, 1890, in Paris.

Composed in 1886.

- ▶ Premiered on December 16, 1886, in Brussels by violinist Eugène Ysaÿe and pianist Léontine Bordes-Pène.
- ▶ Arranged for cello by Jules Delsart (1844–1900).
- ▶ First CMS performance on October 16, 2005.
- ▶ Duration: 28 minutes

Franck first considered writing a violin sonata in 1859, when he offered to compose such a piece for Cosima

von Bülow (*née* Liszt, later Wagner) in appreciation of some kind things she had said about his vocal music. He was, however, just then thoroughly absorbed with his new position as organist at Ste.-Clotilde and unable to compose anything that year except a short organ piece and a hymn. (His application to his duties had its reward—he occupied the prestigious post at Ste.-Clotilde until his death 31 years later.) No evidence of any work on the proposed sonata for Cosima has ever come to light, and it was not until 20 years later that he first entered the realm of chamber music

with his Piano Quintet of 1879. Franck's next foray into the chamber genres came seven years after the quintet with his Sonata for Violin and Piano, which was composed as a wedding gift for his friend and Belgian compatriot, the dazzling virtuoso Eugène Ysaÿe, who had been living in Paris since 1883 and befriending most of the leading French musicians; Ysaÿe first played the piece privately at the marriage ceremony on September 28, 1886. The formal premiere was given by Ysaÿe and pianist Léontine Bordes-Pène at the *Musée moderne de peinture* in Brussels on December 16, 1886. The arrangement of the Sonata for cello is by the Paris Conservatoire faculty member and internationally recognized virtuoso Jules Delsart (1844–1900), who was also a pioneer in the revival of the bass viol.

In tailoring the sonata to the warm lyricism for which Ysaÿe's violin playing was known, Franck created a work that won immediate and enduring approval and which was instrumental in spreading the appreciation for his music beyond his formerly limited coterie of students and local devotees. The quality of verdant lyricism that dominates the sonata is broken only by the anticipatory music of the second movement and the heroic passion that erupts near the end of the finale. The work opens in a mood of twilit tenderness with a main theme built largely from rising and falling thirds, an intervallic germ from which later thematic material is derived to help unify the overall structure of the sonata. The piano alone plays the second theme, a broad melody given above an appoggiated accompaniment

FRANCK'S SONATA IN OTHER ART FORMS

Franck's A major sonata excited the enthusiasm not only of musicians, but also inspired other artists to capture its essence in their particular media. Under the work's influence, the sculptor Victor Rousseau created a statue titled Ecstasy, in which two figures reach upwards in thankfulness for the divine music issuing from the heavens. Camille Mauclair's novel The City of Light contains a vivid description of Ysaÿe and Chausson performing the sonata in Rodin's studio. The most famous literary passage prompted by the sonata, however, appears in the first volume of Marcel Proust's Remembrance of Things Past. Of the interplay of the instruments at the work's beginning, Proust wrote, "At first, the piano complained alone, like a bird deserted by its mate; the violin heard and answered it, as from a neighboring tree. It was as at the first beginning of the world, as if there were not yet but these twain upon the earth, or rather in this world closed against all the rest, so fashioned by the logic of its creator that in it there should never be any but themselves, the world of this sonata."

—Dr. Richard E. Rodda

never shared with the cello. The movement's short central section, hardly a true development at all, consists only of a modified version of the main theme played in dialogue between cello and piano. The recapitulation of the principal and secondary subjects (*dolcissima ... semper dolcissima ... molto dolcissima*—"sweetly ... always sweetly ... very sweetly," cautions the score repeatedly) rounds out the form of the lovely opening movement. The quick-tempo second movement fulfills the function of a scherzo in the sonata, though its music is more in the nature of an impetuous intermezzo. Two strains alternate to produce the movement's form. One ("scherzo") is anxious and unsettled, though it is more troubled than tragic; the other ("trio") is subdued and rhapsodic. They are disposed in a pattern that yields a fine balance of styles and emotions: scherzo-trio-scherzo-trio-scherzo. The third movement (*Recitativo—Fantasia*)

