

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 16, 2018, AT 7:30 ▶ 3,857TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

MICHAEL BROWN, piano
GLORIA CHIEN, piano
BENJAMIN BEILMAN, violin
IDA KAVAFIAN, violin
PAUL NEUBAUER, viola
DAVID REQUIRO, cello

RUSSIAN INSPIRATION

**GIOVANNI
BATTISTA VIOTTI**
(1755–1824)

Duo in G major for Two Violins, W 4.9 (c. 1789–90)

▶ Allegro
▶ Andante
▶ Allegretto

KAVAFIAN, BEILMAN

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

***Andante and Five Variations in G major for
Piano, Four Hands, K. 501*** (1786)

CHIEN, BROWN

MIKHAIL GLINKA
(1804–1857)

Variations on a theme of Mozart for Piano
(1822, rev. 1827)

BROWN

FRANZ LISZT
(1811–1886)

***Grand duo concertant sur la romance de
'Le Marin' for Violin and Piano*** (1835, rev. 1849)

BEILMAN, CHIEN

INTERMISSION

The Chamber Music Society of Lincoln Center is deeply grateful to **The Hauser Foundation**, whose generous support as our **Lead Digital Technology Partner** includes full funding for the video recording of all CMS concerts in Alice Tully Hall during this 49th anniversary season.

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

JOHN FIELD **Nocturne No. 2 in C minor for Piano** (1812)
(1782–1837) CHIEN

FELIX MENDELSSOHN ***Lied ohne Worte* in E-flat major for Piano,**
Op. 30, No. 1 (1830)
(1809–1847) CHIEN

ROBERT SCHUMANN **Quartet in E-flat major for Piano, Violin, Viola,**
and Cello, Op. 47 (1842)
(1810–1856)
‣ Sostenuto assai—Allegro ma non troppo
‣ Scherzo: Molto vivace
‣ Andante cantabile
‣ Finale: Vivace
BROWN, KAVAFIAN, NEUBAUER, REQUIRO

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome back—or welcome to your first CMS concert, as the case may be. We hope you had a wonderful summer, full of perhaps fantastic music, wonderful food, the great outdoors, and family as well.

Our thematic focus this 49th anniversary season is the music of Russia, and today's program offers an introduction to Russian music from a very unusual perspective.

Russia is a country so musical that music seems as much of a national language as the Russian tongue itself. Its moods, landscape, weather, history, and personality are so inextricably woven into its music that experiencing Russian music constitutes a virtual tour to the country, including conversations with its inhabitants, in which we hear their life stories. So how does this program serve as an introduction to our season, with only one work on it by a Russian composer?

One of the most incredible realities of Russian musical history is how relatively late the country produced its own classical music. Not until our program's musical patriarch Mikhail Glinka found his native voice in the 1830s did Russians start to compose truly Russian music. The country missed both the Classical and Baroque periods: there was no Russian Bach, Vivaldi, Mozart, Haydn, Beethoven, or Schubert. Yet the Russians loved Mozart, and Italian opera, and simply imported it, along with the music of many other great composers, often performed by great virtuosos from afar. So the composers on our program today constitute a Who's Who selection of Russia's greatest Western influences, who inspired, in some cases taught, and who planted the seeds for a home-grown music that would, by the second half of the 19th century, evolve into a distinct and vastly powerful language all its own.

As the season progresses, please enjoy the Russian tidbits along the way, and if you find it more enticing, do consider immersing yourself in Russian music from two centuries during our Winter Festival in March.

It's always wonderful to begin the season again. Let's get started!

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS

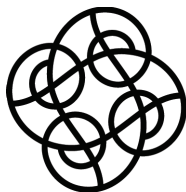


Wu Han



CMS AWARD FOR EXTRAORDINARY SERVICE TO CHAMBER MUSIC

During this season's opening program, the Chamber Music Society of Lincoln Center is pleased to present the fifth CMS Award for Extraordinary Service to Chamber Music Connection in Worthington, Ohio.



chamber music connection

Under the leadership of founder and violist Deborah Price, Chamber Music Connection brings together approximately 100 musicians of all ages and abilities to perform in chamber ensembles each year. Ensembles work with team coaches—including alumni, faculty, and guest artists—to expose students to multiple interpretations. CMC students also participate in side-by-side residencies with renowned touring chamber ensembles in collaboration with their local presenter, Chamber Music Columbus. CMC was founded in 1992 as a summer festival and became a year-round program in 1998. Today CMC presents over 30 concerts annually, and has a thriving gig and outreach program, a revolutionary high school fellowship program, and a jazz/alternative music seminar.

