

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, NOVEMBER 11, 2018, AT 2:00 ▶ 3,875TH CONCERT

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

Meet the Music!

Inspector Pulse: How Suite It Is

BRUCE ADOLPHE, Inspector Pulse/piano

LLEWELLYN SANCHEZ-WERNER, piano

ALEXI KENNEY, violin

MIHAI MARICA, cello

MEGGI SWEENEY SMITH, dancer

JOHANN SEBASTIAN BACH (1685–1750) **Partita No. 3 in E major for Violin, BWV 1006** (1720)
▶ Gavotte en rondeau
KENNEY

MAURICE RAVEL (1875–1937) ***Pièce en forme de Habanera* for Cello and Piano** (1907)
MARICA, SANCHEZ-WERNER

GEORGE GERSHWIN (1898–1937) **Three Preludes for Piano** (c. 1926)
▶ Allegro ben ritmato e deciso in B-flat major
SANCHEZ-WERNER

BACH **Partita No. 2 in D minor for Violin, BWV 1004** (1720)
▶ Sarabande
KENNEY

program continued on next page

Many donors support The Bowers Program. This afternoon, we gratefully acknowledge the generosity of **Ann S. Bowers**.

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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CMS Chamber Music Society of Lincoln Center

GEORGE FRIDERIC HANDEL **Suite in G minor for Keyboard, HWV 432** (1720)
(1685–1759) ▶ Sarabande
PULSE

GERSHWIN **Three Preludes for Piano** (c. 1926)
▶ Andante con moto e poco rubato in C-sharp minor
SANCHEZ-WERNER

BACH **Partita No. 3 in E major for Violin, BWV 1006**
(1720)
▶ Gigue
KENNEY

AARON COPLAND **Hoe Down for Violin and Piano** (1942)
(1900–1990) KENNEY, SANCHEZ-WERNER

GERSHWIN **Three Preludes for Piano** (c. 1926)
▶ Allegro ben ritmato e deciso in E-flat minor
SANCHEZ-WERNER

LUDWIG VAN BEETHOVEN **Trio in C minor for Piano, Violin, and Cello,**
(1770–1827) **Op. 1, No. 3** (1794–95)
▶ Menuetto: Quasi allegro
SANCHEZ-WERNER, KENNEY, MARICA

Costume design by **Joy Havens**, courtesy of **Caroline Copeland**

Lighting design by **Joshua Benghiat**

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A MESSAGE FROM INSPECTOR PULSE: How Suite It Is

On the piano keyboard, F# and G \flat are the same key, and so are C# and D \flat , D# and E \flat , A# and B \flat , and G# and A \flat ! And by *key*, I mean the one on the piano that you press, not the key for opening doors or the keys on your computer, and not the key that helps you read a map, and not the key as in a *key figure in organic farming*, and not as in *all keyed up!*

Yikes, English is a confusing language! And what does Yikes mean exactly? (I notice that the word *key* is hiding in *yikes*... !)

This brings me to the word *suite*... which I thought was *sweet*, when I first heard it. If you eat a strawberry or some ice cream, you are eating something sweet. But if you spell it *suite*, it is no longer food. What?

A suite, so I learned during my years of intensive musical study in Key Largo, means a collection of dances. Or rooms. But forget the rooms for now.

So, a suite is a set of dance pieces, and in the Baroque period (around 1600 to 1750 give or take a few hours) there were particular dances that belonged to a suite: Allemande, Sarabande, Courante or Corrente, Gigue.

And there are other dances that might fit in a suite, too, such as: Minuet, Bourrée, Gavotte, Polonaise, Hoedown, Hora, Habañera.

Wait! I don't think Hoedown, Habañera, and Hora belong in a Baroque suite, but they are definitely dances! And they all start with the letter H, which has no significance at all. I think.

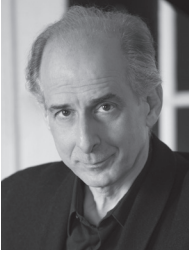
If you want to compose or play something sweet for someone, a dance from a suite might be just the thing. And since Thanksgiving is coming up, instead of cranberry sauce, I am bringing a Gigue. And I am going to make it myself!

Suite dreams!
Inspector Pulse



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MEET THE ARTISTS!

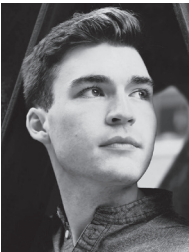


ROZ CHAMITA

BRUCE ADOLPHE

► When he was a child Bruce Adolphe watched both Victor Borge and Leonard Bernstein on television, and after seeing them, he began “playing piano” on the breakfast table and cracking jokes with a Danish accent. Having no choice, his parents bought him a toy piano, at which Bruce pretended to be Schroeder of the *Peanuts* cartoons. Soon after the toy piano was pecked apart by the family parakeet, Bruce’s parents purchased a real piano and a larger bird. By age ten, Bruce was composing

