

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, NOVEMBER 19, 2019, AT 7:30 ▶ 4,018TH CONCERT

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

**PAUL APPLEBY**, tenor  
**KEN NODA**, piano  
**WU HAN**, piano  
**AARON BOYD**, violin

**FRANCISCO FULLANA**, violin  
**YURA LEE**, viola  
**KEITH ROBINSON**, cello  
**DAVID SHIFRIN**, clarinet

## 1891: BRAHMS'S CLARINET QUINTET

**FRANZ SCHUBERT**  
(1797–1828) **Fantasia in F minor for Piano, Four Hands,  
D. 940, Op. 103** (1828)  
NODA, WU HAN

**ROBERT SCHUMANN**  
(1810–1856) ***Dichterliebe* for Voice and Piano, Op. 48** (1840)

- ▶ I. Im wunderschönen Monat Mai
- ▶ II. Aus meinen Tränen sprießen
- ▶ III. Die Rose, die Lilie, die Taube, die Sonne
- ▶ IV. Wenn ich in deine Augen seh
- ▶ V. Ich will meine Seele tauchen
- ▶ VI. Im Rhein, im heiligen Strome
- ▶ VII. Ich grolle nicht
- ▶ VIII. Und wüßten's die Blumen, die kleinen
- ▶ IX. Das ist ein Flöten und Geigen
- ▶ X. Hör ich das Liedchen klingen
- ▶ XI. Ein Jüngling liebt ein Mädchen
- ▶ XII. Am leuchtenden Sommermorgen
- ▶ XIII. Ich hab im Traum geweinet
- ▶ XIV. Allnächtlich im Traume
- ▶ XV. Aus alten Märchen
- ▶ XVI. Die alten, bösen Lieder

APPLEBY, NODA

## INTERMISSION

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.

# **CMS** Chamber Music Society of Lincoln Center

**JOHANNES BRAHMS**  
(1833–1897) **Quintet in B minor for Clarinet, Two Violins,  
Viola, and Cello, Op. 115** (1891)

- ▶ Allegro
- ▶ Adagio
- ▶ Andantino—Presto non assai, ma con sentimento
- ▶ Con moto

SHIFRIN, BOYD, FULLANA, LEE, ROBINSON

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

The late works of Brahms together constitute an immense musical milestone. As the composer's life neared its conclusion, so did the 19th century and virtually all that went with it. Brahms felt the icy winds of change: in 1897, the year he died, he could see from his window on the Karlsplatz the Secession Building being erected, the home of the new artistic thinking that rejected the hallowed traditions upon which Brahms had built his music and his life. In spite of a triumphant career to the end, Brahms sensed his day was gone and into his autumnal last works he poured nostalgic remembrances of his beloved age.

Further supporting the milestone status of Brahms's Clarinet Quintet is its predecessor and equal partner in the genre, the Clarinet Quintet of Mozart, composed almost exactly a century earlier. Mozart, too, had found a clarinetist whose playing inspired him and his only quintet for this combination set a standard that no one met (although many tried) until Brahms was similarly motivated. Brahms of course had been burdened since his youth with the expectation of filling Beethoven's shoes and perpetuating the Classical style in Romantic garb and he did not shy from the challenge. Certainly the depth, quality, and beauty of his Clarinet Quintet are together a testament to his unqualified success.

The spirit of early Romanticism, heard in the works of Schubert and Schumann, set the stage for Brahms to sum it all up at the close of the century. We cannot imagine more potent preludes to his epic work.

Enjoy the performance,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*Of all the late masterpieces of Brahms, the Op. 115 Clarinet Quintet is the undisputed and otherworldly crown jewel. His quintet is one of the answers to the question of whether there is sufficient repertoire to sustain a life-long career as a chamber music clarinetist. There is nothing more musically satisfying for a clarinetist than becoming the fifth member of a string ensemble. It is interesting that both Mozart and Brahms came to appreciate the haunting lyrical qualities of the clarinet in this context near the end of their lives. Even after all this time, the music is never old! In creating these groundbreaking compositions, Brahms and Mozart gave the world exquisite sounds never before heard or imagined. Having performed Op. 115 countless times over more than half a century with many wonderful groups of extraordinary string players, it always presents new revelations, the promise of new answers to old musical questions, and more than a few surprises.*

—David Shifrin

## Fantasia in F minor for Piano, Four Hands, D. 940, Op. 103

### FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Lichtenthal, near Vienna.
- ▶ Died November 19, 1828, in Vienna.