The CMS Award for Extraordinary Service to Chamber Music honors individuals and institutions that have significantly changed the landscape of chamber music through passionate commitment, dedication to the art form, and exceptional vision. Recipients of the Award are chosen by the Society's artistic department from a wide variety of fields connected to chamber music. Previous recipients include pianist Menahem Pressler (2013), CMS founding director Charles Wadsworth (2014), Marlboro Music (2015), and South Mountain Concerts (2016).

NOTES ON THE PROGRAM

The Schumann Piano Quartet holds a special place in my heart. Not only is it one of the most compelling pieces in the repertoire but it also happens to have been a work I had to prepare for the finals auditions for The Bowers Program (then called CMS Two). Those unforgettable sensations—cold, clammy hands, a fast heartbeat, and racing thoughts (how fast or slow should I start, and with what touch, will it be too loud or too soft for the room?)—all associations I have about the piece, which are forever intermingled with the sheer genius of the music. The opening movement strikes a balance between sublime intimacy and joyful exuberance. Then comes two inner movements—a dark-hued Mendelssohn-inspired Scherzo full of sweep, followed by the heart of the piece—a gorgeous slow movement with its yearning melodies. The exuberant Finale races to the finish line and then all four of us will surely take a deep breath.

—Michael Brown

Duo in G major for Two Violins, W 4.9

GIOVANNI BATTISTA VIOTTI

- Born May 12, 1755, in Fontanetto da Po, Italy.
- Died March 3, 1824, in London.

Composed in 1789–90.

- Tonight is the first CMS performance of this piece.
- Duration: 9 minutes

⊕ SOMETHING TO KNOW: Violin virtuoso Giovanni Battista Viotti pioneered a new style of playing that earned him recognition as the founder of the modern French violin school. His playing was hugely influential not just in France but across Europe.

Giovanni Battista Viotti was born in 1755 into the humble family of a blacksmith, started playing violin as a child, studied with the Italian virtuoso Gaetano Pugnani, performed five years with the royal chapel orchestra at Turin, and then went on a joint concert tour with his teacher through Switzerland, Germany, Poland, and Russia. Viotti created a sensation when he debuted in Paris in 1782 and quickly established himself as the city's premier violin virtuoso.

In September 1783, however, he abruptly retired from public performance for reasons never made clear (one rumor held that he was miffed because a newcomer's recital had outdrawn his), but he entered royal service at the beginning of 1784 to entertain Marie Antoinette at Versailles. In 1788, he founded a new opera house called the Théâtre de Monsieur (after July 1791, Théâtre Feydeau), but the French Revolution made the situation of the

royalist-associated Viotti untenable in France, and in mid-1792 he decamped to London. There he set himself up as a soloist at Salomon's popular Hanover Square Concerts (remembered as the sponsor of Haydn's London ventures), performed with the orchestra of the King's Theatre, and frequently played in the homes of the wealthy, including the Prince of Wales. Those associations, however, could not keep him from being deported from the country in 1798 when he was accused (wrongly, he maintained) of revolutionary sympathies. He settled in with some English friends then living near Hamburg, but returned to London in 1801, not, however, to resume his musical career but rather to run a wine business. He continued to play occasionally in both London and Paris, and when his wine business failed in 1818, he applied to an old patron, the Count of Provence—now Louis XVIII—to run the Paris Opéra. He got the job,

but administrative difficulties and bad luck—the Duke of Berry, the King's nephew, was assassinated on the steps of the Opéra soon after Viotti began his tenure—forced him to resign in 1821. Still saddled with unpaid debts from the collapse of his wine business, Viotti retreated to London several months later. He died there on March 3, 1824.

Viotti composed 42 Violin Duos whose appearance in multiple editions published in Berlin, Vienna, Leipzig, Amsterdam, and Paris between 1789 and 1810 attest to their popularity with the home musical amateurs of the day. Their convivial nature, unthreatening technical demands, and pleasing expression are exemplified by the G major Duo (1789–90, W. 4.9 in Chappell White's 1985 catalog of Viotti's compositions), which comprises three succinct movements—fast–slow–fast—each in three-part form with clear returns of the opening material following a complementary central episode. ♦

Andante and Five Variations in G major for Piano, Four Hands, K. 501

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

Composed in 1786.

