



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, MARCH 21, 2019 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

MICHAEL BROWN, piano

BELLA HRISTOVA, violin

RICHARD O'NEILL, viola

MIHAI MARICA, cello

**2018-2019
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

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*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model "D" concert grand piano we are privileged to hear this evening.*

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3,941ST AND 3,942ND CONCERTS

Daniel and Joanna S. Rose Studio

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**ALEXANDRA
DU BOIS**

(b. 1981)

***L'apothéose d'un rêve* for Piano, Violin,
and Cello (2005)**

- ▶ Introduction
 - ▶ Adagio cantabile, semplice
 - ▶ Molto vivo—Misterioso
 - ▶ Andante cantabile—Passionato
 - ▶ Misterioso—Adagio cantabile, semplice
- BROWN, HRISTOVA, MARICA

**CHARLES
WUORINEN**

(b. 1938)

Trio for Piano, Violin, and Cello (1983)

BROWN, HRISTOVA, MARICA

**MATTHIAS
PINTSCHER**

(b. 1971)

***Janusgesicht* for Viola and Cello (2001)**

O'NEILL, MARICA

**DAVID SERKIN
LUDWIG**

(b. 1974)

***Aria Fantasy* for Piano, Violin, Viola, and
Cello (2013)**

- ▶ Andante—Con moto—Andante—Adagio—
Con moto—Tempo di aria
- BROWN, HRISTOVA, O'NEILL, MARICA

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's 9:00 concert is being streamed live at ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

L'apothéose d'un rêve for Piano, Violin, and Cello

ALEXANDRA DU BOIS

► Born August 16, 1981, in Virginia Beach.

Composed in 2005.

- Premiered on January 16, 2006, in Amsterdam by the Beaux Arts Trio.
- Tonight is the first CMS performance of this piece.
- Duration: 15 minutes

The music of Alexandra du Bois has been performed in concert halls across five continents—her travels connecting her tangibly to the countries that inform and inspire her work. Described as “an intense, luminous American composer,” (*Los Angeles Times*) and “a painter who knows exactly where her picture will be hung” (*New York Times*), du Bois writes orchestral, choral, chamber, vocal, and multi-discipline works often propelled by issues of indifference and inequality throughout the United States and the world.

A Northeast coast resident for most of her life, du Bois found her voice through the violin, beginning lessons at the age of two. After moving from Virginia Beach to rural Virginia, she began hearing music in the natural world around her. It was this intimate connection to the nature and the sea that inspired her to begin writing and underscores her work to this day. Her most recently completed works include those for Institut Curie Paris, Kronos Quartet, and Apollo Chamber Players.

She has been composer-in-

residence at Dartmouth College, Carnegie Hall with Weill Institute, Mammoth Lakes Music Festival, Harrison House, The Hermitage, and with Southwest Chamber Music throughout Vietnam and Los Angeles. Her music has been released on Harmonia Mundi, Kronos Quartet, and Perspectives Recordings labels. She received her Ph.D. from Stony Brook University, master's degree from The Juilliard School, and bachelor's degree from Indiana University Jacobs School of Music. Du Bois has lived in Manhattan since 2005 and is a member of BMI.

Du Bois writes, “*L'apothéose d'un rêve* was commissioned by pianist Menahem Pressler for the Beaux Arts Trio and was premiered by the Beaux Arts Trio (Menahem Pressler, Daniel Hope, Antonio Meneses) at the Concertgebouw in Amsterdam with consecutive performances throughout the Netherlands during the trio's 50th anniversary season. Composed during summer 2005 and inspired by the breadth, length, and depth of the Beaux Arts Trio's presence, the piece also internalizes certain other influences; cathedral bells at Notre-Dame de Paris on several storm-filled afternoons; Indiana's countryside—near where I was living at the time—and other flat, Midwestern, land-locked landscapes.

“At the heart of the piano trio is an emotionally suspended D minor theme that occurs, in its purest form, during the two *Adagio cantabile*, *semplice* movements. The theme is

passed either from cello to violin or violin to cello. The emotional differences in these two instruments' *tessitura* and the order in which the theme is heard represent specific meaning." ♦

▼
**AT THE HEART OF
THE PIANO TRIO IS
AN EMOTIONALLY
SUSPENDED D MINOR
THEME**

Trio for Piano, Violin, and Cello

CHARLES WUORINEN

▶ Born June 9, 1938, in New York City.

