

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, MARCH 28, 2017, AT 7:30 ▶ 3,687TH CONCERT

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

WU HAN, piano
KRISTIN LEE, violin
YURA LEE, violin

ARNAUD SUSSMANN, violin
RICHARD O'NEILL, viola
NICHOLAS CANELLAKIS, cello

PARISIAN TABLEAU

JEAN-MARIE LECLAIR **Concerto in E minor for Violin, String Quartet, and Continuo, Op. 10, No. 5 (1745)**

(1697–1764)

- ▶ Allegro ma poco
- ▶ Largo
- ▶ Allegro

K. LEE, SUSSMANN, Y. LEE, O'NEILL, CANELLAKIS, WU HAN

JEAN FRANÇAIX **Trio for Violin, Viola, and Cello (1933)**

(1912–1997)

- ▶ Allegretto vivo
- ▶ Scherzo: Vivo
- ▶ Andante
- ▶ Rondo: Vivo

Y. LEE, O'NEILL, CANELLAKIS

MAURICE RAVEL ***Tzigane, rapsodie de concert* for Violin and Piano (1924)**

(1875–1937)

Y. LEE, WU HAN

INTERMISSION

ERNEST CHAUSSON **Concerto in D major for Violin, Piano, and String Quartet, Op. 21 (1889–91)**

(1855–1899)

- ▶ Décidé—Calme—Animé
- ▶ Sicilienne: Pas vite
- ▶ Grave
- ▶ Très animé

SUSSMANN, WU HAN, K. LEE, Y. LEE, O'NEILL, CANELLAKIS

This concert is made possible, in part, by **The Florence Gould Foundation** and by an award from the **National Endowment for the Arts**.

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

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome to the wild and wonderful world of French music. If you attended CMS's previous concert here in Alice Tully Hall, you heard works by the two composers who were the great pillars of the Impressionist era: Claude Debussy and Maurice Ravel. Today's program, however, is designed to unveil the broader spectrum of French musical art, beginning way back in the 18th century and venturing into the explosive artistic period between the world wars. Allow us to provide some context:

Jean-Marie Leclair, whose concerto for violin and string quartet opens our program, was a Baroque violinist who lived roughly at the same time as Bach. Considered the founder of the French school, he studied the reigning Italian school of violin playing in Turin and brought it home. After a highly successful career, the poor fellow bought a house in an ill-chosen neighborhood of Paris and was found stabbed to death in his backyard. Thus begins the colorful story behind tonight's program.

Jean Françaix is the longest survivor of our cast of composers today: he died in 1997, having pursued a long and active life in music which began around the time of the trio on our program. A skilled technician and prolific imagination, Françaix wrote for every conceivable combination of instruments, making him one of chamber music's all-star composers.

Maurice Ravel hardly needs an introduction, but the circumstance of his composition does warrant some background. Read all about it in the notes by Dr. Richard Rodda about the extraordinary circumstance of Ravel's bewitchment by the Hungarian violinist Jelly d'Arányi.

And finally, we have Ernest Chausson, a French Romantic-era composer who studied with César Franck and led a highly distinguished musical life, admired by his contemporaries such as Debussy and most likely by his wife as well, who bore him five children. As a bookend to the sad demise of our program-opener Leclair, Chausson died at the age of 44, having crashed his bicycle head-on into a brick wall. The French have lived dangerously in life and in art, and we welcome their amazing music of all periods to our stage.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Music transports us. It defies time, space, reason. We can feel composers' emotions even if we don't know them personally. We can smell the summer rain through the music that depicts it. With the music's textures, feelings, and colors, we can picture the elaborate dresses that ladies wore around the time the music was written. I love the limitless possibilities of imagination that music can gift us. My ultimate goal as a performer is to experience transformation and catharsis through the power of music, with you, the audience. While I was rehearsing the program that we will play for you tonight, I was amazed at the versatility of French music. It sounds regal and ornamented in the Leclair Concerto; it evokes fantasy, and the joy and lightness of acrobatics and circus, in the Françaix Trio; it speaks the visceral musical language of gypsies in Ravel's Tzigane; and when you listen to the Chausson Concerto, the lushness of harmonies and sonorous textures envelope in the way only French music can. I feel as though we are traveling on a journey through time in France, stopping in different centuries, experiencing the beauty and distinctiveness of that time, with all of our senses. We look forward to sharing our love for this music with you.

