

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 4, 2018, AT 5:00 ▶ 3,805TH CONCERT

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

**JUHO POHJONEN**, piano  
**WU QIAN**, piano  
**SEAN LEE**, violin  
**DANBI UM**, violin  
**MIHAI MARICA**, cello

**SCHUMANN QUARTET**  
**ERIK SCHUMANN**, violin  
**KEN SCHUMANN**, violin  
**LIISA RANDALU**, viola  
**MARK SCHUMANN**, cello

## THE ROARING TWENTIES

**LEOŠ JANÁČEK** **Quartet No. 2 for Strings, "Intimate Letters"**  
(1854–1928) (1928)

- ▶ Andante
- ▶ Adagio
- ▶ Moderato
- ▶ Allegro

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

**AARON COPLAND** ***Lento molto* from Two Pieces for**  
(1900–1990) **String Quartet (1928)**

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

**GEORGE GERSHWIN** ***An American in Paris* for Two Pianos (1928)**  
(1898–1937) POHJONEN, WU QIAN

## INTERMISSION

**ERICH WOLFGANG** **Suite for Piano Left Hand, Two Violins, and**  
**KORNGOLD** **Cello, Op. 23 (1930)**  
(1897–1957)

- ▶ Präludium: Kräftig und bestimmt—Fuge: Ruhig
  - ▶ Walzer: Nicht schnell, anmutig
  - ▶ Grotteske: Möglichst rasch—Trio: Sehr mässig
  - ▶ Lied: Schlicht und innig. Nicht zu langsam
  - ▶ Rondo—Finale (Variationen): Schnell, heftig
- WU QIAN, UM, LEE, MARICA

This concert is made possible, in part, by **The Aaron Copland Fund for Music** and **The Gladys Krieble Delmas 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.

**PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.**  
**Photographing, sound recording, or videotaping this performance is prohibited.**

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Even the briefest of glances at the events, trends, and mood of the 1920s goes far to explain the richness and variety of the decade's music. As the anguish of World War One gradually faded, the stage was set for creativity to flourish, and composers were emboldened to venture into new territory. There are enough great works—from more cultures, and of varying styles—to potentially mount entire festivals dedicated to this extraordinary chapter in the history of music. Our program today is but a thin slice of the pie, but what a flavorful one it is!

The birth of an independent Czechoslovakia in 1918 opened the door for that country's artists to join their international colleagues in adventurous creation. Leoš Janáček, the heir to the Bohemian spirit embodied by Smetana and Dvořák, found himself in much more complicated circumstances personally and professionally at the beginning of the 20th century. At the same time, modernism in art, music, and philosophy opened the door to innovators such as Janáček to express themselves at more self-revealing levels of depth and intensity. Like Bartók, Janáček mined the folk music of his native land and embraced its traditions, however radical, into his compositions. And he felt sufficient artistic freedom to tackle, in the decade of the 1920s, controversial topics in his two iconic string quartets, both masterpieces, the second of which we hear today. The story behind it is fascinating, and if you can, have a look at the program notes before the concert begins.

Paris in the 1920s is the stuff of legend. The city was a cultural magnet that attracted, and held, a large number of the most creative minds the world has ever known. Americans were by no means immune, nor too far away, to commit to investing themselves into what seemed to many to be the world's most ideal environment: a great and beautiful city filled with intoxicating, consequential art, romance, haute cuisine, and all that was considered at the time racy and risky. So it comes as little surprise that two of America's most popular composers, George Gershwin and Aaron Copland, both visited Paris in the 1920s to further their craft and experience all the vital inspiration that city had to offer.

Finally, from Vienna to Hollywood, the phenomenal musical prodigy Erich Wolfgang Korngold blazed a trail from brilliantly conceived neo-Romantic classical compositions to movie scores of unparalleled quality and success. Once again, the 1920s opened doors of possibility for geniuses such as Korngold, and you need only revel in the tide of energy that propels his masterful piano quartet to re-live the Roaring Twenties in all its thrilling complexity.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



## NOTES ON THE PROGRAM

### Quartet No. 2 for Strings, "Intimate Letters"

#### LEOŠ JANÁČEK

- ▶ Born July 3, 1854, in Hukvaldy, Moravia.
- ▶ Died August 12, 1928, in Ostrava, Czechoslovakia.

