

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 15, 2020, AT 5:00 ▶ 4,077TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

ALESSIO BAX, piano
LUCILLE CHUNG, piano
ERIN KEEFE, violin
CHO-LIANG LIN, violin
HSIN-YUN HUANG, viola

PAUL NEUBAUER, viola
DMITRI ATAPINE, cello
COLIN CARR, cello
AYANO KATAOKA, percussion
IAN DAVID ROSENBAUM, percussion

1937: BARTÓK'S SONATA FOR TWO PIANOS AND PERCUSSION

ERNŐ DOHNÁNYI
(1877–1960)

**Serenade in C major for Violin, Viola, and
Cello, Op. 10 (1902)**

- ▶ Marcia: Allegro
- ▶ Romanza: Adagio non troppo, quasi andante
- ▶ Scherzo: Vivace
- ▶ Tema con variazioni: Andante con moto
- ▶ Rondo: Allegro vivace

KEEFE, NEUBAUER, CARR

BÉLA BARTÓK
(1881–1945)

Sonata for Two Pianos and Percussion (1937)

- ▶ Assai lento—Allegro molto
- ▶ Lento ma non troppo
- ▶ Allegro non troppo

BAX, CHUNG, ROSENBAUM, KATAOKA

INTERMISSION

**PETER ILYICH
TCHAIKOVSKY**
(1840–1893)

**Sextet for Two Violins, Two Violas, and
Two Cellos, Op. 70, "Souvenir de Florence"**
(1890; rev. 1891–92)

- ▶ Allegro con spirito
- ▶ Adagio cantabile e con moto
- ▶ Allegretto moderato
- ▶ Allegro vivace

LIN, KEEFE, NEUBAUER, HUANG, ATAPINE, CARR

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,

Today's program affords us the opportunity to stretch our imaginations when confronted with the term "chamber music." We'd like to pose the question: did Bartók, as he began to compose today's designated Milestone work, consciously tell himself that he was about to write a piece of "chamber music"? We doubt it. Because by 1937, the boundaries between musical genres had long been blurred. String quartets and piano trios were being performed in large, public concert halls. And since the time of Beethoven, no one questioned that a composer's most important works might actually be composed for just a few players. Still, the brilliance and popularity of Bartók's work, combined with its novel, groundbreaking synthesis of percussion and keyboards, truly affords it landmark status in the history of music for small ensembles.

It should be mentioned as well that Bartók, influenced by his extensive experience in the field of folk music research, had encountered what was likely a wide variety of percussive sounds that seeped their way into his creative soul. Even in his six string quartets, which were completed all but the final one at the time of the sonata, every attempt is made to include percussive sounds by means of string techniques—some of them actually invented by Bartók himself. So this sonata for Bartók's own instrument, the piano, is augmented sonically in the same way, but now with two percussion players performing on seven different instruments. We wonder if Bartók would someday have composed a string quartet with percussion!

Surrounding the Bartók on today's program are two works which could have garnered Milestone status had they not had such competition this season. One is Dohnányi's ever-popular string trio, the first of its kind in the 20th century, and Tchaikovsky's perennial favorite, the *Souvenir de Florence*. If we could add a word about the Tchaikovsky: please take the French title literally. *Souvenir* is a memory only, and throughout this work, you'll feel the chill of Russian winter. But soon, you'll be warmed by balmy Italian breezes. This is true at the outset of the first, third, and last movements, all quintessentially Russian with Italian interludes, while the beautiful slow movement is, from the start, a warm Italian aria with some gusts of icy Russian wind in its middle.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

Serenade in C major for Violin, Viola, and Cello, Op. 10

ERNŐ DOHNÁNYI

- ▶ Born July 27, 1877, in Pozsony, Hungary (now Bratislava, Slovakia).
- ▶ Died February 9, 1960, in New York City.

Composed in 1902.

