

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MAY 19, 2019, AT 5:00 ▶ 3,973RD CONCERT

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

JENNIFER JOHNSON CANO, mezzo-soprano
ALESSIO BAX, piano
LUCILLE CHUNG, piano
NICOLAS DAUTRICOURT, violin
YURA LEE, viola
DAVID FINCKEL, cello
BRIDGET KIBBEY, harp
TARA HELEN O'CONNOR, flute

BALLETS RUSSES

MANUEL DE FALLA
(1876–1946) ***Psyché for Voice, Flute, Violin, Viola, Cello, and Harp*** (1924)
JOHNSON CANO, O'CONNOR, DAUTRICOURT, LEE, FINCKEL, KIBBEY

MAURICE RAVEL
(1875–1937) ***Shéhérazade for Voice, Flute, and Piano*** (1903)
▶ *Asie*
▶ *La Flûte enchantée*
▶ *L'Indifférent*
JOHNSON CANO, O'CONNOR, BAX

CLAUDE DEBUSSY
(1862–1918) ***Sonata for Flute, Viola, and Harp*** (1915)
▶ *Pastorale*
▶ *Interlude*
▶ *Finale*
O'CONNOR, LEE, KIBBEY

INTERMISSION

As a fitting close to our 49th anniversary season, tonight we celebrate **Charles Wadsworth's** 90th birthday.

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

CMS Chamber Music Society of Lincoln Center

SERGEI PROKOFIEV **Sonata in D major for Violin and Piano,**
(1891–1953) **Op. 94a** (1943, arr. 1944)

- ▶ Moderato
- ▶ Scherzo: Presto
- ▶ Andante
- ▶ Allegro con brio

DAUTRICOURT, BAX

IGOR STRAVINSKY ***Petrushka* for Piano, Four Hands**
(1882–1971) (1910–11, rev. 1947)

- ▶ The Shrove-Tide Fair
- ▶ Petrushka's Room
- ▶ The Moor's Room
- ▶ The Shrove-Tide Fair Towards Evening

BAX, CHUNG

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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ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today, the idea of artistic cross-genre collaboration is extremely popular. Especially in music: orchestras everywhere are projecting graphics during performances of music both new and old, and many “young people’s concerts,” so brilliantly crafted by Leonard Bernstein in the late 1950s, are now orchestral performances of movie music, or video game music, while films are projected. Although the idea of combining great music—which was composed simply to be heard—with something to be watched is indeed intriguing, one has to search far and wide in our day or in eras past for collaborations which have stood the test of time.

One could arguably blame now-eternal collaborative inspiration on one phenomenon in cultural history: the Ballets Russes. Its traditions continue through the work of ballet, opera, and theater companies, whose work brings together with dance, singing, and acting: music, choreography, set design, literature, and stagecraft. But one cannot find anywhere a run of successes, nor a more star-studded cast of contributors, than came to pass under the guidance of the company’s founder and artistic director, Sergei Diaghilev. The Ballets Russes’ two short decades produced more music, dance, and art of consequence than any other artistic venture in history. Even a brief list of productions and their composers is indeed staggering: *L’après-midi d’un faune*, Debussy; *Le sacre du printemps*, Stravinsky; *Till Eulenspiegel*, Strauss; *Prince Igor*, Borodin; *Daphnis et Chloé*, Ravel. When we add the names of the dancers and choreographers, such as Nijinsky, Fokine, and Balanchine, plus the set designers and artists, such as Picasso, Bakst, and Matisse, we find ourselves beyond the scope of any comparable conglomeration of artistic talent the world has ever known.

We are therefore delighted to conclude the season’s celebration of Russian music by paying tribute to Diaghilev and the Ballets Russes, whose work brought contemporary Russian culture to Paris and the West beginning in 1906. The debt we owe them is vast, as we reflect on the enrichment we’ve received from their endeavors. We wish you a wonderful summer, one that perhaps might include a visit to our Summer Evenings series in July?

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Psyché for Voice, Flute, Violin, Viola, Cello, and Harp

MANUEL DE FALLA

- ▶ Born November 23, 1876, in Cádiz, Spain.
- ▶ Died November 14, 1946, in Alta Gracia, Argentina.

