

CMS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Tuesday Evening, February 3, 2015, at 7:30

3,399th Concert

GILBERT KALISH, *piano* CHRISTOPHER FROH, *percussion*
WU HAN, *piano* AYANO KATAOKA, *percussion*
VICTOR CACCESE, *percussion* IAN DAVID ROSENBAUM, *percussion*

NEBOJŠA JOVAN ŽIVKOVIĆ (b. 1962)	“Meccanico” from <i>Trio per uno</i> for Percussion Trio, Op. 27 (1995, 1999) ROSENBAUM, KATAOKA, FROH
CONLON NANCARROW (1912–1997)	Piece for Tape arranged for Percussion (1950s, arr. 2010) (arr. Dominic Murcott) FROH
THIERRY DE MEY (b. 1956)	<i>Musique de tables</i> for Percussion Trio (1987) FROH, KATAOKA, ROSENBAUM
JOHN CAGE (1912–1992)	<i>In a Landscape</i> for Marimba (1948) (trans. Ian David Rosenbaum) ROSENBAUM
TÖRU TAKEMITSU (1930–1996)	<i>Rain Tree</i> for Percussion Trio (1981) KATAOKA, FROH, ROSENBAUM
STEVE REICH (b. 1936)	<i>Drumming: Part 1</i> for Percussion Quartet (1970–71) CACCESE, FROH, KATAOKA, ROSENBAUM
	<i>INTERMISSION</i>
BÉLA BARTÓK (1881–1945)	Sonata for Two Pianos and Percussion (1937) Assai lento—Allegro molto Lento ma non troppo Allegro non troppo WU HAN, KALISH, ROSENBAUM, FROH

This evening’s performance of Bartók’s Sonata for Two Pianos and Percussion is dedicated to **Peter Frelinghuysen**.

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

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

Please turn off cell phones, beepers, and other electronic devices.

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

ALICE TULLY HALL, STARR THEATER, ADRIENNE ARSHT STAGE
HOME OF THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

ABOUT TONIGHT'S PROGRAM



LISAMARIE MAZZUCCO

David Finckel and Wu Han

Dear Listener,

It is with very special pleasure that we welcome you to a very special CMS concert. It is indeed rare that we hear a first half consisting of first CMS performances, but even rarer that we are able to introduce a genre of chamber music that is rich, varied, intricate, and exciting: the incredible world of the intimate percussion ensemble.

In bringing this performance to the Society we are sharing—as we regularly do with repertoire for other instruments—the thrill of our own discovery of the music on the program. In addition, we promise you no small sense of amazement at the virtuosity of our performers. Indeed, the timing, coordination, visual cues, command of colors and dynamics, and of course rhythmic synchronization you are about to witness are on levels with that of the most seasoned string quartet, and often require the performers to read special notation and master new instruments, as in the case of Thierry De Mey's *Musique de tables*.

This concert offers a powerful reminder of how inextricable the elements of rhythm, pulse, and tempo are from the musical experience. The all-percussion pieces explore those components in great depth and with extreme sophistication. Although hearing pure percussion music is certainly a visceral experience, it can also be enjoyed from an intellectual perspective, such as the mathematical complexities to be discovered, for example, in a piece such as Steve Reich's *Drumming*. And as we listen to Bartók's visionary masterpiece of 1937 which closes the program, we can appreciate once again in a more conventional way the amazing contribution percussion instruments have made to the art of music. From the days of Bach's timpani, the integration of percussion into music of all genres has evolved with incomparable pace and diversity, and today, we sample a rich slice of this extraordinary sound world.

Enjoy the performance,

A simple, elegant signature in black ink, consisting of a few connected strokes.

David Finckel

A more complex signature in black ink, with many loops and flourishes.

Wu Han

NOTES ON THE PROGRAM

People have been playing percussion instruments for millennia, but it was rare to find them up front and center on the concert stage until fairly recently. We designed this program to send you on a rapid-fire journey through the many types of percussion music written throughout the twentieth century, culminating in Béla Bartók's monumental *Sonata for Two Pianos and Percussion*. Written in 1937, it is a very early example of a substantial piece of chamber music with percussion, and yet it remains one of the most brilliant pieces in our repertoire today. This program also demonstrates the wide variety of instruments that composers write for—from "classical" instruments like the marimba, timpani, and an assortment of drums to an ordinary wooden tabletop!

—Ian David Rosenbaum

"Meccanico" from *Trio per uno* for Percussion Trio, Op. 27

Nebojša Jovan ŽIVKOVIĆ

Born July 5, 1962, in Sremska Mitrovica, Serbia.

