

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 18, 2018, AT 5:00 ▶ 3,809TH CONCERT

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

KRISTIN LEE, violin
CHO-LIANG LIN, violin
MARK HOLLOWAY, viola
GARY HOFFMAN, cello

MIRÓ QUARTET
DANIEL CHING, violin
WILLIAM FEDKENHEUER, violin
JOHN LARGESS, viola
JOSHUA GINDELE, cello

CHAMBER MUSIC VIENNA: 23RD OF JANUARY, 1825

JOSEPH HAYDN **Quartet in E-flat major for Strings, Hob. III:71,**
(1732–1809) **Op. 71, No. 3** (1793)

- ▶ Vivace
- ▶ Andante con moto
- ▶ Menuetto
- ▶ Finale: Vivace

CHING, FEDKENHEUER, LARGESS, GINDELE

LOUIS SPOHR **Double Quartet No. 1 in D minor for Strings,**
(1784–1859) **Op. 65** (1823)

- ▶ Allegro
- ▶ Scherzo: Vivace
- ▶ Larghetto
- ▶ Finale: Allegro molto

LEE, LIN, CHING, FEDKENHEUER, HOLLOWAY, LARGESS,
GINDELE, HOFFMAN

INTERMISSION

LUDWIG VAN BEETHOVEN **Quintet in C major for Two Violins, Two Violas,**
(1770–1827) **and Cello, Op. 29** (1801)

- ▶ Allegro moderato
- ▶ Adagio molto espressivo
- ▶ Scherzo: Allegro
- ▶ Presto—Andante con moto e scherzoso

LIN, LEE, HOLLOWAY, LARGESS, HOFFMAN

This concert is made possible, in part, by an award from the **National Endowment for the Arts**.

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome to our Winter Festival celebrating the achievements of Austrian violinist Ignaz Schuppanzigh, who lived and worked in Vienna, in the days of Haydn, Schubert, and Beethoven. This special series recreates four actual programs organized and performed by Schuppanzigh in the 1820s, during which time he founded one of the first series for chamber music in history.

Today's program features music that represented, during the 1820s, both the past and the present. Louis Spohr, one of the reigning violinists of the era, produced his first double quartet in 1823. It was considered an innovation: not an octet, but really a piece for one string quartet in conversation with, or in some instances in competition with, a second quartet. The Haydn quartet which opens the program is one of his later and more mature works, in keeping with Schuppanzigh's unceasing advocacy of quality and highlighting of the greatest achievements of the Classical era. And to close, we have one of Beethoven's most youthful masterworks, composed shortly after he cleared the hurdle of composing his first set of six string quartets. The piece bristles with the kind of unabashed confidence that made the name of Beethoven a household word in Vienna's musical circles.

As central to our art form are the contributions of composers and performers, the importance of the classical music presenter cannot be overstated. Schuppanzigh was our presenting ancestor, and his work continues to hold us to high standards. In addition, all of us at CMS remain in debt to our scholarly contributors to this project, Christopher H. Gibbs and John M. Gingerich, whose exhaustive research brought Schuppanzigh's extraordinary accomplishments to light, and to this evening's brilliant scholar John R. Hale, whose lecture took us back to the glorious Vienna of tonight's composers.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

The concert recreated this evening was presented by violinist Ignaz Schuppanzigh on 23 January 1825 in Vienna. It was the first concert of a new series of six for which his advertisement promised “a whole new quartet” by Beethoven, “still in manuscript.” In Vienna at the time, “new” meant that a piece had never been heard in public, or at least that it had never been heard locally. Ever since Schuppanzigh began his concert series in the summer of 1823 the rumor had been spreading that Beethoven was hard at work on new quartets and now it had been confirmed. Unfortunately for Schuppanzigh the first of the new quartets, Op. 127, was not quite finished yet, and sometime in the second week of February he was still asking Beethoven “What does the quartet look like?” The premiere had to be postponed and Schuppanzigh had to announce to his subscribers that they would have to pay for another subscription if they wanted to hear it.