begins with a cyclical reference to the third-based germ motive that opened the sonata. The cello's long winding line in the *Recitativo* section is succeeded by the Grecian purity of the following *Fantasia*, one of the most chaste and moving passages in the entire instrumental duet literature. The main theme of the finale is so richly lyrical that its rigorous treatment as a precise canon at the octave is charming rather than pedantic. When the piano and cello do eventually take off on their own paths, it is so that the keyboard may recall the chaste melody of the preceding *Fantasia*. Other reminiscences are woven into the movement—a hint of the third-based germ motive in one episode, another phrase from the *Fantasia*—which unfolds as a free rondo around the reiterations of its main theme in a variety of keys. The sonata is brought to a stirring climax by a grand motive that strides across the closing measures in heroic step-wise motion. ♦

Cinq mélodies populaires grecques for Soprano and Piano

MAURICE RAVEL

- ▶ Born March 3, 1875, in Ciboure, France.
- ▶ Died December 28, 1937, in Paris.

Composed 1904–06.

- ▶ First CMS performance on April 18, 2010.
- ▶ Duration: 7 minutes

Among Ravel's lifelong friends was the Greek-born, Paris-trained Michel Dimitri Calvocoressi, a critic, musicologist, and gifted linguist who was highly regarded for his French translations of songs and operas, including *Boris Godunov*. Early in 1904, the French musicologist Pierre Aubry planned a lecture at the Sorbonne

on the music of the oppressed peoples of Greece and Armenia, and he asked Calvocoressi to provide him with some Greek songs as examples. Calvocoressi selected five items from Hubert Pernot's recent *Chansons populaires de l'île de Chio* (Popular Songs from the Island of Chios) and Pericles Matsa's *Chansons* (Constantinople, 1883), translated them into French, and asked Louise Thomasset to perform them at Aubry's lecture. She agreed only on the condition that the melodies be provided with piano accompaniments. Calvocoressi duly went to Ravel with his problem, and 36 hours later the songs

were finished; Thomasset introduced the *Mémoires populaires grecques* at Aubry's talk on February 20. Two years later Calvocoressi asked Ravel to revive the Greek songs for a lecture-recital he was giving with Marguerite Babaïan. Ravel retained two of the 1904 settings (*Quel galant m'est comparable* and *Chanson des cueilleuses de lentisques*), and added three more movements based on songs from Pernot's collection. (The three exiled songs, all from Matsa's *Chansons*, have not been recovered.) This revised set was published as the *Cinq mélodies populaires grecques* in 1906, the first of Ravel's compositions issued by Durand, who remained his principal publisher for the rest of his life. A sixth *Chanson grecque* (*Tripatos*) was composed in 1909 at the request of the noted soprano Madeleine Grey, but the score remained unpublished until it appeared

in a special memorial issue of *La Revue Musicale* in December 1938 observing the first anniversary of Ravel's death.

Ravel's settings of the *Cinq mélodies populaires grecques* are direct, lean, and unpretentious, preserving the rustic melodies intact while raising them to the level of art song. According to the respected German music scholar Hans Heinz Stuckenschmidt, their essence lies in the melding of country naïveté and city refinement: "Ravel's folk-song treatment has a paradoxical magic, because simplicity remains in a constant state of tension with sophistication." Ravel was sufficiently pleased with his *Mémoires populaires grecques* that in 1910 he entered similar settings of French, Italian, Spanish, Scottish, Flemish, and Hebrew melodies in a competition in Moscow for harmonizations of songs from various nations; he won four of the available ten prizes. ♦

Rime Sparse for Soprano, Violin, Cello, and Piano

JONATHAN BERGER

► Born March 8, 1954, in New York City.

Completed in 2017.

