



THE ART OF THE RECITAL

THURSDAY EVENING, MAY 9, 2019 AT 7:30

Daniel and Joanna S. Rose Studio

CHO-LIANG LIN, violin
JON KIMURA PARKER, piano

**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

*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.*

*This concert is made possible, in part, by **The Aaron Copland Fund for Music** and **The Gladys Krieble Delmas Foundation**.*

THE ART OF THE RECITAL

THURSDAY EVENING, MAY 9, 2019 AT 7:30 ▶ 3,970TH CONCERT

Daniel and Joanna S. Rose Studio

CHO-LIANG LIN, violin

JON KIMURA PARKER, piano

JOHN HARBISON

(b. 1938)

Sonata No. 1 for Violin and Piano (2011)

(CMS Co-Commission)

- ▶ Sinfonia: Grave
- ▶ Intermezzo: Grazioso
- ▶ Aria: Tranquillo
- ▶ Rondo: Con allegria
- ▶ Poscritto: Misterioso

STEVEN STUCKY

(1949-2016)

Sonata for Violin and Piano (2013)

- ▶ Calmo—Vigoroso
- ▶ Interlude: Largo—
- ▶ Scherzo-Finale: Scorrevole

—INTERMISSION—

**LEONARD
BERNSTEIN**

(1918-1990)

Canon for Aaron for Violin and Piano (1970)

LUKAS FOSS

(1922-2009)

**"Composer's Holiday" from *Three
American Pieces*** for Violin and Piano (1944)

**PAUL
SCHOENFIELD**

(b. 1947)

Sonata for Violin and Piano (2008-09)

(CMS Co-Commission)

- ▶ Vanishing Point
- ▶ Intermezzo
- ▶ Romanza
- ▶ Freilach

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

NOTES ON THE PROGRAM

Playing a brand-new work is like riding a roller coaster: exhilarating and scary. It is exhilarating because the work is being heard for the first time. There is something liberating about the thought that there are neither dozens of recordings, hundreds of past performances, nor preconceived ideas to influence the minds of the players and the audience. It is also scary because I am not sure if I am doing anything right in my interpretation. The great help is that the composer is usually present. How I wish I could go back in time and ask Beethoven or Mozart what they wanted in their works! With John Harbison, Steven Stucky, and Paul Schoenfield, I have had that chance. Their insight and thoughts have helped our preparations greatly. Our approach to their sonatas took on new shapes daily during the rehearsal period. Back in 2010, Paul, Jackie Kimura Parker, and I worked on Paul's sonata literally up to 30 minutes before the world premiere. It was a journey of discovery for all of us. For each work, Jackie and I learned what sounds and colors the composers wanted. In turn, they also learned what works on paper as well as on the actual instruments. As demanding as these sonatas are, the privilege of the give-and-take with the composer is immensely gratifying.

– Cho-Liang Lin

Sonata No. 1 for Violin and Piano

JOHN HARBISON

► Born December 20, 1938 in Orange, New Jersey.

Composed in 2011; CMS co-commission.

► Premiered on April 24, 2012 at the Chamber Music Society of Lincoln Center by violinist Cho-Liang Lin and pianist Jon Kimura Parker.

► Duration: 17 minutes

John Harbison, one of America's leading composers, was born in Orange, New Jersey on December 20, 1938, and studied at Harvard and Princeton, where his principal teachers included Walter Piston,

Roger Sessions, and Earl Kim; additional studies were in Berlin with Boris Blacher. Harbison has received many awards and fellowships, including those from the American Academy of Arts and Letters, BMI, Kennedy Center, Guggenheim Foundation, American Composers Orchestra, and American Music Center; he also holds four honorary doctorates. In May 1987, he was awarded the Pulitzer Prize in Music for his cantata *The Flight into Egypt*; he received a MacArthur Foundation "Genius" Award in 1989 and the prestigious Heinz Award for Arts and Humanities in 1998. Harbison has taught at CalArts,

