

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MARCH 15, 2019, AT 7:30 ▶ 3,936TH CONCERT

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

WU HAN, piano
ALEXANDER SITKOVETSKY, violin
ARNAUD SUSSMANN, violin

MATTHEW LIPMAN, viola
NICHOLAS CANELLAKIS, cello

RUSSIAN PANORAMA: PART II

**SERGEI
RACHMANINOV**
(1873–1943)

***Trio élégiaque in G minor for Piano, Violin,
and Cello* (1892)**

WU HAN, SITKOVETSKY, CANELLAKIS

**PETER
TCHAIKOVSKY**
(1840–1893)

***Souvenir d'un lieu cher for Violin and Piano,
Op. 42* (1878)**

- ▶ Méditation
- ▶ Scherzo
- ▶ Mélodie

SITKOVETSKY, WU HAN

**SERGEI
PROKOFIEV**
(1891–1953)

***Sonata in C major for Two Violins, Op. 56* (1932)**

- ▶ Andante cantabile
- ▶ Allegro
- ▶ Commodo (quasi allegretto)
- ▶ Allegro con brio

SUSSMANN, SITKOVETSKY

INTERMISSION

**SERGEI
TANEYEV**
(1856–1915)

***Quintet in G minor for Piano, Two Violins,
Viola, and Cello, Op. 30* (1910–11)**

- ▶ Introduzione: Adagio mesto—Allegro patetico
- ▶ Scherzo: Presto
- ▶ Largo
- ▶ Finale: Allegro vivace

WU HAN, SUSSMANN, SITKOVETSKY, LIPMAN, CANELLAKIS

The Chamber Music Society of Lincoln Center is deeply grateful to the **Carmel Cultural Endowment for the Arts** for its generous sponsorship of the Winter Festival.

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

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome to Russian Panorama. In our Winter Festival's four programs, we are thrilled to present 17 works by 14 composers, spanning 147 years. Beginning with the festival's first work, Glinka's *Trio pathétique* of 1832, Russia's rich musical history unfolds. Our composers—their lives, their friends, their societies and cultures of their times—create a panorama of Russia that encompasses a history fraught with extremes. From the days of the gilded empire through the revolutions and into the Soviet era, Russian music not only reported on current events but often even foretold the future: When, in 1914, Alexander Scriabin composed his *Vers la flamme* (*Towards the flame*) the fiery destruction he depicted was not far off.

The contrasts between the festival's composers could not be greater, even among those living in the same eras. From Mily Balakirev, who founded "The Five" or "The Mighty Handful" of composers devoted exclusively to Russian nationalism in the 19th century, to Peter Ilyich Tchaikovsky and Anton Rubinstein who lived at the same time and espoused Western European musical traditions, Russian composers, viewed in perspective, paint a vivid picture of the country's diverse traditions and influences, external and internal. And of course, those composers of the 20th century who lived through the revolutions and into the era of Joseph Stalin and beyond, tell a very different story of a country totally changed.

Within our festival, surprises and delights await you. While many may have enjoyed, for example, Tchaikovsky's famous Piano Trio, it's likely that far fewer listeners have experienced the monumental piano quintet by Sergei Taneyev, student of Tchaikovsky and teacher of Rachmaninov. That's enough credentials right there to make one curious, and we can promise that this magnificent work, which has recently become part of the standard chamber repertoire, will both enchant and astound. Few as well know the music of Prokofiev's closest and longest friend, Nikolai Myaskovsky, who composed 27 symphonies and whose 13th and final string quartet will be given a definitive performance by the incomparable Borodin String Quartet.

As we conclude this comprehensive welcome letter with much yet to be explored, we suggest you avail yourselves of the extensive program notes herein, and to delve into the history and cultures of this awe-inspiring country through its powerfully expressive music.

Enjoy the concerts,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio élégiaque in G minor for Piano, Violin, and Cello

SERGEI RACHMANINOV

- ▶ Born April 1, 1873, in Oneg, Russia.
- ▶ Died March 28, 1943, in Beverly Hills, California.