On Schuppanzigh’s concert series, Louis Spohr’s Double Quartet in D minor was an outlier, since works by Haydn, Mozart, and Beethoven accounted for eight out of nine pieces Schuppanzigh programmed; on average only every third concert had a work by someone else. Since the Spohr piece requires the largest forces, one might expect that the concert would end with it, and that is what Schuppanzigh did for subsequent performances. But because it was new, and Schuppanzigh liked to send his audience home with something familiar, and if possible with something by Beethoven ringing in their ears, he ended with Beethoven and, as usual, began with Haydn.

Quartet in E-flat major for Strings, Hob. III:71, Op. 71, No. 3

JOSEPH HAYDN

- ▶ Born March 31, 1732, in Rohrau, Lower Austria.
- ▶ Died May 31, 1809, in Vienna.

Composed in 1793.

- ▶ First CMS performance on May 27, 1999, by the Brentano String Quartet.
- ▶ Duration: 23 minutes

When Beethoven arrived in Vienna in 1792 he sought out Haydn for lessons, since Mozart, with whom he really wanted to study, had died the previous year. The music-loving Prince Karl Lichnowsky took over quasi-parental duties for the young piano virtuoso, and early on determined that Beethoven would in the future be much more than

just a lion of the piano; he conceived of him as a successor to Mozart, whom he had known well. Lichnowsky gave Beethoven a yearly stipend, and as part of his ambitions for Beethoven he began convening the leading young string players of Vienna in his salon to acquaint Beethoven with them. From the start Schuppanzigh led this group. They unfolded for Beethoven the whole tradition of chamber music Vienna had already produced, especially the string quartets of Haydn and Mozart, and stood at the ready to allow him to hear his own fledgling efforts. As Beethoven began composing chamber music of his own, Lichnowsky, on the advice of Schuppanzigh, made him a gift of

a quartet of old Italian instruments, for use by the ensemble playing for him. Inviting Haydn was also part of Lichnowsky's project, even though Beethoven had a prickly relationship with his teacher.

Haydn wrote the "Apponyi" Quartets in 1793, between his two visits to London, a time when he was not tied down to duties for the Esterházy family, with no financial worries due in no small part to the spectacular success of his London concerts, already famous, and still at the height of his powers. The six "Apponyi" Quartets, Op. 71 and Op. 74, were dedicated to a wealthy Hungarian nobleman, Count Anton Georg Apponyi, who was a diplomat, music lover, and patron. He was a fine violinist, and a member of the Gesellschaft der associierten Cavaliere, which fostered interest in the music of J. S. Bach and Handel. He was also a Mason and lodge brother to Mozart, Haydn, and Lichnowsky.

Tonight we are hearing the third of the "Apponyi" Quartets, which were conceived as a group of six,

but published as two sets of three. What we know as Op. 71, No. 3 they identified as "Apponyi in E-flat" or "Apponyi No. 3." During his first visit to London, organized for him by the impresario and violin virtuoso Johann Peter Salomon, Haydn's Op. 64 ("Tost") Quartets had been performed in public with Salomon himself leading the ensemble. In Vienna quartets were not played in public—they were performed in aristocratic salons like Lichnowsky's and played by amateurs at home—so the experience was a novel one for Haydn. The "Apponyi" Quartets were written with his next trip to London in mind, intended for public performance, and are therefore different in character from his previous quartets, more brilliant, more extroverted, more symphonic. They were performed in 1794 at the concerts in Hanover Square, with Salomon again leading the ensemble. Schuppanzigh may even have gotten his idea of performing string quartets in public from conversations with Haydn himself after his return from London. ♦

Double Quartet No. 1 in D minor for Strings, Op. 65

LOUIS SPOHR

- ▶ Born April 5, 1784, in Braunschweig, Germany.
- ▶ Died October 22, 1859, in Kassel.

Composed in 1823.