—Yura Lee

Concerto in E minor for Violin, String Quartet, and Continuo, Op. 10, No. 5

JEAN-MARIE LECLAIR

- ▶ Born May 10, 1697, in Lyons, France.
- ▶ Died October 22, 1764, in Paris.

Published in 1745.

- ▶ First CMS performance on December 3, 1982.
- ▶ Duration: 17 minutes

Jean-Marie Leclair, among the earliest of the great French violinists and composers for his instrument, was one of eight children born to a cellist and master lacemaker in Lyons; all but two of his siblings became professional musicians. Little is known of Leclair's early life, though he was apparently trained in his father's trade and spent

some time in the family lace business. By the age of 19, however, he was dancing with the ballet of the Lyons Opéra, and six years later he was engaged for a season as principal dancer and choreographer at the Teatro Regio Ducale in Turin. Leclair was also active as a violinist at the time and composed several sonatas in 1721; while in Turin, he studied the instrument with Giovanni Battista Somis, a pupil of Corelli and conductor at the theater. Leclair moved to Paris in 1723, and came under the patronage of Joseph Bonnier, one of France's richest men, while he prepared 12 of his violin sonatas for publication as his Op. 1. Leclair returned



Leclair's chief accomplishment was in synthesizing the form and virtuosity of the Italian style with the French taste for ornamentation, harmonic audacity, and dance-inspired instrumental music.

to Turin in 1726 for two further years of study with Somis, after which he settled again in Paris.

Leclair created a sensation with his debut in 1728 as a violinist in his own music at the celebrated Concerts Spirituels, where he appeared regularly for the next eight years. His reputation spread to England, Holland, and Germany, where he was acclaimed on his concert tours. In 1733, he was appointed to Louis XV's household orchestra, but four years later had a falling out with the violinist Pierre Guignon, who was to serve as concertmaster, and resigned. From 1738 to 1743, Leclair held positions at the court of Orange and with a wealthy commoner in The Hague. For a short period in 1744, he was in the employ of the Spanish Prince Don Philippe at his estate at Chambéry in the French Alps, but soon returned to Paris, where he continued to compose and teach a few private students. In 1748, he accepted a position with the Duke of Gramont in the Parisian suburb of Puteaux. Twice married, he separated in 1758 from his second wife, largely retired from public life, and moved to a seedy, distant

section of Paris. Cut off from his family, he became reclusive and immersed himself in the study of literature. On the night of October 22, 1764, he was stabbed to death. Among the suspects were the gardener who found the body, Leclair's nephew (with whom he had recently quarreled) and Mme. Leclair herself; all three were cleared after a police investigation. According to Neal Zaslaw in the *New Grove Dictionary of Music and Musicians*, "The evidence (in the French Archives Nationales) is so clearly against the nephew, who was a violinist and author of *L'arbre généalogique de l'harmonie* (1767), that the only remaining mystery is that he was never brought to trial."

