

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 22, 2017, AT 5:00 ▶ 3,739TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

MICHAEL BROWN, piano

GLORIA CHIEN, piano

ALEXANDER SITKOVETSKY, violin

DANBI UM, violin

YURA LEE, viola

CLIVE GREENSMITH, cello

BOHEMIA IN BLOOM

JOSEF SUK

(1874–1935)

**Quartet in A minor for Piano, Violin, Viola,
and Cello, Op. 1 (1891)**

▶ Allegro appassionato

▶ Adagio

▶ Allegro con fuoco

CHIEN, UM, LEE, GREENSMITH

ANTONÍN DVOŘÁK

(1841–1904)

**Quintet in A major for Piano, Two Violins,
Viola, and Cello, Op. 5 (1872, rev. 1887)**

▶ Allegro ma non troppo

▶ Andante sostenuto

▶ Allegro con brio

BROWN, UM, SITKOVETSKY, LEE, GREENSMITH

INTERMISSION

BEDŘICH SMETANA

(1824–1884)

**Trio in G minor for Piano, Violin, and Cello,
Op. 15 (1855, rev. 1857)**

▶ Moderato assai

▶ Allegro, ma non agitato—Alternativo I: Andante—
Alternativo II: Maestoso

▶ Finale: Presto

CHIEN, SITKOVETSKY, GREENSMITH

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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Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

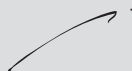
Dear Listener,

Welcome to a concert which is packed with historical interest, musical and familial connections, savory culture, and of course, stunning chamber music. These brief letters afford us the opportunity to share with you the tip of a program's iceberg, if you will, and in our now-annual tradition, we suggest that you delve into the beautifully crafted program notes by Dr. Richard Rodda, a scholar who leaves no stone of importance unturned.

Bohemia, once a kingdom of Central Europe comprising multiple Czech lands, lives on more as an adjective than a noun: Bohemian, as we all know, refers to a simple, creative, romantic lifestyle that is somewhat of a secret envy in many of us. The essence of Bohemia can be experienced today by simply standing in Prague's thousand-year-old Town Square, taking in the extraordinary sights and bustling variety of activities. It can be found as well in the minuscule village of Nelahozeves, where Antonín Dvořák was born to the son of a simple butcher just a stone's throw from the Moldau River. But we would venture to say that the Bohemian spirit lives most vividly—today and forever—in its music.

Today we gather a trio of composers which is an artistic family extended over three generations. Bedřich Smetana, considered the father of Czech classical music, conducted the young freelance violist Antonín Dvořák in Prague's Provisional Theater Orchestra beginning in 1866. Josef Suk, a young violinist and composer, studied composition with Dvořák and wound up marrying his daughter. And the connections continue: On November 4, 1983, Dvořák's magnificent String Quintet was performed on this stage by the then-resident Emerson Quartet with guest violist Josef Suk, Jr., grandson of the composer. This descendent of the great line of Czech musicians performed many times for CMS throughout the 1980s and early 90s, and brought truly authentic Bohemian musical culture within our walls.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

It is a great honor to take part in my first CMS concert and to collaborate with such a celebrated cast of wonderful colleagues. Moreover, what a delight to immerse ourselves in such profoundly beautiful music, featuring works by three generations of Czech composers. Had it not been for the LP in my parents' record collection of the great Catalan cellist, Pablo Casals, performing the Dvořák Cello Concerto with George Szell and the Czech Philharmonic Orchestra, I sometimes wonder if I would ever have pursued the cello! It is hard to overestimate the emotional power of this music, and each composer we will explore tonight offers us tremendous dramatic range, a wealth of melodic invention, and of course the irresistible folk rhythms exploited with such alacrity by each composer.

