

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 27, 2019, AT 5:00 ▶ 4,005TH CONCERT

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

SEAN LEE, violin
ARNAUD SUSSMANN, violin
MARK HOLLOWAY, viola

MATTHEW LIPMAN, viola
CLIVE GREENSMITH, cello
DAVID REQUIRO, cello

1828: SCHUBERT'S CELLO QUINTET

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

**Quintet in B-flat major for Two Violins,
Two Violas, and Cello, K. 174 (1773)**

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Menuetto ma allegretto
- ▶ Allegro

LEE, SUSSMANN, HOLLOWAY, LIPMAN, REQUIRO

BRUCE ADOLPHE
(b. 1955)

***Are There Not a Thousand Forms of Sorrow*
for Two Violins, Viola, and Two Cellos (2017)**
(CMS Co-Commission, NY Premiere)

LEE, SUSSMANN, HOLLOWAY, REQUIRO, GREENSMITH

INTERMISSION

FRANZ SCHUBERT
(1797–1828)

**Quintet in C major for Two Violins, Viola, and
Two Cellos, D. 956, Op. 163 (1828)**

- ▶ Allegro ma non troppo
- ▶ Adagio
- ▶ Scherzo: Presto—Trio: Andante sostenuto
- ▶ Allegretto

SUSSMANN, LEE, LIPMAN, GREENSMITH, REQUIRO

This concert is made possible, in part, by **The Aaron Copland Fund for Music**,
The Gladys Kriebel Delmas Foundation, and the **Francis Golet Charitable Lead Trusts**.

Are There Not a Thousand Forms of Sorrow was commissioned to celebrate the 50th anniversary of the Chamber Music Society of Lincoln Center by a consortium of the following chamber music organizations: the Chamber Music Society of Lincoln Center, Chamber Music Northwest, Salt Bay Chamberfest, and Off the Hook Arts Festival.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,

This concert offers music of consequence and daring. When Mozart composed the viola quintet that opens this program, he was virtually inventing the ensemble that would subsequently receive five more works from him, each ever more masterful and game-changing. The viola quintet genre would pass from the hands of Mozart to Beethoven, Mendelssohn, Dvořák, and Brahms (to name a few) and become one of chamber music's most popular instrumental configurations.

Any composer who responds to a work of the magnitude of Schubert's Cello Quintet must accept both an opportunity and challenge of historic proportions. Certainly, Schubert's masterpiece provides unlimited inspiration, but composers must write from their own hearts and minds. The title itself of Bruce Adolphe's cello quintet frames his work in a thoughtful and deeply serious way, and along with all of you, we are eager to hear what this passionate and phenomenally skillful composer of our time has created.

And finally, even speaking about Schubert's Cello Quintet is a daring proposition, so consequential has this work been in the lives of countless performers and listeners. The extraordinary circumstances surrounding its composition, only weeks before Schubert's death at 31, make the music all the more miraculous. Not performed or published during his lifetime, he never heard it, except in his head. Schubert had been racing the Grim Reaper since he first displayed symptoms of syphilis in late 1822, and as he strove to leave a legacy as a composer of major works (like his idol Beethoven who died one year before him), he spewed forth in his final 12 months the most astounding body of music ever created in such a short span. About the quintet itself, we could go on for pages. If you have heard it before, you know what to expect: a deeply personal listening experience of incomparable beauty, serenity, and inner strength. And if you are listening to this work for the first time, you are about to make a close friend—one that will sustain you for the rest of your life.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

I was about 17 years old when I experienced the monumental Schubert Quintet D. 956 for the first time. I vividly recall a 'chamber music reading party' at the West London home of my cello teacher and mentor, Donald McCall. He was on a mission to ensure that I would be exposed to not only the concertos and sonatas of the cello repertoire but also the greatest treasures of string chamber music. On this occasion I sat second cello to my beloved mentor with a superb first violinist, Tomotada Soh, leading the ensemble. I immediately fell in love with the work—its outpouring of melody, the constant inner tension generated by conflicting harmonies, the sense of Schubert personally leading the players through all kinds of emotional terrain—it peaked my imagination and opened up a whole new world for me.