### Composed in 1828.

- ▶ First CMS performance on March 5, 1975, by pianists Richard Goode and Charles Wadsworth.
- ▶ Duration: 18 minutes

⊕ **SOMETHING TO KNOW:** *Schubert dedicated this fantasia to Caroline Esterházy, a former piano student of his whom he may have been in (unrequited) love with for many years.*

⊕ **SOMETHING TO LISTEN FOR:** *This piece ends with a shocking cadence: a series of more and more dissonant sonorities that decay without resolution into a final, resigned F minor chord.*

On March 26, 1828, in the hall of the Gesellschaft der Musikfreunde in Vienna, Schubert gave the only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success and he used the proceeds to celebrate the occasion at a local tavern, pay off some old

debts, acquire a new piano, and buy tickets for Nicolò Paganini's sensational debut in Vienna three days later. The first important composition Schubert completed after that milestone in his career was the Fantasia in F minor, the most poetic of his creations for piano, four hands.

Schubert was skilled as a violinist, violist, and solo pianist, but his favorite

form of participatory chamber music was piano, four hands. He wrote some 60 works for this convivial medium, though most date from his younger years, before he took up his bohemian existence in central Vienna when he was 20. The *Fantasia* in F minor is his last and greatest contribution to the four-hands repertory, which, according to Maurice Brown in his study of Schubert, “has, in the highest degree, all those characteristic qualities of the composer that have endeared him to generations of music lovers.” The *fantasia* is spread across four continuous formal sections, the first and last spawned from the same thematic material so as to unify the overall structure. The opening portion, with

its delicately rocking accompaniment and precisely etched melody, achieves a haunting blend of mystery and nostalgia that only Mozart could rival. *Sterner* motives are introduced for the sake of contrast. The following *Largo* section uses dramatic dotted-rhythm figurations at its beginning and end to frame the more tender melody that occupies its central region. A brilliant triple-meter *Allegro*, the pianistic analog of the *Scherzo* in the contemporaneous C major Symphony (“The Great”), forms the dancing heart of the *fantasia*. The themes of the opening section return in heightened, often contrapuntal settings to round out this masterpiece of Schubert’s fullest maturity. ♦

## Dichterliebe for Voice and Piano, Op. 48

### ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Germany.
- ▶ Died July 29, 1856, in Endenich, near Bonn.

**Composed in 1840.**

- ▶ First CMS performance at CMS’s inaugural concert on September 11, 1969, by baritone Hermann Prey and pianist Charles Wadsworth.
- ▶ Duration: 30 minutes

⊕ **SOMETHING TO KNOW:** *At the age of 18, Robert Schumann met the poet Heinrich Heine, whose poems are used in Dichterliebe, and commented on both his kindness and his wry, ironic attitude towards the world.*

⊕ **SOMETHING TO LISTEN FOR:** *The piano has the last word in all 16 of the songs in this work. At the close of songs X, XII, and XVI, the keyboard delivers extended outros derived from the ghostly arpeggio figure introduced at the outset of the cycle.*

In 1828, Robert Schumann’s mother sent him to study law at the University of Leipzig. He quickly abandoned that discipline in favor of musical instruction with one of Germany’s most distinguished piano teachers, Friedrich Wieck. He moved into Wieck’s Leipzig household, where one of the chief attractions proved to be his mentor’s daughter, Clara, nine years his junior but already a phenomenally gifted pianist

and a young lady mature well beyond her years. The story that follows is well known—how Robert and Clara fell hopelessly in love, how they became secretly engaged, how Friedrich forbade their marriage, how they sued him in the courts, and how they were finally wedded in 1840. In addition to the stability and love that it brought to his personal life, Robert’s marriage was also crucial to his development as a composer. Until that

event, he had confined himself almost entirely to the familiar medium of solo piano in producing a superb series of miniatures and cycles. With Clara's encouragement and advice, however, he launched out into other genres of music in the years after 1840.

In 1841, Robert composed not one, but two symphonies, the first movement of what became his Piano Concerto, a hybrid orchestral work called *Overture, Scherzo, and Finale* (Op. 52), and sketches for a C minor symphony that was never completed. The following year, he turned to chamber music with nearly monomaniacal

zeal, producing the three quartets of Op. 41, Piano Quintet (Op. 44), Piano Quartet (Op. 47), and *Phantasiestücke* for Piano, Violin, and Cello (Op. 88) within five months. That magnificent burst of creativity was begun, however, in the time surrounding his wedding on September 12, 1840 (Clara's 21st birthday) with the composition in that single year of some 160 songs, a genre to which he had not contributed since writing 11 *Lieder* in 1827–28. "Oh Clara, what bliss to write songs," he told his new wife. "Too long have I refrained from doing so.... I should like to sing myself to death like a nightingale." Settings