Boston University, Duke University, and Aspen Music Festival, and since 1969 been Professor of Music at the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest academic distinction offered resident faculty. He has also taught at Tanglewood since 1984, serving as head of the composition program there from 2005 to 2015 and frequently directing its Festival of Contemporary Music. His residencies include Tanglewood's Berkshire Music Center, Santa Fe Chamber Music Festival, American Academy in Rome, Pittsburgh Symphony Orchestra, Los Angeles Philharmonic, and St. Paul Chamber Orchestra. Harbison has received commissions from the Fromm, Koussevitzky, Rockefeller, and Naumburg foundations, as well as from the orchestras of Boston, Chicago, San Francisco, Baltimore, New Haven, Minnesota, Oregon, St. Paul, and San Francisco. His works include six symphonies, three operas, concertos for piano, flute, brass choir, viola, cello, double bass, oboe, and violin, music for orchestra, and many compositions for a wide variety of vocal and instrumental chamber ensembles. His opera *The Great Gatsby*, commissioned by the Metropolitan Opera, was premiered to great acclaim in December 1999 and has since been performed by Lyric Opera of Chicago and revived by the Met. Among his commissions is the sacred motet *Abraham*, premiered in the presence of the late Pope John Paul II on January 17, 2004 at a concert at the Vatican on the theme of

▼
THIS SONATA IS THE SECOND OF MY PIECES TO RECEIVE ITS FIRST PERFORMANCE AT THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER.

"Reconciliation Between Jews, Christians, and Muslims." In addition to his experience as a composer and teacher, Harbison is also known as a conductor and performer. He won first prize in conducting under Herbert von Karajan at the Salzburg *Sommerakademie*, and for several years led Boston's Cantata Singers, a group specializing in Baroque and contemporary music. As a performer, he is active as a jazz pianist and a chamber music violist.

Harbison wrote that his Sonata No. 1 for Violin and Piano, composed in 2011 on a co-commission from the Chamber Music Society of Lincoln Center, "is described in that way because I wish to continue to write for this combination: I worked concurrently on another sonata (No. 2?) of quite different character. The headings suggest the nature of the movements as they begin, but they often move in other directions. The boundaries between the movements are sometimes blurred. The natural pulse of musical thought, relying more on aural confidence than heady structural logic, guides the narrative. This sonata is the second of my pieces to receive its first performance at the Chamber Music Society of Lincoln Center, 28 years after the premiere of *Twilight Music* for Horn, Violin, and Piano." ♦

➤ **HEAR MORE HARBISON:** *Next season, CMS will present another commission from John Harbison: IF for Soprano and Ensemble.*

Sonata for Violin and Piano

STEVEN STUCKY

- ▶ Born November 7, 1949 in Hutchinson, Kansas.
- ▶ Died February 14, 2016 in Ithaca, New York.

Composed in 2013.

- ▶ Premiered on August 16, 2013 at the SummerFest of the La Jolla Music Society in La Jolla, California by violinist Cho-Liang Lin and pianist Jon Kimura Parker.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 20 minutes

Steven Stucky, one of America's most highly regarded and frequently performed composers, was born in Hutchinson, Kansas on November 7, 1949, raised in Abilene, Texas, and studied at Baylor and Cornell universities, where his teachers in composition included Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. Stucky taught at Lawrence University in Wisconsin from 1978 to 1980, when he joined the faculty of Cornell University, where he founded the new music group Ensemble X and served as Given Foundation Professor of Composition until his retirement in 2014; he also taught at the Aspen Festival, Eastman School of Music, and University of California at Berkeley. Stucky's compositions have been widely performed throughout the United States and abroad by leading chamber ensembles and symphony orchestras, many written on commissions from many major orchestras, National Endowment

for the Arts, Yale University, and other leading organizations. He was one of ten composers selected internationally to contribute a composition to the centennial celebration of New York's Carnegie Hall; *Angelus* was premiered by the Los Angeles Philharmonic in that celebrated auditorium on September 27, 1990. Stucky was composer-in-residence with the Los Angeles Philharmonic Orchestra from 1988 to 2009, and hosted the New York Philharmonic's Hear & Now concert series from 2005 until 2009.