#### **Composed in 1928.**

- ▶ Premiered on September 11, 1928, in Brno by the Moravian String Quartet.
- ▶ First CMS performance on March 12, 1982, by violinists James Buswell and Ani Kavafian, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 25 minutes

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In the summer of 1917, when he was 63, Leoš Janáček fell in love with Kamila Stösslová, the 25-year-old wife of an antiques dealer from Písek. They first met in a town in central Moravia during

World War I, but, as he lived in Brno with Zdenka, his wife of 37 years, and she lived with her husband in Písek, they saw each other only infrequently thereafter and remained in touch mostly by letter. The true passion seems to have been entirely on his side ("It is fortunate that only I am infatuated," he once wrote to her), but Stösslová did not reject his company, apparently feeling admiration rather than love for the man who was at that time acquiring an international reputation as a master composer. Whatever the details of their relationship, Stösslová's role as an inspiring muse during the last decade of Janáček's life was indisputable and beneficent—under the sway of his feelings for her he wrote

his greatest music, including the operas *Káťa Kabanová*, *The Cunning Little Vixen*, and *The Makropoulos Affair*, the song cycle *The Diary of the Young Man Who Disappeared*, two string quartets, the *Glagolitic Mass*, and the *Sinfonietta* for Orchestra.

It seems fitting, perhaps inevitable, that Janáček's last work—the Second String Quartet—was the one most closely bound to his love for Stösslová. By the beginning of 1928, a decade after they first met, he had sent her over 500 letters that revealed his innermost thoughts and feelings; his most recent ones even referred to her as his “wife,” in quotation marks. He was then seriously considering ending his own long-time marriage, which had never been very happy and had turned absolutely icy after Zdenka came

to realize the depth of her husband's passion for Stösslová the preceding spring. On January 28, 1928, Janáček wrote to Stösslová that he was beginning “a musical confession,” a new string quartet he proposed titling “Love Letters.” “Our life is going to be in it,” he promised. The quartet, ultimately subtitled “Intimate Letters,” was finished in just three weeks.

Janáček explained to Stösslová that the quartet's opening movement depicted “my impression when I saw you for the first time.” A bold motive of halting gestures, probably representing the composer, is given by the violins above a tremulous note in the cello. The viola, glassy-toned in its *sul ponticello* (at the bridge) effect, gives out a haunting phrase of unsettled tonality. A leaping, flickering arpeggio for the first

## FROM THE NEW MUSIC 1900–1960

BY AARON COPLAND

*“[Music before 1914] was rudely interrupted in its natural growth during the four years of the First World War. The war years isolated composers so that they lost contact with one another. Schoenberg, Stravinsky, and Bartók worked alone, and their compositions had only local circulation.*

*“But once the war was over, an extraordinary period of musical activity set in. It was as if four years of musical starvation had engendered an insatiable hunger to find out what all the composers in the different countries had been doing.... It was a period during which composers were frankly out to do original things. A healthy spirit of investigation pervaded all musical activity. Among many other kinds of interests, the ironic and grotesque seemed to exert a particular fascination. No combination of instruments was too outlandish to be tried at least once. There were experiments in jazz, in quarter-tone music, in music for mechanical instruments. Composers vied with one another in damning all conservative music. Each new composition was accompanied by copious explanations as to its newness, as if that alone were justification for its existence. Taken all in all, it was an eventful and lively period, even though the results did not always lead anywhere in particular. The wonder is that so much that is good remains.”*

violin completes the thematic material, whose three elements are varied, superimposed, and abutted throughout the remainder of the movement.

The *Adagio*, according to the composer, concerns “the summer events at Luhačovice Spa in Moravia,” where Janáček saw Stösslová for the first time in a year-and-a-half in July 1921. The sad, arching, short-breathed melody first sung by the viola suggests the months of their separation. The sudden intrusion of an excited dance tune in limping meter conjures a tea-time salon orchestra at the spa. The dance disintegrates, the sad opening music returns, and the composer is again left alone, with only the remembered thoughts of his first meeting with his beloved to comfort him.