- ▶ First CMS performance on January 25, 1980, by violinists James Buswell and Daniel Phillips, violist Walter Trampler, cellist Leslie Parnas, violinists Ida Kavafian and Ik-hwan Bae, violist Toby Appel, and cellist Stephen Kates.
- ▶ Duration: 24 minutes

The same notice that promised the "new" quartet by Beethoven also

announced among the highlights of the coming subscription that Schuppanzigh would be presenting the "esteemed Double Quartet by Louis Spohr." Spohr had written this work in 1823, and it was not published until sometime in 1825, but the notice did not claim "new" or "still in manuscript" for the piece. However, another notice, not published over Schuppanzigh's signature, called the work both "new" and "famous"! The leading German-language music journal of the day, in

Leipzig, reported afterward that it had been heard in public for the first time at Schuppanzigh's concert on 23 January 1825. It went on to describe the Double Quartet as a piece that by itself would guarantee Spohr "a place of honor among the leading masters, even if not every one of his works carries the stamp of the highest mastery."

By 1825, in less than two seasons of concerts, Schuppanzigh had already presented three of Spohr's string quartets, which put Spohr right behind the Frenchman Georges Onslow for most appearances in Schuppanzigh's concerts by anyone other than Haydn, Mozart, or Beethoven. Schuppanzigh knew Spohr personally from a two-year stint Spohr had done in Vienna a decade previously, at the end of the Napoleonic wars and during the Congress of Vienna. Spohr was then known chiefly as one of Europe's most brilliant violinists, and after years of concert tours he had been engaged to be concertmaster of the orchestra at the Theater an der Wien, or to use his title, *Orchesterdirektor*, which gives a truer picture of the function and importance of the position. He participated in the concert in which Beethoven conducted the premieres of his Symphony No. 7 and "Wellington's Victory," with Schuppanzigh leading the orchestra. Spohr was not an admirer of Beethoven's eccentric conducting, nor even of many of his most powerful, most dramatic compositions, and professed musical kinship rather with the clarity and fluency of Mozart and his pupil Johann Nepomuk Hummel. After more years as a touring soloist, Spohr won fame toward the end of his life not only as a composer, but as a conductor. He was one of the first conductors to regularly use a baton, but his chief innovation, for which he is sometimes credited



Spohr believed the effect of the double quartet was so superior that it would soon supercede regular quartets.

as the first modern conductor, was to lead the orchestra by himself, from the podium, with a baton, rather than leading from the keyboard, or sharing duties with the concertmaster.

Schuppanzigh obviously did not share Spohr's attitude toward Beethoven's music, but as we have seen he liked his quartets just the same. The Double Quartet in D minor, however, was something entirely different. In his 1861 autobiography, Spohr described how he came up with the idea of a double quartet, which he insisted is also nothing like an octet—nothing like Mendelssohn's octet, for example, he took pains to point out. The effect Spohr wanted was of two quartets, sitting next to each other, and interacting antiphonally, saving the combined force of all eight instruments for key moments. "Having this task in mind . . . I began the theme of the first Allegro with both quartets *unisono* and *forte*, to really impress it on the memory of the listeners, and then I developed it with the two quartets in concerted alternation." In Op. 65 the first quartet is the clear leader upon which Spohr lavished brilliant material, while the second quartet has more of an accompanying role, so instead of conversing as equals the two quartets interact more like the *concertino* (group of soloists) and *ripieno* (accompanying group) in a Baroque concerto grosso. Spohr was so taken with his innovation

that he began writing symphonies with two orchestras as well. He believed the effect of the double quartet was so superior that it would soon supersede regular quartets, and he was disappointed when other composers failed to adopt his innovation. He went on to write three more double quartets, the second of which Schuppanzigh also premiered without any fuss, and the last of which realizes much more nearly

than the Double Quartet in D minor his stated ideal of having two equal quartets interact antiphonally. His first double quartet, however, which was premiered by Schuppanzigh in 1825, has remained by far the most popular of the four—probably the most-performed, and best-loved work by Spohr in any medium. Schuppanzigh must have liked it too, because in the coming years he scheduled it four more times. ♦

Quintet in C major for Two Violins, Two Violas, and Cello, Op. 29

LUDWIG VAN BEETHOVEN

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

Composed 1801.