In addition to composing, Stucky was also active as a conductor, writer, lecturer, and contributor to music journals in America and Britain. He won the ASCAP Deems Taylor Prize for his 1981 book on *Lutoslawski and His Music*. Among his other honors are the ASCAP Victor Herbert Prize and First Prize from the American Society of University Composers; in 2005, he won the Pulitzer Prize for Music for his *Second Concerto for Orchestra*. Stucky was a trustee of the American Academy in Rome, chair of the American Music Center, a board member of the Koussevitzky Music Foundation, and a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Stucky's Sonata for Violin and Piano was commissioned by the La Jolla Music Society for premiere on August 16, 2013 by violinist Cho-Liang Lin, Music Director of the Society's SummerFest, and pianist Jon Kimura Parker. Of it, the composer wrote,

“Lately I have found myself returning more often to the traditional genres I grew up with: a piano quartet in 2005, a piano quintet in 2010, a symphony in 2012, and now in 2013 both a violin sonata and a piano sonata. That doesn’t mean returning to sonata form, of course, or to the minuet, or to the three- or four-movement cycle of the Classic-Romantic era. Still, the magnificent examples bequeathed to us by past composers have to be dealt with in one way or another: either by accepting and adapting some of the musical solutions they suggest, or else by rejecting them in a constructive way, as a springboard to something quite different.

“My head is full of violin sonatas I love, especially by Mozart, Beethoven, and Brahms, but for me the violin sonata to reckon with is the Debussy, one of the most original and compelling works ever written. The Debussy Violin Sonata is a work far too *sui generis* to inspire direct imitation, but it can at least suggest a certain balanced interaction

between, on the one hand, a musical narrative that seems improvised, fantastic and willful, and on the other, principles of construction that seem almost classical. That is a combination still worth pursuing.

“The main movements of my sonata are the first and third. The first movement alternates slow sections, calm and lyrical, with faster ones: active, busy music that is sometimes forceful, sometimes playful. The third movement (*Scherzo-Finale*) begins as a skittish, fragmentary scherzo before embarking on two other, contrasting ideas: a fiery *Allegro (con fuoco [‘with fire’])* and a slower, wistful melody. When the faster coda arrives, it too turns wistful for a moment before finishing with brusque confidence. Between these larger movements, which run about seven minutes each, comes something like a sketch for a slow movement: too short to serve as much more than a linking *Interlude*, but nevertheless developing a surprising depth of feeling.” ♦

Canon for Aaron for Violin and Piano

LEONARD BERNSTEIN

- ▶ Born August 25, 1918 in Lawrence, Massachusetts.
- ▶ Died October 14, 1990 in New York City.

Composed in 1970.

- ▶ Premiered on November 14, 1970 at the Essex House in New York City by violinist Isaac Stern and the composer as pianist.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 4 minutes

On November 14, 1937, Leonard Bernstein, a junior at Harvard,

attended a modern dance program in New York City. In the next seat was “an odd-looking man in his thirties with a pair of glasses resting on his great hooked nose and a mouth filled with teeth flashing a wide grin.” When they introduced themselves at intermission, Bernstein recalled, “I almost fell out of the balcony.” Aaron Copland, already a seminal force in American music, and Leonard Bernstein, an ambitious student then unknown beyond his Cambridge campus,

▼ BERNSTEIN WROTE CANON FOR AARON FOR VIOLIN AND PIANO FOR COPLAND'S 70TH BIRTHDAY AND PLAYED IT WITH ISAAC STERN.

had met. When Copland invited Bernstein to a party at his apartment following the concert and they tore through Copland's challenging *Piano Variations*, a lifetime friendship was born. Copland's recommendations helped Bernstein get into the conducting programs at both Curtis (Copland attended the ceremony in Philadelphia when Bernstein graduated in 1941) and Tanglewood,

the summer festival that played an essential role in both their lives.

The New York musical community celebrated Copland's 70th birthday, November 14, 1970, with a gala party at the Essex House. (Not a note of *Happy Birthday to You* was heard, according to one report.) Bernstein wrote *Canon for Aaron* for violin and piano for the festivities and played it with Isaac Stern. There was a short pause, however, before they could begin the piece (based on the ancient technique of exact imitation of voices, like *Row, Row, Row Your Boat*) because the light in the room was too dim for Stern to read the music. Bernstein explained the delay: "You see this is crazy modern music." ♦

"Composer's Holiday" from *Three American Pieces* for Violin and Piano

LUKAS FOSS

- ▶ Born August 15, 1922 in Berlin.
- ▶ Died February 1, 2009 in New York City.