## KEN NODA ON SHARING THE BENCH

**Four-hands piano is a unique chamber music genre in that players share an instrument and even a chair. How does this proximity change the way you develop an interpretation and perform together?**

*Ken Noda: The closeness does help, especially if you get along musically with your partner. You experience something like ESP [Extrasensory Perception—a paranormal "sixth sense"]. I've had it with Wu Han since the first day we met over 30 years ago.*

**What are the challenges of being so close?**

*K.N.: There's just not enough room. It's a collision course. Like two adults trying to share a twin bed. I've fallen off the bench more than a few times. As I weigh 107 pounds, I've inevitably gotten pushed to the side to a point where three quarters of my rear end had no place on the bench. Hence, I've lost my balance!*

**Who controls the pedal?**

*K.N.: Usually the bottom player controls the pedal. But nowadays, it's more case-by-case and often interchangeable. Like a 21st-century marriage!*

**Any other reflections on four-hands playing?**

*K.N.: Remember that it's meant to be fun and for home consumption. Don't think of it as concert hall music. Just music—preferably with after-dinner drinks! To pair with Schubert's *Fantasia in F minor*, I recommend *Veuve Cliquot* with a tablespoon of black currant syrup.*

NBS

of fine poetry by Goethe, Eichendorff, Chamisso, Hans Christian Andersen, Rückert, and others poured out of him. Many of these he gathered into cycles—*Frauenliebe und -leben*, *Myrthen*, two *Liederkreise*—but no single poet fired the composer’s creativity more intensely in 1840 than Heinrich Heine, whose verses he wrapped with music at least 35 times, most notably in the first *Liederkreis* (“*Ring of Songs*,” Op. 24) and the masterful *Dichterliebe* (“*Poet’s Love*”). “Few women in all history,” observed the composer’s biographer Robert Haven Schauffler, “have received such gifts from their lovers.”

Schumann met the poet Heinrich Heine (1797–1856) only once, in Munich in May 1828, when 18-year-old Robert was touring the country before beginning his studies in Leipzig. Schumann expected the poet to be an “ill-tempered, misanthropic man,” but instead found in him “a human Anacreon [an ancient Greek writer of love poems and drinking songs] who shook my hand in a most friendly way.... Only around his mouth is there a bitter, ironic smile; he laughs about the trivialities of life and is scornful about the pettiness of little people.” Schumann’s

encounter with Heine remained a vivid impression when he selected 20 poems from his *Lyrisches Intermezzo* for the cycle *Dichterliebe* a dozen years later. (Four songs were eliminated before Peters published the first edition in Leipzig in 1844.) The songs do not form a narrative, but instead comprise a series of images of nature and countryside in which the dream of love is disillusioned by the loss of love. Schumann’s songs are remarkable not only for the way in which they allow the singer to plumb the moods and nuances of the words, but also for the importance they give to the piano, the composer’s instrument, which distills the essence of each number in its often-lengthy postludes. “The role of the piano is well-defined,” wrote Donald Lvey in his survey of the song literature. “It carries forward the musical movement, it engages in dialogue with the voice, and always it establishes a character of its own with bases in the poetic expression rather than merely furnishing a harmonic support for the voice.” Such sensitivity to the indissoluble bonding of word and tone places Schumann upon the most rarified plateau of masters of the German *Lied*. ♦

## Quintet in B minor for Clarinet, Two Violins, Viola, and Cello, Op. 115

### JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg.
- ▶ Died April 3, 1897, in Vienna.

#### **Composed in 1891.**

- ▶ Duration: 38 minutes

- ▶ Premiered on November 24, 1891, in Meiningen, by Richard Mühlfeld and the Joachim Quartet.
- ▶ First CMS performance on October 31, 1969, by clarinetist Gervase de Peyer, violinists Pina Carmirelli and Hiroko Yajima, violist Walter Trampler, and cellist Leslie Parnas.