- Premiered on March 8, 2017, at the Harris Theater in Chicago by soprano Julia Bullock, violinist Arnaud Sussmann, cellist Daniel Müller-Schott, and pianist Wu Han.
- Tonight is the New York premiere of this piece.
- Duration: 17 minutes

Jonathan Berger's recent works—described as "gripping" by both the *New York Times* and the *Chicago Tribune*, "poignant," "richly evocative" (*San Francisco Chronicle*), "taut, and hauntingly beautiful" (*New York Times*)—deal with both consciousness

and conscience. His chamber operas, *Theotokia* and *The War Reporter*, explore hallucination and haunting memories, while his monodrama, *My Lai*, portrays the ethical dilemmas of an individual placed in an impossible situation. His "dissonant but supple" (*New York Times*) compositions are often inspired by science and the human condition, including the adaptation of satellite imaging data to turn the dispersal of an oil spill into music (*Jiyeh*), spatial representation of brain activations of a schizophrenic hallucination (*Theotokia*), and sonic expression of the chemical spectroscopy of cancer (*Diameters*).

Thrice commissioned by The National Endowment for the Arts, Berger has



Petrarch's Laura serves as a base from which deeply psychological perspectives on desire, devotion, and time are unfurled.

also received major commissions from The Mellon and Rockefeller Foundations, Chamber Music America, and numerous chamber music societies and ensembles. Recent commissions include *My Lai* (commissioned by The National Endowment, the Gerbode Foundation, and Harris Theater for the Kronos Quartet, Rinde Eckert, and Van Anh Vo), *Tango alla Zingarese* (commissioned by the 92nd Street Y), *Swallow* (commissioned by the St. Lawrence String Quartet), and a work for The Scharoun Ensemble of the Berlin Philharmonic. He was composer-in-residence at Spoleto Festival USA. His violin concerto, *Jiyeh*, paired with that of Benjamin Britten, was recorded for Harmonia Mundi's Eloquentia label by violinist Livia Sohn, who also recorded Berger's *War Reporter Fantasy* for Naxos and solo works on *Miracles and Mud*, his acclaimed Naxos recording of music for solo violin and string quartet.

Berger's love for music goes back to his childhood in Far Rockaway, New York; however, his formal training in music started much later in life, triggered by a lecture in philosophy which led him to drop out of college and ultimately restart his education years later. In addition to composition, he is an active researcher with over 70 publications in a wide range of fields relating to music, science, and technology and has held research grants

from DARPA, the Wallenberg Foundation, The National Academy of Sciences, the Keck Foundation, and others. The Denning Family Provostial Professor in Music at Stanford University, Berger is a 2016 Guggenheim Fellow and currently the Elliott Carter Fellow at the American Academy in Rome.

Written over the course of 40 years (from 1327 to 1368), Francesco Petrarch's monumental collection of 366 canzoni, titled *Rerum vulgarium fragmenta* (fragments written in the vernacular) commonly known as 'Rime Sparse' (scattered rhymes), spans the gamut of emotions associated with love—from first gaze to distant memory, from infatuation through exasperation, from gentle joy to pain and fury, through life and beyond death. In *The Development of the Sonnet*, Michael Spiller described the work as "the single greatest influence on the love poetry of Renaissance Europe until well into the seventeenth century." The poet's object of desire has been speculatively associated with Laura de Noves, a married woman, six years younger than Petrarch. However, beyond the mortal beauty, Petrarch's Laura serves as a base from which deeply psychological perspectives on desire, devotion, and time are unfurled.

It is around the words and spirit of Petrarch's poetic monument to one of life's most powerful and enduring sentiments that Jonathan Berger weaves his *Rime Sparse*, composed in 2017. Berger frames the work with uncertainty using the repeating metaphor of being lost at sea on a rudderless boat. Vagueness moves from trepidation to uncontrollable desire, fusing fear and hope before returning to the sense of confusion caused by unbridled emotion. ♦

Quartet in D major for Piano, Violin, Viola, and Cello, Op. 23

ANTONÍN DVOŘÁK

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

Composed in 1875.