- ▶ Premiered on January 5, 1904, in Vienna by members of the Fitzner Quartet.
- ▶ First CMS performance on November 24, 1972, by violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 20 minutes

➤ **SOMETHING TO KNOW:** *Dohnányi's string serenade is in the style of those by Mozart and Beethoven: a suite with a number of short but contrasting movements.*

➤ **SOMETHING TO LISTEN FOR:** *Dohnányi recalls the Classical serenade by starting with a march that returns toward the end of the last movement to tie the piece together.*

Ernő Dohnányi was among the 20th century's foremost composers, pianists, teachers, and music administrators. Born on July 27, 1877, in Pozsony, Hungary (now Bratislava, Slovakia), he inherited his musical interests from his father, a talented amateur cellist, who gave him his first lessons in piano and theory. At 17, Dohnányi entered the newly established Franz Liszt Academy in Budapest, the first Hungarian of significant talent to do so. He graduated from the Academy in 1897, and toured extensively as a pianist for the next several years. From 1905 to 1915, Dohnányi taught at the Berlin Hochschule für Musik. He returned to Budapest in 1915, becoming director of the Academy in 1919 and musical director of the Hungarian Radio in 1931. He served as conductor of the Budapest Philharmonic for the 25 years after 1919 while continuing to concertize at home and abroad and remaining active as a composer. In 1944, he left Hungary, moving first to Austria, then to Argentina, and finally settled in Tallahassee in 1949 as pianist and composer-in-residence at Florida State University. Though in

his 70s, Dohnányi's abilities remained unimpaired, and he continued an active musical life. He appeared regularly on campus and in guest engagements; his last public performance was as conductor of the FSU Symphony just three weeks before his death. He died in New York on February 9, 1960, during a recording session.

The Serenade for Strings, Op. 10 of 1902, one of the earliest works of Dohnányi's creative maturity, combines a folkish sense of melody with mastery of form and harmonic sophistication. The composition opens with a *March*, which, in the fashion of serenades from Mozart's time, returns at the end of the finale. The principal theme of the first movement is provided balance by a lyrical subject introduced by the cello above a drone-like viola accompaniment. The *Romanza* embraces a flight of melody for the viola and a more animated and wide-ranging theme for the violin. The nimble *Scherzo* is spun out upon featherweight imitative counterpoint; the central trio uses a smooth, contrasting melody, which is ingeniously superimposed upon the

Scherzo theme on its return. A set of variations on a melancholy chromatic

theme and a dashing *Rondo* round out this handsome serenade. ♦

Sonata for Two Pianos and Percussion

BÉLA BARTÓK

- ▶ Born March 25, 1881, in Nagyszentmiklós, Hungary.
- ▶ Died September 26, 1945, in New York City.

Composed in 1937.

- ▶ Premiered on January 16, 1938, in Basle.
- ▶ First CMS performance on October 12, 1974, by pianists Ursula Oppens and André-Michel Schub and percussionists Richard Fitz and Gordon Gottlieb.
- ▶ Duration: 26 minutes

⊕ **SOMETHING TO KNOW:** *Bartók wrote this unusually scored piece for Swiss impresario Paul Sacher and his International Society for Contemporary Music.*

⊕ **SOMETHING TO LISTEN FOR:** *The slow movement is in Bartók's characteristic night music style, with quiet, atmospheric melodies broken up by rustling insect sounds.*

Bartók first met the Swiss conductor Paul Sacher in the summer of 1929, when they were both in Basle for performances by the International Society for Contemporary Music. Bartók returned frequently and gladly to Basle, and developed important associations in the city. The Basle chapter of the ISCM commissioned the Music for Strings, Percussion, and Celesta from him in 1936 and the Sonata for Two Pianos and Percussion the following year. In 1938, when the rise of the Nazis to power made life unendurable for him in Budapest (during the summer of 1937, he and Kodály, who had done more to unearth the treasury of Hungarian folksong than anyone else in that country's history, were accused by Nazi sympathizers in the press of an "insufficiency of nationalism"), one of his greatest fears was that the manuscripts of some of his recent works would be destroyed in the imminent hostilities. He cataloged several of them, including his original scores for the Music for Strings, Percussion, and Celesta, Sonata for Two Pianos and Percussion, *Mikrokosmos*,

Second Rhapsody, *Forty-Four Duos*, *Twenty Hungarian Songs* for Voice and Piano, and the children's choruses, and sent them to his friend and hostess in Basle, Mrs. Oscar Müller-Widmann, who guarded them until the end of the war. In the summer of 1939, Sacher, realizing the toll that the political upheaval in Hungary was taking on Bartók's creativity, put at his disposal a chalet at Saanen in the massif of Gruyère, near Fribourg in Switzerland, where Bartók completed the *Divertimento* for Strings.