music, and no one has been able to stop him since. As a “tween,” Bruce studied piano, clarinet, guitar, bass, and—as a teen—the bassoon. All this time, he wrote music and improvised accompaniments to everything that happened around him, as if life were a movie in need of a score. His favorite summers were spent at the Kinhaven Music School and he loved his Saturdays at The Juilliard School’s Pre-College Division. Today, Bruce spends his time composing chamber music, playing the piano, and performing in concerts for people like you. He lives right around the corner on the Upper West Side with his wife, pianist Marija, his daughter Katja, and his opera-and-jazz-singing parrot PollyRhythm, the same bird he has had since he was ten years old. Bruce performs weekly on public radio’s *Performance Today*, playing his *Piano Puzzlers* (familiar tunes in the styles of the great masters) and you can catch that show on WQXR or on iTunes, or as a podcast from American Public Media. Many great musicians have performed Bruce’s music, including Yo-Yo Ma, Itzhak Perlman, the Brentano Quartet, and over 60 symphony orchestras around the world, and of course lots of amazing players right here at the Chamber Music Society of Lincoln Center, where Bruce has been making music since 1992. If you want to check out Bruce’s CDs and educational pieces for all ages, please visit the website of The Learning Maestros. You might enjoy his book *The Mind’s Ear: Exercises for Improving the Musical Imagination*, published by Oxford University Press.



YANG BAO

ALEXI KENNEY

► Alexi Kenney caught the musical bug early on, standing on boxes to conduct the radio and wishing for his first instrument—a tambourine!—by the time he was two years old. When his mom said the tambourine might not be the most interesting instrument to play long-term, Alexi chose the violin. Or, rather, the violin chose him: a violin teacher taught just down the block from home (in Palo Alto, California), and mom thought pianos and cellos were too big for the house anyway. After a

happy childhood exploring his many other interests (writing, drawing, ceramics, and history), and a few years studying music in Boston (where he was sad to learn that he could no longer wear flip-flops every day due to the snow), he now joyously makes his way through life as a full-time violinist, performing around the world and at CMS as a member of The Bowers Program. If there’s one thing Alexi loves besides music, it’s food, and he feels lucky he gets to travel the world to perform... and to eat!

MINGZHE WANG



MIHAI MARICA

► Mihai Marica started playing the cello at age seven, moments after receiving a quarter-sized cello as his birthday present. He had asked for it three years earlier according to his father, also a cellist and the inspiration behind Mihai's desire to become a cellist, but was told that he should "play outside with the other children while he still had the chance." This turned out to be good advice, as he had to practice intensely even during his first year of study in order to perform a concerto in front of the orchestra

where his father plays. Appearing on the stage of Alice Tully Hall as a member of the Chamber Music Society of Lincoln Center's Bowers Program would have been beyond Mihai's wildest dreams at age 16, when with quite a bit of luck he met Prof. Aldo Parisot, who helped him move to the United States and become a student at the Yale School of Music. In his spare time Mihai enjoys reading and watching movies.

CHRIS MCGUIRE



LLEWELLYN SANCHEZ-WERNER

► Llewellyn Sanchez-Werner, it seems, loved the piano since before he was born because by two and a half he gleefully began lessons with local teacher Mrs. Ludwig (alas, no relation to Beethoven). Every day in sunny California, he played on the beach with his mom and with a stick brought in by the tide, drew staves and notes, jumping from one note to another rapidly learning to read music. Thanks, Mom, for being an imaginative, playful, and smart teacher! At age six he began performing as

soloist with orchestras, and hasn't stopped since, performing at fantastic venues around the world! It was colossal fun performing for President Obama at the White House and for the Presidents of Mexico and Rwanda, and the Prime Ministers of Israel and Singapore at the Atlantic Council. He was jogging in Central Park when he found out he received the Gilmore Young Artist Award and jogs more frequently now in the hopes of getting similar calls.

SEAN SMITH



MEGGI SWEENEY SMITH

► Meggi Sweeney Smith is a dancer who was born in a farming community in Carrollton, Missouri. She started piano when she was four (her mom was a music teacher) and dance at the age of ten. She went on to college at the University of Kansas (Go Jayhawks!) for her BFA to study all kinds of dance—old dance, new dance, world dance, etc—and decided to get a minor in music since she has always loved how connected the two art forms are! She moved to NYC and started dancing for many

companies and artists, traveling in the US and abroad. She has performed as a soloist for several companies including the New York Baroque Dance Company (Baroque dance), Corbin Dances (contemporary), and Cohen/Suzeau (East Indian/Modern fusions). Meggi got her Masters at NYU in dance education and now teaches as an adjunct at NYU, on faculty with Limon4Kids program in public schools, and open classes for the New York Baroque Dance Company at Mark Morris Dance Center!

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Contributors to the Annual Fund provide vital support for the Chamber Music Society's wide-ranging artistic and educational programs. We gratefully acknowledge the following individuals, foundations, corporations, and government agencies for their generous gifts. We also thank those donors who support the Chamber Music Society through the Lincoln Center Corporate Fund.

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The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

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Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

SCHUMANN QUARTET

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

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