Janáček told Stösslová that he intended to make the third movement “particularly joyful and then dissolve it into a vision that resembles your image.” An extraordinary formal plan resulted. The first portion of the movement,

despite Janáček’s claim to jollity, is occupied by a frozen drudge of a theme in plodding rhythms. The heart-beat of this theme’s rhythm is sustained by the viola as the underpinning for a warm melody—Stösslová’s theme—that is yet another variant of the quartet’s opening gesture. This music grows to a climax before the first subject returns; the movement ends with a brief review of its themes.

“The finale,” Janáček explained, “won’t finish with fear for my pretty little vixen, but with great longing and its fulfillment.” The movement, a quirky hybrid of sonata and rondo, returns often to its boisterous opening strain, though in modified forms. A leaping motive of trilled notes, a sort of second subject, provides thematic contrast. The two ideas are played against each other throughout the movement in unpredictable, frequently startling ways before the quartet arrives at a triumphant exclamation in its closing measures. ♦

## *Lento molto* from Two Pieces for String Quartet

### AARON COPLAND

- ▶ Born November 14, 1900, in Brooklyn.
- ▶ Died December 2, 1990, in North Tarrytown, New York.

#### **Composed in 1928.**

- ▶ First CMS performance on February 10, 2008, by the Escher String Quartet.
- ▶ Duration: 6 minutes

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In June 1921, Copland sailed for France to study at the American Conservatory at Fontainebleau, near Paris. His teacher at Fontainebleau was Nadia Boulanger, then just beginning a career that would make her the most influential musical pedagogue of the 20th century. Copland

revered her. He composed slowly and carefully under her guidance, writing just his *Four Motets* on Biblical texts in 1921 and a *Passacaglia* for Piano and some sketches for an orchestral *Cortège macabre* the following year. Copland related the background of his next composition in *Copland: 1900 through 1942*, with Vivian Perlis: “In my catalogue under ‘Chamber Music’ can be found *Two Pieces—Lento molto* and *Rondino* for String Quartet. The *Rondino* was written in the spring of 1923 in Paris as the second part of an ‘Hommage à Fauré.’ (Gabriel Fauré was Boulanger’s favorite composer,

and I soon shared her admiration for him.) Preceding the *Rondino* had been an arrangement for string quartet of the *Prélude IX* from Fauré's *Préludes pour piano* (Op. 103)." For a concert in New York on May 6, 1928, Copland replaced his Fauré transcription with an original piece titled *Lento molto*,

which was paired with the *Rondino* as the Two Pieces for String Quartet. The *Lento molto* is austere, pure in harmony, and profoundly moving. After Copland sent Boulanger a copy of the *Lento molto*, she wrote to him that "it is a masterpiece—so moving, so deep, so simple." ♦

## An American in Paris for Two Pianos

### GEORGE GERSHWIN

- ▶ Born September 26, 1898, in Brooklyn.
- ▶ Died July 12, 1937, in Hollywood, California.

#### **Composed in 1928.**

- ▶ Premiered on December 13, 1928, in New York, conducted by Walter Damrosch.
- ▶ First CMS performance on January 14, 2000, by pianists David Golub and André-Michel Schub.
- ▶ Duration: 20 minutes

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In 1928, George Gershwin was not only the toast of Broadway, but of all America, Britain, and many spots in Europe as well: he had produced a string of successful shows (*Rosalie* and *Funny Face* were both running on Broadway that spring), composed two of the most popular concert pieces in recent memory (*Rhapsody in Blue* and the Piano Concerto in F), and was leading a life that would have made the most glamorous socialite jealous. The pace-setting *Rhapsody in Blue* of 1924 had shown a way to bridge the worlds of jazz and classical music, a direction Gershwin followed further in the exuberant yet haunting Piano Concerto in F the following year. He was eager to move further into the concert world, and during a side trip in March 1926 to Paris from London, where he was preparing the English

premiere of *Lady Be Good*, he hit upon an idea, a "walking theme" he called it, that seemed to capture the impression of an American visitor to the city "as he strolls about, listens to the various street noises, and absorbs the French atmosphere." Late in 1927, a commission for a new orchestral composition from Walter Damrosch, music director of the New York Symphony, caused Gershwin to gather up his Parisian sketches, and by January 1928, he was at work on the score: *An American in Paris*. He worked on the piece throughout the autumn and finished the orchestration only a month before the premiere, on December 13, 1928.