Composed in 1924.

- ▶ Duration: 6 minutes

- ▶ Premiered on February 9, 1925, in Barcelona under the composer's direction by soprano María Josepa Regnard and members of the Orquesta Bética de Cámara.
- ▶ First CMS performance on October 28, 1977, by soprano Victoria de los Angeles, flutist Judith Mendelhall, violinist James Buswell, violist Walter Trampler, cellist Leslie Parnas, and harpist Karen Lindquist.

⊕ **SOMETHING TO KNOW:** *When Spanish composer Manuel de Falla set this French poem by Georges Jean-Aubry, he continued the French influence by writing music inspired by Debussy.*

⊕ **SOMETHING TO LISTEN FOR:** *The instruments drop out when the voice enters, creating a dramatic wake-up call for the mythical Psyché.*

"I spent seven unforgettable years [1907–14] in Paris," recalled Manuel de Falla late in his life. "Debussy, Ravel, Schmitt, and Dukas were my best friends there... [They] motivated me to compose, and made my works known in the city." In 1914, Falla was forced to flee Paris by the outbreak of World War I, but he always remained appreciative and admiring of his French colleagues. He called Debussy "that prodigious sorcerer ... [who] represents the point of departure for the most profound revolution ever registered in the history of musical art," and composed *Le Tombeau de Debussy* for Guitar for a special edition of *La Revue Musicale* dedicated to his French colleague's memory in 1920. Four years later Falla again paid homage to Debussy with a delicate, Impressionistic chamber setting of an evocative poem by another Parisian friend, the author and music

critic Georges Jean-Aubry (1882–1949). Aubry lived in Paris at the same time as Falla but by the 1920s, he was living in London editing a magazine called *The Chesterian*, about musical instruments. He is perhaps best remembered for his biography of Joseph Conrad.

In ancient mythology, Psyché is the maiden of noble but mortal birth whose beauty is so great that Cupid himself falls in love with her. As had Maurice Ravel for his ballet *Daphnis et Chloé*, Falla envisioned his musical version of this myth in a more modern setting: "I recall that around 1730 Philip V lived with his Queen, Elisabeth Farnèse, in the palace of the Alhambra, and I imagined my *Psyché* being performed at a little court concert in the Queen's tower boudoir, the '*Tocador de la Reina*,' at which the ladies-in-waiting play and sing on the mythological subject." ♦

⊕ **HEAR MORE FALLA:** *Visit the Watch and Listen section of the CMS website to hear Falla's "Danza del molinero" from El sombrero de tres picos for Piano.*

Shéhérazade for Voice, Flute, and Piano

MAURICE RAVEL

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

Composed in 1903.

- ▶ Duration: 15 minutes

- ▶ Premiered on May 17, 1904, in Paris, conducted by Alfred Cortot with Jane Hatto as soloist.
- ▶ First CMS performance on April 18, 2010, by mezzo-soprano Sasha Cooke, flutist Ransom Wilson, and pianist Ken Noda.

⊕ **SOMETHING TO KNOW:** *Ravel chose these three poems from a collection of 100 by his friend Tristan Klingsor. The poems were themselves influenced by Rimsky-Korsakov's 1888 orchestral suite Sheherazade.*

⊕ **SOMETHING TO LISTEN FOR:** *Asie, by far the longest song of the three, sets the tone for the piece with a surreal tale of imagined travels.*

They must have been a merry clan, that group of innovative young artists living in Paris at the turn of the 20th century who banded together under the name of “The Apaches,” which connoted both “hooligans” in French and “renegade” in its Wild West association. Ravel was a charter member. Falla joined, as did Caplet, Schmitt, Calvo-coressi, and Delage among the musicians; Paul Sordes represented the painters, Klingsor and Fargue, the poets. Stravinsky popped in at some of the gatherings of these “Apaches,” who were dedicated to breathing fresh life into modern art. Ravel was one of the leaders of the group, and probably the most fashionable figure among them. Something of a dandy during those years (he turned 25 in 1900), he could give a serious and straight-faced disquisition on the color of his socks or the cut of his cravat.