Composed in 1892.

- ▶ Duration: 15 minutes

- ▶ Premiered on January 30, 1892, by violinist David Kreyon, cellist Anatoly Brandukov, and the composer as pianist.
- ▶ First CMS performance on May 9, 2008, by pianist Gilles Vonsattel, violinist Joseph Silverstein, and cellist Carter Brey.

⊕ **SOMETHING TO KNOW:** *Rachmaninov didn't name a dedicatee for this Trio élégiaque. A year later, he wrote a second Trio élégiaque in memory of Tchaikovsky.*

⊕ **SOMETHING TO LISTEN FOR:** *In the last section, marked Alla marcia funebre, the impassioned theme is transformed into a quiet, solemn funeral march that dies away at the end of the piece.*

Rachmaninov was only 19 years old, still a student, when he wrote this haunting and melancholy piece in a mere three days, from January 18 to 21, 1892. Elegies are usually sorrowful works of mourning written after the death of a loved one, but Rachmaninov does not seem to have anyone in mind as inspiration here. He did not even assign the trio an opus number. Rachmaninov himself played the piano part in the premiere on January 30, with violinist David Kreyon and cellist Anatoly Brandukov.

The work does, however, have a strong connection to Tchaikovsky, whom Rachmaninov idolized and who encouraged his youthful efforts at composition. The doleful four-note rising motif that dominates the elegy has the same basic rhythmic and melodic outline—played backwards—as the famous opening of Tchaikovsky's First Piano Concerto (but in minor, not major). And the concluding funeral march seems to recall the one Tchaikovsky included in his Trio for Piano, Violin, and Cello, Op. 50, a tribute to Nikolai Rubinstein. (Soon after Tchaikovsky's death in late

1893, Rachmaninov wrote a second *Trio élégiaque*, Op. 9, in his memory.)

Cast in a single long movement, the elegy presents 12 episodes in the exposition, which are then repeated with slight variations in the development. The piano dominates the musical texture, with the strings taking on primarily the role of accompaniment. From the outset, the mood is gloomy and ruminative: *Lento lugubre* (slow and lugubrious), played at hushed volume (triple *piano*). After a bridge passage in brighter D major chords, the violin introduces a more cheerful second theme (*con anima*) elaborated in a duet with the cello. The first theme quickly returns, however, in a dramatic climax with surging runs and octaves in the piano at triple *forte*. Several extended passages—mini-cadenzas—for the piano solo follow soon after, continuing to spin variations. After an extended recapitulation section and another impassioned climax, the two string players put on mutes (*con sordino*) for a funeral march (*Alla marcia funebre*) leading to the solemn and rather desolate close.

The elegy is a youthful work of relative simplicity that displays the innate gifts for soulful, penetrating

melodies and dramatic piano writing that Rachmaninov would perfect in the coming years. ◆

Souvenir d'un lieu cher for Violin and Piano, Op. 42

PETER TCHAIKOVSKY

- ▶ Born May 7, 1840, in Votkinsk, Russia.
- ▶ Died November 6, 1893, in St. Petersburg.

Composed in 1878.

- ▶ First CMS performance on October 16, 2012, by violinist Elmar Oliveira and pianist Juho Pohjonen.
- ▶ Duration: 17 minutes

⊕ **SOMETHING TO KNOW:** *Tchaikovsky wrote this piece as a gift for Nadezhda von Meck, a wealthy woman who generously supported the composer but who insisted that they never meet.*

⊕ **SOMETHING TO LISTEN FOR:** *This work pays tribute to von Meck's Ukrainian country estate with its soaring melodies and upbeat Scherzo.*

In May, 1878, Tchaikovsky spent several idyllic weeks in the lush Ukraine countryside at Brailovo, the lavish estate of his mysterious new patron, the wealthy widow Nadezhda von Meck. Her generous financial support of 6,000 rubles each year freed Tchaikovsky from money worries and allowed him to focus on composing. Although von Meck had specified that she and Tchaikovsky should never meet in person, she invited him to spend time at Brailovo in her absence.