- ▶ First CMS performance on October 18, 1969, by violinists Yoko Matsuda and Charles Treger, violists Boris Kroyt and Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 32 minutes

The family or neighborhood string ensemble was the most important source of domestic musical entertainment in the early years of the 19th century, with the string quartet its central genre. All kinds of pieces—opera overtures, symphonies, works for larger chamber ensembles, and much more—were also played in quartet arrangements, as is shown by a glance through publishers' catalogues of the time. And where men gathered to play quartets, a quintet and quintet arrangements would always be welcome, if only for reasons of logistical flexibility.

Beethoven published three string quintets with opus numbers, but two are arrangements or at least rewrites of other works. The String Quintet

in C major, Op. 29, we are hearing tonight is the only one he conceived of as a quintet from scratch. His first quintet, Op. 4, which Schuppanzigh programmed frequently, was a rewrite of an octet for wind instruments dating from his Bonn years. His third quintet, Op. 104, which alone among Beethoven's chamber music output Schuppanzigh never performed, was his own arrangement of his Piano Trio in C minor, Op. 1, No. 3, a reworking he undertook in 1817 after being shown an unauthorized one of which he did not approve but which intrigued him. Two years later he decided it was good enough to publish. Beethoven wrote the C major Quintet right after finishing his Op. 18 Quartets and his Septet, Op. 20, and in the exhilaration of success after his first concert in Vienna for his own benefit in 1800, a concert in which Schuppanzigh led the orchestra for Beethoven's Symphony No. 1 and led the performance of the septet as well. The C major Quintet, like the septet, was ebullient, tuneful, and posed no great difficulties for the audience, and they loved it.

Twenty-five years later, Schuppanzigh's audience loved it too. After the 1825 concert, Beethoven's nephew Karl reported back: "The Double Quartet by Spohr pleased. The first movement less, but the second, and the third a lot. Then came your second quintet, which just devoured the Double Quartet; there

was tremendous applause.... Today Schuppanzigh's concert was packed." Beethoven's brother added that by the end of the concert Schuppanzigh had "not a dry stitch on him."

Since Beethoven was almost completely deaf by this time he rarely attended concerts, and had to depend for reports on those close to him

WHO'S WHO IN SCHUPPANZIGH'S VIENNA

Ludwig van Beethoven (1770–1827): *the most famous composer in Europe after Haydn's death in 1809 and the most-performed composer on Schuppanzigh's 1820s concert series.*

Joseph Haydn (1732–1809): *One of the composers that Schuppanzigh programmed most often on his concert series, though he only presented his late string quartets. In the 1790s, Schuppanzigh's quartet played for and was coached by Haydn.*

Karl Holz (1799–1858): *The second violinist in Schuppanzigh's quartet during the 1820s. He was younger than the other members of the ensemble and was Beethoven's factotum in his final years, giving the deaf composer reports on Schuppanzigh's concerts.*

Prince Karl Lichnowsky (1761–1814): *a supporter of Mozart, and a major patron of Beethoven and Schuppanzigh.*

Joseph Linke (1783–1837): *the cellist of Schuppanzigh's quartet from 1808 until Schuppanzigh's death in 1830.*

Wolfgang Amadeus Mozart (1756–1791): *Schuppanzigh may have never met Mozart, but he held his music in high regard and programmed him nearly as often as Haydn and Beethoven.*

Ignaz Schuppanzigh (1776–1830): *a violinist and concert presenter. He had a particularly close working relationship with Beethoven and first conceived of the Classical canon of Haydn, Mozart, and Beethoven.*

Louis Spohr (1784–1859): *a German violinist and composer who spent significant time in Vienna. Schuppanzigh programmed his quartets and double quartets.*