When one of The Apaches, Tristan Klingsor (the Wagnerian pseudonym of Léon Leclère), devised a book of poems on the legendary story of *The Thousand and One Nights* in 1903, Ravel immediately determined to set some of the verses to music. He had planned an opera on the same subject in 1898 (only

the overture was written), and his interest in the fabled character of Scheherazade was piqued anew by the opulent sensuality of Klingsor’s poems. Klingsor, who helped the composer select the verses to include in his song cycle, recalled, “Ravel’s love of difficulty led him to choose, in addition to *L’Indifférent* and *La Flûte enchantée*, one which, by reason of its length and narrative form, seemed the least suited to his purpose: *Asie*.” Ravel’s project quickly came to fruition.

A sense of misty reverie and sensuous languor hangs over the three songs comprising *Shéhérazade*. The first, *Asie* (Asia), is an exotic account told by a worldly traveler of the wonders and mysteries of the Orient. The second song, *The Enchanted Flute*, possesses the evocative charm of a Japanese *haiku*. Ravel’s setting is quiet and subtle. The composer, always extremely discreet about his private life, suggested that the key to his personality lay in the final song, *L’Indifférent* (The Indifferent One). The music is filled with a sweet sadness tempered by a delicate grace that, like its creator, allows only the most ambiguous indication of the passions playing beneath its elegant surface. ◆

Sonata for Flute, Viola, and Harp

CLAUDE DEBUSSY

- ▶ Born August 2, 1862, in St. Germain-en-Laye, near Paris.
- ▶ Died March 25, 1918, in Paris.

Composed in 1915.

- ▶ Duration: 17 minutes

- ▶ Premiered on April 21, 1917, in Paris by flutist Albert Manouvrier, violist Sigismond Jarecki, and harpist Pierre Jamet.
- ▶ First CMS performance on February 5, 1971, by flutist Paula Robison, violist Walter Trampler, and harpist Nicanor Zabaleta.

⊕ **SOMETHING TO KNOW:** *Debussy wrote this sonata as the second in a planned set of six sonatas influenced by the French Baroque, but he only completed three before he died.*

⊕ **SOMETHING TO LISTEN FOR:** *The middle movement evokes Baroque style with a marking of Tempo di Minuetto but the triple-time dance is well hidden by Debussy's characteristic phrasing and harmony.*

When the Guns of August thundered across the European Continent in 1914 to plunge the world into “the war to end all wars,” Claude Debussy was already showing signs of the colon cancer that was to end his life four years later. Apprehensive about his health and tormented by the military conflict, his creative production came to a virtual halt. Except for a *Berceuse Héroïque* written “as a tribute of homage to His Majesty King Albert I of Belgium and his soldiers,” Debussy composed no new music in 1914. At the end of the year, he undertook (with little enthusiasm) the preparation of a new edition of Chopin’s works to help compensate Durand for the regular advances the publisher had been sending. The death of Debussy’s mother in March 1915 further deepened his depression. That same month, however, he appeared in a recital in the Salle Gaveau with the soprano Ninon Vallin, and his mood brightened somewhat during the following months. “I have a few ideas at the moment,” he wrote to Durand in June, “and, although they are not worth making a fuss about, I should like to cultivate them.” That

summer he completed *En blanc et noir* for Two Pianos and the *Études* for Piano, and projected a series of six sonatas for various instrumental combinations inspired by the old Baroque school of French clavecinists. The first of the Sonatas, for Cello and Piano, was completed quickly in July and August 1915 during a holiday at Pourville, near Dieppe; the second one, for Flute, Viola (originally oboe), and Harp, was also written at Pourville before Debussy returned to Paris on October 12th. Surgery in December prevented him from further work until October 1916, when he began the Sonata for Violin and Piano. A sonata for oboe, horn, and harpsichord never went beyond the planning stage; the remainder of the projected set did not get that far. The Violin Sonata, completed in 1917, was his last important work.