A few years later, when being interviewed for a scholarship award for graduate study, I was asked what kind of career aspirations I had as a professional cellist. My answer was simply "I would like to be the kind of cellist a string quartet would invite to perform the role of second cello in the Schubert Quintet!" The magic that I felt at age 17 has not abated and in fact, I find the work even more remarkable now than I did all those years ago. This music goes beyond the surface of mere technical brilliance and the skillful handling of architectural form—it is like a journey through life and we are all the richer for having the privilege to share it with you tonight.

—Clive Greensmith

Quintet in B-flat major for Two Violins, Two Violas, and Cello, K. 174

WOLFGANG AMADEUS MOZART

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

Composed in 1773.

- ▶ This afternoon is the first CMS performance of this piece.
- ▶ Duration: 24 minutes

⊕ **SOMETHING TO KNOW:** *Mozart may have been inspired to compose this piece by his friend Michael Haydn, who wrote a Notturmo for the same instrumentation.*

⊕ **SOMETHING TO LISTEN FOR:** *At several points in the fourth movement, one player introduces a rapid burst of energy that is immediately imitated by each of the other four instruments in turn, creating an avalanche of musical momentum.*

Mozart returned to Salzburg from his third and last Italian tour in March 1773 and reluctantly resumed his duties as

concertmaster and composer in the musical establishment of Archbishop Hieronymus Colloredo. Mozart was 17.



Mozart regarded his own B-flat String Quintet highly enough that he participated (as violist) in performances of it and took his score with him on his job search to Paris the following year.

The Italian venture, like every other of his job-seeking trips, failed to produce the prestigious position in one of Europe's music capitals that he and Papa Leopold so ardently desired, but they continued their quest undaunted until Wolfgang bolted from Salzburg to settle permanently in Vienna eight years later.

Among the works that Mozart produced soon after returning to Salzburg in March 1773 was the String Quintet in B-flat major, his first example of the genre. Though the string ensemble without basso continuo was still relatively new at that time, the quintet medium had already been explored by J.C. Bach, Sammartini, Holzbauer, Boccherini, and a few others. The immediate inspiration for Mozart's work seems to have been the *Notturmo* in C major that Michael Haydn, younger brother of Joseph and a colleague in the Salzburg archiepiscopal music establishment, had completed in February. Mozart regarded his own

B-flat String Quintet highly enough that he participated (as violist) in performances of it, along with Haydn's *Notturmo*, in Munich in October 1777 and took his score with him on his job search to Paris the following year.

The quintet's opening movement is in Mozart's typically crystalline sonata form. The main theme—a long note followed by a move down the scale and a few short chromatic figures—is introduced by the first violin and then repeated by the first viola, the first of many dialogue and echo passages that Mozart drew from his paired instruments. The second theme is a nimble melody given by the violins in octaves over a gliding background. The exposition closes with a triplet motive and a sighing figure that provide the main material for the compact development section. A full recapitulation of the earlier themes, appropriately adjusted as to key, rounds out the movement. The *Adagio*, veiled in the soft light of muted strings, is a graceful sonata-form piece that pays its respects both to Michael Haydn's *Notturmo* and to the suave Rococo idiom that Mozart had learned in London a decade before at the knee of Johann Christian Bach. The *Menuetto*, with its tiny phrases and its rudimentary accompaniment, is more folkish than courtly; the central trio is an exercise in echo (Mozart authority Alfred Einstein thought that the "second violin could easily be played 'off-stage'"). The finale, another sonata structure (Mozart's favorite formal type), is filled with charm, vigor, and lighthearted lashings of counterpoint. ♦

Are There Not a Thousand Forms of Sorrow for Two Violins, Viola, and Two Cellos

BRUCE ADOLPHE

▶ Born May 31, 1955, in New York City.