Composed in 1983.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 10 minutes

Charles Wuorinen is one of the world's leading composers. His compositions number more than 275 to date, and encompass every form and medium, including works for orchestra, chamber ensemble, soloists, ballet, and stage. His most recent works include *Sudden Changes* for Michael Tilson Thomas and the San Francisco Symphony, *Exsultet (Praeloquium Paschale)* for Francisco Núñez and the Young People's Chorus of New York, a String Trio for the Goeyvaerts String Trio, and a duo for viola and percussion, *Xenolith*, for Lois Martin and Michael Truesdell. Wuorinen's opera on Annie Proulx's *Brokeback Mountain* premiered at the Teatro Real in Madrid in January 2014, a major cultural event worldwide. "Madrid has just seen the biggest audience in its history, local and global, for Charles Wuorinen's *Brokeback Mountain*." (*The Australian*)

His previous opera *Haroun and the Sea of Stories* (1997-2001), based on the novel of Salman Rushdie, was premiered by the New York City

Opera in 2004. In addition to his work in opera, he has also composed a variety of works for both ballet and modern dance. These include five orchestral works for the New York City Ballet: *Five* (Concerto for Amplified Cello and Orchestra) choreographed by Jean-Pierre Bonnefoux, *Delight of the Muses*, choreographed by Peter Martins; and three works inspired by scenes from Dante's *Commedia*.

Wuorinen has been described as a "maximalist," writing music luxuriant with events, lyrical and expressive, strikingly dramatic. His works are characterized by powerful harmonies and elegant craftsmanship, offering at once a link to the music of the past and a vision of a rich musical future. Both as composer and performer (conductor and pianist) he has worked with some of the finest performers of the current time and his compositions reflect the great virtuosity of his collaborators. His many honors include a MacArthur Foundation Fellowship and the Pulitzer Prize. His works have been recorded on nearly a dozen labels including several releases on Naxos, Albany Records (Charles Wuorinen Series), and two releases on John Zorn's Tzadik label. He is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. ♦

Janusgesicht for Viola and Cello

MATTHIAS PINTSCHER

► Born January 29, 1971, in Marl, Germany.

Composed in 2001.

- Premiered on June 22, 2001, in Heimbach, Germany, by violist Tabea Zimmermann and cellist Albert Gerhardt.
- Tonight is the first CMS performance of this piece.
- Duration: 10 minutes

Matthias Pintscher's compositions are noted for the delicate sound world they inhabit, the intricacy of their construction, and their precision of expression. His works are performed by leading ensembles and artists worldwide—he has two premieres in the 2018-19 season: *Nur*, a concert for piano and ensemble that was performed by Daniel Barenboim and the Boulez Ensemble conducted by the composer in January 2019, and a new work for baritone, chorus, and orchestra will be performed by Dietrich Henschel and the Tonhalle Orchester Zurich conducted by Kent Nagano in June 2019. His other recent compositions include the cello concerto *Un Despertar*, premiered last season by Alisa Weilerstein and the Boston Symphony Orchestra, and

shirim for baritone and orchestra premiered by NDR Elbphilharmonie and Christoph Eschenbach with Bo Skovhus in Hamburg. Among his most celebrated achievements are his first opera, *Thomas Chatterton*, commissioned by Dresden Semperoper; and his three-part work *Sonic Eclipse: Celestial Object 1, 2 and 3*.

Equally accomplished as conductor and composer, Pintscher is the music director of the Ensemble Intercontemporain, the world's leading contemporary music ensemble founded by Pierre Boulez. He is the 2018-19 Season Creative Chair for the Tonhalle Orchester Zurich, artist-in-residence at the Los Angeles Chamber Orchestra, and finishes a nine-year term as the BBC Scottish Symphony Orchestra's artist-in-association. Pintscher began his musical training in conducting, studying with Peter Eötvös in his early 20s during which time composing soon took a more prominent role in his life. He began to divide his time equally between conducting and composing, rapidly gaining critical acclaim in both areas of activity. Currently a member of the composition faculty at The Juilliard School, he makes his home in New York and Paris. His works are published by Bärenreiter-Verlag. Recordings can be found on Kairos, EMI, ECM, Teldec, Wergo, and Winter & Winter.