Leclair's chief accomplishment was in synthesizing the form and virtuosity of the Italian style with the French taste for ornamentation, harmonic audacity, and dance-inspired instrumental music. His two collections of violin concertos were published in 1737 (Op. 7) and 1745 (Op. 10). Most of these 12 works follow the Vivaldian three-movement model (fast-slow-fast) and the *ritornello* procedure (orchestral *tuttis* separated by solo episodes) that proved so fruitful as a formal engine for the Baroque concerto. The E minor Concerto, Op. 10, No. 5, disposed in the traditional three movements, opens with an *Allegro* based on a syncopated main theme, in which the tutti-solo alternations are clearly marked, some even by a brief silence. Each of the three solo sections displays different virtuoso string techniques: double stops, quick scales, arpeggios, and high register. The second movement, in swaying compound triple meter, is a lyrical *siciliana*. The finale, which maintains its stern minor tonality to the end, grows from a dance-like motive presented at the beginning. ◆

Trio for Violin, Viola, and Cello

JEAN FRANÇAIX

- ▶ Born May 23, 1912, in Le Mans, France.
- ▶ Died September 25, 1997, in Paris.

Composed in 1933.

- ▶ First CMS performance on February 24, 2012.
- ▶ Duration: 13 minutes

Jean Françaix, the French composer, pianist, and advocate of Debussy's artistic philosophy of *faire plaisir* (giving pleasure), was born into a musical family in Le Mans in May 1912. His father was a pianist and composer and director of the Le Mans Conservatory; his mother taught voice and founded a local chorus. Jean received his earliest training from his parents, but showed such

precocious talent that he was regularly commuting to Paris for private lessons at the Conservatoire by the time he was nine. He was much upset by news of the death of Camille Saint-Saëns in that year (1921), and vowed to his father that he would "take his place" as a *musicien français*; Françaix's earliest published work, a suite for piano, appeared the next year. He settled in Paris a few years later for regular study at the Conservatoire and won first prize in piano when he was just 18; two years later he gained recognition as a composer with a symphony that was premiered in Paris by Pierre Monteux in November 1932. He played the first performance of his own Concertino for

GALLIC FRANÇAIX

Françaix's large output includes some four-dozen orchestral pieces (many calling for one or more solo instruments), numerous chamber works (for which he favored wind instruments), songs, an oratorio (L'apocalypse de St. Jean), and a considerable amount of music for accompanied chorus.

American musicologist David Ewen wrote of the idiom that characterized Françaix's works throughout his life: "In his music, Françaix is as Gallic as his name. Lightness of touch, effervescence of spirit, irony that sometimes approaches malice, briskness of movement—the vein so many French composers adopt with such skill—are found in all of Françaix's major works. He was greatly influenced by the neo-classical manner of Stravinsky, to a point where slender form, conciseness, brevity, simplicity and clarity of writing become almost a fetish. But there is enough acidity in the harmony and robustness in the rhythm to give his music contemporary spice."



▶ Jean Françaix

Piano and Orchestra with much success in 1934, and came to international prominence when he presented the work at a festival of contemporary music in Baden-Baden two years later. He subsequently made numerous tours throughout Europe and the United States as composer and pianist. The 1933 ballet *Scuola di ballo*, choreographed by Léonide Massine for the Ballets Russes de Monte Carlo, marked Françaix's entry into the genres of musical theater, for which he produced five operas and a total of 16 ballets, as well as many film

scores before his death in Paris on September 25, 1997.

Françaix's Trio for Strings, from 1933, opens with an agile movement based on a brittle theme that returns frequently enough to suggest the form of a rondo. The sparkling *Scherzo* is witty and insouciant; the central trio is delightfully oafish with its missed entrances and dropped beats. The slow, plaintive song of the third movement serves as an expressive foil for the energy of the surrounding music. A zesty *Rondo* built on a fanfare motive closes the trio. ♦

Tzigane, rapsodie de concert for Violin and Piano

MAURICE RAVEL

- ▶ Born March 7, 1875, in Ciboure, France.
- ▶ Died December 28, 1937, in Paris.

Composed in 1924.