Composed in 2017.

▶ Duration: 17 minutes

▶ Premiered on June 28, 2019, at the Off the Hook Arts Festival in Fort Collins, Colorado, by the Miami String Quartet and cellist Matthew Zalkind.

▶ This afternoon is the New York premiere of this piece.

⊕ **SOMETHING TO KNOW:** *The title of the piece is taken from lines from A Doubter's Almanac, a novel by Ethan Canin: 'Are there not a thousand forms of sorrow? Is the sorrow of death the same as knowing the sorrow in a child's future?'*

⊕ **SOMETHING TO LISTEN FOR:** *After an expressive melodic opening played by the first cello, the violins introduce a short phrase in a high register that reoccurs throughout the work in the form of an obsessive, hushed chant.*

Composer, educator, pianist, and author Bruce Adolphe, one of America's most diversely talented musicians, is Resident Lecturer and Director of Family Programs of the Chamber Music Society of Lincoln Center. He has taught at The Juilliard School, New York University, and Yale and is a frequent guest lecturer at schools and concert series throughout the United States. He is the artistic director of Off the Hook Arts Festival in Colorado and composer-in-residence at the Brain and Creativity Institute in Los Angeles, a new neuroscience research center directed by Antonio and Hanna Damasio. Adolphe's weekly radio program, *Piano Puzzlers*, broadcast as a part of American Public Media's *Performance Today* series with Fred Child since 2002, is heard in over 200 cities; he has also appeared on the *Live From Lincoln Center* telecasts and on New York's *Metro Arts* for PBS. As composer-in-residence, he has been associated with Chamber Music Northwest, Santa Fe Chamber Music Festival, Music from Angel Fire, 92nd Street Y in New York City, Chamber Music Society of Lincoln Center, Bravo! Colorado, Cape and Islands Chamber

Music Festival, Grand Teton Festival, Chamber Music Virginia, 92nd Street Y School Concert Series, Bridgehampton Chamber Music Festival, Mannes College of Music, Music@Menlo, and other leading organizations. Adolphe has composed music for Itzhak Perlman, Yo-Yo Ma, Daniel Hope, Joshua Bell, Fabio Luisi, David Finckel and Wu Han, the Chamber Music Society of Lincoln Center, National Symphony, Washington National Opera, Orpheus Chamber Orchestra, Zurich Philharmonia, ROCO, Human Rights Orchestra of Europe, Young People's Chorus of New York City, Brentano String Quartet, Miami Quartet, Beaux Arts Trio, Apollo Trio, Caramoor Festival, and many other renowned musicians and organizations.

Adolphe's many pieces and scripts written especially for children and his innovative *Meet the Music!* family concerts at the Chamber Music Society, presented since 1994, have earned him a national reputation as a leading figure in the field of music education. Ranging from the comic opera *The Amazing Adventure of Alvin Allegretto* (commissioned by the Metropolitan Opera Guild) and *Marita and Her Heart's*



The piece's title is taken from Ethan Canin's novel *A Doubter's Almanac*: 'Are there not a thousand forms of sorrow? Is the sorrow of death the same as knowing the sorrow in a child's future?'

Desire (recorded on Telarc by Itzhak Perlman and the Chamber Music Society of Lincoln Center) to *Little Red Riding Hood* (featuring Dr. Ruth Westheimer) and *Tyrannosaurus Sue: A Cretaceous Concerto* (commissioned by the Chicago Chamber Musicians, who premiered the piece to celebrate the unveiling of the bones of an actual Tyrannosaurus Rex named Sue at the Field Museum of Natural History in Chicago in May 2000), Adolphe's pioneering music for families has been heard throughout this country and in France, Switzerland, Germany, England, Japan, the Netherlands, Ireland, Italy, Australia, Canada, and South Africa. He has also provided theater music and film scores for such organizations as La Mama Experimental Theater Club, The Acting Company, Center Stage, Chautauqua, Smithsonian World, Stone Lantern Films, and the Holocaust Museum in Washington, DC. His operas *Mikhoels the Wise* and *The False Messiah* were presented at New York's 92nd Street Y in 1982 and 1983, his opera about Marian Anderson, *Let Freedom Sing*, written with Carolivia Herron, was premiered in 2009 by the Washington National Opera and Washington Performing Arts Society, and his one-act opera for family audiences, *Emma and the Blue Baku*, premiered in Milan in December 2017.