Composed in 1995 and 1999.

Premiered on August 21, 1999, in Hasselburg, Germany by the Jovan Percussion Group.

Tonight is the first CMS performance of this piece.

Duration: 6 minutes

Serbian-born Nebojša Jovan Živković (pronounced "Neboysha Yovan Chivkovich"), one of today's leading percussion and marimba virtuosos and composers, is engaged both in cultivating the standard repertory and initiating new works for his instruments. Živković received his diploma in composition, music theory, and percussion at the Heidelberg-Mannheim University of Music, and completed his postgraduate studies in those subjects at the Stuttgart University of Music. Since 1980, when he settled permanently in Germany, he has

appeared in festivals, concert halls, and radio and television productions around the world, often performing his own compositions. He has also given master classes and workshops in colleges and universities in America and Europe, and has run a summer academy for percussionists near Koblenz, Germany since 2002. In addition to numerous works for percussion and marimba, Živković's compositions, many written on commissions from soloists, ensembles, and institutions, include pieces for orchestra, chamber ensembles, piano, and chorus.

Živković wrote of *Trio per uno*, composed in 1995 and 1999 and premiered in August 1999 by his Jovan Percussion Group in Hasselburg, Germany as part of the state-wide Schleswig-Holstein Music Festival, "The opening movement [*Meccanico*] might appear to represent a wild, archaic cult ritual. It requires a bass drum (lying flat) played with timbale sticks by all three players; a pair of bongos and china-gongs are also used by each player." ❖

Piece for Tape arranged for Percussion

Conlon NANCARROW

Born October 27, 1912, in Texarkana, Arkansas.
Died August 10, 1997, in Mexico City.

Arranged by Dominic Murcott

Composed in the 1950s; arranged in 2010.
Premiered in July 2010 by Joby Burgess at the
Cheltenham International Music Festival in
Cheltenham, England.

Tonight is the first CMS performance of this piece.

Duration: 3 minutes

Conlon Nancarrow, born in 1912 on the Arkansas side of Texarkana, studied at the College-Conservatory of Music in Cincinnati (where he earned his living playing in the German beer halls) and privately with Slonimsky, Piston, and Sessions in Boston. He worked in Boston with the WPA as a conductor and composer of incidental music, and toured Europe with a jazz band in 1936, but his political feelings ran high during those years, so he joined the Communist Party and went to Spain in 1937 to fight against Franco. He ran into trouble with immigration authorities on his return home, and moved to Mexico City in 1940, where he lived for the rest of his life. Isolated from the main channels of musical life, Nancarrow immersed himself in creating new works of remarkable expressive subtlety for player piano that combined a rhythmic and textural complexity with a precision and speed beyond any conventional human capability. ❖

In the late 1940s, Nancarrow experimented with setting up a percussion ensemble that he could control with paper rolls. The attempt failed, however, and he focused on the player piano for the next decade. The only time he deviated from that single-minded pursuit in the 1950s was when he acquired a tape recorder to try making some “*musique concrète*,” a piece created by manipulating recorded acoustic sounds, which he played on percussion instruments, recorded, and then painstakingly spliced. He never tried anything else for tape but he deemed the original worth keeping, preserving the score and sending a copy to Elliott Carter in 1970. Piece for Tape was finally issued in 2005 on the CD *Conlon Nancarrow: Lost Works, Last Works* on the Other Minds label. In 2009, when composer and percussionist Dominic Murcott, Head of Composition at Trinity Laban Conservatoire of Music and Dance in Greenwich, England, was in the early stages of organizing a major conference and festival in London honoring the centenary of Nancarrow’s birth, he tracked down the composer’s manuscript for Piece for Tape in the archives of the Paul Sacher Foundation in Basel, Switzerland. Undeterred by the super-human speed of the original (which lasts just two minutes), he made an arrangement of the work for three bongos, three tom-toms, and eight woodblocks that could be played in about three minutes. Murcott’s version of Piece for Tape was premiered by British percussionist Joby Burgess at the Cheltenham International Music Festival in July 2010. It was the first time the music had ever been performed live. ❖

Musique de tables for Percussion Trio

Thierry De MEY

Born February 28, 1956, in Brussels.

Composed in 1987.
Premiered in October 1987 at the Théâtre 140 in
Brussels by Jean-Paul Dessy, Dirk Descheemaeker,
and the composer.

Tonight is the first CMS performance of this piece.