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➕ **SOMETHING TO KNOW:** *Brahms wrote this quintet, along with his Clarinet Trio and two Clarinet Sonatas, for Richard Mühlfeld, principal clarinetist of the court orchestra of Meiningen.*

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⊕ **SOMETHING TO LISTEN FOR:** *In the sweeping clarinet solo that occupies the middle section of the Adagio, there are subtle traces of the mournful theme introduced at the outset of the first movement. This refrain returns a final time as a coda to the last movement of the work.*

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Among Brahms's close friends and musical colleagues during his later years was the celebrated pianist and conductor Hans von Bülow, who played Brahms's music widely and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving at Meiningen, Bülow invited Brahms to be received by the music-loving Duke Georg and his consort, Baroness von Heldburg, and Brahms was provided with a fine apartment and encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) Brahms returned frequently and happily to Meiningen to hear his works played by the orchestra and to take part in chamber ensembles. At a concert in March 1891, he heard a performance of Weber's F minor Clarinet Concerto by the orchestra's principal player of that instrument, Richard Mühlfeld, and he was overwhelmed. So strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy. The Trio for Clarinet, Cello, and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891. Three years later Brahms was inspired again to write for Mühlfeld and he produced the two Sonatas for Clarinet and Piano (Op. 120).

The Clarinet Quintet's mood is expressive and autumnal, with many hints of bittersweet nostalgia, a quality to which the darkly limpid sonority of the clarinet is perfectly suited. The opening movement follows the traditional sonata plan, with the closely woven thematic development characteristic of all Brahms's large instrumental works. The main theme, given by the violins in mellow thirds, contains the motivic seeds from which the entire movement grows. Even the swaying second theme, initiated by the clarinet, derives from this opening melody. The *Adagio* is in three large paragraphs. The first is based on a tender melody of touching simplicity uttered by the clarinet. The central section is an impetuous strain in figurations seemingly derived from the fiery improvisations of an inspired Gypsy clarinetist. The *Adagio* melody returns to round out the movement. Brahms performed an interesting formal experiment in the third movement. Beginning with a sedate *Andantino*, the music soon changes mood and meter to become an ingenious combination of scherzo and rondo that is closed by a fleeting reminiscence of the movement's first melody. The finale is a theme with five variations, the last of which recalls the opening melody of the first movement to draw together the principal thematic strands of this masterful quintet. ♦

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⊕ **HEAR MORE BRAHMS:** *Check out Episodes 8 and 16 of The Phenomenal 50, a new podcast featuring landmark performances from 50 years of CMS concerts. Available for download on Apple Podcasts, Google Podcasts, Spotify, and on the CMS website.*

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# ABOUT THE ARTISTS



JONATHAN TOCHLER

## PAUL APPLEBY

► Tenor Paul Appleby's 2019–20 season includes a return to the Metropolitan Opera in *Káťa Kabanová*, debuts at Houston Grand Opera in *Saul* and Teatro Real Madrid in *Die Zauberflöte*, and his Russian debut in *The Rake's Progress*. Concert appearances include performances with the Cleveland Orchestra, San Diego Symphony, Indianapolis Symphony, Chamber Music Society of Lincoln Center, and Santa Fe Chamber Music Society. He has appeared at Carnegie Hall in Bernstein's *Songfest* and in a solo recital at Zankel Hall, with the LA Philharmonic and Chicago Symphony, in recital at Wigmore Hall, and on many international stages with his frequent musical partner Manfred Honeck. Operatic performances have included the title role of *Pelléas et Mélisande* at the Metropolitan Opera and Dutch National Opera; the world premiere of John Adams's *Girls of the Golden West* at San Francisco Opera and, later, with Dutch National Opera; Stravinsky's *The Rake's Progress* at the Metropolitan Opera, Festival d'Aix-en-Provence, Dutch National Opera, and Oper Frankfurt; Handel's *Saul* and Berlioz's *Béatrice et Bénédicte* at the Glyndebourne Festival; *Die Zauberflöte* at San Francisco Opera and Washington National Opera; and Offenbach's *The Grand Duchess of Gerolstein* at Santa Fe Opera. He is a founding member of the American Modern Opera Company and a graduate of the Met Opera's Lindemann Program. He holds an artist diploma and master's from The Juilliard School and bachelor's degrees in English and Music from the University of Notre Dame.



SONGHE ZHAI

## AARON BOYD

► Violinist Aaron Boyd enjoys a growing international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. Since making his New York recital debut in 1998, he has concertized throughout North America, Europe, and Asia. Formerly a member of the Escher String Quartet, together with whom he was a recipient of an Avery Fisher Career Grant and the Martin E. Segal prize from Lincoln Center, he was also awarded a Proclamation by the City of Pittsburgh for his musical accomplishments. He has been involved in numerous commissions and premieres and has worked directly with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. He was also founder of the Zukofsky Quartet, the only ensemble to have played all of Milton Babbitt's notoriously difficult string quartets in concert. As a recording artist, he can be heard on the BIS, Music@Menlo Live, Naxos, Tzadik, North/South, and Innova labels. He has been broadcast on television and radio by PBS, NPR, WQXR, and WQED and was profiled by Arizona Public Television. Mr. Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from The Juilliard School where he studied with Sally Thomas and coached extensively with Paul Zukofsky and Harvey Shapiro. He serves as Director of Chamber Music and Professor of Practice in Violin at the Meadows School of the Arts at Southern Methodist University and lives in Plano, Texas with his wife Yuko, daughter Ayu, and son Yuki.