Josef Suk's youthful piano quartet, long neglected, is a work of great dramatic power and brooding emotional intensity. Though it is influenced by his mentor, Dvořák, it has a truly individual voice. The Dvořák quintet is a work I have played often, yet it never feels routine and at every performance I feel uplifted by its abundance of warm lyricism and touched by its sweetly poignant second movement Dumka. In a fitting climax, the Smetana trio is an intensely powerful work that is unforgettable after first hearing. My Czech colleagues in the Pražák Quartet were at pains to tell me that they consider Smetana to be absolutely the equal of Dvořák and when one reaches the valedictory climactic final page of this heroic work, I find myself in happy agreement.

—Clive Greensmith

Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 1

JOSEF SUK

- Born January 4, 1874, in Křečovice, Bohemia.
- Died May 29, 1935, in Benešov, near Prague.

Composed in 1891.

- Premiered on May 13, 1891 in Prague.
- First CMS performance on October 24, 2013.
- Duration: 22 minutes

Josef Suk, one of the most prominent musical personalities of the early 20th century, was born into a musical family and entered the Prague Conservatory

at the age of 11 to study composition and violin. He began composing three years later, and in 1891 became the prize pupil of a new member of the conservatory faculty—Antonín Dvořák. Following his graduation in 1892, Suk founded the Czech Quartet, with which he was to perform over 4,000 concerts before retiring in 1933. He was deeply influenced in his early compositional style by the music of Dvořák, and his relationship with his teacher was cemented when he married that



When Suk played on the piano what he had written of the quartet, Dvořák walked over to him, kissed him on the forehead, and said *Chlapík—Good Lad!*

composer's daughter, Otilie, in 1898. Suk suffered the double tragedy of the deaths of Dvořák in 1904 and of his own young wife only 14 months later. His personal loss was reflected in his later music, which became more modernistic and complex in its texture, harmony, rhythmic construction, and form, and more sophisticated in its instrumental technique. The works of his later years—most notably the symphony dedicated to the memories of Antonín and Otilie Dvořák titled *Asrael* (Angel of Death) and the symphonic poem *The Ripening*—show a concentrated emotional power through which Suk sought “to embrace the sterner problems of humanity,” according to Otakar Šourek. Much of the closing decade of his life was devoted to teaching composition at the Prague Conservatory. His grandson, also named Josef (1929–2011), was one of the leading violinists of his generation.

In January 1891, Suk was admitted to one of the dozen prized places in Dvořák's first composition class at the Prague Conservatory. He quickly shot to the head of the class, and when the students went on Easter break Dvořák assigned them to write a set of variations on a theme he proposed but, realizing a greater potential in Suk, told him that he wanted something more substantial from him for piano quartet. Suk spent his time at home in Křečovice, in the country 40 miles south of the capital,

completing the first movement of his Quartet in A minor, but he could only finish the first two sections of the *Adagio* before heading back to school. When Suk played on the piano what he had written of the quartet, Dvořák walked over to him, kissed him on the forehead, and said *Chlapík—Good Lad!* Thus inspired, he finished the work quickly and premiered it at the conservatory as his graduation thesis on May 13. The Piano Quartet won a publication award from the Czech Academy the following year, and it was issued as his Op. 1 with a dedication to Dvořák.

The A minor Piano Quartet is evidence that the 17-year-old Suk understood, respected, and could utilize the traditional formal models, qualities that must have pleased his teacher immensely. The opening sonata-form movement takes as its main theme a surging, dramatic melody presented by unison strings; a brighter transformation of the opening theme in the cello provides the subsidiary subject. The music again turns dramatic in the development section and builds to an expressive climax before quieting for the recapitulation of the main theme by the piano. The reprise of the aspiring second theme culminates in a heroic coda. The *Adagio*, the music that excited Dvořák's admiration, follows a three-part form (A–B–A) whose outer sections are based on a tender, arching melody sung by cello and then violin; the movement's central episode is more animated and impassioned. The main theme of the finale, another sonata structure, is characterized by a march-like vigor and a distinctive dotted rhythm before the music takes up the smooth, wide-ranging second subject. The extensive development section treats the themes in reverse order. The recapitulation of the exposition's events leads to the quartet's triumphant conclusion. ♦

Quintet in A major for Piano, Two Violins, Viola, and Cello, Op. 5

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

Composed in 1872; revised in 1887.