- ▶ Premiered on December 16, 1880, in Prague by pianist Karl Slavovsky, violinist Václav Kopta, violist Petr Mares, and cellist Alois Neruda.
- ▶ First CMS performance on November 15, 1992.
- ▶ Duration: 34 minutes

In the summer of 1874, less than a year after his marriage and just as the newlyweds were expecting their first child, the young Bohemian composer Antonín Dvořák applied for a prize from the Austrian government to supplement his meager income as organist at Prague's St. Adalbert Church. The members of the grants committee were a most distinguished lot: Johann Herbeck, Director of the Court Opera; the renowned critic Eduard Hanslick; and the titan of Viennese music himself, Johannes Brahms. They deemed Dvořák's work worthy of encouragement and awarded the young musician 400 gulden, the highest stipend bestowed under the program. It represented his first recognition outside his homeland, and his initial contact with Brahms and Hanslick, who would prove to be powerful influences on his career through their example, artistic guidance, and professional help. Included in the excited burst of compositional activity that followed Dvořák learning of his

award was the D major Quartet for Piano, Violin, Viola, and Cello, which he began on May 24, 1875, and finished on June 10.

As the main theme of the quartet's opening movement, the cello offers a short-breathed melody of folkish cast wrapped around the intervals of the tonic chord. This theme is discussed and varied at some length before the music quiets for the songful second subject, again first entrusted to the cello. A short, leaping, sharply rhythmic motive is introduced before the end of the exposition, and combined with the movement's other thematic material in the development section. A full recapitulation, somewhat elaborated from the exposition, rounds out the movement. The *Andantino* is a set of variations on a melancholy strain initiated by the violin. Though Dvořák did not unlock the possibilities of this theme as convincingly as he was to do with the *Symphonic Variations* two years later, this music is finely crafted, nicely varied, and about as democratic among the participants as such a work can be. The closing movement is a daring piece of musical architecture that seeks to encompass both scherzo and finale. Dvořák here juxtaposed, twice, two starkly contrasted musics—A) a lilting waltz-like theme (perhaps a tribute to the *Gemütlichkeit* of Brahms' Vienna) and B) a broad melody of heroic aspirations: A–B–A–B—without achieving either reconciliation or synthesis. A lively coda based on the B theme closes the quartet. ♦

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ABOUT THE ARTISTS

USA: MARIE MAZUCCO



MICHAEL BROWN

► Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as a “young piano visionary” and “one of the leading figures in the current renaissance of performer-composers.” Selected by Sir András Schiff for his Building Bridges series in 2016-17, Mr. Brown will perform debut recitals in Berlin, Frankfurt, Antwerp, Zurich, Florence, Milan, and at New York’s 92nd Street Y. His recent schedule includes performances with the Seattle, North

Carolina, New Haven, and Maryland symphony orchestras; a Carnegie Hall Stern Auditorium debut with the New York Youth Symphony; recitals at Wigmore Hall, the Louvre, Alice Tully Hall, and Weill Hall; performances at the Marlboro, Ravinia, Caramoor, Moab, Mostly Mozart, and Music@Menlo festivals; and concerts with his regular collaborators: cellist Nicholas Canellakis and violinist Elena Urioste. Recent commissions of his own compositions include a piano concerto for the Maryland Symphony and works for the Look & Listen Festival, Bargemusic, Concert Artists Guild, The Stecher and Horowitz Foundation, and Shriver Hall. 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 Competition, a Steinway Artist, and a member of Chamber Music Society Two.