Franz Weiss (1778–1830): *the violist of Schuppanzigh's quartet from the 1790s until their deaths (they died a month apart).*



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who did, in this case his musically unsophisticated relatives. What they could tell him was mostly gossip, a situation that changed the following summer when Beethoven and the second violinist of Schuppanzigh's quartet, Karl Holz, became better acquainted. Holz essentially became Beethoven's factotum, helping in all manner of ways. He quizzed Beethoven on his precise intentions concerning myriad details going back through his whole catalogue of works. When Beethoven wrote the C major String Quintet around 1801 his hearing was still mostly intact. Collaborations required no messengers, but occurred instantaneously and in person, in the drawing rooms of members of

the nobility like Prince Lichnowsky. Now, 25 years later, Schuppanzigh and violist Franz Weiss, who had been part of the group that had served, one might say, as Beethoven's laboratory and who had been present at the creation, could draw on that memory and all the experience they had accrued since to wow an audience with a performance they knew was just as Beethoven wanted it. Holz lacked that experience and he was taking full advantage of his access to Beethoven to make up for lost time.

Schuppanzigh planned one of his most ambitious programs for this first concert of a series of six that he still hoped would include a long-awaited new quartet by Beethoven; instead of his usual three quartets he gave his audience just one quartet and two "big" pieces. The centerpiece was a new "double quartet" by Spohr that had already generated a buzz, even though few people had heard it, and then only in a private setting. Schuppanzigh surrounded the new piece with a Haydn quartet, one of the first written for public performance, and finished with a favorite, Beethoven's only true string quintet. ◆

John M. Gingerich is a musicologist whose book, Schubert's Beethoven Project, was published in 2014 by Cambridge University Press.

ABOUT THE ARTISTS



MIRÓ QUARTET

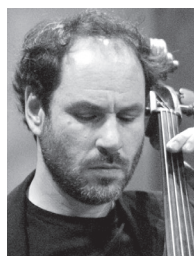
William Fedkenheuer, violin; Daniel Ching, violin; Joshua Gindele, cello; John Largess, viola

► The Miró Quartet is one of America's most celebrated and dedicated string quartets, having been labeled by the *New Yorker* as "furiously committed" and noted by the *Cleveland Plain-Dealer* for its "exceptional tonal focus and interpretive intensity." For the past 20 years the quartet has performed throughout the world on the most prestigious concert stages, earning accolades from critics and audiences alike. Based in Austin, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music.

The quartet's 2017-18 season features performances for the Phillips Collection, Chamber Music Monterey Bay, the Green Music Center, Chamber Music Northwest, and Emerald City Music in Seattle. The quartet will collaborate with Jeffrey Kahane, Jon Kimura Parker, A Far Cry, and others. Highlights of recent seasons include a return to Carnegie Hall to perform Beethoven's Op. 59 quartets; a performance at the Saratoga Performing Arts Center as part of the Chamber Music Society of Lincoln Center's inaugural residency; the world premiere of a new concerto for string quartet and orchestra by Pulitzer Prize-winning composer Kevin Puts; performances of the complete Beethoven cycle at the Orcas Island Chamber Music Festival and at Tokyo's Suntory Hall; and debuts in Korea, Singapore, and at the Hong Kong International Chamber Music Festival. A favorite of summer chamber music festivals, the Miró Quartet has recently performed at La Jolla Music Society's SummerFest, Chamber Music Northwest, the Santa Fe Chamber Music Festival, OK Mozart, and Music@Menlo. The Miró regularly collaborates with pianist Jon Kimura Parker, percussionist Colin Currie, and mezzo-soprano Sasha Cooke.