"I am living in clover here," he wrote to his sister. "I live in a palace in the literal sense of the word, the furnishings are luxurious, apart from polite and affectionately obliging servants I see no human figures and no one comes to make my acquaintance, the strolls are charming, and at my disposal I have carriages, horses, a library, several pianos, a harmonium, a mass of sheet music—in a word, what could be better." The composer's tranquil, unusually happy mood is reflected in the set of three pieces for piano and violin (*Méditation*, *Scherzo*, *Mélodie*) he completed there,

presented as a gift to von Meck. Pastoral, peaceful Brailovo is the "treasured place" of the work's title, a refuge from the emotional turmoil of Tchaikovsky's short-lived marriage one year earlier.

The only composition Tchaikovsky ever wrote originally for violin and piano *Souvenir d'un lieu cher* (Reminiscence of a Treasured Place) grew out of a movement he had originally composed for the Violin Concerto a few months earlier. But the composer decided the movement was too slight, and replaced it with an enchanting *Canzonetta* in the concerto's final version. A few months later, he recycled the discarded movement for violin and piano into what is the most substantial of the *Souvenir's* three pieces, the *Méditation*, structured in A-B-A form, and set in D minor. After a lengthy piano introduction, the violin takes the leading role, with the piano receding gently into the background, providing what sounds like the sparing accompaniment to an operatic aria. (Tchaikovsky had only recently completed his opera *Eugene Onegin*.)

Also built in simple A-B-A form, the *Scherzo* (in C minor) flashes by in a whirl of perpetual motion, with a lyrical episode in the middle. The last piece, the *Mélodie* (the only one in a major key, E-flat major), is the best-known. Tchaikovsky gave it the subtitle “*chant sans paroles*” (“song without words”), and this

theme-and-variations masterpiece lives up to its name, a sentimental showpiece for the violinist that became one of Tchaikovsky’s most popular tunes. In 1896, Tchaikovsky’s fervent admirer Glazunov arranged the *Souvenir d’un lieu cher* for violin and orchestra, whose popularity has rivalled the original version. ♦

Sonata in C major for Two Violins, Op. 56

SERGEI PROKOFIEV

- ▶ Born April 23, 1891, in Sontsovska, Ukraine.
- ▶ Died March 5, 1953, in Moscow.

Composed in 1932.

- ▶ Duration: 16 minutes

- ▶ Premiered on November 27, 1932, in Moscow by violinists Dmitri Tsyganov and Vasily Shirinsky.
- ▶ First CMS performance on February 6, 1970, by violinists Isaac Stern and Pinchas Zukerman.

➤ **SOMETHING TO KNOW:** *Prokofiev wrote this unusual sonata just a few years before he moved back to the Soviet Union for good.*

➤ **SOMETHING TO LISTEN FOR:** *The third movement (marked ‘comfortably’) has a ruminative, almost improvisatory sound and ends on an inconclusive harmony.*

As a virtuoso pianist, Sergei Prokofiev can be forgiven for producing considerably less music for violin than for piano. But much of what he did write has firmly established itself in the violin repertoire: two very popular concertos, two sonatas (with piano), the Five Melodies for Violin and Piano. The more experimental Sonata for Two Violins is a fascinating outlier. Prokofiev was dividing his time between Russia and Europe when he wrote this unusual and novel work, in 1932. Four years later, in 1936, he would move back to Russia permanently, where he lived until his death (on the same day as Stalin) in 1953.

In Paris, he had become friendly with various progressive composers, including Francis Poulenc and Darius Milhaud, members of the new contemporary chamber music society Triton. But Igor Stravinsky’s dominating presence

overshadowed him. Prokofiev also felt drawn to the many friends and colleagues he had left behind in the USSR, where he had received rapturous receptions on recent tours beginning in 1927.