For the inspiration, style, and temperament of the Sonata for Flute, Viola, and Harp, Debussy looked back far beyond the Impressionism of his earlier works to the elegance, emotional reserve, and textural clarity of the music of the French Baroque. The

sonata's ethereal opening movement, titled *Pastorale*, unfolds as a series of episodes based on themes that at first encounter seem like little more than wispy arabesques. There are, however, five fragmentary but distinct thematic entities here, which are later recapitulated in a different order to

round out the movement's form: 1 and 2) two melancholy strains that introduce the flute and the viola; 3) an open-interval, drone-like motive for viola and harp; 4) a lyrical melody in the flute's lower register supported by arching arpeggios in the viola; and 5) an animated ensemble passage in an

BALLETS RUSSES PRODUCTIONS WITH MUSIC BY TONIGHT'S COMPOSERS

The Ballets Russes company was created by Serge Diaghilev in 1909 and lasted until 1929. In those 20 years, the company produced 70 ballets with music by composers both contemporary and from the distant past. The 1909 season began with all Russian music, plus one production based on the music of Chopin. The 1910 season saw the first ballet with newly composed music: Stravinsky's Firebird. Later seasons featured more and more French music and, in 1920, Diaghilev and Stravinsky embraced and pioneered neo-classicism with Pulcinella. The 1920s saw fewer ground-breaking productions than earlier, and the company ended with Diaghilev's death in 1929, just before the Great Depression changed Europe's economy forever.

Stravinsky

Firebird (1910)
Petrushka (1911)
Le Sacre du Printemps (1913)
Feu d'artifice (1917)
Le chant du rossignol (1920)
Pulcinella (1920)
Le Renard (1922)
Les noces (1923)
Apollon musagète (1928)

Debussy

L'après-midi d'un faune (1912)
Jeux (1913)

Ravel

Daphnis et Chloé (1912)

Falla

Le tricorne (1919)

Prokofiev

Chout (1921)
Le pas d'acier (1927)
Le Fils prodigue (1929)



► Stravinsky with Vaslav Nijinsky
in costume for Petrushka

uneven meter. The motives are heard at the end of the movement in this order: 2–4–5–3–1. A quicker dance-like section occupies the middle of the movement.

Though the *Interlude*, a reminiscence in pastels of the durable old form of the *Minuet*, is Debussy's most obvious tribute here to the music of the Baroque, its whole-tone theme, parallel chord streams, and modal harmonies plainly mark this as a product of the 20th century. The form proceeds by twice interpolating a vaguely Oriental duple-meter episode (B) into the delicate triple-meter *Minuet* (A): A–B–A–B–A. The

Finale brilliantly grounds its apparent evanescence of expression in a carefully crafted development of its themes. Most of the movement grows from mutations of the three motives that are presented in quick succession at the outset: snapping viola pizzicatos, quicksilver falling arpeggios from the flute, and a longer viola melody anxiously juxtaposing duple and triple rhythms. As the movement nears its end, the tempo slows to admit a brief recall of the flute theme that opened the first movement before a short, animated coda closes the sonata. ♦

Sonata in D major for Violin and Piano, Op. 94a

SERGEI PROKOFIEV

- ▶ Born April 23, 1891, in Sontzovka, Russia.
- ▶ Died March 5, 1953, in Moscow.

Composed for flute in 1942–43; arranged for violin in 1944.

- ▶ Duration: 24 minutes

- ▶ Premiered on June 17, 1944, in Moscow by violinist David Oistrakh and pianist Lev Oborin.
- ▶ First CMS performance on April 30, 1993, by violinist Ani Kavafian and pianist André Previn.