- ▶ Premiered on November 22, 1872, at Konvikt Hall in Prague by violinists Vojtěch Hřimalý and Albert Lederer, violist Josef Krehan, cellist Alois Neruda, and pianist Karel Slavkovský; revised version premiered on March 29, 1922, by students of the Prague Conservatory.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 25 minutes

Antonín Dvořák's father, a grocery store keeper and part-time violinist in the Czech towns of Nelahozeves and, later, Zlonice, recognized his son's musical talents early, and saw to it that the boy had such training as the provinces could provide before sending him to the Organ School in Prague for professional studies in 1857. Antonín played viola in an amateur orchestra during his student days, and he was accepted by Smetana as a member of the orchestra of the Provisional Theater, the forerunner of the National Theater, when it opened in 1862. Dvořák had begun composing in earnest by that time—some piano pieces, a few songs, a quintet and a quartet for strings, a cello concerto (never orchestrated and not performed until 1929), and a quantity of other scores that he destroyed—and his nascent creativity blossomed most ambitiously in a pair of symphonies written in 1865 and in two operas, *Alfred* of 1870 and *King and Charcoal Burner* the following year.

A few of Dvořák's smaller pieces were publicly performed in 1871, but the earliest important hearing of his

music was at a philharmonic concert in Prague on April 14, 1872 at which Smetana conducted the Overture to *King and Charcoal Burner*. Dvořák was sufficiently encouraged by the work's reception to undertake a setting that summer for chorus and orchestra, titled *Hymnus*, of the patriotic Czech poem *The Heirs of the White Mountain* by Vítězslav Hálek (which proved to be the composer's first popular success at its premiere on March 9, 1873), as well as a quintet for piano and strings, which he wrote in a few weeks in August and September, an early demonstration of the creative celerity that characterized his working method throughout his life. Dvořák enlisted five local musicians for the premiere of the Piano Quintet in A major on November 22, 1872, at the Konvikt Hall (named for the building in which it was housed, once the dining hall of an ancient monastery—from the Latin "*convivium*" or "dining together"), a center of Prague's 19th-century musical culture that had hosted Beethoven, Liszt, and Wagner. The venture was sponsored by Dvořák's friend and colleague Jan Ludevít Procházka, a composer, teacher, pianist, and student of Smetana. Dvořák, then 31, was still largely unknown to Prague's music lovers and eager to establish his reputation as a composer, but he judged the quintet to be a failure and destroyed the manuscript.

By 1887, when he was nearing the age of 50, Dvořák had risen from his humble and nearly impoverished beginnings to become one of the most respected musicians in his native Bohemia and throughout Europe and America. His publisher, Fritz Simrock of Berlin, who had made a fortune from the *Slavonic Dances*

and other of Dvořák's instrumental works, saw the possibility of financial gain on the chamber music front at that time, and encouraged him to compose a piece for piano and strings. Dvořák thought he might be able to rework the Piano Quintet he had written 15 years before to satisfy Simrock's request and recalled that Procházka had made a copy of the original score. "These days, I like to take a look at some of my old sins every now and again," he explained to Procházka, "and it's been such a long time since I last saw this one." Procházka loaned him the score. Dvořák thoroughly revised the piece but was still not satisfied with it, so he wrote an entirely new one for Simrock—the Piano Quintet in A major, Op. 81, one of the masterworks of the chamber literature. The revised version of early Op. 5 Piano Quintet was never performed during Dvořák's lifetime, and the manuscript only came to light again after World War I (the original version is lost). It was first played by students at the Prague Conservatory on March 29, 1922, but the score remained unpublished until 1959.

