

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 17, 2017, AT 7:30 ▶ 3,738TH CONCERT

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

**ALESSIO BAX**, piano  
**LUCILLE CHUNG**, piano  
**PAUL HUANG**, violin  
**ANI KAVAFIAN**, violin

**YURA LEE**, viola  
**MATTHEW LIPMAN**, viola  
**MIHAI MARICA**, cello

## CLASSICAL EPICENTER: MOZART IN 1787

**WOLFGANG AMADEUS MOZART**  
(1756–1791) **Sonata in C major for Piano, Four Hands, K. 521 (1787)**  
▶ Allegro  
▶ Andante  
▶ Allegretto  
BAX, CHUNG

**MOZART** **Sonata in A major for Violin and Piano, K. 526 (1787)**  
▶ Molto allegro  
▶ Andante  
▶ Presto  
HUANG, BAX

## INTERMISSION

**MOZART** **Quintet in C major for Two Violins, Two Violas, and Cello, K. 515 (1787)**  
▶ Allegro  
▶ Menuetto: Allegretto  
▶ Andante  
▶ Allegro  
KAVAFIAN, HUANG, LEE, LIPMAN, MARICA

With gratitude for his exceptional service as Chairman of the Board 2014–2018, we dedicate this season to **James P. O’Shaughnessy**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor’s** generous long-term loan of the Hamburg Steinway & Sons model “D” concert grand piano.

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

# ABOUT TONIGHT'S PROGRAM

Dear Friend,

Welcome to a new season at CMS! Whether you are a returning fan of chamber music, or perhaps are with us for a first taste of our magical art form, we are delighted to see you and share the best of our repertoire and artists with you.

When discussing aesthetics in art, we tend to avoid describing any artistic creation as "perfect," perhaps because it is the intense striving for the unattainable that imbues great works with inner energy. Yet, of all the music that exists, Mozart's is the most difficult not to associate with the idea of perfection. Simply to describe it as perfect is certainly a negation of responsibility on the part of anyone charged, as we are here, with introducing an all-Mozart program. But rather than attempt to fill the bill ourselves, allow us to share a few wonderful quotes about Mozart—by people worth listening to:

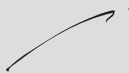
*"Mozart is the greatest composer of all. Beethoven created his music, but the music of Mozart is of such purity and beauty that one feels he merely found it—that it has always existed as part of the inner beauty of the universe waiting to be revealed."* (Albert Einstein)

*"Mozart's music is the mysterious language of a distant spiritual kingdom, whose marvelous accents echo in our inner being and arouse a higher, intensive life."* (E. T. A. Hoffmann) *"It is hard to think of another composer who so perfectly marries form and passion."* (Leonard Bernstein)

And finally: *What a picture of a better world you have given us, Mozart!"* (Franz Schubert)

We are confident that our world will be a better place, the more Mozart we hear, play, and come to love.

Enjoy the performance,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*It is my great honor and pleasure to open the Chamber Music Society's 2017–18 season, featuring an all-Mozart program with some of my favorite CMS colleagues. I am a great lover and admirer of Mozart since childhood and am often drawn to the incredible creativity in his compositions. I can't think of any other composer who is able to convey youthfulness, humor, charm, elegance, and at times reflective, sentimental, and nostalgic feelings so genuinely. All of these qualities are evident in the A major Sonata for Piano and Violin. The A major Sonata is Mozart's last and perhaps the most technically demanding work for this instrumentation (especially the piano part!). For me, the A major Sonata is like little operatic scenes, very narrative, just like his letters which are really miniature works of visual art. The constant dialogue and shifting moods between the two instruments makes this sonata particularly conversational. I think this is what chamber music is all about! I'm looking forward to sharing this gorgeous and sparkling sonata with all of you tonight!*