- ▶ Premiered on April 26, 1924, by Jelly d'Arányi in London.
- ▶ First CMS performance on October 3, 2008.
- ▶ Duration: 10 minutes

While in England in July 1922, Ravel was a guest at a *soirée* at which the Hungarian violinist Jelly d'Arányi participated in a performance of his Sonata for Violin and Cello. When the formal part of the evening's entertainment had been accomplished, Ravel asked d'Arányi to play some Gypsy melodies from her native land, and she filled the night until dawn with music that enthralled the composer. Ravel, though captivated by the passionate Hungarian music and determined to compose a new work of Gypsy cast for d'Arányi, had been mired in a fallow period since the end of World

War I, and it was almost two years before he was able to compose *Tzigane*.

Tzigane, which follows in the tradition of the Gypsy-inspired compositions of Liszt and Enesco, comprises several structural sections played without pause following an extended introduction for unaccompanied violin. Each section is a virtual miniature dance movement that reaches its own climax before making way for the next dance-section. The tempo of the last section goes from faster to fastest, and *Tzigane* ends in the dazzling whirl of the soloist's *moto perpetuo* pyrotechnics. The work is filled with more than enough virtuosity to gratify the violinist and to electrify any audience: harmonics, multiple stops, pizzicatos, trills, and appoggiaturas abound. Ravel, with his perfect craftsmanship, set this dizzying display against a subtle accompaniment to produce a composition rich in atmosphere and filled with fiery, Gypsy enthusiasm. ♦

Concerto in D major for Violin, Piano, and String Quartet, Op. 21

ERNEST CHAUSSON

- ▶ Born January 20, 1855, in Paris.
- ▶ Died June 10, 1899, in Limay (near Mantes-la-Jolie), France.

Composed in 1889–91.

- ▶ Premiered on March 8, 1892, in Brussels, by pianist Auguste Pierret, violinist Eugène Ysaÿe and the Crickboom Quartet.
- ▶ First CMS performance on March 20, 1970.
- ▶ Duration: 40 minutes

Ernest Chausson was the only surviving child of a wealthy Parisian building contractor who made a fortune in Haussmann's massive mid-19th-century renovations of the city. Young Ernest was tutored privately at home in a world of books and quiet where he had little contact with children of his own age, a circumstance that seems to have instilled an introspective disposition in the youngster. In a letter of 1876 to his godmother, Mme. de Rayssac, he wrote, "This relative solitude, along with the reading of a few morbid books, caused me to acquire a fault: I was sad without knowing why, but firmly convinced that I had the best reason in the world for it." Such gentle melancholy was characteristic of Chausson throughout his life, and it is reflected in many of his compositions. Chausson was eventually sent off to law school, from which he graduated in 1877, but he never lost his interest in art, literature, and music, and in 1879, perhaps inspired by a new-found love of Wagner's music-dramas, he enrolled as a music student at the Paris Conservatoire. He began his studies with Massenet but soon gravitated to Franck, whose devoted pupil he became. It was from Franck that Chausson learned the modesty,

seriousness of purpose, and respect for the great masters that guided his work for the rest of his life.

By 1883, Chausson's musical studies were finished and he married Jeanne Escudier, who bore him five children during the course of their happy, settled life together. Chausson's inherited wealth relieved him of worry about making a living from his compositions, though that advantage did not mean that he took his creative work lightly. If anything, he was perhaps too self-critical, and always took umbrage at being called an "amateur composer." His money allowed him to travel, and he was especially fond of spending the hot summer months in various country retreats that provided the peace he found conducive to composing. It was on one of those rustic sojourns to Limay, 40 miles west of Paris on the Seine, that he met his untimely death at the age of 44 when his speeding bicycle crashed into a wall, killing him instantly.