- ▶ First CMS performance on January 21, 2007, by pianists Gilles Vonsattel and André-Michel Schub.
- ▶ Duration: 8 minutes

⊕ SOMETHING TO KNOW: *Four-hand works for piano were very popular in Mozart's time. They generally weren't professionally performed, rather amateurs would buy the sheet music to play at home.*

Soon after setting himself up as a music publisher in Vienna in 1783, Franz Anton Hoffmeister signed up Haydn, Mozart, Vanhal, Albrechtsberger, and other significant Viennese and foreign composers as clients. Mozart, always something of a spendthrift, started sending Hoffmeister, a fellow Mason,

imploping letters for loans and advances and commissions, and the publisher responded generously. It was for this lodge brother, business associate, and steady friend that Mozart composed his *Andante and Variations* for Piano, Four Hands, in G major, K. 501 in the autumn of 1786 as repayment for Hoffmeister's

generosity. To make the piece more easily saleable, Mozart revised his original conception of a work for two pianos to one for two players at a single instrument.

The theme, original with Mozart, is one of those marvels of lucidity and apparent effortlessness in which are embedded the seeds of expressive ambiguity that Mozart sought out in the works of his maturity—an opening phrase of eight measures answered not by one of another, predictable, eight measures but by one of ten; a slight harmonic deflection in the middle of the otherwise purely diatonic first phrase; a hint of the minor mode, like a high cloud

passing momentarily in front of the sun, at the beginning of the second phrase. Mozart wove around these formal and emotional elements five variations of increasingly elaborate figurations. The work reaches its most eloquent moment in the poignant fourth variation, in G minor, which the distinguished English musicologist Arthur Hutchings said is composed of “four lovely contrapuntal and chromatic strands. It is music as nearly perfect as can be imagined. Not even Mozart himself wrote a more admirable eighteen bars.” A coda with weightless echoes of the theme’s first phrase closes this miniature masterwork. ♦

Variations on a theme of Mozart for Piano

MIKHAIL GLINKA

- ▶ Born June 1, 1804, in Smolensk, Russia.
- ▶ Died February 15, 1857, in Berlin.

Composed for harp in 1822; revised for piano in 1827.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 8 minutes

➤ **SOMETHING TO KNOW:** *This is one of Glinka’s early pieces, many of which were dances or variations for piano. He would go on to study in Italy, travel widely, and become the first Russian composer to gain a reputation in Europe.*

Mikhail Glinka was born in 1804 into a prosperous noble family in Novospasskoye, 300 miles southwest of Moscow, and had his earliest musical experiences hearing the local folksongs and listening to the serf orchestra that entertained on his father’s estate. He had piano lessons with his German governess, picked up violin and flute on his own well enough to sit in with an informal household ensemble, and conducted the serf orchestra on occasion, reportedly in music by Mozart, Haydn, Beethoven, Cherubini, and Méhul. Those childhood musical experiences,

as well as private tutors, a fine home library, and gatherings with his educated and cultured family, prepared Glinka for enrollment at the Noble Boarding School in St. Petersburg when he was 14. In addition to receiving a fine general education and immersing himself in the city’s rich artistic life, Glinka was also able to study piano and violin formally in St. Petersburg (he even took a few lessons with the noted Irish pianist, composer, and teacher John Field) and begin training in music theory and composition.

Among Glinka’s earliest known compositions is a set of variations on

the delightful music-box theme from the Act I finale of Mozart's *The Magic Flute* in which the birdcatcher Papageno drives away the cruel Monostatos with his magic bells (*Das klinget so herrlich, das klinget so schön*). Glinka related the background of the piece in his memoir: "In the early spring of 1822, I was presented to a family where I made the acquaintance of a very pretty young lady who not only played the harp extremely well, but also possessed

a ravishing soprano voice. Wishing to oblige her [Glinka was an inveterate ladies' man], I had the idea of writing some variations for her on a theme by Mozart, and afterwards a waltz for piano. These were my first essays in composition, although I did not yet know the rules of figured bass." When Glinka arranged his *Variations on a theme of Mozart* for piano in 1827, he added two variations to the five in the original 1822 harp version. ♦