⊕ **SOMETHING TO KNOW:** *Prokofiev wrote this sonata while living in the far reaches of the Soviet Union to avoid the combat area during World War II.*

⊕ **SOMETHING TO LISTEN FOR:** *The Scherzo movement is classic fun, slightly raucous Prokofiev at his most agile.*

Prokofiev conceived a special fondness for the flute during his stay in the 1920s in the United States, where he encountered what he called the “heavenly sound” of the French virtuoso Georges Barrère, solo flutist of the New York Symphony Orchestra and teacher at The Juilliard School. Two decades later, during some of the darkest days of World War II in the Soviet Union, Prokofiev turned to the flute as the inspiration for one of his most halcyon compositions. The Sonata in D major for Flute and Piano, his only such work for a wind instrument, was

begun in September 1942 in Alma-Ata, where he and many other Russian artists had been evacuated as a precaution against the invading German armies. Indeed, the city served as an important movie production site for the country at that time, and Prokofiev worked there with director Sergei Eisenstein on their adaptation of the tale of *Ivan the Terrible* as a successor to their brilliant *Alexander Nevsky* of 1938. It was as something of a diversion from the rigors and subject matter of *Ivan* that Prokofiev undertook the Flute Sonata, telling his

fellow composer Nikolai Myaskovsky that creating such a cheerful, abstract work during the uncertainties of war was “perhaps inappropriate at the moment, but pleasurable.” Early in 1943, Prokofiev moved to Perm in the Urals, and it was in the relative calm of that city that the sonata was completed during the summer. When the work was premiered in Moscow on December 7, 1943, by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter, it drew as much attention from violinists as flutists, and David Oistrakh persuaded the composer to make an adaptation for violin, which that master string player and Lev Oborin introduced on June 17, 1944 as the Violin Sonata No. 2, Op. 94a. (Though Prokofiev’s only other sonata for violin, begun in 1938, was not completed until 1946, he dubbed it No. 1.) The D major Sonata has since come to be regarded equally as the province of wind and string recitalists.

Each of the sonata’s four movements

is erected upon a Classical formal model. The main theme of the opening sonata-form *Moderato* is almost wistful in the simplicity with which it outlines the principal tonality of the work. A transition of greater animation leads to the subsidiary subject, whose wide range and dotted rhythms do not inhibit its lyricism. In typical Classical fashion, the exposition is marked to be repeated. The development elaborates both of the themes and adds to them a quick triplet figure played by the violin to begin the section. A full recapitulation, with appropriately adjusted keys, rounds out the movement. The second movement is a brilliantly virtuosic scherzo whose strongly contrasting trio is a lyrical strain in duple meter. The *Andante* follows a three-part form (A–B–A), with a skittering central section providing formal balance for the lovely song of the outer paragraphs. The *Finale* is a joyous rondo based on the dancing melody given by the violin in the opening measures. ♦

Petrushka for Piano, Four Hands

IGOR STRAVINSKY

- ▶ Born June 17, 1882, in Oranienbaum, near St. Petersburg.
- ▶ Died April 6, 1971, in New York City.

Composed in 1911, revised in 1947.

- ▶ Ballet premiered on June 13, 1911, in Paris, conducted by Pierre Monteux.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 40 minutes

➤ **SOMETHING TO KNOW:** *Stravinsky originally conceived of Petrushka as an orchestral work featuring the piano but the impresario Serge Diaghilev convinced him to turn it into a ballet score. The duo piano version was used for rehearsals and smaller performances.*

➤ **SOMETHING TO LISTEN FOR:** *The awkward puppet Petrushka is represented by a dissonant, clashing six-note chord that features a tritone.*

Stravinsky burst meteor-like into the musical firmament in 1910 with the brilliant triumph of his first major score

for the Ballet Russe, *The Firebird*. Immediately, Serge Diaghilev, the enterprising impresario of the troupe,

sought to capitalize on this success by commissioning Stravinsky to write a second score as soon as possible. Stravinsky was already prepared with an idea that had come to him even before finishing *The Firebird*. "I saw in imagination a solemn pagan rite," he recalled in his *Autobiography* of 1936. "Sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du Printemps*." Diaghilev was as excited about this vision as was Stravinsky, and he sent the composer off to write the score with all possible haste. Stravinsky continued the story in his *Autobiography*:

"Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part—a sort of *Konzertstück*. In composing the music, I had a distinct picture of a puppet, suddenly endowed with life.... Having finished this piece, I struggled for hours to find a title that would express in a word the character of my music and, consequently, the personality of this creature. One day I leaped for joy, I had indeed found my title—*Petrushka*, the immortal and unhappy hero of every fair in all countries. Soon afterwards, Diaghilev came to visit me. He was much astonished when, instead of the sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of *Petrushka*. He was so pleased with it that he would not leave it alone, and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet." Though his progress on the score was interrupted

by a serious bout of "nicotine poisoning," Stravinsky finished the work in time for the scheduled premiere on June 13, 1911. The production was a triumph.