The sonata-form opening movement of the Op. 5 Piano Quintet uses as its main theme a short-phrased idea based on a four-note scalar descent followed by a leap upward; the subsidiary subject, introduced by the first violin, is a melody of almost Schubertian grace. Both themes are treated rather dramatically after their presentations, and examined at some length in the development section. The abbreviated recapitulation omits the return of the graceful second theme. The lyrical impulse that characterized Dvořák's works throughout his life is strongly evident in the *Andante*. It takes a melody of almost hymnal demeanor for the outer portions of its three-part form (A–B–A) and a broad, arching strain initiated by the cello for its more agitated central section. Dvořák authority Otokar Šourek wrote that the finale, a hybrid of sonata and rondo procedures, "is the [quintet's] most original movement, contrasting with the previous movements in its expression of gay exuberance, and truly puckish in its melodic and rhythmic inventiveness and its harmonic coloring." ♦

Trio in G minor for Piano, Violin, and Cello, Op. 15

BEDŘICH SMETANA

- ▶ Born March 2, 1824, in Leitomischl, Bohemia.
- ▶ Died May 12, 1884, in Prague.

Composed in 1855, revised in 1857.

- ▶ Premiered in December 1855 in Prague.
- ▶ First CMS performance on February 15, 1974.
- ▶ Duration: 28 minutes

Smetana's father, a master brewer in the Czech town of Litomyšl, a hundred miles north of Vienna, sought to move his son up the social and economic ladder with

a proper education, first at two local schools and, from 1839, at the Classical Grammar School in Prague. Bedřich, however, was absorbed not with the academic curriculum in Prague but with the study of music as a pianist, violinist, and would-be composer, and he quit the school to devote himself to his calling. Papa Smetana was incensed by his son's decision, and he threatened to make a farmer out of him, but Bedřich's Uncle Josef, a teacher at the Premonstratensian School in Píln, took him under his

tutelage. In Pilzen, Smetana won local fame as a talented composer (of polkas and other piano pieces in the popular vein), a gifted pianist, and an organizer of concerts. He fell in love there with Kateřina Kolářová, then 16, a childhood acquaintance and also a fine pianist, and followed her to Prague when she moved there with her family in 1843. The following year Smetana found employment as music tutor to the Prague household of Count Leopold Thun, a post he held until 1847, when he left to try his luck as a concert pianist. He planned a tour of Bohemia, but the opening concert, in Pilzen, proved such a financial

disaster that he abandoned both the project and the idea of becoming a concertizing virtuoso.

In 1848, Smetana opened a school in Prague that met the demand for instruction in the graceful art of piano playing then expected of every cultivated young lady, and found sufficient success to marry Kateřina on August 27, 1849. His family expanded rapidly with the births of three daughters: Bedřiška (born January 1851, named after her father); Gabriela (February 1852); and Zofie (May 1853). The composer found much joy in his young brood, and he was deeply wounded by the death of Gabriela in 1854

SMETANA AT HIS MOST PERSONAL

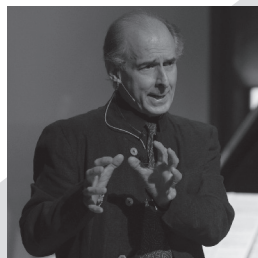
TRANSCRIBED EXCERPT FROM BRUCE ADOLPHE'S
INSIDE CHAMBER MUSIC LECTURE ON OCTOBER 10, 2012

"What's interesting about [Smetana's Piano Trio, Op. 15] is that this is a chamber piece by a composer who is primarily known for opera and big orchestral works. He only wrote a few chamber pieces, but they are the pieces in which he is writing about real life and his own personal problems, issues, and drama. So here you have a perfect example of what chamber music really is about. Because if he's writing about his fatherland, like in the most famous piece, Má Vlast—that's for orchestra, but when

he's writing about his deafness—that's a string quartet, and when he's writing about the loves of his life and the traumas and the problems—that's also a string quartet, and here, this piece, is about the death of his first child. This is a very disturbing piece of music.