Composed in 1944.

- ▶ Premiered in 1944 in New York City by violinist Roman Totenberg and the composer.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 12 minutes

Lukas Foss was born in Berlin in 1922 and when the political situation began to deteriorate in Germany a decade later moved with his family to Paris, where his parents encouraged his musical talents by providing lessons for him in piano, flute, composition, and orchestration at the Paris Conservatoire from 1933 to 1937. The Fosses arrived in the United States in 1937, and Lukas

continued his studies at the Curtis Institute in Philadelphia as a pupil of Rosario Scalero and Randall Thompson (composition), Isabelle Vengerova (piano), and Fritz Reiner (conducting). Upon his graduation in 1940, Foss attended the Berkshire Music Center at Tanglewood, where he was mentored by Sergei Koussevitzky and Paul Hindemith; he spent the following year studying with Hindemith at Yale. Foss became an American citizen in 1942. By the early 1940s, he had established a dual reputation as composer and performer, receiving the Pulitzer Prize in 1942 for his incidental music for a production of *The Tempest* and being named pianist of the Boston Symphony Orchestra by Koussevitzky two years later. In 1945, he became the youngest composer to win a Guggenheim Fellowship; his other

distinctions included a fellowship at the American Academy of Rome, a Fulbright grant, membership in the American Academy and Institute of Arts and Letters, and three New York Music Critics' Circle Awards. Foss was also known as a teacher (he followed Schoenberg as professor of composition at UCLA in 1953, founded and directed the Center for Creative and Performing Arts at the State University of New York at Buffalo, and taught at Boston University) and as a conductor (as music director of the Buffalo Philharmonic [1963-1970], Kol Israel Orchestra of Jerusalem [1972-1976], Milwaukee Symphony Orchestra [1981-1986], and Brooklyn Philharmonic [1971-1990]). Lukas Foss was one of 20th-century music's great champions, in his own daring and eclectic compositions, in his innovative programming as a conductor, and as a pianist of the highest caliber. The distinguished

American composer and critic Virgil Thomson wrote of him, "A musician of perfect gifts and training, a first-class conductor, as a composer ... highly ingenious and venturesome."

During the early 1940s, recently granted citizenship and with his patriotic fervor stirred by the war, Foss enthusiastically embraced the distinct "Americana" idiom pioneered a decade earlier by Copland, Thomson, Harris, and other native-born composers. In 1944, he wrote *Three American Pieces* for Violin and Piano that he described as "melodious and virtuosic," and premiered them in Carnegie Hall before the end of the year with the Polish-born violinist Roman Totenberg, also a recently naturalized United States citizen; Foss orchestrated the work in 1990 for Itzhak Perlman. The closing *Composer's Holiday* was apparently spent at a western hoe-down. ♦

Sonata for Violin and Piano

PAUL SCHOENFIELD

▶ Born January 24, 1947 in Detroit.

Composed in 2008-09.

▶ Premiered on August 21, 2009 in La Jolla, California by violinist Cho-Liang Lin and pianist Jon Kimura Parker.

▶ First CMS performance on May 2, 2010 by violinist Cho-Liang Lin and pianist Jon Kimura Parker.

▶ Duration: 20 minutes

Paul Schoenfield, born in Detroit on January 24, 1947, began studying piano at age six and wrote his first composition the following year; he later studied piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin.

Schoenfield received his Doctorate in Musical Arts from the University of Arizona (at age 22) after earning his undergraduate degree at Carnegie-Mellon University. He worked for several years in the Minneapolis-St. Paul area as a freelance composer-pianist and taught in Toledo before serving on the faculty of the University of Akron from 1988 to 1993, while his wife was doing her medical residency at Mt. Sinai Medical Center in Cleveland. He has since devoted himself to composition while dividing his time between Israel and the United States. He taught at the Cleveland Institute of Music

in 2007-08, and joined the faculty of the University of Michigan in September 2008.