Bruce Adolphe is also a prolific author whose books include *The Mind's Ear: Exercises for Improving the Musical Imagination*, *What to Listen for in the World* and *Of Mozart, Parrots and Cherry Blossoms in the Wind: A Composer Explores Mysteries of the Musical Mind*. Adolphe contributed the chapter on music for the recently published *Secrets of Creativity: What Neuroscience, the Arts, and Our Minds Reveal* (ed. Suzanne Nalbantian) for Oxford University Press. With Julian Fifer, he co-founded The Learning Maestros, a company devoted to the creation of quality educational repertory and materials in a wide range of media for children and their families. (The company was originally named PollyRhythm Productions, after Adolphe's opera- and jazz-singing parrot, Polly Rhythm.)

Adolphe writes, "*Are There Not a Thousand Forms of Sorrow* was commissioned to celebrate the 50th anniversary of the Chamber Music Society of Lincoln Center by a consortium including the Chamber Music Society of Lincoln Center, Chamber Music Northwest, Salt Bay Chamberfest, and Off the Hook Arts Festival.

"The title is taken from Ethan Canin's novel *A Doubter's Almanac*: 'Are there not a thousand forms of sorrow? Is the sorrow of death the same as knowing the sorrow in a child's future?'

"When I began composing the quintet in 2016, the general mood in America was more optimistic than now. But then, after the presidential election, there was a swift series of assaults from the American government: attacks on freedom of speech, the free press, people of color, women, religious minorities, immigrants, the LGBTQ community, people with disabilities, students, the middle class, the poor, foreigners, and other groups. I had recently read Ethan Canin's *A Doubter's*

Almanac and had been particularly moved by the lines quoted above, and suddenly the sorrows seemed countless and the future bleak. The dark resonance of Ethan's lines set a musical process in motion for me, and this quintet is one way that I could express my sorrow and also my rage in a manner that I hope, and expect, will outlast the administration that has caused this misery.

"As I write these lines, I can only hope that by the time *Are There Not a Thousand Forms of Sorrow* is premiered, the fight against our government's discriminatory and violent acts will have achieved substantial success. The political situation at the time of the first performance will affect whether the audience perceives the music as a composer's autobiographical statement or as an outcry of the resistance movement.

"My affiliation with the Chamber Music Society of Lincoln Center began in 1992 with a commission from then artistic director Fred Sherry to compose a clarinet quintet for the incoming artistic director, David Shifrin. Then, David invited me to join him at CMS and I have been a part of the organization ever since. When I began composing this quintet in honor of the Chamber Music Society of Lincoln Center's 50th anniversary, I had been a part of the CMS family for over 25 years. I have been friends with the vast majority of musicians who have performed with the Chamber Music Society since its beginnings, when I was a student, and I have always felt lucky to be part of the international community of musicians that comes here to play. Music transcends borders, politics, religion, and even cultures. It brings infinite forms of joy." ♦

Quintet in C major for Two Violins, Viola, and Two Cellos, D. 956, Op. 163

FRANZ SCHUBERT

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

Composed in 1828.

- ▶ Duration: 54 minutes

- ▶ Premiered publicly in Vienna's Musikverein Hall on November 7, 1850, by an ensemble headed by Joseph Hellmesberger.
- ▶ First CMS performance at the CMS inaugural concert on September 11, 1969, by violinists James Buswell and Pinchas Zukerman, violist Walter Trampler, and cellists Leslie Parnas and Pierre Fournier.