Tableau I. *St. Petersburg, the Shrove-Tide Fair*. Crowds of people stroll about, entertained by a hurdy-gurdy man and dancers. The Showman opens the curtains of his little theater to reveal three puppets—Petrushka, the Ballerina, and the Moor. He charms them into life with his flute, and they begin to dance among the public.

Tableau II. *Petrushka's Room*. Petrushka suffers greatly from his awareness of his grotesque appearance. He tries to console himself by falling in love with the Ballerina. She visits him in his cell, but she is frightened by his uncouth antics, and flees.

Tableau III. *The Moor's Room*. The Moor and the Ballerina meet in his cell. Their love scene is interrupted by the arrival of Petrushka, furiously jealous. The Moor tosses him out.

Tableau IV. *The Fair*. The festive scene of Tableau I resumes with the appearance of a group of wet-nurses, a performing bear, Gypsies, a band of coachmen and several masqueraders. At the theater, Petrushka rushes out from behind the curtain, pursued by the Moor, who strikes his rival down with his sword. Petrushka dies. The Showman assures the bystanders that Petrushka is only a puppet, but he is startled to see Petrushka's jeering ghost appear on the roof of the little theater.

The version of *Petrushka* for piano, four hands, intended to be used both for rehearsals of the ballet and for performance of the music in intimate spaces, was created simultaneously with the orchestral score in 1911 and revised in 1946. ♦

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ABOUT THE ARTISTS



LISA MARIE MAZZUCCO

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, 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 (formerly CMS Two). May 2018 saw the release of his recording of Beethoven’s “Emperor” concerto with the Southbank Sinfonia, expanding a discography that already features a solo album of Mussorgsky and Scriabin, Beethoven’s “Hammerklavier” and “Moonlight” Sonatas, and *Alessio Bax plays Brahms*. Mr. Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994.



LISA MARIE MAZZUCCO

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). 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.



NICOLAS DAURICOURT

► Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the Sacem Georges Enesco Prize, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation. In the 2018–19 season he goes on tour in Bucharest, Montreux, and Lille with the Orchestre Français des Jeunes under Fabien Gabel, performing Saint-Saëns's Third Concerto and Bartók's Second Concerto, and makes his debut at the Paris Philharmonie with Prokofiev's

Second Concerto. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals such as Lockenhaus, Music@Menlo, Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Royal Philharmonic Orchestra, Orchestre National de France, Orchestre de Toulouse, Quebec Symphony, Liège Philharmonic, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, and the Kanazawa Orchestral Ensemble. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, Sud-Tyroler Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. Award winner of the Wieniawski, Lipizer, and Belgrade competitions, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. An alum of The Bowers Program (formerly CMS Two), he plays a magnificent instrument by Antonio Stradivari, the "Château Fombrauge" (Cremona 1713), on loan from Bernard Magrez.



DAVID FINCKEL

► Cellist David Finckel's multifaceted career as concert performer, artistic director, recording artist, educator, and cultural entrepreneur distinguishes him as one of today's most influential classical musicians. A recipient of *Musical America's* Musician of the Year award, he appears annually at the world's most prestigious concert series and venues, as both soloist and chamber musician. He tours extensively with pianist Wu Han, in trios with Philip Setzer, and in a quartet with Daniel

Hope and Paul Neubauer. Together with Wu Han, he serves as co-artistic director of the Chamber Music Society of Lincoln Center, and they are the founding artistic directors of Music@Menlo, the San Francisco Bay Area's premier summer chamber music festival and institute. In East Asia, he serves as founding co-artistic director of Chamber Music Today, an annual festival in Seoul. His 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. He is professor of cello at The Juilliard School and artist-in-residence at Stony Brook University. Through a variety of educational initiatives, including directing the LG Chamber Music School in Seoul under the auspices of CMS, he has received universal praise for his passionate commitment to nurturing the artistic growth of countless young artists. David Finckel served as cellist of the Grammy Award-winning Emerson String Quartet for 34 seasons.