GLINKA AND EUROPEAN MUSIC

Mikhail Glinka is generally regarded as Russian's first major classical composer. He was the first Russian composer to become well known in the west and he influenced Russian music for generations. His two operas set the stage by exploring national themes (A Life for the Tsar) and fantastical subjects (Ruslan and Lyudmila)—both topics would remain popular long after his death. Tchaikovsky praised his orchestral writing, saying that the Russian symphonic school was contained in Glinka's orchestral work Kamarinskaya, "just as the whole oak is in the acorn." Glinka had mixed feelings about representing Russian music. He was an aristocrat who liked to travel and he generally preferred other European cities to St. Petersburg. Toward the end of his life he declared, "I'm finished with Russian music, as I am with Russian winters."

Before, during, and after Glinka's life, Russian musical culture was fixated on the west. The infatuation began in 1703 with the founding of the city of St. Petersburg, "The European character of that city demanded European music, and Western musicians... invited by the tsarist court and the greater nobility... felt immediately at home in the new environment." (Francis Maes, A History of Russian Music) Russia welcomed European composers, traveling virtuosos, and went wild for Italian opera—Verdi's opera La forza del destino was commissioned by the Imperial Theater and premiered in St. Petersburg in 1862. It was only around the time of the founding of the St. Petersburg Conservatory that same year that Russia truly began developing a classical music culture of its own.

Grand duo concertant sur la romance de 'Le Marin' for Violin and Piano

FRANZ LISZT

- ▶ Born October 22, 1811, in Doborján, Hungary (now Raiding, Austria).
- ▶ Died July 31, 1886, in Bayreuth, Germany.

Composed in 1835; revised in 1849.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 15 minutes

➤ **SOMETHING TO KNOW:** *Liszt, a virtuoso pianist, wrote this piece based on a romance by violinist Charles-Philippe Lafont. Given the instrumentation and idiomatic violin writing, this piece may have been written for Lafont, possibly with his input.*

Though Charles-Philippe Lafont lives today only in the densely packed columns of scholarly reference books—in his last edition of the voluminous *Baker's Biographical Dictionary*, Nicolas Slonimsky said of Lafont's one opera, seven violin concertos, many violin pieces, and 200 vocal romances that "these works have no intrinsic value"—he was an important musical figure during his day. Born in Paris in 1781, Lafont learned the violin from his uncle, the noted violinist and conductor Isidore Bertheaume, and was good enough to tour with him while still a teenager. Lafont later studied with Rodolphe Kreutzer and Pierre Rode, and toured throughout Europe as a soloist before taking over as solo violinist at the Russian court in St. Petersburg in 1808, where his uncle Isidore had served briefly before his death in 1802. Lafont returned to Paris as violinist to Louis XVIII in 1815. He engaged in a competition with Paganini the following year in Milan. Paganini won over the sympathetic Italian audience, and later wrote that Lafont "plays well but he does not surprise." (Later in life, Lafont disputed Paganini's win.) Lafont,

already well established in his career, continued touring and performing for the rest of his life. He died in a carriage accident on August 14, 1839, while traveling to an engagement at Tarbes, in southern France.

Franz Liszt was based mainly in Paris from the time he moved there with his family in 1823 until he was appointed music director at Weimar in 1848, and he became acquainted with Lafont sometime after arriving. Lafont frequently collaborated with leading pianists of the day, in both composition and performance, and it's possible that Liszt was one of them. Around 1835, perhaps for an appearance with the violinist, Liszt composed the *Grand duo concertant* on Lafont's romance *Le Marin* (The Sailor) for Violin and Piano; its idiomatic string writing suggests that Lafont himself may have offered some advice on the project. The *Grand duo concertant* begins with a dramatic introduction that precedes the theme (a gentle waltz tune) and four variations in the styles of a polonaise, a nocturne, a pastorale, and a tarantella. The finale is dazzlingly virtuosic. ♦

Nocturne No. 2 in C minor for Piano

JOHN FIELD

- ▶ Born July 26, 1782, in Dublin, Ireland.
- ▶ Died January 23, 1837, in Moscow.