## FRANCISCO FULLANA

▶ Spanish violinist Francisco Fullana has been praised as a “rising star” (*BBC Music Magazine*) and “frighteningly awesome” (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described Fullana as “an amazing talent.” Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an

innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians’ understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter’s re-composition of Vivaldi’s *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as “explosive” (*Gramophone*) and “electric and virtuosic” (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society of Lincoln Center. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



## YURA LEE

▶ Violinist/violist Yura Lee is a multifaceted 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, the Palais des Beaux-Arts in Brussels, 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 CMS’s Bowers Program, 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.



## KEN NODA

► Ken Noda is Honorary Teacher for the Lindemann Young Artist Development Program at the Metropolitan Opera. After a 28-year tenure, he retired from his full-time Met position as Musical Advisor to the program in July, 2019. He is a regular guest coach at the Weill Music Institute at Carnegie Hall, the Verbier Festival in Switzerland, and the Marlboro Music Festival. From 2020–22, he will coach a 3-year cycle of Mozart's da Ponte operas in Salzburg conducted by Andras Schiff. He studied piano with

Daniel Barenboim and in his career as a piano soloist, he has played with the Berlin, Vienna, New York, Israel, and Los Angeles Philharmonics; the London, Boston, San Francisco, and Chicago Symphonies; and the Cleveland Orchestra, L'Orchestre de Paris, and Philharmonia Orchestra of London. Conductors he has worked with include Claudio Abbado, Daniel Barenboim, Riccardo Chailly, Rafael Kubelík, Erich Leinsdorf, Zubin Mehta, Seiji Ozawa, and André Previn. He has collaborated in chamber music with Itzhak Perlman, Pinchas Zukerman, Nigel Kennedy, Cho-Liang Lin, and the Emerson String Quartet and has served as vocal accompanist to Kathleen Battle, Hildegard Behrens, Maria Ewing, Aprile Mollo, James Morris, Kurt Moll, Jessye Norman, Matthew Polenzani, Dawn Upshaw, and Deborah Voigt. He was born in October, 1962 in New York City to Japanese parents.



## KEITH ROBINSON

► Cellist Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony. In 1989 he won the P.A.C.E. "Classical Artist of the Year" Award. His most recent recording released on Blue Griffin Records features the

complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of CMS's Bowers Program. Mr. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Mr. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio and Hal Robinson, principal bass of The Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.

TARA MCQUELLEN



## DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and Yale in New York, an annual concert series at Carnegie Hall. He has performed with the Chamber Music Society of Lincoln Center since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He has been the artistic director of Chamber Music Northwest in Portland, Oregon

since 1981. He has collaborated with the Guarneri, Tokyo, and Emerson quartets and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in the Munich and Geneva competitions, he has held principal clarinet positions in numerous orchestras including The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. His most recent recordings are the Beethoven, Bruch, and Brahms Clarinet Trios with cellist David Finckel and pianist Wu Han on the ArtistLed label and a recording for Delos of works by Carl Nielsen. Mr. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada and uses Légère Reeds.



## WU HAN

► Co-artistic director of the Chamber Music Society, pianist Wu Han is among the most esteemed and influential classical musicians in the world today. She is a recipient of *Musical America's* Musician of the Year award and has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, soloist, and chamber musician, she appears at many

of the world's most prestigious venues and performs extensively as duo partner with cellist David Finckel. Together, they co-founded ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue has won widespread critical praise. Recent recordings include a set of three Wu Han *LIVE* albums, a collaborative production between the ArtistLed and Music@Menlo *LIVE* labels. The latest captures her live performances of Fauré's piano quartets from the festival. Complementing her work as a performing artist, Wu Han's artistic partnerships bring her in contact with new audiences in the US and abroad: she is Artistic Advisor of The Wolf Trap Foundation for the Performing Arts' Chamber Music at the Barns series and co-founder and artistic director of Music@Menlo Chamber Music Festival and Institute in Silicon Valley. In recognition of her passionate commitment to music education, Montclair State University has appointed her as a special artist-in-residence.

# 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.

## Directors and Founders

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