Pintscher writes, "*Janusgesicht* for viola and cello is about the duality of a single figure. One body, one figure—but two faces, two voices,

▼
**JANUSGESICHT FOR
VIOLA AND CELLO IS
ABOUT THE DUALITY OF
A SINGLE FIGURE. ONE
BODY, ONE FIGURE—
BUT TWO FACES,
TWO VOICES, TWO
DIRECTIONS**

two directions. Two voices, gently floating, making 'one sound.' One voice permeates the other, seeking fusion—even with itself. Sounds on the brink of silence. Pause, listening to their (own) sounds. They are quiet, breathing slow and yet moving completely free... *Janusgesicht*

is less about correspondence or communication among the two voices, but about the dissolution of one's own voice into the other. And certainly the elemental longing that unites two characters is also a reflection of our time: namely the utopia of it." ♦

***Aria Fantasy* for Piano, Violin, Viola, and Cello**

DAVID SERKIN LUDWIG

▶ Born in 1974 in Bucks County, PA.

Composed in 2013.

- ▶ Premiered in July 2013 at the Ravinia Festival's Steans Music Institute in Chicago by Robyn Bollinger, Matthew Lipman, Loewi Lin, and Lindsay Garritson.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 16 minutes

David Ludwig has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including Jonathan Biss, Jennifer Koh, the Dover and Borromeo quartets, eighth blackbird, ECCO, and orchestras including the Philadelphia, Minnesota, Pittsburgh, and National symphonies. An accomplished composer who has achieved recognition in a wide range of media, he was awarded the prestigious Pew Center for Arts and Heritage Fellowship in the Arts this year. In 2016, he won the A.I. du Pont Award for his "significant contribution to contemporary classical music." In 2013 his choral work, *The New Colossus*, was selected to begin the private prayer service for President Obama's second inauguration, and in 2012 NPR Music selected him as one

of the Top 100 Composers Under Forty in the world.

This season's highlights include the premiere of a concerto written for pianist Anne-Marie McDermott, commissioned by the Bravo! Vail music festival in honor of its 30th anniversary. He was also awarded a Pew Center Performance Grant to support the creation of *The anchoress*, a new song cycle for the PRISM Quartet, Piffaro "The Renaissance Band," and soprano Hyunah Yu which opened the 2018 season for the Philadelphia Chamber Music Society. Other recent highlights include a concerto written for his wife, acclaimed violinist Bella Hristova commissioned by a consortium of eight major orchestras across the United States, *Titania's Dream* for the KLR Trio, *Swan Song* for Benjamin Beilman commissioned by Carnegie Hall, and the bassoon concerto *Pictures from the Floating World* commissioned by the Philadelphia Orchestra for Daniel Matsukawa and Yannick Nézet-Séguin.

Ludwig comes from several generations of eminent musicians including his uncle Peter Serkin, grandfather Rudolf Serkin, and great-grandfather Adolf Busch. He holds degrees from Oberlin,

The Manhattan School, the Curtis Institute, and The Juilliard School, as well as a PhD from the University of Pennsylvania. He serves as the Gie and Lisa Liem Artistic Advisor and chair of composition at Curtis and is the artistic director of the Curtis 20/21 Contemporary Music Ensemble.

Ludwig writes, "*Aria Fantasy* draws its inspiration from the opening (and closing) aria from Bach's Goldberg Variations; though it does not sound like Bach's music (with a few notable exceptions). It is a different approach to variations on this variation theme; each section of the aria is transformed and deconstructed throughout to create new patterns and textures of sound. The piece was commissioned by the Ravinia Steans Institute on the occasion of their 25th Anniversary.

"As the story goes, the 'Goldbergs' were composed to be played for a royal patron who suffered from insomnia (this is probably not a true account, but facts shouldn't get in the way of a good story). In this telling, the Goldbergs were pieces written for the wee hours of the night, composed to mollify a restive mind. The imagery of 'night music' provides a further

▼ **ARIA FANTASY DRAWS ITS INSPIRATION FROM THE OPENING (AND CLOSING) ARIA FROM BACH'S GOLDBERG VARIATIONS**

backdrop for my piece, which drifts in and out of states of waking dreams. Starry sounds of toy boxes playing distant themes lead to strident and angular piano figurations, which then lead to languid falling scales which in turn lead to fast and irregular crooked dances, which then continue...