CHRISTIAN STEINER



JULIA BULLOCK

► Soprano Julia Bullock, equally at home with concert repertoire and opera, has been hailed for her versatile talent. This season she debuts with the Sydney Symphony Orchestra, Los Angeles Philharmonic, and Baltimore Symphony, and appears as Anne Trulove in *The Rake’s Progress* at Aix-en-Provence and Kitty Oppenheimer in the BBC Symphony’s production and recording of John Adams’ *Dr. Atomic*. She has appeared with orchestras including the London Symphony Orchestra, New York

Philharmonic, New World Symphony, Orchestra of St. Luke’s, and the San Francisco Symphony. She performed the title role in Henry Purcell’s *The Indian Queen* at the Perm Opera House, the Bolshoi, Teatro Real, and the English National Opera, and she sang the lead role in the Berlin Philharmonic’s Orchestra Academy performance of Kaija Saariaho’s *La passion de Simone*, directed by Peter Sellars, which she reprised at the Ojai Festival. Other opera roles include Pamina in Peter Brook’s *A Magic Flute*, Susanna in *Le Nozze di Figaro*, and the title roles in Massenet’s *Cendrillon*, Janáček’s *The Cunning Little Vixen*, and Ravel’s *L’Enfant et les Sortilèges*. As first prize winner of the 2012 Young Concert Artists Auditions, she has been presented in recitals across North America. She is also a winner of the 2014 Naumburg International Vocal Competition, and recipient of a 2016 Sphinx Foundation Medal of Excellence, and Lincoln Center’s 2015 Martin E. Segal Award. She holds degrees from the Eastman School of Music, Bard Graduate Vocal Arts Program, and The Juilliard School.



DANIEL MÜLLER-SCHOTT

► Daniel Müller-Schott ranks among the best cellists of his generation and has made his mark as “a fearless player with technique to burn” (*New York Times*). He has worked with many international orchestras, including the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, London Philharmonic, London’s Philharmonia, Berlin Philharmonic, Gewandhausorchester Leipzig, the Orchestre National de Radio France, Tokyo’s NHK

Symphony Orchestra, Seoul Philharmonic, and radio orchestras in Berlin, Munich, Frankfurt, Stuttgart, Leipzig, and Hamburg. Sir André Previn and Peter Ruzicka have both dedicated cello concertos to him that he premiered under the composers’ batons. He appears at international festivals and venues including the Proms in London, the Schubertiade, Schleswig-Holstein, Rheingau, Schwetzingen, Mecklenburg-Vorpommern, Vancouver Chamber Music, Tanglewood, Ravinia, and the Hollywood Bowl in Los Angeles. His newest recording is a collection of violin/cello duos with Julia Fischer, awarded the ICMA award 2017, and past recordings from his extensive discography include the Beethoven cycle with Angela Hewitt and the complete Britten and Bach solo suites. He has received numerous awards, including the Diapason d’Or, Gramophone Editor’s Choice, Strad Selection, and in 1992, at the age of 15, he won First Prize at the Moscow International Tchaikovsky Competition for Young Musicians. Born in Munich, Mr. Müller-Schott studied under Walter Nothas, Heinrich Schiff, Steven Isserlis, and Mstislav Rostropovich, and benefited early on from personal sponsorship by Anne-Sophie Mutter as the recipient of a scholarship from her foundation. He plays the “Ex Shapiro” Matteo Goffriller cello, made in Venice in 1727.



PAUL NEUBAUER

► Violist Paul Neubauer’s exceptional musicality and effortless playing led the *New York Times* to call him “a master musician.” He is the newly appointed artistic director of the Mostly Music series in New Jersey. In September he was featured in a *Live from Lincoln Center* broadcast with CMS. This season he also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, and as soloist with orchestras. His recording of the Aaron Kernis Viola Concerto

with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS’ *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in

2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer is on the faculty of The Juilliard School and Mannes College.

CARLIN MA



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.

LISA MARIE MAZUCCO



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 US, 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 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. Wu Han is the co-creator of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose 18-album catalogue has won widespread critical praise. Recent recording releases include *Wu Han LIVE* 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.

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SUNDAY, MARCH 19, 2017, 5:00 PM ▶ ALICE TULLY HALL

This program, celebrating the zenith of French chamber music, gathers four works of unparalleled genius by Debussy and Ravel.

PARISIAN TABLEAU

TUESDAY, MARCH 28, 2017, 7:30 PM ▶ ALICE TULLY HALL

With flair, allure, and stunning virtuosity, this program captures the magic of France through the ages, with music that delights and amazes.

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