For *An American in Paris*, as for his other orchestral compositions, Gershwin created a fully finished score for two pianos before he began the instrumentation. He took the manuscript with him to Europe in the summer of 1928, working on it as he could and trying it out when he could find a willing and capable colleague. He orchestrated the two-piano score completely the following fall, and then cut out about four minutes of repeats and aggrandizements near the end before the premiere, though these are preserved in both the piano and orchestral manuscripts. ♦

# Suite for Piano Left Hand, Two Violins, and Cello, Op. 23

## ERICH WOLFGANG KORNGOLD

- ▶ Born May 29, 1897, in Brünn, Austria (now Brno, Czech Republic).
- ▶ Died November 29, 1957, in Hollywood, California.

### **Composed in 1930.**

- ▶ Premiered on October 21, 1930, in Vienna, by pianist Paul Wittgenstein and members of the Rosé Quartet.
- ▶ First CMS performance on January 21, 1999, by pianist Bengt Forsberg, violinists Julie Rosenfeld and Todd Phillips, and cellist Mats Lidström.
- ▶ Duration: 35 minutes

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Erich Wolfgang Korngold (his middle name honored Mozart) was the younger son of Julius Korngold, one of Vienna's most influential music critics at the turn of the 20th century. By age nine, Erich produced a cantata (*Gold*) that convinced his father to enroll him at the Vienna Conservatory. When Gustav Mahler heard Erich play his cantata the following year, he proclaimed the boy "a genius" and arranged for him to take lessons with Alexander Zemlinsky. Korngold made remarkable progress under Zemlinsky—his Piano Sonata No. 1 was published in 1908. The following year he wrote a ballet, *Der Schneemann* (The Snowman), which was staged at the Vienna Royal Opera at the command of Emperor Franz Josef. Korngold was an international celebrity at 13.

In 1915 and 1916, Korngold wrote the first two of his five operas: *Der Ring des Polykrates*, a comedy, and *Violanta*, a tragedy. Following a two-year stint in the Austrian army playing piano for the troops during World War I, Korngold turned again to opera, producing his dramatic masterpiece, *Die Tote Stadt* (The Dead City). In 1920, he was

appointed professor of opera and composition at the Staatsakademie.

In 1934, the Austrian director Max Reinhardt was conscripted by Warner Brothers in Hollywood to film a version of *A Midsummer Night's Dream*. He chose to use Mendelssohn's incidental music as background, and took Korngold along to arrange the score. Korngold, who, as a Jew, felt increasingly uneasy in Austria, accepted other offers in Hollywood, and, when the Nazi Anschluss in 1938 prevented him from returning home, he settled permanently in California. For the next seven years, he devoted his talents to creating a body of film music unsurpassed by that of any other composer in the genre, and won two Academy Awards (for *Anthony Adverse* and *The Adventures of Robin Hood*) for his efforts. His father's death in 1945, however, caused him to re-evaluate his career, and he returned to writing concert music with concertos for violin (for Heifetz) and cello, and a large symphony. Korngold died on November 29, 1957. His remains were interred in the Hollywood Cemetery, within a few feet of those of Douglas Fairbanks, Sr., D.W. Griffith, and Rudolf Valentino.

Paul Wittgenstein was a member of one of Vienna's most distinguished families—his brother was Ludwig, the celebrated Austrian philosopher. Paul studied piano with Leschetizky, and made his public debut in 1913. When World War I erupted the following year, he was sent to the Russian front, where he lost his right arm in combat. Determined to overcome his handicap and continue with his performing career, Wittgenstein developed an extraordinary technique for left hand



## Korngold devoted his talents to creating a body of film music unsurpassed by that of any other composer in the genre

alone. Another of his teachers, Josef Labor, wrote a concerto especially for his pupil that enabled him to return to the concert stage. Wittgenstein subsequently commissioned concerted and chamber works for piano left hand from Ravel (Concerto for Left Hand), Strauss (*Parergon*), Prokofiev (Concerto No. 4, though Wittgenstein found the piece unsuitable and refused to perform it), Britten (*Diversions*), Schmidt (Piano Quintet in G major), and other leading composers.