—Paul Huang

## Sonata in C major for Piano, Four Hands, K. 521

### WOLFGANG AMADEUS MOZART

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

#### **Composed in 1787.**

- ▶ First CMS performance on November 20, 2009.
- ▶ Duration: 25 minutes

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Among Mozart's most loyal friends during his last years in Vienna were the members of the Jacquin family. The *paterfamilias*, Nikolaus Joseph von Jacquin, was a distinguished botanist and professor of chemistry at Vienna University who instilled the love of music in his children, Joseph Franz (21 in 1787), Gottfried (19), and Franzisca (18). Mozart was very fond of the Jacquins and he visited them frequently to share their dinner, play his music for them, or keep Franzisca up with her lessons when she proved to be one of his most talented

piano students. For the entertainment of the household, Mozart composed (for Franzisca) the Piano Trio in G major (K. 496) and the remarkable Piano Sonata for Four Hands (K. 497) during the summer of 1786, another piano trio (K. 502) and the Trio in E-flat major for Clarinet, Viola, and Piano (K. 498) later that year, and the C major Sonata for Four Hands (K. 521) in 1787, as well as a bass aria (*Mentre ti lascio, o figlia*, K. 513) for brother Gottfried and several additional pieces, including the delightful Flute Quartet in A major (K. 298). When Joseph Franz visited him during an illness in April 1787, the ailing composer presented him with a sadly prophetic canon (K. 228) in appreciation—*Ah, our life's course is too short.*

The C major Sonata for Piano, Four Hands (K. 521) wove itself into the social as well as the musical fabric of

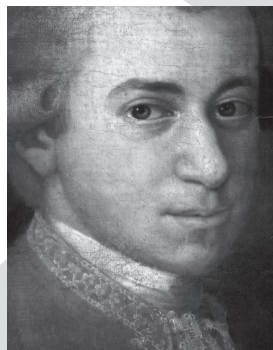
the Jacquins' life. Mozart composed it in May 1787 to play with Franzisca, and sent a copy to Gottfried with this note: "Please be so good as to give this sonata to your sister with my compliments and tell her to tackle it at once, for it is rather difficult." Mozart, however, dedicated the sonata not to Franzisca but to his pupils Marianne and Babette Natorp, the offspring of a prosperous Viennese wholesaler of pharmaceuticals. Joseph Franz von Jacquin, it seems, was courting Marianne that summer, and Mozart may have been trying to give the match a little boost with this convivial music and with some avuncular advice. "You cannot fail to be happy, dearest friend," Mozart wrote to Joseph in November from Prague, where he had just premiered *Don Giovanni*, "for you possess everything that you can wish for at your

age and in your position, particularly as you now seem to have entirely given up your former rather restless way of living. Surely you are becoming every day more convinced of the truth of the little lectures I used to inflict upon you? ... You do owe me some thanks, after all, if you have become worthy of Fräulein Natorp, for I certainly played no little part in your reform or conversion." Joseph and Marianne became husband and wife.

The C major Sonata is a model of the fluency, technical polish, and refined expression with which Mozart invested the works of his full maturity. The first movement opens with a main theme that balances brio and delicacy with a bold initial phrase perfectly countered by a restrained, elegant response. Descending scales and a tiny pause mark the arrival at the gracious second theme, in which something new yet

## MOZART'S 1787 AT A GLANCE

- ◆ *January 11: Mozart arrives in Prague for a month-long visit.*
- ◆ *Late April: Beethoven visits Vienna and meets Mozart.*
- ◆ *April 24: Mozart moves to the Landstrasse suburb.*
- ◆ *May 28: Leopold Mozart dies in Salzburg.*
- ◆ *October 1: Mozart leaves for Prague and stays until mid-November.*
- ◆ *October 29: Don Giovanni premieres in Prague, conducted by Mozart.*
- ◆ *November 15: Christoph Willibald Gluck dies in Vienna.*
- ◆ *December 1: Joseph II appoints Mozart to succeed Gluck as Kammermusicus.*
- ◆ *December: Mozart moves back to central Vienna.*
- ◆ *December 27: Constanze Mozart gives birth to a daughter, Theresia, who dies on June 29, 1788.*