When Paul Sacher founded the Basle Chamber Orchestra in 1927, one of his purposes was to foster the performance of new music. To that end, he commissioned works from Stravinsky, Honegger, Strauss, Hindemith, and other modern masters, and presented them for the first time on his concert series. In 1937, for the tenth anniversary of the Swiss chapter of the ISCM, he asked Bartók to write a piece commemorating the event, and Bartók responded with the Sonata for Two Pianos and Percussion. The work was written on a holiday in the Austrian province of

Carinthia during the summer of 1937, and premiered in Basle on January 16, 1938, by the composer and his wife, Ditta Pástory, and percussionists Fritz Schiesser and Philipp Rühlig. "The whole thing sounds quite unusual," Bartók reported to his friend Sándor Albrecht the following week, "but the Basle people liked it anyway." The composer toured widely in Europe with his new sonata during the following year (except in the Nazi-dominated lands, where he refused to appear), performing it in London, Amsterdam, Brussels, Luxembourg, Budapest, Zurich, Paris, and Venice. He also included the work

on his first concert after moving to the United States, on November 3, 1940, at New York's Town Hall. The following month he made an orchestral version of the composition as the Concerto for Two Pianos and Percussion, which he played on January 21, 1943, with Fritz Reiner and the New York Philharmonic; it was his last public appearance as a pianist.

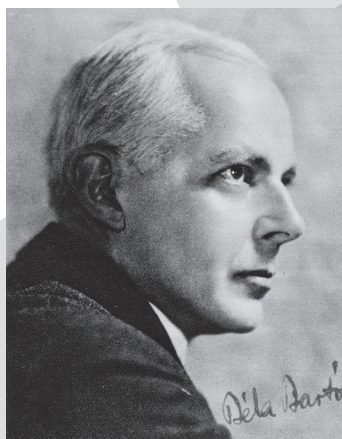
Bartók provided the following précis of his Sonata for Two Pianos and Percussion:

"The first movement opens with a slow introduction which anticipates a motive of the *Allegro*. The *Allegro* movement itself is in sonata form.

PAUL SACHER ON BÉLA BARTÓK

In 1945, shortly after Bartók died, Swiss conductor Paul Sacher wrote this vivid description of his Hungarian friend and colleague:

Whoever met Bartók, thinking of the rhythmic strength of his work, was surprised by his slight, delicate figure. He had the outward appearance of a fine-nerved scholar. Possessed of fanatical will and pitiless severity, and propelled by an ardent spirit, he affected inaccessibility and was reservedly polite. His being breathed light and brightness; his eyes burned with a noble fire. In the flash of his searching glance, no falseness or obscurity could endure. If in performance an especially hazardous and refractory passage came off well, he laughed in boyish glee; and when he was pleased with the successful solution of a problem, he actually beamed. That meant more to him than forced compliments, which I never heard from his mouth.



► Béla Bartók

The exposition presents the principal subject group, consisting of two themes (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The development section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group as an ostinato motive, above which the imitative working-out of the first theme of the principal group takes on the character of

an interlude. After this, the first section is repeated in greatly altered form. The recapitulation has no real final section; this is replaced by a fairly extensive coda that (with a fugato opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement is in simple ternary form, *a b a*. The third movement represents a combination of rondo and sonata form. Between the exposition and the reprise there appears a new thematic group fashioned from two motives of the first theme, treated in imitation. The coda, which dies away pianissimo, concludes this movement and the work." ♦

Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, "Souvenir de Florence"

PETER ILYICH TCHAIKOVSKY

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

Composed in 1890; revised in 1891–92.

- ▶ Premiered on December 7, 1892, in St. Petersburg.
- ▶ First CMS performance on September 13, 1969, by the Guarneri Quartet with violist Walter Trampler and cellist Leslie Parnas.
- ▶ Duration: 35 minutes

⊕ **SOMETHING TO KNOW:** *Tchaikovsky wrote his "Souvenir de Florence" after a trip to Italy in 1890.*

⊕ **SOMETHING TO LISTEN FOR:** *Though the music sounds primarily Russian throughout, the most Italianate movement is the slow movement, which features a delicate and airy duet between the first violin and first cello.*