In 1923, at the height of his career following the dazzling success of *Die Tote Stadt*, Korngold was asked by Wittgenstein to write a Left Hand Piano Concerto. Though the concerto roused little enthusiasm when Wittgenstein premiered it in Vienna early the next year (Gary Graffman revived it with the New York Philharmonic in 1985), he thought enough of the piece and its composer to commission Korngold to write a chamber work for him in 1928. Two years

later Korngold composed the Suite for Piano Left Hand, Two Violins, and Cello, Op. 23. The work was well received at its premiere by Wittgenstein and members of the Rosé Quartet on October 21, 1930, in Vienna.

The suite's five contrasted movements give prominence throughout to the piano, whose technical and interpretative challenges substantiate Wittgenstein's contention that it "takes double the talent and energy for a left-handed pianist." The opening movement follows the venerable model of the *Prelude* (consisting of weighty and dramatic pronouncements from the piano) and *Fugue* (really a kind of free passacaglia, with the tortuously chromatic theme repeated and varied rather than serving as the subject for systematic imitation). The music of the *Prelude* returns to round out the movement. The *Waltz* is at once saccharin and elegant. The *Groteske*, which provides the suite with a demonic scherzo, is balanced by the movement's romantic central trio. The *Lied* is an arrangement of Korngold's song *Was Du Mir Bist?*, Op. 22, No. 1 ("What Are You to Me?"), a touching setting of a poem by Eleonore van der Straaten composed just prior to the suite. Though Korngold labeled the *Rondo-Finale* a "Variationen," the movement is really a free fantasia on the amiable theme announced by the cello at the outset. ♦

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# ABOUT THE ARTISTS



## SCHUMANN QUARTET

**Erik Schumann, violin; Liisa Randalu, viola; Mark Schumann, cello; Ken Schumann, violin**

► The Schumann Quartet was praised by the *Süddeutsche Zeitung* as playing “staggeringly well... with sparkling virtuosity and a willingness to astonish.” This season the quartet continues its three-year Chamber Music Society Two residency. The quartet also tours the United States and gives performances at festivals in South America, Italy, and Switzerland, as well as at Mozart Week in Salzburg and the Mozartfest in Würzburg. Other performances include concerts in the important musical centers of London, Hamburg, Berlin, Amsterdam, Florence, and Paris. The quartet’s current album, *Landscapes*, in which it traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt, has been hailed enthusiastically both at home and abroad, receiving five Diapasons and being selected as Editor’s Choice by *BBC Music Magazine*. The Schumann Quartet won the 2016 Best Newcomers of the Year Award from *BBC Music Magazine* for its previous CD, *Mozart Ives Verdi*. The quartet’s other awards include premier prix at the 2013 Concours International de Quatuor à Cordes de Bordeaux, the music prize of the Jürgen Ponto Foundation in the chamber music category in 2014, and first prize in the 2012 Schubert and Modern Music competition in Graz, Austria.

The 2016–17 season saw a tour to Japan, concerts at festivals such as the Rheingau and Schleswig Holstein Music Festival, and renewed engagements at the Tonhalle in Zürich, Wigmore Hall in London, and in Munich. Sabine Meyer, Menahem Pressler, and Albrecht Mayer also gave concerts with the quartet. The previous season the ensemble was quartet-in-residence at Schloss Esterházy, and gave the first performance of a string quartet by Helena Winkelman. The season also saw concerts in the Tonhalle Zürich, the Musikverein in Vienna, London’s Wigmore Hall, and the Concertgebouw Amsterdam; a tour of Israel; and the quartet’s U.S. debut in Washington, D.C. The quartet has performed at many festivals, including Mecklenburg-Vorpommern, Lockenhaus, the Davos Festival, Menton Festival de

Musique in France, Cantabile Festival in Portugal, the Rheingau Music Festival, and the Korsholm Music Festival in Finland. Other appearances include venues such as Kings Place in London, the Konzerthaus in Vienna, Palacio Real in Madrid, Teatro Verdi in Trieste, and the Muziekgebouw in Eindhoven, The Netherlands.