"Each section of my *Aria Fantasy* is inspired by corresponding phrases of the Bach Aria, until all of the previous variations on the Aria's parts come together in a blurry cloud. As the sound gathers near the end, the central bell-like chord of the piece is loudly rung in the piano twenty-five times (in honor of the Steans anniversary). The sonority crescendos to a raucous climax that ends in receding thunder and resonance. And at the end of the work, that reverberation clears to reveal the source, made distant through the distortion of time." ♦

ABOUT THE ARTISTS

MICHAEL BROWN

▶ Michael Brown has been described as “one of the most refined of all pianist-composers” (*International Piano*) and “one of the leading figures in the current renaissance of performer-composers” (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center and an alum of The Bowers Program (formerly CMS Two). He makes regular appearances with orchestras such as the National Philharmonic, the Seattle, Grand Rapids, North Carolina, Maryland, and Albany symphonies and was selected by pianist András Schiff to perform an international solo recital tour, making debuts in Zurich’s Tonhalle and New York’s 92nd Street Y. He has appeared at the Tanglewood, Marlboro, Music@Menlo, Gilmore, Ravinia, Bridgehampton, Moab, and Bard music festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. A prolific composer, Mr. Brown is the composer and artist-in-residence at the New Haven Symphony for the 2017-19 seasons and a 2018 Copland House Residency Award winner. He is the First Prize winner of the Concert Artists Guild competition, and earned dual bachelor’s and master’s degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. A native New Yorker, he lives there with his two 19th-century Steinway D’s, *Octavia* and *Daria*.

BELLA HRISTOVA

▶ Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova is a musician with a growing international career. She recently appeared as soloist with the Milwaukee and Kansas City symphonies and toured New Zealand, performing Beethoven’s ten sonatas with acclaimed pianist Michael Houston. This season she performs Vivaldi with the New York String Orchestra at Carnegie Hall, Sibelius with the Hawaii and Wheeling symphonies and the Brevard Philharmonic, Barber with the National Philharmonic Orchestra, and Mendelssohn with the Winnipeg Symphony. She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, Rossen Milanov, and Michael Stern. A sought-after chamber musician, she performs at festivals including Australia’s Musica Viva, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. Her recording, *Bella Unaccompanied* (A.W. Tonogold Records), features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. She attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. An alum of The Bowers Program (formerly CMS Two), Ms. Hristova plays a 1655 Nicolò Amati violin.

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 US. 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. This season he joins the acclaimed Apollo Trio. 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 an alum of The Bowers Program (formerly CMS Two).

RICHARD O’NEILL

▶ Violist Richard O’Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of this season include serving as artist-in-residence at The Broad Stage in Santa Monica, recitals with Jeremy Denk in celebration of the final DITTO Festival, and concertos with the KBS Symphony and recitals with the Ehnes Quartet celebrating his 15th anniversary of concerts in South Korea. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid’s National Concert Hall, Teatro Colon, Tokyo’s International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of The Bowers Program (formerly CMS Two), he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, CARE, and UNICEF and runs marathons for charity.

UPCOMING EVENTS AT CMS

WINTER FESTIVAL IV

SUNDAY, MARCH 24, 5:00 PM ▶ ALICE TULLY HALL

The Borodin Quartet performs works by Myaskovsky, Shostakovich, and Borodin.

LECTURE WITH MICHAEL PARLOFF

SUNDAY, MARCH 31, 3:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

In his pre-concert lecture, Michael Parloff will explore the history of Haydn's Seven Last Words and the ways that Haydn's "wordless oratorio" illuminates the meaning of Christ's final words.

SEVEN LAST WORDS

SUNDAY, MARCH 31, 5:00 PM ▶ ALICE TULLY HALL

Haydn's profoundly moving work is accompanied by Bach's transcendent Cantata Ich habe genügt accepting the reality of death with peace of heart and mind.