Published in 1812.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

⊕ **SOMETHING TO KNOW:** *John Field was a noted Irish pianist and composer who had a very successful career in Russia.*

John Field, the son of a theater violinist and the grandson of a local organist, was sent when he was nine for piano lessons with Tommaso Giordani; he made his public debut as a concerto soloist just a year later. In 1793 the family moved to London, where John was apprenticed to the eminent pianist-composer Muzio Clementi, who had established himself as one of the day's leading piano manufacturers. Field built a solid reputation as a concert pianist in the city, and also began to draw notice for his compositions. In 1802, Clementi set out on an extensive European tour and took Field along as his protégé and valet. Early the next year, they descended on St. Petersburg, where Field's playing made him an instant celebrity. Field remained in St. Petersburg, becoming the idol of fashionable society and the most sought-after (and expensive) piano teacher in Russia. He lived alternately in St. Petersburg and Moscow for the next two decades, returning to London only in 1831 to seek treatment for the cancer that would end his life six years later. His health was sufficiently restored that he was able to tour through England, France, Belgium, and Switzerland, but got only as far as Naples before his health collapsed in the spring of 1834. He underwent several operations

during the ensuing nine months before being rescued by a noble Russian family who agreed to provide his support if he returned to Moscow. Field gave three concerts in Vienna on the way to his adopted country, but, except for writing a few nocturnes, he was unable to play or compose further before his death in Moscow on January 23, 1837.

Though Field's compositions, all for or with piano, include seven concertos, several chamber works, a half-dozen piano duets, and a large number of miscellaneous pieces, he is chiefly remembered for his dozen-and-a-half nocturnes. The title had been applied (sparingly) in the late 18th century to multi-movement compositions for social occasions, a sort of "evening music." Field used the term not in that traditional sense, however, but to indicate a sensitive, lyrical, one-movement piece of reflective, consolatory quality. Franz Liszt admired Field's nocturnes sufficiently to make an edition of them. Field's nocturnes, with their gently arching melodies reminiscent of *bel canto* arias, graceful decoration, and intimate expression, were among the most popular keyboard pieces of the 19th century, and provided the models upon which Frédéric Chopin built some of his most haunting creations. ♦

Lied ohne Worte in E-flat major for Piano, Op. 30, No. 1

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1830.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

+ SOMETHING TO KNOW: *Mendelssohn's 48 Songs Without Words were personal, domestic pieces—one of the first was written for his sister's birthday. The name was original with Mendelssohn and it's unclear what inspired it.*

Mendelssohn seems to have been the first to call a piano piece a “Song Without Words,” indicating both this music’s small scale and its essential lyricism. Following the original publication of the second volume of *Songs Without Words* in 1835 (Op. 30), several early editions appeared with descriptive titles for its six movements. No. 1 in E-flat major was dubbed “Contemplation,” an emotion Robert Schumann captured in his review

of the music: “Who has not sat at the piano in the twilight hour and, in the midst of fantasizing, unconsciously sung a quiet melody to it? And if by chance one can combine the accompaniment and the melody in the hands alone, and above all if one is a Mendelssohn, then the result is the most beautiful *Song Without Words*.... [This *Andante espressivo* is music] of purity and beauty of sensitivity.” ♦

Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 47

ROBERT SCHUMANN

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

Composed in 1842.

- ▶ Premiered on December 8, 1844, in Leipzig.
- ▶ First CMS performance on January 30, 1972, by pianist Richard Goode, violinist Arnold Steinhardt, violist Michael Tree, and cellist David Soyer.
- ▶ Duration: 29 minutes

+ SOMETHING TO KNOW: *Schumann tended to focus on one genre at a time, and he wrote his Piano Quartet in 1842, the year he concentrated on chamber music. The piece uses scordatura tuning: at the end of the third movement, the cello plays an extra-low B-flat by tuning the lowest string down a step mid-movement.*

In 1842, Robert Schumann turned from the orchestral genres to concentrate with nearly monomaniacal zeal on chamber music. Entries in his diary

attest to the frantic pace of his inspiration: “June 4th: Started the Quartet in A minor. June 6th: Finished the *Adagio* of the Quartet. June 8th:

My Quartet almost finished. June 11th: A good day, started a Second Quartet. June 18th: The Second Quartet almost finished up to the *Variazioni*. July 5th: Finished my Second Quartet. July 8th: Began the Third Quartet. July 10th: Worked with application on the Third Quartet." Schumann's three string quartets, published together under the single opus number 41, were completed in a frenzy of creative activity within just six weeks, after which he never wrote another work in the form. Having nearly exhausted himself, he and Clara took a holiday at a Bohemian spa in August, but he again threw himself into composition soon after his return: the Piano Quintet (Op. 44) was begun in September and the Piano Quartet (Op. 47) on October 24; both were finished before the *Phantasiestücke* for Piano, Violin, and Cello (Op. 88) was created in December. Schumann, drained by three months of feverish work, then slumped into a state of nervous collapse, and he was unable to compose again until the following February, though his achievement of 1842—the composition of six chamber music masterpieces in five months—stands as one of the

greatest bursts of creative inspiration in the history of the art.