Tchaikovsky's soul was seldom at rest in the years following his marital disaster in 1877, and he sought distraction in frequent travel abroad; Paris and Italy were his favorite destinations. In January 1890 he settled in Florence, and spent the next three months in that beautiful city working on his latest operatic venture, *Pique Dame* (The Queen of Spades). He took long walks along the Arno, marveled that spring flowers sprouted in February, and savored the food. "I have found here

all I need for satisfactory work," he wrote to his brother Modeste. After a brief stay in Rome, he arrived back in Russia on May 1, noting five days later to a friend that after finishing *Pique Dame*, "I want to make sketches for a sextet for strings." The orchestration of the opera was completed by early the next month, and on June 12 he told Modeste that he was "starting the string sextet tomorrow."

For the sextet Tchaikovsky apparently used some sketches he had made for a

similar composition three years earlier, but almost immediately admitted to his brother running into problems with the new piece: "I started working on it the day before yesterday, and am writing under great strain, the difficulty being not necessarily a lack of ideas, but the new format. Six independent voices are needed, and, moreover, they have to be homogeneous. This is very difficult. Haydn was never able to overcome such difficulties, and never wrote any chamber music other than quartets.... I definitely do not want to write just any old tune and then arrange it for six instruments, I want a sextet—that is, six independent voices, so that it can never be anything but a sextet." That Tchaikovsky was wrong about Haydn, who wrote at least one sextet and several quintets, did not diminish his trouble with the piece. Still, he persevered, and by the end of the month he had completed the first draft. "Up to now I am very pleased with it," he told Modeste. He began the orchestration of the score on July 13th in anticipation of its performance the next month in St. Petersburg, but that concert never materialized and he did not hear the sextet until it was played for him by some friends in his St. Petersburg apartment in November. As with other of his works, his initial pleasure with the sextet evaporated after hearing it. "It will be necessary to change the String Sextet radically," he reported to the composer Mikhail Ippolitov-Ivanov. "It turned out to be extremely poor in all respects." He began a revision early in 1891, but had to put it aside for his tour to the United States in April and May, and then for the composition and production of *The Nutcracker* and the

opera *Iolanthe*; the new version was not finished until January 1892 in Paris. It was at that time that Tchaikovsky, without further explanation, appended the phrase "Souvenir de Florence" to its title. Jurgenson published the score and parts in June, and the *Souvenir de Florence* was given its public premiere, with good success, in St. Petersburg on December 7, 1892 by an ensemble including the famous violinist Leopold Auer.

In their biography of Tchaikovsky, Lawrence and Elisabeth Hanson wrote, "The *Souvenir de Florence*... is very pleasant and extremely cleverly constructed. It is above all suffused with an atmosphere not often associated with this composer, of a calm geniality." It is probably this quality that prompted Tchaikovsky, who often wrote in his letters of the "heavenly" Italian climate, to add the sobriquet to the work's original title. The music itself is decidedly Russian in mood and melody, with only a certain lightness of spirit in the first two movements showing any possible Italianate traits. Indeed, if anything the sextet exhibits a strong German influence in the richness of its string sonorities and thematic development, which frequently recall Brahms's chamber music. The opening movement is a full sonata structure given in the style of a bustling waltz. The following *Adagio* is disposed in a three-part form whose brief center section is constructed from a delightful, fluttering rhythmic figuration. The two closing movements are based on folk-like themes, the first a sad song that is the subject of considerable elaboration as it progresses, the other a bounding Cossack dance. ♦

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ABOUT THE ARTISTS

DMITRI ATAPINE

► Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, the Forbidden City Concert Hall in Beijing, and the National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program. He is

a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the United States, Europe, and Asia. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. He holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. Professor of Cello and Department of Music Chair at the University of Nevada, Reno, Mr. Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.