Duration: 8 minutes

Composer and director Thierry De Mey is a leading figure in exploring the interaction of music, movement, and film. De Mey studied cinema at Brussels’ Institut des Arts et de Diffusion and composition with Fernand Schirren at L’École Mudra. In 1984 De Mey established the Maximalist! Ensemble, comprising composers, improvisers, and performers with an interest in dance; later he was also involved in founding the Brussels-based Ictus Ensemble. In 1993 De Mey joined IRCAM, the research center in Paris for musical composition and performance, where he has developed programs in computer

music and teaches courses in composition and the relationship between dance and music. He has written film scores, acoustic and electronic concert works, and pieces for dance, and served as composer-in-residence at the Conservatory of Strasbourg and the Musica Festival in Strasbourg.

De Mey wrote that *Musique de tables* (1987) was “composed for three percussionists each of whom uses a table as his or her musical instrument. The diversity of tones is produced by striking the tables in different ways and trying to suggest ‘castanets,’ ‘a stone,’ ‘windshield wipers,’ and ‘a fan.’ The position of fingers and hands and the rhythmic figures are coded in original symbols in the score. The idea of *Musique de tables* is to trace the link between the music and the gesture that produces the sound, and to pinpoint the demarcation between dance and music: the visual and choreographic aspects are on the same plane of importance as the tones and the musicality of the performances. *Musique de tables* is a small ‘ballet of hands.’ It is built as a Baroque suite: opening rondo, fugato, gallop, recapitulation, and coda.” ❖

In a Landscape for Marimba

John CAGE

Born September 5, 1912, in Los Angeles.
Died August 12, 1992, in New York City.

Transcribed by Ian David Rosenbaum

Composed in 1948.
Premiered on August 20, 1948 at Black Mountain
College in North Carolina by the composer.

Tonight is the first CMS performance of this piece.

Duration: 9 minutes

Black Mountain College was founded in 1933 in a small mountain town near Asheville, North Carolina as an experimental school dedicated to integrating the study of the arts thoroughly into a liberal education. During the 24 years of the school’s existence, its faculty included Willem de Kooning, Walter Gropius, Lou Harrison, Ben Shahn, and Buckminster Fuller; Arthur Penn, Robert Rauschenberg, Cy Twombly, Ruth Asawa, and many other noted avant-gardists studied there. During the summers, Black Mountain became an open forum for artistic experimentation, and in 1948 dancer-choreographer Merce

Cunningham and composer-pianist John Cage arrived to give classes and perform. Their friend sculptor Richard Lippold wanted to be there so badly that he volunteered to live with his family in a hearse parked on the campus; his wife, Louise, a dancer, agreed to this arrangement and came along. (The college found them proper accommodations when they arrived.) It was a remarkably creative summer—Fuller built the first geodesic dome in the building’s back yard from scavenged Venetian blind slats; de Kooning painted the influential expressionist canvas Asheville; Cage arranged a “Satie Festival” comprising 25 half-hour after-dinner concerts that he gave on the grand piano in the dining hall (German musicologist Erwin Bodky, a refugee from

the Nazis, presented a series on Beethoven that inflamed a campus-wide controversy over the relative merits the two composers—it was settled in the dining hall with one side armed with Wiener schnitzel and the other with crêpes suzette). As an entertainment on August 20th, Cage and Cunningham created “A Program of Dances” with one piece by Satie and six by Cage, three of them written for the occasion: Suite for Toy Piano (Cunningham titled his dance *A Diversion*); Orestes; and *In a Landscape*. *In a Landscape*, danced by Louise Lippold, is austere, meditative, modal in melody, and almost trance-like in its recurring phrases and sinuous, circling accompaniment, perhaps Cage’s evocation of the misty scenery surrounding Black Mountain. ❖

Rain Tree for Percussion Trio

Tōru TAKEMITSU

Born October 8, 1930, in Tokyo.
Died there February 20, 1996.

Composed in 1981.
Premiered on May 31, 1981 at the Seibu Theater in Tokyo by Sumire Yoshihara, Yasunori Yamaguchi, and Atsushi Sugawara.

Tonight is the first CMS performance of this piece.