The Piano Quartet's opening *Allegro*, a fully realized sonata form, gives the main theme first in a slow, hymnal, introductory configuration before it is presented in a quick-tempo, staccato transformation to launch the main part of the movement. The second theme, announced in imitation between the piano and the strings, begins with an accented note followed by a rising scale pattern. The start of the development section is marked by recalling the slow introduction. The *Scherzo* is a veritable dance for a whirling dervish. To balance this furious rhythmic exercise, two contrasting trios are interspersed in the movement. The principal theme of the *Andante*, a beautiful melody enfolding many wide leaps, is entrusted to the cello. Following a central interlude, the viola sings the theme again with detailed embroidery from the violin. The *Finale* is dominated by a plenitude of fugue. The movement's thematic abundance is overshadowed only by its pervasive imitative texture, which Schumann contrived to make sound vivacious rather than pedantic. ♦

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UPCOMING CONCERTS AT CMS

QUARTET VARIATIONS

SUNDAY, OCTOBER 21, 2018, 5:00 PM ► ALICE TULLY HALL

In a program revealing the ensemble's abundant possibilities, the fabled Emerson String Quartet is joined by the formidable pianist Shai Wosner.

THE KREUTZER CONNECTION

SUNDAY, OCTOBER 28, 2018, 5:00 PM ► ALICE TULLY HALL

A thread of intrigue connects the dramatic works on this fascinating program: Beethoven's "Kreutzer" Sonata and Janáček's String Quartet "The Kreutzer Sonata." Highly charged works by Beethoven and Prokofiev complete this concert's thrilling, theatrical profile.

ABOUT THE ARTISTS



GIORGIA BERTAZZI

BENJAMIN BEILMAN

► Violinist Benjamin Beilman has won praise both for his passionate performances and deep, rich tone, which the *Washington Post* called “mightily impressive,” and the *New York Times* described as “muscular with a glint of violence.” Highlights of his 2018–19 season include play-directing and curating a program with the Vancouver Symphony; making his debut at the Philharmonie in Cologne with Ensemble Resonanz and with the Munich Chamber Orchestra in Koblenz; performing

Four Seasons with the Cincinnati Symphony and Richard Egarr; returning to the City of Birmingham Symphony; and debuting with the Royal Scottish National Orchestra and Elim Chan. In recital, he will be presented by Lincoln Center in New York, Spivey Hall in Atlanta, and the Kennedy Center in Washington, D.C., and perform Mozart sonatas at Philadelphia’s Perelman Theater and Carnegie Hall with pianist Jeremy Denk. His European recital and chamber music engagements include the Moritzburg Festival, Concertgebouw, and Wigmore Hall for a BBC Radio 3 live broadcast. He released his first disc for Warner Classics in 2016, titled *Spectrum* and featuring works by Stravinsky, Janáček, and Schubert. An alum of The Bowers Program (formerly CMS Two), Mr. Beilman studied with Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. He plays the “Engleman” Stradivarius from 1709 generously on loan from the Nippon Music Foundation.



JAMIE BECK

MICHAEL BROWN

► Michael Brown has been described as “one of the most refined of all pianist-composers” (*International Piano*) and “one of the leading figures in the current renaissance of performer-composers” (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center and an alum of The Bowers Program (formerly CMS Two). He makes regular appearances with orchestras

such as the National Philharmonic, the Seattle, Grand Rapids, North Carolina, Maryland, and Albany symphonies and was selected by pianist András Schiff to perform an international solo recital tour, making debuts in Zurich’s Tonhalle and New York’s 92nd Street Y. He has appeared at the Tanglewood, Marlboro, Music@Menlo, Gilmore, Ravinia, Bridgehampton, Moab, and Bard music festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. A prolific composer, Mr. Brown is the composer and artist-in-residence at the New Haven Symphony for the 2017–19 seasons and a 2018 Copland House Residency Award winner. He is the First Prize winner of the Concert Artists Guild competition, and earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. A native New Yorker, he lives there with his two 19th-century Steinway D’s, *Octavia* and *Daria*.