JENNIFER JOHNSON CANO

▶ A naturally gifted singer noted for her commanding stage presence and profound artistry, Jennifer Johnson Cano has garnered critical acclaim. This season she returns to the Metropolitan Opera as Emilia in *Otello* and Meg Page in *Falstaff* and makes her role debut as Offred in Poul Ruders's *The Handmaid's Tale* with Boston Lyric Opera. Her orchestral engagements include Bernstein's *Jeremiah Symphony* with the Pittsburgh Symphony Orchestra, Mahler's *Das Lied von der Erde* with the Colorado Springs Philharmonic, and Beethoven's Ninth Symphony with the Pittsburgh and Cincinnati symphonies. A dedicated recitalist and chamber musician, she joins tenor Matthew Polenzani and pianist Julius Drake at Carnegie Hall for an evening of Schubert, Beethoven, Brahms, and Janáček. She is also part of two world premiere performances this season: Paul Moravec's *A New Country* and Gregg Kallor's *Sketches from Frankenstein Suite*. She joined the Lindemann Young Artist Development Program at the Metropolitan Opera, and made her Met debut during the 2009-10 season. She has since given over 100 performances at the Met, with recent roles including Bersi, Emilia, Hansel, Meg Page, Mercedes, Nicklausse, Wellgunde, and Waltraute. Ms. Cano is a native of St. Louis, Missouri and made her professional operatic debut with Opera Theatre of St. Louis. She has earned degrees from Webster University and Rice University. Among her honors are a First Prize winner of the Young Concert Artist International Auditions, Sara Tucker Study Grant, Richard Tucker Career Grant, and George London Award.



BRIDGET KIBBEY

▶ Called the "Yo-Yo Ma of the harp," by *Vogue's* Senior Editor Corey Seymour, Bridget Kibbey is in demand for innovative, virtuosic programming. She is a winner of a prestigious Avery Fisher Career Grant, a Salon de Virtuosi SONY Recording Grant, alum of The Bowers Program (formerly CMS Two), Premiere Prix at the Journées de les Harpes Competition in Arles, France, a winner of Concert Artists Guild, and The Juilliard School's Peter Mennin Prize for Artistic Excellence and Leadership. Highlights of next season include: multiple tours of her own adaptations of J.S. Bach's keyboard concertos alongside the Dover Quartet, a ten-city duo collaboration with mandolinist Avi Avital, and various solo recitals around the United States. She premieres a new harp concerto with four American orchestras—written by composer João Luiz Rezende—exploring the evolution of the Brazilian popular dance forms on the harp. She has toured and recorded with luminaries Plácido Domingo, Dawn Upshaw, and Gustavo Santaolalla for SONY Records and Deutsche Grammophon; and, her own debut album, *Love is Come Again*, was named one of the Top Ten Releases by *Time Out New York*. Ms. Kibbey's solo performances have been broadcast on NPR's *Performance Today*, New York's WQXR, WNYC's *Soundcheck*, WETA's *Front Row Washington*, WRTI's *Crossover*, and on television in A&E's *Breakfast with the Arts*. Most recently she was named "Best in Studio 2018" by WQXR for her performance of her own adaptation of J.S. Bach's Toccata and Fugue, live on air.



YURA LEE

► Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels's Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age 12, she became the

youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of The Bowers Program (formerly CMS Two), Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



TARA HELEN O'CONNOR

► Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in The Bowers Program (then called CMS Two). A Wm. S. Haynes flute artist, she regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music

Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, Rockport Chamber Music Festival in Massachusetts, Bay Chamber Concerts, and the Bravo! Vail Music Festival. A much sought after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble, and a member of the woodwind quintet Windscape and the legendary Bach Aria Group. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. She has appeared on A&E's *Breakfast with the Arts*, *Live from Lincoln Center*, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society, and Bridge Records. She is associate professor of flute, head of the wind department, and coordinator of classical music studies at Purchase College. Additionally, she is on the faculty of Bard College and the Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.

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