With his childhood friend Nikolai Myaskovsky, now a leading figure in the Soviet musical world, Prokofiev conducted an extensive correspondence, exchanging news and impressions of musical events. In October, 1932, Prokofiev told Myaskovsky that he was working on a sonata for two violins, an example of what he called his “new simplicity.” Previously, the conservative Myaskovsky had criticized what he saw as Prokofiev’s movement towards a more “intellectual” style that he found self-conscious and lacking in spontaneity. “When they play this piece in Moscow, you will have to leave the hall,” Prokofiev joked.



Prokofiev's son Sviatoslav described the piece as "lyrical, playful, fantastic, and violent in turn."

Prokofiev wrote the sonata while vacationing at Ste. Maxime, near St. Tropez, in summer 1932. He and his family were living in a remodeled farmhouse on top of a hill surrounded by terraces with views of a pine forest and the Mediterranean. The sonata was intended for the Triton's inaugural Paris concert on December 16, 1932. A few years later he wrote that he had been hearing many new works in Paris, and that "Sometimes hearing bad compositions gives birth to good ideas. One begins to think: that's now how it should be done, what's needed is this or that. After once hearing an unsuccessful piece for two violins without piano accompaniment it struck me that in spite of the apparent limitations of such a duet one could make it interesting enough to listen to 10 or 15 minutes without tiring."

The sonata's premiere took place not in Paris, however, but in Moscow, on November 27, 1932, played by Dmitri Tsyganov and Vasily Shirinsky, members of the prestigious Beethoven Quartet. Prokofiev attended, and recorded that "it was all right—and even had some success." Back in Paris for the Triton performance a few weeks later (by Robert Soetens and Samuel Dushkin), Prokofiev judged it "better than in the

USSR," and an "extraordinary success." Among those in attendance was the often waspish Stravinsky, who praised the Sonata as *un bijou* ("a jewel").

More severe, introspective and stripped-down than much of Prokofiev's earlier more exhibitionistic music, the Sonata for Two Violins is a carefully crafted masterpiece of "new simplicity"—precise and trim, a cool jewel. It has been suggested that the form of the piece (four movements, slow-fast-slow-fast) was inspired by the baroque *sonata da chiesa*, normally written for one or more melody instruments, usually of the violin family. Prokofiev knew that the sonata's less exuberant, more cerebral style would come as a surprise, and cautioned Myaskovsky that he had written it "in order to irritate you once and for all with what you call my 'lenten vertical style.'" Prokofiev's son Sviatoslav described the piece as "lyrical, playful, fantastic, and violent in turn."

The *Andante cantabile* opens with one violin playing a long lyrical phrase, similar to the opening of the First Violin Concerto. The two violins then engage in an energetic, acerbic dialogue, the two parts often independent of each other. In the second movement *Allegro*, harsh chords and percussive effects take over, producing a fierce and almost violent "Scythian" sound. Both violins are muted in the suddenly lyrical, ruminative *Commodo*, which contains hints of the tart romantic style of *Romeo and Juliet*, just a few years in the future. The concluding *Allegro con brio* presents boldly clashing dissonances, with the two violins creating a rich stereophonic texture. ♦

Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 30

SERGEI TANEYEV

- ▶ Born November 25, 1856, in Vladimir-na-Klyaz'me, Russia.
- ▶ Died June 19, 1915, in Dyud'kovo, near Moscow.

Composed in 1911.

- ▶ First CMS performance on March 18, 2014, by pianist Wu Han and the Escher String Quartet.
- ▶ Duration: 45 minutes

⊕ **SOMETHING TO KNOW:** *Taneyev was an influential figure in Russian musical life. In addition to composing, he taught many famous students at the Moscow Conservatory and was an accomplished pianist.*

⊕ **SOMETHING TO LISTEN FOR:** *The last movement begins with a rushing madcap melody and ends with a soaring apotheosis.*

When Sergei Taneyev died in 1915, Sergei Rachmaninov wrote an admiring tribute that expressed the respect and affection the Russian musical community felt for this tireless composer, pianist, and pedagogue. "For all of us who knew him and sought him out, he was the finest judge, possessing wisdom, a sense of justice, affability, and simplicity. He was a model in everything, in his every act, for everything he did he only did well. Through his personal example he taught us how to live, how to think, how to work, even how to speak, for he spoke in a particularly Taneyev way: concisely, clearly, and to the point."