"Here Smetana had to take the basic, fundamental concept of sonata form, and make it fit a tragic vision. What he does, and it's very easy to hear the whole piece this way, especially the first movement—death and agony and grief come right at the beginning in

G minor and then when it moves into a major key, you hear the second idea, which is memories of his daughter. Then what has to happen is he has to somehow put together this music of memory with this music of the present reality—and that's the accomplishment of the piece."



► Bruce Adolphe

Bruce Adolphe gives eight Inside Chamber Music lectures each season. They are live streamed and over 40 past lectures are available in the Watch and Listen section of the CMS website.



It was to commemorate the death of his daughter Bedřiška, and to help assuage his grief, that Smetana composed his G minor Piano Trio.

and by the unmistakable signs of the tuberculosis that increasingly affected his wife. The cruelest blow, however, came in September of the following year, when Bedřiška, his first-born and his favorite child, died of scarlet fever at the age of four-and-a-half. Bedřiška had shown an early aptitude for music, carrying melodies in a clear and true voice, inventing dances that matched the patterns of the piano pieces her father played, picking out on the keyboard tunes she had heard, and her death nearly prostrated Smetana. Not even the birth of another daughter, Kateřina, in October, did much to staunch his grief. Tragedy continued to fill Smetana's life—little Kateřina did not live to see her first birthday, and in April 1859, his wife finally succumbed to her illness. Only Zofie survived her parents. It was to commemorate the death of Bedřiška, and to help assuage his grief, that Smetana composed his G minor Piano Trio. He expressed the depth of his emotion in the epitaph on Bedřiška's grave: "Here lies our child, gifted by God in spirit and heart; in her were embodied all her grieving father's most beautiful hopes, and her mother's greatest happiness. Her departure to the world of angels has taken away everything from us, for ever."

The trio's opening movement is dominated in its mood by the dramatic and tragic main theme, first given in the stark tones of the unaccompanied violin. The cello enters with a countermelody and the piano with a harmonic foundation; a vehement discussion of the main subject by all the participants ensues. The mood brightens quickly for the presentation of the contrasting second subject, a warmly lyrical melody initiated by the cello. A dynamic third theme, faster in tempo, climaxes the exposition and leads directly to the development section, a stormy passage of heightened expression based largely on the main theme. A piano cadenza of musical fragments, perhaps a mirror of the composer's broken heart, serves as the bridge to the recapitulation and the return of the earlier themes. The center of the trio is occupied by haunted scherzo-ish music in the style of a polka. Two interludes of brighter demeanor and slower tempo—one consistently songful, the other by turns hopefully majestic and worrisomely sad—provide contrast. The *Finale*, in free rondo form, takes as its main theme a piano subject whose agitation is heightened by the conflict between duplet and triple rhythmic figurations. A melancholy but broadly lyrical melody from the strings adds pathos and formal balance. After a return of the opening subject, the melancholy string theme is heard with piquantly chromatic counterpoint from the piano. The final chapter of the work begins with a somber funeral march, but the mood changes from tragedy to acceptance and even victory with the major-key transformation of the movement's principal themes. ♦

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ABOUT THE ARTISTS



JAMIE BECK

MICHAEL BROWN

► Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” In 2017–18, he tours a program commemorating Leonard Bernstein’s centennial as well as a duo recital with cellist Nicholas Canellakis, including a performance at The Chamber Music Society of Lincoln Center. Selected by Sir András Schiff for his Building Bridges in 2016–17, he made debut solo recitals

across Europe and at New York’s 92nd Street Y. Recent concerto debuts include performances with the Seattle, North Carolina, Erie, New Haven, Albany, Maryland, and New York Youth symphony orchestras. He will be featured as soloist with the Seattle Symphony and Ludovic Morlot in an upcoming release of Messiaen’s music and as soloist with the Brandenburg State Symphony in a world premiere recording of Samuel Adler’s First Piano Concerto. As a composer, he is in residence with the New Haven Symphony for the 2017–19 seasons and other commissions include works for the Maryland Symphony, the Look & Listen Festival, and a work for a consortium of gardens around the United States. A native New Yorker, Mr. Brown 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. He is the First Prize winner of the 2010 Concert Artists Guild Victor Elmaleh Competition, a Steinway Artist, and a member of CMS Two.