Duration: 13 minutes

Tōru Takemitsu was born in Tokyo on October 8, 1930. He studied intermittently for a few years with Yasuji Kiyose (1900–81), a student of Alexander Tcherepnin, but was largely self-taught, a circumstance that helps account for his highly individual style. A performance of his piano piece *Futatsu no rento* (Lento for Two) on a contemporary

music series in 1950 brought him to the attention of the composer Jogi Yuasa and the conductor Kazuyoshi Akiyama, with whom he founded the *Jikken Kobo* (Experimental Workshop) for collaborations in mixed media combining traditional Japanese idioms with modernistic techniques. His *Requiem for Strings* of 1957, inspired by the death of his friend and fellow composer Fumio Hayasaka, drew praise from Stravinsky and brought Takemitsu his first recognition abroad. He won international fame with his 1967 *November Steps* for *biwa* (a traditional Japanese lute-like instrument), *shakuhachi* (a flute) and orchestra, commissioned for the 125th anniversary of the New York Philharmonic. Takemitsu thereafter came to be regarded among the world’s leading composers: designer and director of the spherical Space Theater in the Steel Pavilion at Expo ’70 in Osaka; guest lecturer at the University of

California at San Diego, Columbia, Harvard, Yale, and Boston University; composer-in-residence at the Tanglewood, Colorado, Avignon, Stockholm, Canberra, Aldeburgh, Berliner Festwochen, and other leading festivals; recipient of many prestigious awards in his native Japan as well as from the Akademie der Künste of the German Democratic Republic, the American Academy and Institute of Arts and Letters, and the French government (*Ordre des Arts et des Lettres* and membership in the *Académie des Beaux-Arts*). His other distinctions include the UNESCO/IMC Music Prize (1991), Grawemeyer Award (1994), and Glenn Gould Prize (1996). Tōru Takemitsu died in Tokyo on February 20, 1996. Though Takemitsu’s music is meticulously structured and unified though the conventional European practice of

“Listening to my music can be compared to walking through a garden and experiencing the changes in light, pattern, and texture.”

transformation of thematic motives, it gives the feeling of spontaneity, freedom, and space, of being released from the earth, of being at once substantial and equivocal. He was preoccupied with timbre and texture rather than with traditional rhythmic and harmonic organization, with the aural point hovering between sound and silence, with discovering music that seems to issue from the very air and earth.

Kenzaburo Oé, born in 1935 in a forest village on the southern island of Shikoku, is one of Japan’s preeminent writers. His novels and short stories, like the music of his close friend Tōru Takemitsu, have been cross-fertilized by Western and Japanese styles and ideas, and won him such prestigious awards as the Akutagawa Prize, Japan’s equivalent

of the Pulitzer, and the Nobel Prize for Literature. Oé’s short story *An Intelligent Rain Tree*, based on a visit to Hawaii, inspired three of Takemitsu’s most atmospheric miniatures, related in mood but not in musical materials: *Rain Tree* for Three Percussionists or Three Keyboard Players (1981) and the piano pieces *Rain Tree Sketch* (1982) and *Rain Tree Sketch II* (1992). Takemitsu wrote of this distinctive botanical species in a preface to the first work: “It has

been named the ‘rain tree’ because its abundant foliage lets fall rain drops collected from last night’s shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree, isn’t it?”

Takemitsu spoke of Oé’s writing as “a language of images,” and *Rain Tree* is one of the numerous works—*Toward the Sea*, *riverrun*, *I Hear the Water Dreaming*, *Rain Coming*, *Garden Rain*, *Waves*, *Waterways*, *Between Tides*—in which he evoked the sound and spirit of moving water. *Rain Tree* hovers and shimmers in the lustrous sonorities of *crotales* (small, tuned metal discs, sometimes called “antique cymbals”), vibraphone, and marimba, like dappled sunlight playing on the wet surfaces of the rain tree’s dense foliage or raindrops falling on its dark leaves, with deep tones evoking, perhaps, the bells of a distant temple. “My music is like a garden, and I am the gardener,” Takemitsu said. “Listening to my music can be compared to walking through a garden and experiencing the changes in light, pattern, and texture.” ❖

Drumming: Part 1 for Percussion Quartet

Steve REICH

Born October 3, 1936, in New York City.

Composed in 1970-71.

Premiered on December 3, 1971, at the Museum of Modern Art in New York City by Steve Reich and Musicians.

First CMS performance on January 16, 2001.