But the enormous influence Taneyev exerted on several generations of Russian composers and performers (he supervised Prokofiev's early education, and counted Rachmaninov and Scriabin among his many students) did not extend beyond Russia, where his large body of music has remained (unfairly) largely unknown and unperformed. A man of "terrifying erudition," he taught at Moscow Conservatory for 25 years, and published a two-volume treatise on counterpoint. In his spare time he was turning out an opera, several symphonies, cantatas, quartets, quintets, songs, and piano pieces. Abstaining from alcohol and living an

▼
The *Largo* is an architectural marvel, a multitude of variations structured over a descending ten-note *passacaglia* (a repeating bass line).



ascetic, spartan, and apparently celibate existence, he was the high priest of late 19th century Russian music.

The ambitious, lengthy (about 45 minutes) G minor Piano Quintet provides a brilliant example of why some have called Taneyev the “Russian Brahms.” Dense, stormy, and meticulously crafted, it is built on an almost symphonic scale, a work, in the words of one critic, “permeated with profound thought and inward pathos.” The *Adagio mesto* (mournful *adagio*) and *Allegro patetico* movement that opens the quintet runs to nearly 19 minutes, overflowing with richly varied thematic material, punctuated by dramatic pauses and piano solo

passages. In the following *Scherzo*, the mood suddenly turns jaunty and playful, in an A-B-A form, with the piano insistently repeating a single note.

Perhaps the most intriguing movement, however, is the *Largo*, an architectural marvel, a multitude of variations structured over a descending ten-note *passacaglia* (a repeating bass line) mainly in the cello part. This is perhaps the first use of a *passacaglia* in Russian music—a form Dmitri Shostakovich later employed in numerous works, possibly following Taneyev’s lead. The quintet concludes with an impassioned and strenuous grand rondo, all the instruments rushing home at thrilling full throttle. ♦

Harlow Robinson is the author of Sergei Prokofiev: A Biography and Russians in Hollywood: Hollywood’s Russians, and a frequent annotator and lecturer for the Boston Symphony, Aspen Music Festival, Los Angeles Philharmonic, and Lincoln Center.

UPCOMING CONCERTS AT CMS

RUSSIAN PANORAMA: PART III

TUESDAY, MARCH 19, 2019, 7:30 PM ▶ ALICE TULLY HALL

Works by Rubinstein, Rimsky-Korsakov, Stravinsky, Shostakovich, and Tchaikovsky.

RUSSIAN PANORAMA: PART IV

SUNDAY, MARCH 24, 2019, 5:00 PM ▶ ALICE TULLY HALL

Works by Myaskovsky, Shostakovich, and Borodin.

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. In the *New York Times* his playing was praised as “impassioned... the audience seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany and New Haven symphonies, Erie Philharmonic, and

Pan-European Philharmonia in Greece; and a recital of American cello-piano works presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. His 2018–19 season includes solo debuts with the Lansing, Bangor, and Delaware symphony orchestras; Europe and Asia tours with the Chamber Music Society of Lincoln Center, and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of The Bowers Program (formerly CMS Two), Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.