DO-HYUNG KIM



ALESSIO BAX

► Pianist Alessio Bax—a First Prize winner at both the Leeds and Hamamatsu International Piano Competitions, and the recipient of a 2009 Avery Fisher Career Grant—has appeared with more than 100 orchestras, including the London Philharmonic, Royal Philharmonic, Boston Symphony, Dallas Symphony, Houston Symphony, Japan’s NHK Symphony, St. Petersburg Philharmonic, and City of Birmingham Symphony. In summer 2017 he launched a three-season appointment as artistic director of Tuscany’s

Incontri in Terra di Siena festival, having also appeared at such festivals as Music@Menlo, the Santa Fe Chamber Music Festival, Switzerland’s Verbier Festival, Norway’s Risør Festival, Germany’s Klavier-Festival Ruhr and Beethovenfest, and England’s Aldeburgh Festival, Bath Festival, and International Piano Series. An accomplished chamber musician, he regularly collaborates with his wife, pianist Lucille Chung, superstar violinist Joshua Bell, Berlin Philharmonic principals Daishin Kashimoto and Emmanuel Pahud, and the Chamber Music Society of Lincoln Center, where he is an alum of The Bowers Program. This season brings the release of *Italian Inspirations*, his 11th recording for Signum Classics, whose program is also the vehicle for his solo recital debut at New York’s 92nd Street Y. This season, he undertakes Beethoven’s complete works for cello and piano at CMS and on a forthcoming Signum Classics release with Paul Watkins of the Emerson String Quartet. At age 14, Mr. Bax graduated with top honors from the conservatory of Bari, his hometown in Italy.

LISA MARIE MAZZUCCO





COLIN CARR

► Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montréal, and all the major orchestras of Australia and New Zealand. Conductors he has worked with include Rattle, Gergiev, Dutoit, Elder, Skrowaczewski, and Marriner.

He has been a regular guest at the BBC Proms and has toured Australia and New Zealand frequently. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. Chamber music plays an important role in his musical life. He is a frequent visitor to international chamber music festivals and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center. His awards include First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, Second Prize in the Rostropovich International Cello Competition, and winner of the Young Concert Artists competition. He studied at the Yehudi Menuhin School with Maurice Gendron and later in London with William Pleeth. He has held teaching positions at the New England Conservatory and the Royal Academy of Music. St John's College, Oxford created the post of "Musician in Residence" for him. Since 2002, he has been a professor at Stony Brook University in New York. Mr. Carr plays a Matteo Goffriller cello made in 1730.



LUCILLE CHUNG

► Canadian pianist Lucille Chung made her debut at the age of ten with the Montreal Symphony Orchestra and went on tour with Charles Dutoit in Asia. She has performed with over 65 leading orchestras including the Philadelphia Orchestra, Moscow Virtuosi, BBC National Orchestra of Wales, Israel Chamber Orchestra, Seoul Philharmonic, Staatskapelle Weimar, Dallas Symphony, and has appeared with conductors such as Penderecki, Spivakov, Nézet-Séguin, Petrenko, and Dutoit. She

has given solo recitals in over 35 countries in venues including New York's Weill Hall and Lincoln Center, Washington's Kennedy Center, the Concertgebouw in Amsterdam, the Wigmore Hall in London, and Madrid's Auditorio Nacional. Festival appearances include the Verbier, Bard, Music@Menlo, and Santander festivals. She has received excellent reviews for her discs of the complete piano works of Ligeti and Scriabin on the Dynamic label, garnering five stars from *BBC Music Magazine* and *Fono Forum* (Germany), as well as the highest rating, R10, from *Répertoire Classica* (France). Her vast discography includes Saint-Saëns piano transcriptions, Mozart rarities, and more recently for Signum Records, a piano duo album with Alessio Bax, Poulenc piano works, and Liszt piano works. Ms. Chung graduated from both the Curtis Institute and The Juilliard School before she turned 20. She furthered her studies in London, at the "Mozarteum," and in Imola, Italy. She and her husband, pianist Alessio Bax, live in New York City with their daughter Mila and are co-artistic directors of the Joaquín Achúcarro Foundation.



HSIN-YUN HUANG

► Violist Hsin-Yun Huang has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, ICE, and the London Sinfonia to name a few. She performs regularly at festivals including

Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She tours extensively with the Brentano String Quartet, most notably including performances of the complete Mozart string quintets at Carnegie Hall. Recent highlights include concerto performances under the batons of Osmo Vänskä, David Robertson, Xian Zhang, and Max Valdés, appearances with the Shanghai and Guangzhou Symphonies, and serving as featured faculty with Yo-Yo Ma's new YMCG initiative in China. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Upcoming releases include the complete Sonatas and Partitas by Bach and *FantaC*, a C-string-inspired solo album. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, Ms. Huang was awarded the highly prestigious Bunkamura Orchard Hall Award. A native of Taiwan and an alumna of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of The Juilliard School and the Curtis Institute of Music.