⊕ **SOMETHING TO KNOW:** *This was one of the last few pieces Schubert completed and it was included in a final batch of works that he tried (unsuccessfully) to publish just a few weeks before his death.*

⊕ **SOMETHING TO LISTEN FOR:** *At the opening of the second, Adagio movement, Schubert creates an atmosphere of total tranquility with priestly pizzes in the second cello, simple melodic statements in the first violin, and a spare, organ-like sustained texture in the other three strings.*

In the hall of the Gesellschaft der Musikfreunde in Vienna on March 26, 1828, immediately after completing

his magnificent C major Symphony (justifiably dubbed "The Great" by later generations), Franz Schubert gave the

only public concert entirely of his works held during his lifetime. The event, prompted and sponsored by his circle of devoted friends, was a significant artistic and financial success and he used the proceeds to celebrate the occasion at a local tavern, pay off some old debts, acquire a new piano, and buy tickets for Nicolò Paganini's sensational debut in Vienna three days later. Despite the renewed enthusiasm that concert inspired in him for creative work, and encouraging signs that his music was beginning to receive recognition outside of Vienna, Schubert was much troubled during the following months by his health. His constitution, never robust, had been undermined by syphilis, and by the summer of 1828, he was suffering from headaches, exhaustion,

and frequent digestive distress. Despite his discomforts, he continued to compose, completing the Mass in E-flat, a setting in Hebrew of Psalm 92 for the City Synagogue of Vienna, and the *Schwanengesang*, doing extensive work on what proved to be his last three piano sonatas (D. 958–960), and beginning his C major String Quintet.

At the end of August, Schubert felt unwell, complaining of dizziness and loss of appetite, and his physician advised that he move for a time to a new house outside the city recently acquired by the composer's brother Ferdinand. Though Ferdinand's dwelling was damp and uncomfortable and hardly conducive to his recovery, Franz felt better during the following days, and he was able to participate in an active

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“Upon reaching the second theme, the music for the first time in the movement stops striving toward a goal. There is a palpable relaxation. The beginning of the second theme conveys an unexpected sense of contentment, of fit, and ‘rightness’... The vertiginous effortlessness of the initial descent to E-flat [Cello II, Measures 59–60] announces a refuge in which the purposeful struggles of the previous music are suddenly irrelevant.... The music has arrived, it has found shelter; it is home...it just leisurely, with the greatest of comfort, security, and self-possession, walks about the house, peers here and there, sits down now in this overstuffed chair now in that.”

—John M. Gingerich in *Remembrance in Schubert's Cello Quintet*

58

Cello I

Cello II

fp > *decresc.* *pp*

▶ Schubert's Cello Quintet, First Movement: Measures 58–65

social life and attend the premiere of a comedy by his friend Eduard von Bauernfeld on September 5. Schubert also continued to compose incessantly, completing the three piano sonatas on August 26, and performing them at the house of Dr. Ignaz Menz the following day. The C major Quintet was finished at that same time; it and the sonatas were the last instrumental works that he completed. On October 31, 1828, Schubert fell seriously ill, his syphilitic condition perhaps exacerbated by the typhus then epidemic in Vienna, and he died on November 19, 1828, at the age of 31.

The opening of the quintet's first movement, according to J.A. Westrup, "is remarkable not for its melodic interest but for the expectancy it creates." The work's main theme comprises a simple, unadorned tonic chord that swells and changes harmonic color and a melodic extension in the first violin. The second theme, initiated by the cellos, is among the greatest lyrical inspirations in all of instrumental music. A group of closing motives and another hint of the second theme complete the exposition. The development section is largely based on one of the closing motives.

The *Adagio* opens with a gesture that is as much thought as theme, an ethereal stillness created by long-held notes in the inner voices, subtle pizzicatos in the second cello, and tiny motivic flickers from the first violin; an extended middle section offers strong contrast. Emotion spent, the music quiets again, sighs, and returns to the opening theme, decorated this time with delicate filigree from the second cello and first violin.