JIVANG CHEN

MATTHEW LIPMAN

► American violist Matthew Lipman has been hailed by the *New York Times* for his “rich tone and elegant phrasing.” The recipient of a 2015 Avery Fisher Career Grant, he has appeared as soloist with the Minnesota Orchestra, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Juilliard Orchestra, Ars Viva Symphony, and Montgomery Symphony, with CMS in Alice Tully Hall, and in recital at the WQXR Greene Space in New York City and the Phillips Collection

in Washington, DC. His debut solo album *Ascent* was released by Cedille Records last month. His recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields topped the Billboard charts. He was featured on WFMT Chicago’s list of “30 Under 30” of the world’s top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs regularly at the Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Cleveland, and White Nights festivals. A top prizewinner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he received his bachelor’s and master’s degrees from The Juilliard School as a student of Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of The Bowers Program (formerly CMS Two), Mr. Lipman is on faculty at Stony Brook University and performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



ALEXANDER SITKOVETSKY

► Violinist Alexander Sitkovetsky was praised by *Gramophone* magazine for “his confident, entirely natural musicianship.” The 2018–19 season will see him perform with the Residentie Orkest The Hague, Anhaltische Philharmonie Dessau, Camerata Zurich, Anima Musicae Chamber Orchestra, and return to the London Philharmonic Orchestra, Camerata Salzburg, Arctic Philharmonic, and the Welsh National Opera Orchestra. In past seasons he has performed with the Yomiuri Nippon Symphony Orchestra,

Royal Philharmonic Orchestra, Australian Chamber Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, Royal Northern Sinfonia, New York Chamber Players, BBC Scottish Symphony Orchestra, Tokyo Symphony Orchestra, Moscow Symphony Orchestra, and Orquesta Filarmónica de Bolivia. His critically acclaimed CPO recording of Andrzej Panufnik’s Violin Concerto with the Konzerthaus Orchester Berlin won an ICMA Special Achievement Award. He was awarded first prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian. He is an alum of The Bowers Program (formerly CMS Two), and in 2016 received the Lincoln Center Emerging Artist Award. He is a founding member of the Sitkovetsky Piano Trio, with which he has won various prizes including the Mecklenburg Vorpommern Kammermusik Prize. He has also played in a string quartet project with Julia Fischer since 2012, meeting once a year to perform in some of Europe’s most prestigious venues. Mr. Sitkovetsky was born in Moscow and moved to the United Kingdom to study at the Menuhin School at the age of eight. Lord Menuhin was his inspiration throughout his school years and they performed together on several occasions.



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 White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. An alum of The Bowers Program (formerly CMS Two), he regularly appears with CMS in New York and on tour, including performances at London’s Wigmore Hall.



WU HAN

► Pianist Wu Han ranks among the most influential classical musicians in the world today. Leading an unusually multifaceted artistic career, she has risen to international prominence as a concert performer, artistic director, recording artist, educator, and cultural entrepreneur. A recipient of *Musical America's* Musician of the Year award, she appears annually at the world's most prestigious concert series and venues, as both soloist and chamber musician. She tours

extensively with cellist David Finckel, in trios with Philip Setzer, and in a quartet with Daniel Hope and Paul Neubauer. Together with David Finckel, she serves as co-artistic director of the Chamber Music Society of Lincoln Center and founding co-artistic director of Music@Menlo, the San Francisco Bay Area's premier summer chamber music festival and institute. In East Asia, she serves as founding co-artistic director of Chamber Music Today, an annual festival in Seoul. Wolf Trap Foundation for the Performing Arts recently appointed Wu Han artistic advisor for Chamber Music at the Barns. Her wide-ranging musical activities include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company. *BBC Music Magazine* saluted the label's 20th anniversary with a cover CD featuring David Finckel and Wu Han. This new recording was released on the ArtistLed label earlier this season. Through a multitude of educational initiatives, including directing the LG Chamber Music School in Seoul under the auspices of CMS, she has received universal praise for her passionate commitment to nurturing the artistic growth of countless young artists.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known 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 its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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Tony Arnold, *soprano*
Mané Galoyan, *soprano*
Joëlle Harvey, *soprano*
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Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
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Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
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Yura Lee, *violin/viola*
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Daniel Phillips, *violin*
Philip Setzer, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Misha Amory, *viola*
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Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Anthony McGill, *clarinet*

Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
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David Jolley, *horn*
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(as of February 25, 2019)

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While celebrating our 49th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

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