The Concerto for Piano, Violin, and String Quartet, composed at various stops during Chausson's travels between 1889 and 1891, was given its premiere in Brussels under the auspices of the composer's friend and champion Octave Maus. Maus, an art critic, was an important catalyst in Brussels' progressive attitude toward the arts, and in 1884, he founded the *Salon des XX* to present exhibitions of the day's most adventurous artists (Pissarro, Renoir, Gauguin, William Morris, Aubrey Beardsley) as well as concerts of new music. The concerto occupies an unusual niche in the instrumental repertory—part vest-pocket double concerto for piano



The *Sicilienne*, based on a wistful melody given at the outset, was described by the composer and pedagogue Vincent d'Indy as like "the charming fanciful gardens of Gabriel Fauré."



and violin, part chamber music. In his study of Chausson, Ralph Scott Grover noted, "If one thinks of the Concert as a chamber work of unusual design, a sextet perhaps, in which the solo violin and piano often function in the manner of a violin and piano sonata against the quartet, with the latter taking a very active part in the proceedings, the work falls into proper perspective."

The concerto opens with the piano's stern three-note summons, a motive that is expanded by the quartet and then worked into the movement's main theme by the solo violin to the accompaniment of wide-ranging keyboard arpeggios. The second theme, sung together by solo violin and cello, comprises mostly small, half-step intervals. A third theme, an expressive melody with a poignant downward fall, is entrusted to the solo

violin with a full accompaniment. All three themes are elaborated in order in the development section before they return, after a brief violin cadenza, in the recapitulation. The *Sicilienne*, based on a wistful melody given at the outset by the full ensemble led by the violin, was described by the composer and pedagogue Vincent d'Indy as like "the charming fanciful gardens of Gabriel Fauré." Of the *Grave*, which follows a large three-part structure (A-B-A: the return of the opening music occurs at the height of a turbulent climax), Ralph Grover wrote, "This is a tremendous outpouring of despair and pessimism, one of the really remarkable slow movements in all chamber music." The finale, a hybrid form combining rondo and variations, is music of driving energy and high spirits. ♦

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ABOUT THE ARTISTS



SOPHIE ZHANG

NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, captivating audiences throughout the United States and abroad. In the *New York Times* his playing was praised as “impassioned” and “soulful,” with “the audience seduced by Mr. Canellakis’ rich, alluring tone.” He recently made his Carnegie Hall concerto debut, performing Leon Kirchner’s *Music for Cello and Orchestra* with

the American Symphony Orchestra in Isaac Stern Auditorium. A former member of CMS Two, he appears regularly with the Chamber Music Society in Alice Tully Hall and on tour. A frequent soloist with orchestras throughout the country, he also performs numerous recitals each season with his duo partner, pianist/composer Michael Brown. He has been a guest artist at many of the world’s leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Bridgehampton, Kissinger Sommer, Verbier, Mecklenburg, Moab, Aspen, and Music in the Vineyards. He is a graduate of the Curtis Institute of Music and New England Conservatory, and is currently on the faculty of the Brooklyn College Conservatory of Music. Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos, including his popular comedy web series “Conversations with Nick Canellakis.”



SOPHIE ZHANG

KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the 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 recitals on many of the world’s finest stages including Carnegie Hall, Avery Fisher 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.



YURA LEE

▶ Violinist/violist Yura Lee is a multi-faceted musician, as soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels' Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is a recipient of the 2007 Avery Fisher Career Grant, and the first prizewinner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris* with Reinhard Goebel and the Bayerische Kammerphilharmonie received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. A former member of Chamber Music Society Two, Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



RICHARD O'NEILL

▶ Violist Richard O'Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season include collaborations with the Vienna Chamber Orchestra, his concerto debut at the Hong Kong Cultural Center, a European tour with the Ehnes Quartet, and his tenth anniversary season as artistic director of DITTO. As recitalist he has performed at Carnegie Hall, Avery Fisher Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colon, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. A Universal/DG recording artist, he has made eight solo albums that have sold more than 150,000 copies. Dedicated to the music of our time, he has premiered works composed for him by Elliott Carter, John Harbison, Huang Ruo, and Paul Chihara. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. A former member of CMS Two, he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, OXFAM, and UNICEF and runs marathons for charity.



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, DC. 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.



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 in Korea. 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.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 150 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

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

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