Schoenfield's music has been performed both on television and radio nationally and internationally and by such leading ensembles as the Cleveland Orchestra, New York Philharmonic, Netherlands Radio Philharmonic, Minnesota Orchestra, Philadelphia Orchestra, and Haifa Symphony Orchestra. His compositions include the opera *The Merchant and the Pauper* (based on a story by Rabbi Nachman of Bratislava), works for orchestra, piano, voice and chamber ensembles, and a concerto (1998) for Cleveland Orchestra Principal Violist Robert Vernon. Recordings of his music have been issued on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels. Although he now rarely performs, Schoenfield was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro; among his recordings are the complete violin and piano works of Bartók with Sergiu Luca. A man of many interests, Paul Schoenfield is also an avid scholar of mathematics and Hebrew.

Writing in the third person, the composer noted, "Paul Schoenfield is one of an increasing number of contemporary composers whose works are inspired by the whole range of musical experience—popular styles (both American and international) and vernacular folk traditions, as well as the established forms and idioms of cultivated music-making (which

are often treated with sly twists). Schoenfield frequently mixes within a single piece ideas that emerged from entirely different musical worlds, making them 'talk' to each other, so to speak, and delighting in the surprises that their interaction elicits."

Schoenfield wrote, "The Sonata for Violin and Piano was begun in the fall of 2008 and completed the following spring. It's a 20-minute work consisting of four movements: *Vanishing Point*, *Intermezzo*, *Romanza*, and *Freilach*.

"*Vanishing Point*, the title of a novel by David Markson, strongly reflects the author's influence. Short comments and particular assertions (here musical motives) are stated which through various references integrate snippets into an anecdotal whole.

"The *Intermezzo* is a through-composed movement, very Sibelius-like in procedure. As the movement unfolds, new music is constantly being generated from what was previously heard.

"Much of the *Romanza's* material is based on a violin/piano piece I was drafting in my late teens. The work was never completed and the sketches have long since disappeared. Nevertheless, a six-tone Berg-like motive and one of the melodic lines became instilled in my memory and permeate the movement.

"*Freilach* is a Yiddish word denoting a joyous song or dance. This movement is a rondo that combines Gypsy violin writing, a Transylvanian wedding song, and well-known 18th-century contrapuntal devices." ♦

©2019 Dr. Richard E. Rodda

ABOUT THE ARTISTS

CHO-LIANG LIN

▶ Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio. Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the orchestras of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schifrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival. As music director of La Jolla Music Society's SummerFest from 2001 to 2018, Mr. Lin helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.

JON KIMURA PARKER

▶ Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker continues to perform to great acclaim. In the past two seasons he appeared at Carnegie Hall in Prokofiev's Piano Concerto No. 3, and was guest soloist at the Kennedy Center in Gershwin's *Rhapsody in Blue* conducted by Gianandrea Noseda. He also performed with LACO, the New York Philharmonic, the Philadelphia Orchestra, and the Baltimore Symphony. As a founding member of *Off the Score*, he performs with legendary Police drummer Stewart Copeland, and he toured Italy and the USA as a founding member of the Montrose Trio, with violinist Martin Beaver and cellist Clive Greensmith. His YouTube channel features *Concerto Chat* videos, promoting the piano concerto repertoire. He has recorded for Telarc and CBC, and on his own label. His recent CD features fantasies of Schubert and Schumann, as well as the sensational *Wizard of Oz* Fantasy by William Hirtz. "Jackie" Parker studied in Vancouver with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He is a professor at Rice University, and is the founding artistic advisor of the Orcas Island Chamber Music Festival. He is the artistic director of the Honens Piano Competition and Festival, and is an Officer of the Order of Canada.

UPCOMING CONCERTS AT CMS

NEW MUSIC

THURSDAY, MAY 16, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

THURSDAY, MAY 16, 9:00 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

The Calidore String Quartet and bassoonist Peter Kolkay perform works by Wolfgang Rihm, Joan Tower, and a World Premiere by Mark-Anthony Turnage.

The 9:00 event will be streamed live at www.ChamberMusicSociety.org/WatchLive

BALLETS RUSSES

SUNDAY, MAY 19, 5:00 PM ▶ ALICE TULLY HALL

For CMS's season finale, we pay tribute to Sergei Diaghilev's Ballets Russes with music by Falla, Ravel, Debussy, and more.

SPRING GALA

MONDAY, MAY 20, 7:00 PM ▶ ALICE TULLY HALL

CMS honors Rita E. Hauser, featuring works by Debussy, Ravel, and Bizet.