LISA MARIE MAZZUCCO

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. A former member of 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 B.M., M.M., and D.M.A. 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.



CLIVE GREENSMITH

► Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Châtelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. As a soloist, he has performed with the London

Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. In North America he has performed at the Aspen Music Festival, Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, the Ravinia Festival, the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan, and the Hong Kong Arts Festival. During a career spanning over 25 years, he has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Quartet. Mr. Greensmith studied at the Royal Northern College of Music in England with American cellist Donald McCall. He continued his studies at the Cologne Musikhochschule in Germany with Boris Pergamenschikow. After his 15-year residency with the Tokyo String Quartet at Yale University, he was appointed Co-Director of Chamber Music and Professor of Cello at the Colburn School in Los Angeles in 2014. Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.



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.



ALEXANDER SITKOVETSKY

► Violinist Alexander Sitkovetsky was praised by *Gramophone* magazine for “his confident, entirely natural musicianship.” He has performed with the Yomiuri Nippon Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Tonkünstler Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, Norwegian Chamber Orchestra, Royal Northern Sinfonia, New York Chamber Players, BBC Scottish Symphony Orchestra, Sinfonietta Riga, Brussels Philharmonic, and St.

Petersburg Symphony Orchestra. Highlights this season include engagements with the Arctic Symphony Orchestra, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, Amsterdam Sinfonietta, Aarhus Symphony Orchestra, and a return to Camerata Salzburg. His critically acclaimed CPO recording of Andrzej Panufnik’s Violin Concerto with the Konzerthaus Orchester Berlin won the 2015 ICMA Special Achievement Award. He has been awarded first prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian, with whom he subsequently embarked on a 20-concert tour of Italy as well as a recital at Carnegie’s Weill Hall. He is a former member of Chamber Music Society Two, and in 2016 received the Lincoln Center Emerging Artist Award. He is a founding member of the Sitkovetsky Piano Trio, with whom he has won various prizes including the Mecklenburg Vorpommern Kammermusik Prize. Mr. Sitkovetsky was born in Moscow into a family with a well-established musical tradition. He studied at the Menuhin School in the United Kingdom, and performed several works with Lord Menuhin, including the Bach Double Concerto, Bartók Duos at St James’ Palace, and the Mendelssohn concerto under Menuhin’s baton.



DANBI UM

► *The Strad* calls violinist Danbi Um “utterly dazzling,” with “a marvelous show of superb technique.” She has appeared as soloist with the Israel Symphony, Auckland Philharmonic, Herzliya Chamber Symphony, Vermont Symphony, and Dartmouth Symphony, and in such venues as the Kennedy Center, Philadelphia’s Kimmel Center, Boston’s Isabella Stewart Gardner Museum, the Kumho Arts Hall in Seoul, the Tel Aviv Museum of Art, and in Bennett-Gordon Hall at the Ravinia Festival. She is a

winner of Astral Artists’ 2015 National Auditions, and a current member of Chamber Music Society Two. Festival appearances include the Marlboro, Ravinia, Music@Menlo, Yellow Barn, Moab, Caramoor, North Shore, and Moritzburg chamber music festivals. At Music@Menlo, she recently performed a recital on its Carte Blanche Concerts series. In April 2018, she will give her CMS recital debut in Lincoln Center’s Rose Studio with pianist Orion Weiss, and she also appears with Weiss in Philadelphia in recitals for “Morning Musicales,” and at the American Philosophical Society. Other upcoming events include recitals at the National Museum of Women in the Arts in Washington, D.C., and with the Palm Beach Chamber Music Society. Ms. Um graduated with a bachelor’s degree from the Curtis Institute of Music. She also holds an artist diploma from Indiana University, and her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays a 1683 “ex-Petschek” Nicolò Amati violin, on loan from a private collection.

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.

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While celebrating our 48th 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 48 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.

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