GLORIA CHIEN

► Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the year, "... who appears to excel in everything." She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician

at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. An alum of The Bowers Program (formerly CMS Two), she performs frequently with the Chamber Music Society of Lincoln Center. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga, that has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as co-artistic director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. Ms. Chien received her bachelor's, master's, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She holds the position of artist-in-residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.



IDA KAVAFIAN

► Violinist/violist Ida Kavafian just completed her 34th successful year as artistic director of Music from Angel Fire, the renowned festival in New Mexico. Her close association with The Curtis Institute continues with her large and superb class, the recent endowment of her faculty chair by former Curtis Board President Baroness Nina von Maltzahn, and the awarding of the Lindback Foundation Award for Distinguished Teaching, which is presented in recognition of outstanding

service in stimulating and guiding Curtis students. In addition to her solo engagements, she continues to perform with her piano quartet, OPUS ONE, and her most recent ensemble, Trio Valtorna. Co-founder of those ensembles as well as Tashi and the Bravo! Vail Valley Music Festival (which she ran for ten years), she has toured and recorded with the Guarneri, Orion, Shanghai, and American string quartets; as a member of the Beaux Arts Trio for six years; and with such artists as Chick Corea, Mark O'Connor, and Wynton Marsalis. A graduate of The Juilliard School, where she studied with Oscar Shumsky, she was presented in her debut by Young Concert Artists. In addition to Curtis, she teaches at The Juilliard School and the Bard College Conservatory. Ms. Kavafian and her husband, violist Steven Tenenbom, have also found success outside of music in the breeding, training, and showing of champion Vizsla dogs, including the 2003 Number One Vizsla All Systems in the United States and the 2007 National Champion. She has performed with the Chamber Music Society since 1973.



PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the United States 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 and 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. 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 as well as a visiting professor at DePaul University.



DAVID REQUIRO

► First Prize winner of the 2008 Naumburg International Violoncello Competition, David Requiro is recognized as one of today's finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as soloist with the Tokyo

Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut at Weill Recital Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed the cycle of Beethoven's cello sonatas at the Phillips Collection in Washington, D.C. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. The Chamber Music Society recently appointed him to The Bowers Program (formerly CMS Two) beginning in the 2018–19 season. In 2015 Mr. Requiro joined the faculty of the University of Colorado Boulder as an assistant professor. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

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LIMITED TO 25 PARTICIPANTS

Andalucía Interlude

Seville, Cordoba and Granada were the great cities and intellectual and artistic centers of Al Andalus, as they are in today's Andalucía. This special trip, designed specifically for CMS, will focus on the three cities and explore their incredible architectural and art treasures, rated among the most beautiful in the world. Andalucía, the birthplace of flamenco, has been an inspiration to poets, musicians and composers for years. About 30 music pieces, operas and symphonies have been written in, or relating to Seville alone. Therefore, it is natural that in addition to our explorations, we will attend concerts performed by our accompanying CMS artists at places of singular beauty, such as a private palace.

Spring is the ideal time to visit Andalucía. The air in the cities is intoxicating with the scent of orange blossoms, jasmine and other aromatic plants, while the countryside is adorned with wild flowers. Please join us on the **Andalucía Interlude** for a memorable travel and musical experience.

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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for setting the benchmark for chamber music worldwide. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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 Stephen Taylor, *oboe*
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From the Chamber Music Society's first season in 1969–70, support for this special institution has come from those who share a love of chamber music and a vision for the Society's future.

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

Those first steps 49 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.

THE CHAMBER MUSIC SOCIETY ENDOWMENT

The Chamber Music Society gratefully recognizes those individuals, foundations, and corporations whose estate gifts and exceptional support of the Endowment Fund ensure a firm financial base for the Chamber Music Society's continued artistic excellence. For information about gifts to the Endowment Fund, please contact Executive Director Suzanne Davidson at (212) 875-5779.

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Estate of Anitra Christoffel-Pell
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Fan Fox & Leslie R. Samuels
Violin Chair
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CMS gratefully recognizes **Shirley Young** for her generous service as International Advisor.

CMS wishes to thank **Covington & Burling** for acting as pro bono Media Counsel.

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