► *Detail from a portrait of Mozart by Johann Nepomuk della Croce*

familiar is conjured from the three-note-pickup rhythm of the earlier elegant phrase joined with the rising contour of the bold opening motive. Such mastery of form-building continues in the development section, where the exposition's motivic atoms, threaded together with brilliant figurations, are reconfigured without specific reiteration of the themes as they pass through some areas of subtly expressive harmony. The

full recapitulation of the exposition's materials, appropriately adjusted as to key, provides the movement with its requisite formal and emotional balance. The *Andante* is tender and sweetly melodic in the outer sections of its three-part form (A–B–A), more agitated at its center. The finale is a rondo with sonata elements based around the returns of a charming theme of music-box naivety mooted at the outset. ♦

## Sonata in A major for Violin and Piano, K. 526

### WOLFGANG AMADEUS MOZART

#### *Composed in 1787.*

- ▶ First CMS performance on November 30, 1984.
- ▶ Duration: 22 minutes

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*The Marriage of Figaro* played in Prague for the first time in December 1786—it was a smash hit. When Mozart visited the city the following month for further performances of the opera, he reported that “here they talk about nothing but *Figaro*. Nothing is played, sung or whistled but *Figaro*. No opera is drawing like *Figaro*. Nothing, nothing but *Figaro*.” On the strength of this success, Pasquale Bondini, the manager of Italian opera at Prague’s National Theater and the local producer of *Figaro*, commissioned Mozart to write a new piece for the considerable sum of 100 ducats, equal to 12.1 ounces of gold bullion. As soon as Mozart returned to Vienna in February, he asked Lorenzo da Ponte, author of the masterful libretto for *Figaro*, to provide the book for the new opera, and they settled on the subject of Don Juan for their next venture together. Mozart was eager to get on with the project, but the following months

presented some personal problems that tested his resolve. In Salzburg, his father, Leopold, was suffering from a serious malady (probably dropsy, according to the hints provided in the letters from the composer’s sister, Nannerl), and at the end of April, Wolfgang himself became sufficiently ill that the resultant expenses forced him to abandon his costly apartment in central Vienna in favor of a more modest flat just beyond the city walls. Nannerl reported to her brother that Leopold seemed to improve somewhat about that time, so Mozart was stunned when he learned of his father’s sudden death on May 28. The composer forged ahead with *Don Giovanni* through all these difficulties, even stealing time from the opera to write a number of smaller works—two string quintets (K. 515, 516), the immortal *Eine kleine Nachtmusik* (K. 525) and its companion, *A Musical Joke* (K. 522), the Rondo in A minor for Piano (K. 511), and a number of songs. The last composition he finished before leaving Vienna on October 1 for the Prague premiere of *Don Giovanni* was the Sonata in A major for Violin and Piano, K. 526.

Mozart entered the A major Sonata into his meticulously maintained catalog

of compositions on August 24, 1787, exactly two weeks after the listing for *Eine kleine Nachtmusik*. The motivation behind the sonata's composition is unknown, but it is likely that the piece was written to raise some quick cash, perhaps to finance the trip to Prague, since Franz Anton Hoffmeister published it within a month of its completion. Mozart retained a special fondness for the sonata, and the work is one of his most highly regarded chamber compositions—"his supreme achievement in the realm of the accompanied sonata," according to the eminent scholar (and chief editor of the *New Grove Dictionary of Music*) Stanley Sadie.

Though the piano and violin sonata was one of the most popular species of home entertainment music in 18th-century Vienna, the considerable technical demands of this composition place it beyond the abilities of all but the most gifted amateurs. The work's careful integration of string and keyboard is immediately apparent from the tight duet harmonies with which the principal theme of the opening movement

commences. The subsidiary subject is a rollicking tune initiated by the violin after a jaunty run up the chromatic scale by the piano. An ingenious bit of quick scalar interplay brings the exposition to a close. The development section is not long, but its expressive harmonies enrich the music's emotional qualities to such a degree that A. Hyatt King wrote, "In this wonderful composition, Mozart brought to perfection the balance of display and feeling." A full recapitulation of the earlier themes rounds out the crystalline sonata form of the movement. Little need be added to Alfred Einstein's rapturous words about the *Andante*: "In the slow movement, the sonata attains an equilibrium of art and soul that is as if God the Father had brought all motion everywhere to a halt for a moment so that man might savor the bitter sweetness of existence." The closing *Presto*, a complex blending of rondo and sonata elements that presents not the slightest difficulty to ear or heart, exhibits a grandeur of scale and an aura of wordless drama that presage such ambitious works of a later era as Beethoven's "Kreutzer" Sonata. ♦