Formed in 1995, the Miró Quartet was awarded first prize at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. Deeply committed to music education, members of the quartet have given master classes at universities and conservatories throughout the world, and since 2003 the Miró has served as the quartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music. In 2005, the quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant. Having released nine celebrated recordings, the Miró recently produced an Emmy Award-winning multimedia project titled *Transcendence*. A work with visual and audio elements available on live stream, CD, and Blu-ray, *Transcendence* encompasses philanthropy and documentary filmmaking and is centered around a performance of Franz Schubert's Quartet in G major on rare Stradivarius instruments.

The Miró Quartet took its name and its inspiration from the Spanish artist Joan Miró, whose Surrealist works—with subject matter drawn from the realm of memory, dreams, and imaginative fantasy—are some of the most groundbreaking, influential, and admired of the 20th century.



GERARDO PRODUCTIONS

GARY HOFFMAN

► Gary Hoffman is one of the outstanding cellists of our time, combining instrumental mastery, great beauty of sound, and a poetic sensibility. He gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. A frequent soloist with the world's most noted orchestras, he has appeared with the Chicago, London, Montreal, Toronto, San Francisco, Baltimore, and National symphony orchestras as well as the

English, Moscow, and Los Angeles chamber orchestras, the Orchestre National de France, the Orchestre de la Suisse Romande, the Netherlands and Rotterdam philharmonics, the Cleveland Orchestra for the Blossom Festival, and The Philadelphia Orchestra. He has collaborated with such celebrated conductors as André Previn, Charles Dutoit, Mstislav Rostropovich, Pinchas Zukerman, Andrew Davis, Herbert Blomstedt, Kent Nagano, Jesús López-Cobos, and James Levine. He performs in major recital and chamber music series throughout the world, as well as at such prestigious festivals as Ravinia, Marlboro, Aspen, Bath, Evian, Helsinki, Verbier, Mostly Mozart, Schleswig-Holstein, Stresa, Festival International de Colmar, and Festival de Toulon. He is a frequent guest of string quartets including the Emerson, Tokyo, Borromeo, Brentano, and Ysaye. In 2011 Mr. Hoffman was appointed Maître en Résidence for cello at the prestigious La Chapelle de Musique Reine Elisabeth in Brussels. His recording of the two Brahms cello sonatas was released in 2017 on the La Dolce Volta label. He performs on a 1662 Nicolo Amati, the "ex-Leonard Rose."



MARK HOLLOWAY

▶ Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia Chamber Players, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at festivals in France, Musikdorf Ernen in Switzerland,

and at the International Musicians Seminar in Prussia Cove, England. Around New York, he has appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera. He has been principal violist at Tanglewood and of the New York String Orchestra, and has played as guest principal of the American Symphony, Riverside Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival, with the Israeli Chamber Project, Tertulia, Chameleon Arts Ensemble, and on radio and television throughout the Americas and Europe, most recently on a *Live From Lincoln Center* broadcast. Hailed as an “outstanding violist” by *American Record Guide*, and praised by Zürich’s *Neue Zürcher Zeitung* for his “warmth and intimacy,” he has recorded for the Marlboro Recording Society, CMS Live, Music@Menlo LIVE, Naxos, and Albany labels. A former member of Chamber Music Society Two, Mr. Holloway was a student of Michael Tree at the Curtis Institute of Music and received his bachelor’s degree from Boston University.



KRISTIN LEE

▶ Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists’ 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic

of Russia, the Korean Broadcasting Symphony, and in recital on many of the world’s finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea’s Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music Festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung’s Violin Concerto, written for her, which appears on Fung’s CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School’s Pre-College. She holds a master’s degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



CHO-LIANG LIN

► Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio. Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the

orchestras of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schifrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival. As music director of La Jolla Music Society's SummerFest since 2001, Mr. Lin has helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.

UPCOMING EVENTS

CHAMBER MUSIC VIENNA

CMS's Winter Festival continues with two additional programs that celebrate the dawn of chamber music concert life in Vienna in the 1820s. Join us on March 23 for works by Schubert and Beethoven and March 27 for works by Haydn, Mozart, and Beethoven. The concerts feature the Escher and Shanghai quartets and a host of CMS artists.

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.

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