Brothers Mark, Erik, and Ken Schumann grew up in the Rhineland. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The quartet studied with Eberhard Feltz and the Alban Berg Quartet, and served as resident ensemble for many years at the Robert-Schumann-Saal in Düsseldorf.

### SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dare to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the Utah

Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Hall. As a season artist at the Chamber Music Society of Lincoln Center and a former member of CMS Two, he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at The Juilliard School's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.



ERIC RYAN ANDERSON

### MIHAI MARICA

► Romanian-born cellist Mihai Marica is a First Prize winner of the "Dr. Luis Sigall" International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the United States. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani



MINZGHE WANG

Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer, and is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master's and artist diploma degrees. He is a former member of Chamber Music Society Two.



J. HENRY FAIR

### JUHO POHJONEN

► Celebrated as one of Finland's most outstanding pianists, Juho Pohjonen is widely praised for his profound musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. He has appeared with the Los Angeles Philharmonic; San Francisco, Danish National, Finnish Radio, and Swedish Radio symphonies; and the Scottish Chamber Orchestra and Lahti Symphony. He has been presented on recital series at Carnegie Hall's Zankel Hall, the Kennedy

Center, and in Vancouver, San Francisco, and Detroit. Highlights of his 2017–18 season include appearances with the Greenwich Symphony and Turku and Tampere philharmonic orchestras, performing Saint-Saëns's Piano Concerto No. 5, Op. 103, Esa-Pekka Salonen's Piano Concerto, and Einar Englund's Piano Concerto No. 1. In recital, he performs at the National Gallery of Art, Frederic Chopin Society, University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo (Ontario), Mobile Chamber Music Society, and Philip Lorenz Memorial Keyboard Concerts in Fresno. A former member of CMS Two, he continues his close association with the Chamber Music Society at Alice Tully Hall, and on tour in Chicago, Birmingham, Asheville (North Carolina), Purchase (New York), Athens (Georgia), and Ashland (Oregon), as well as in South Korea and Taiwan. As pianist of the Sibelius Piano Trio, Mr. Pohjonen recently released a recording on Yarlung Records in honor of Finland's centennial, described by *Stereophile* as "a gorgeous debut." A new recording, slated for release in 2018, features the music of Chopin, Schumann, and Grieg with cellist Inbal Segev.



AH-HRUM CHO

### DANBI UM

► *The Strad* calls violinist Danbi Um "utterly dazzling," with "a marvelous show of superb technique." She has appeared as soloist with the Israel Symphony, Auckland Philharmonic, Herzliya Chamber Symphony, Vermont Symphony, and Dartmouth Symphony, and in such venues as the Kennedy Center, Philadelphia's Kimmel Center, Boston's Isabella Stewart Gardner Museum, the Kumho Arts Hall in Seoul, the Tel Aviv Museum of Art, and in Bennett-Gordon Hall at the

Ravinia Festival. She is a winner of Astral Artists' 2015 National Auditions, and a current member of Chamber Music Society Two. Festival appearances include the Marlboro, Ravinia, Music@Menlo, Yellow Barn, Moab, Caramoor, North Shore, and Moritzburg chamber music festivals. At Music@Menlo, she recently performed

a recital on its Carte Blanche Concerts series. In April 2018, she will give her CMS recital debut in Lincoln Center's Rose Studio with Orion Weiss, and she also appears with Weiss in Philadelphia in recitals for "Morning Musicales," and at the American Philosophical Society. Other upcoming events include recitals at the National Museum of Women in the Arts in Washington, D.C., and with the Palm Beach Chamber Music Society. Ms. Um graduated with a bachelor's degree from the Curtis Institute of Music. She also holds an artist diploma from Indiana University, and her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays a 1683 "ex-Petschek" Nicolò Amati violin, on loan from a private collection.



### **WU QIAN**

► Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music's bright young star award for 2007 by *The Independent*, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the United Kingdom, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, D.C. As a soloist she has appeared with the Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Kommerzbank Piano Trio competition in Frankfurt, and has received numerous other awards. Appearances this season include performances in the United Kingdom, Germany, United States, Korea, Australia, Spain, and The Netherlands and collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and also a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian is a member of Chamber Music Society Two.

# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season. Many of these superior performances are live streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD. As CMS approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

## Directors and Founders

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