## Quintet in C major for Two Violins, Two Violas, and Cello, K. 515

### WOLFGANG AMADEUS MOZART

#### *Composed in 1787.*

- ▶ First CMS performance on April 30, 1974.
- ▶ Duration: 34 minutes

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The year 1786 was the zenith of Mozart's career in Vienna. Perhaps because of intrigue but more probably because the geometrical expansion of deep expression in his newest music did not suit the fickle taste of the Viennese,

his local popularity began to wane. Though he tried to economize, he could not abandon his taste for fine clothes and elegant entertaining, and took on debts, several of which were to the textile merchant Michael Puchberg, a fellow Mason. On April 2, 1787, an announcement signed by Mozart appeared in the *Wiener Zeitung* stating that he was offering for sale by subscription three new quintets "finely and correctly written" which would be

available at Puchberg's establishment in the Hohe Markt after July 1. The intention was apparently that Puchberg would keep the proceeds to repay a debt. To create the promised trio of works (18th-century publishing practice demanded that instrumental works usually be issued in sets of three, six, or twelve), Mozart created anew the Quintets in C major (K. 515) and G minor (K. 516) and arranged the magnificent Wind Octet in C minor (K. 388) for five strings (given the curious Köchel number 406). The quintets were completed in April and May during a hectic interruption in the composition of *Don Giovanni*, but the number of subscribers was so small that Mozart placed another ad in the Viennese press on June 25th. This, too, was largely ignored and the project was dropped, though Artaria & Co. brought out K. 515 in 1789 and K. 516 a year later. Mozart returned to the string quintet form in December 1790 and April 1791 with works in D major (K. 593) and E-flat (K. 614) for the wealthy Hungarian amateur violinist Johann Tost. They were the last pieces of chamber music he wrote.

Commentators have consistently noted the enormous scale and virtually symphonic scope of the C major Quintet. "With the remarkable total of 1,149 bars, it is by far the longest of all Mozart's compositions in four movements," calculated A. Hyatt King. In his landmark book on *The Classical Style*, Charles Rosen noted that "the first movement is the largest 'sonata-allegro' before Beethoven, longer than any other Mozart ever wrote, or any that Haydn had written or was to write.... [though] size by itself means little," Rosen



## **By the late years of his life Mozart had achieved a mastery of pacing and proportion at which even Haydn marveled.**

continued. "Pacing and proportion are everything." Pacing and proportion, of course, are the very essence of Classical music, and by the late years of his life Mozart had achieved a mastery of them at which even Haydn marveled. The grace, grandeur, and optimism of the C major Quintet are evident from its first measures, which introduce as main theme an upward traversal of the tonic chord by the cello that is greeted with a closing reply by the violin. This apparently simple thematic pattern is the subject of some bewitching, proto-Romantic harmonic peregrinations before a contrasting thought, a flowing line of undulating shape, is advanced by the violin. Both motives are treated expansively in the development section before their full recapitulation rounds out the movement. The following *Menuetto*, with its irregular phrase lengths, uncertain tonality, and chromatic inflections, brings an element of pensiveness to the score that was only hinted in the opening *Allegro*. The *Andante* is an elaborate, almost operatic duet for the first violin and the first viola in the form of a sonatina (sonata without development section). The finale, a skillful combination of sonata and rondo, resumes the buoyancy and high spirits of the first movement. ♦