AYANO KATAOKA

► Percussionist Ayano Kataoka is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. The first percussionist to be chosen for The Bowers Program (formerly CMS Two), she has collaborated with many of the world's most respected artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for cello and two percussionists

with cellist Yo-Yo Ma at the American Museum of Natural History in 2009. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, Bridge, New Focus, and Albany record labels. Since 2013 she has toured the US and Mexico extensively as a percussionist for *Cuatro Corridos*, a chamber opera led by soprano Susan Narucki and Mexican author Jorge Volpi that addresses human trafficking across the US-Mexican border. The recording of Hebert Vazquez's *Azucena*, the first scene of *Cuatro Corridos*, on Bridge Records was nominated for a Latin Grammy in the Best Contemporary Composition category. A native of Japan, Ms. Kataoka began her marimba studies at age five, and percussion at 15. She received her artist diploma degree from Yale University, where she studied with marimba virtuoso Robert van Sice. She is currently an associate professor at University of Massachusetts Amherst.



ERIN KEEFE

► American violinist Erin Keefe is currently the concertmaster of the Minnesota Orchestra. Winner of an Avery Fisher Career Grant as well as numerous international competitions, she has appeared as soloist in recent seasons with the Minnesota Orchestra, New Mexico Symphony, New York City Ballet Orchestra, Korean Symphony Orchestra, Amadeus Chamber Orchestra, Turku Philharmonic, Sendai Philharmonic, and the Gottingen Symphony. She has given recitals throughout the

United States, Austria, Italy, Germany, Korea, Poland, Finland, Japan, and Denmark. An alum of The Bowers Program, she has been performing with the Chamber Music Society of Lincoln Center since 2005 and has been featured with them on *Live from Lincoln Center* three times. She has collaborated with artists such as the Emerson String Quartet, Edgar Meyer, Gary Hoffman, David Finckel, Wu Han, Richard Goode, Menahem Pressler, Gary Graffman, and Leon Fleisher. She has recorded for Naxos, the CMS Studio Recordings label, BIS, and Deutsche Grammophon. She has made appearances at Music@Menlo, the Marlboro Music Festival, Music from Angel Fire, Music in the Vineyards, and the Bridgehampton, Seattle, OK Mozart, La Jolla Summerfest, and Bravo! Vail Valley festivals. As a guest concertmaster, she has appeared with the New York Philharmonic, Pittsburgh Symphony, Seoul Philharmonic, and the São Paulo Symphony Orchestra. Ms. Keefe earned a master's degree from The Juilliard School and a bachelor's degree from the Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer.



CHO-LIANG LIN

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

of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schifrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival. As music director of La Jolla Music Society's SummerFest from 2001 to 2018, Mr. Lin helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.



PAUL NEUBAUER

► Violist Paul Neubauer has been called a “master musician” by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum

Records and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.



IAN DAVID ROSENBAUM

► Praised for his “spectacular performances” (*Wall Street Journal*), and his “unfailing virtuosity” (*Chicago Tribune*), percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, he has premiered over one hundred new chamber and solo works. He has collaborated with and championed the music of established and emerging composers alike, from Andy Akiho, Christopher Cerrone, and

Amy Beth Kirsten to John Luther Adams, George Crumb, and Paola Prestini. In 2017, he released his first full-length solo album, *Memory Palace*, on NS Tracks. It features five of his commissions as well as collaborations with Brooklyn Rider and flutist Gina Izzo. He has appeared at the Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, and Yellow Barn festivals, and has collaborated with the Dover Quartet, and Brooklyn Rider. In 2012 he joined CMS's Bowers Program as only the second percussionist they have selected in their history. Highlights of the 2019–20 season include the world premiere of *Seven Pillars*, an evening-length multidisciplinary work by Andy Akiho at the Mondavi Center, performances at the Chamber Music Society of Lincoln Center, and debuts at the Moab Music Festival, Rockport Music, and Dumbarton Oaks. He is on faculty at the Mannes School of Music and a member of Sandbox Percussion, the Percussion Collective, and the Pittsburgh New Music Ensemble. Mr. Rosenbaum performs with Pearl/Adams instruments, Vic Firth mallets, and Remo drumheads.

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 120 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, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS celebrates 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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