The vivacious, open-air *Scherzo* is a scintillating combination of leaping village dance and hunting-horn. The central trio occupies a completely different emotional world, one of shadows and uncertainty.

The deeper emotions of the two preceding movements are banished by the bursting high spirits of the finale. A rousing theme of Gypsy inflection opens the movement, and eventually gives way to a more lyrical melody for first violin and first cello enlivened with sparkling triplet figurations. A third melodic idea, a cousin to the flowing second theme of the opening movement, is announced by the paired cellos. All three themes are traversed again in heightened settings before a bounding coda in faster tempo closes this magnificent masterwork. ♦

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UPCOMING CONCERTS AT CMS

INSIDE CHAMBER MUSIC

WEDNESDAY, NOVEMBER 6, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO
Lecture on Berg's Lyric Suite for String Quartet with Soprano.

NEW MILESTONES: AMERICAN TRAILBLAZERS

THURSDAY, NOVEMBER 7, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO
Works by Cage, Carter, Crawford, and Corigliano.

This event will be streamed live at www.ChamberMusicSociety.org/WatchLive

ABOUT THE ARTISTS

CLIVE GREENSMITH

▶ Clive Greensmith has a distinguished career as a soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving regular performances in prestigious venues like New York's Carnegie Hall, Sydney Opera House, London's Southbank Centre, 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. He has also performed at Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, the Ravinia Festival, the Salzburg Festival, Edinburgh Festival, and the Pacific Music Festival in Japan. His catalogue of landmark recordings includes the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Quartet. He 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 Professor of Cello at the Colburn School in Los Angeles in 2014. In 2019, he became the artistic director of the Nevada Chamber Music Festival and was appointed director of chamber music master classes at the Chigiana International Summer Academy in Siena, Italy. Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.



SHANNEN GRAY

MARK HOLLOWAY

▶ Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He is a member of the Pacifica Quartet, in residence at the Jacobs School of Music at Indiana University Bloomington, where he is on the faculty. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia, and with the Boston Chamber Music Society. Performances have taken him

to far-flung places such as Chile and Greenland, and he plays at festivals in France, Musikdorf Ernen in Switzerland, and the International Musicians Seminar in Prussia Cove, England. He has often appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera, was principal violist at Tanglewood and the New York String Orchestra, and guest principal of the American Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, 92nd Street Y, Casals Festival, with the Israeli Chamber Project, Chameleon Ensemble, and on radio and television throughout the Americas and Europe, including a *Live From Lincoln Center* broadcast. He has recorded for Marlboro, CMS Live, Music@Menlo LIVE, Naxos, and Albany. An alum of CMS's Bowers Program, Mr. Holloway received his bachelor's degree with Michelle LaCourse at Boston University and a diploma from the Curtis Institute of Music as a student of Michael Tree.



MATT DINE



SEAN LEE

▶ Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dares to perform Nicolò Paganini's 24 Caprices in concert. His YouTube series, *Paganini POV*, continues to draw praise for its use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San Francisco Symphony,

Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Recital Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of CMS's Bowers Program, he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He currently teaches at The Juilliard School's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999 by David Bague.



MATTHEW LIPMAN

▶ American violist Matthew Lipman has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago's Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul's Kumho Art Hall, and

CMS's Rose Studio. *The Strad* praised his "most impressive" debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Charts. He was featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS's Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Gofriller viola on generous loan from the RBP Foundation.



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 recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed a cycle of Beethoven's cello sonatas at the Phillips Collection in Washington, DC. 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. He entered CMS's Bowers Program 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.



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling musician capturing the attention of classical critics and audiences around the world, he has

recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. He has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of The Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is co-director of Music@Menlo's International Program and teaches at Stony Brook University.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for setting the benchmark for chamber music worldwide. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 120 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

Administration

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

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