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# ABOUT THE ARTISTS

## ALESSIO BAX

▶ Pianist Alessio Bax—a First Prize winner at the Leeds and Hamamatsu International Piano Competitions and a 2009 Avery Fisher Career Grant recipient—has appeared as soloist with more than 100 orchestras worldwide, including the London Philharmonic, Houston Symphony, Japan’s NHK Symphony, the St. Petersburg Philharmonic, and the City of Birmingham Symphony Orchestra. Recent highlights include a Minnesota Orchestra debut under Andrew Litton; a return to Bravo! Vail with

the Dallas Symphony and Jaap van Zweden; performances with London’s Southbank Sinfonia and Vladimir Ashkenazy; and a recital tour of South America including three concerts at the famed Teatro Colón in Buenos Aires. Among his festival appearances are England’s International Piano Series and the Aldeburgh and Bath festivals, Switzerland’s Verbier Festival, the Risør Festival in Norway, Germany’s Ruhr Klavier-Festival and Beethovenfest, the U.S.’s Music@Menlo and Santa Fe Chamber Music Festival, and Italy’s Incontri in Terra di Siena Festival, where he was recently appointed artistic director for a three-year term. Mr. Bax’s acclaimed discography includes a Mussorgsky and Scriabin solo disc; *Lullabies for Mila*, a collection dedicated to his baby daughter; Beethoven’s “Hammerklavier” and “Moonlight” Sonatas (*Gramophone* “Editor’s Choice”); and *Bax & Chung*, featuring Stravinsky’s four-hand *Pétrouchka*. At age 14, he 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. A Steinway artist and a former member of Chamber Music Society Two, he resides in New York City with his wife, pianist Lucille Chung, and their daughter.

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 30 countries 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 works of Ligeti and Scriabin piano works on the Dynamic label, garnering five stars from *BBC Music Magazine* and *Fono Forum* (Germany), as well as the highest rating, R10, from *Répertoire Classica* (France). Her vast discography includes Saint-Saëns piano transcriptions, Mozart rarities, and more recently for Signum Records, a piano duo album with Alessio Bax, Poulenc piano works, and an upcoming Liszt album. Ms. Chung graduated from both the Curtis Institute and The Juilliard School before she turned 20. She furthered her

LISA-MARIE MAZZUCCO





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.



MANCO BORGREVE

### PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. The 2017–18 season sees his debuts at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev and with the Berliner Symphoniker at the Berlin Philharmonie, as well as engagements with the North Carolina

Symphony, New Mexico Philharmonic, Knoxville Symphony, Louisiana Philharmonic, and Taipei Symphony (both in Taiwan and on a U.S. tour). He also embarks on a recital tour through La Jolla, Chicago, Toronto, Palm Desert, Taiwan (three-city tour), and New York, which culminates at the Kennedy Center in Washington, D.C. He continues his association with The Chamber Music Society of Lincoln Center for three separate tours in the United States, Europe, and Asia, and returns to Camerata Pacifica as a principal artist. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor’s and master’s degrees from Juilliard, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.



BERNARD WINNICH

### ANI KAVAFIAN

► Violinist Ani Kavafian continues to enjoy a busy career as a chamber musician, soloist, and teacher. A full professor at Yale, she has taught at the Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. As a soloist, she has appeared with the New York Philharmonic, the Philadelphia and Cleveland orchestras, and the Los Angeles and Saint Paul chamber orchestras. With her sister, Ida, she performs around the country in recitals. This past year, the duo

performed in Armenia with the Armenian Philharmonic. For over 25 years, she was co-artistic director of the Mostly Music series in New Jersey. She has performed with the Chamber Music Society since 1972 and continues to tour the United States, Canada, Europe, and Asia with CMS. Ms. Kavafian was a 1979 recipient of the Avery Fisher Prize, and has appeared at the White House on three occasions. She was a winner of the Young Concert Artist International auditions and now serves as president of its Alumni Association. Her recordings include Bach’s six sonatas with Kenneth Cooper on the Kleos Classics label, Mozart sonatas with pianist Jorge Federico Osorio on the Artek label, and Todd Machover’s concerto *Forever and Ever* with the Boston Modern Orchestra. Ms. Kavafian has been a guest concertmaster of the Seattle Symphony and The New Haven Symphony Orchestra, with which she has been a frequent soloist. Her instrument is the 1736 “Muir-McKenzie” Stradivarius.



## 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' 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. A former member of Chamber Music Society 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.



## MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, American violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing." In demand as a soloist, he has recently performed concertos with the Minnesota, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, Montgomery Symphony, and Innsbrook and Eggenfelden Festival orchestras and recitals at the WQXR Greene Space in New York City and the Phillips Collection in Washington, D.C. Highlights this season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. Mr. Lipman's recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. He was the only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs internationally as a member of Chamber Music Society Two, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. A top prizewinner of the Primrose and Tertis International Viola Competitions, he received his bachelor's and master's degrees from Juilliard, where he continues to serve as teaching assistant to Heidi Castleman, and is mentored by Tabea Zimmermann in Kronberg, Germany. A native of Chicago, Mr. Lipman performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



## MIHAI MARICA

► Romanian-born cellist Mihai Marica is a First Prize winner of the “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the

Louisville Orchestra, and the Santa Cruz Symphony in the United States. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer, and is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master’s and artist diploma degrees. He is a former member of Chamber Music Society Two.

## UPCOMING CONCERTS AT CMS

### BOHEMIA IN BLOOM

SUNDAY, OCTOBER 22, 2017, 5:00 PM ► ALICE TULLY HALL

*The warmth and tenderness of Bohemian music is poignantly expressed by beloved Czech composers Suk, Dvořák, and Smetana. Family and musical connections unite their works in an evolving genre of Bohemian romanticism.*

### ARIAS AND BARCAROLLES

SUNDAY, OCTOBER 29, 2017, 5:00 PM ► ALICE TULLY HALL

*A not-to-be-missed cast of exceptional artists collaborates for a unique program of spirited vocal and instrumental chamber works. Join them for an exhilarating concert experience, and learn the humorous story connecting Bernstein’s Arias and Barcarolles with President Dwight D. Eisenhower.*

# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. 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, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS' mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

## Administration

David Finckel and Wu Han, *Artistic Directors* ♦ Suzanne Davidson, *Executive Director*

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Martin Barr, *Controller*

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Susanna Phillips, *soprano*  
Tamara Mumford, *mezzo-soprano*  
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Nikolay Borchev, *baritone*  
Nathan Gunn, *baritone*  
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Alessio Bax, *piano*  
Michael Brown, *piano\**  
Gloria Chien, *piano*  
Lucille Chung, *piano*  
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Sebastian Knauer, *piano*  
Anne-Marie McDermott, *piano*  
Juho Pohjonen, *piano*  
Gilles Vonsattel, *piano*  
Orion Weiss, *piano*  
Wu Han, *piano*  
Wu Qian, *piano\**  
Michael Sponseller, *harpsichord*  
Kenneth Weiss, *harpsichord*  
Adam Barnett-Hart, *violin*  
Benjamin Beilman, *violin*  
Aaron Boyd, *violin*  
Nicolas Dautricourt, *violin*  
Augustin Hadelich, *violin*  
Chad Hoopes, *violin\**  
Bella Hristova, *violin*  
Paul Huang, *violin\**  
Ani Kavafian, *violin*  
Ida Kavafian, *violin*  
Erin Keefe, *violin*  
Kristin Lee, *violin*  
Sean Lee, *violin*  
Yura Lee, *violin/viola*  
Cho-Liang Lin, *violin*  
Daniel Phillips, *violin*  
Todd Phillips, *violin*  
Alexander Sitkovetsky, *violin*  
Arnau Sussmann, *violin*  
Danbi Um, *violin\**  
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Gary Hoffman, *cello*  
Jakob Koranyi, *cello*  
Mihai Marica, *cello*  
David Requiro, *cello*  
Keith Robinson, *cello*  
Brook Speltz, *cello*  
Paul Watkins, *cello*  
Timothy Cobb, *double bass*  
Joseph Conyers, *double bass*  
Anthony Manzo, *double bass*  
Edgar Meyer, *double bass*  
Elizabeth Hainen, *harp*  
Sooyun Kim, *flute*  
Robert Langevin, *flute*  
Tara Helen O'Connor, *flute*  
Ransom Wilson, *flute*  
Carol Wincenc, *flute*  
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Alexander Sitkovetsky, *violin*  
Isang Enders, *cello*

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