Duration: 15 minutes

Steve Reich, one of America's most influential composers, was born in New York in 1936 and earned a philosophy degree from Cornell before undertaking study in music at Juilliard with Persichetti and Bergsma and at Mills College in Oakland with Milhaud and Berio. After finishing his master's degree at Mills in 1963, Reich stayed in San Francisco (he supported himself by driving a cab), and began developing a musical language based on slowly changing consonant harmonies sounded in steady, pulsing rhythms, a style that soon came to be known as "Minimalism" (though Reich and other Minimalists—Glass, Adams, Riley—dislike the term; Debussy likewise insisted that he was not an "Impressionist"). Reich also incorporated "phase-shifting" in several important works, a technique in which two or more identical musical streams moving at slightly different speeds begin in unison, gradually get farther and farther out of sync, and eventually end up together again. Back in New York in 1967, Reich founded an ensemble to perform his music, and he created for the group a repertory that came to include a variety of works embodying not

only Minimalism and phase-shifting, but also the influences of jazz, African drumming (which he studied in Ghana in 1970), Balinese gamelan, European Medieval and Renaissance music, and traditional Hebrew cantillation. His many honors include election to the American Academy of Arts and Letters, *Commandeur de l'ordre des Arts et Lettres* from the French government, and recognition as "2009 Composer of the Year" by *Musical America* magazine; he received the 2009 Pulitzer Prize in Music for his Double Sextet.

Reich wrote, "*Drumming* [1970-71] is the final refinement of the 'phasing' process, where two or more identical instruments move gradually out of synchronization and then gradually back into synchronization but in a slightly different rhythmic relationship. Part I is for four pairs of tuned bongo drums, stand-mounted and played with sticks. *Drumming* begins with two drummers building up the basic rhythmic pattern of the entire piece from a single drum beat, played in a cycle of 12 beats with rests on all the other beats. Gradually additional drumbeats are substituted for rests, one at a time, until the pattern is completely built up.... There is, then, only one basic rhythmic pattern for all of *Drumming*, but this pattern undergoes changes of pitch, phase position, and timbre. All the performers play this pattern, or some part of it, throughout the entire piece.

"I am often asked what influence my visit to Africa in the summer of 1970 had on *Drumming*. The answer is confirmation. It confirmed my intuition that acoustic instruments could be used to produce music that was genuinely richer in sound than that

produced with electronic instruments, as well as confirming my natural inclination

towards percussion. (I became a drummer at the age of 14)." ❖

Sonata for Two Pianos and Percussion

Béla BARTÓK

Born March 25, 1881, in Nagyszentmiklós, Hungary.

Died September 26, 1945, in New York City.

Composed in 1937.

Premiered on January 16, 1938, in Basel.

First CMS performance on October 12, 1974.

Duration: 26 minutes

Bartók first met the Swiss conductor Paul Sacher in the summer of 1929, when they were both in Basel for performances by the International Society for Contemporary Music. Bartók returned frequently and gladly to Basel, and he developed important associations in the city: the Basel chapter of the ISCM commissioned the *Music for Strings, Percussion, and Celesta* from him in 1936 and the Sonata for Two Pianos and Percussion the following year. In 1939, when the rise of the Nazis to power had made life unendurable for Bartók in Budapest (two years before, he and Kodály, who had done more to unearth the treasury of Hungarian folksong than anyone else in that country's history, were accused by Nazi sympathizers in the press of an "insufficiency of nationalism"), Sacher, realizing the toll that the political upheaval in Hungary was taking on his creativity, invited him to move into a chalet in Switzerland, where he was based until emigrating to America the following year.

Bartók wrote of the Sonata for Two Pianos and Percussion, composed in 1937 for the tenth anniversary of the Swiss chapter of the ISCM, "The first movement opens with a slow introduction which anticipates a motive of the *Allegro*. The *Allegro* movement itself is in sonata form. The exposition presents the principal subject group, consisting of two themes (the second of which has already been mentioned in connection with the introduction); then there follows a contrasting theme which gives rise to a broadly fashioned concluding section, at the end of which the contrasting theme again appears briefly. The development section, after a short transition with fourths overlaying each other, consists basically of three sections. The first of these uses the second theme of the principal subject group as an ostinato motive, above which the imitative working-out of the first theme of the principal group takes on the character of an interlude. After this, the first section is repeated in greatly altered form. The recapitulation has no real final section; this is replaced by a fairly extensive coda which (with a fugato opening) is based on the concluding theme, to which the principal theme is eventually added. The second movement is in simple ternary form, *aba*. The third movement represents a combination of rondo and sonata form. Between the exposition and the reprise there appears a new thematic group fashioned from two motives of the first theme, treated in imitation. The coda, which dies away pianissimo, concludes this movement and the work." ❖

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For more information on each of these pieces please visit our website and look for the Program Notes link for this concert.

ABOUT THE ARTISTS



JOHN OMBRANA

Percussionist **Victor Caccese** is dedicated to bringing percussion chamber music to diverse audiences. A founding member of The Sandbox Percussion Quartet, he celebrates the intimacy of chamber music and explores how percussion can enhance audience engagement. He is active in the discovery of new works for percussion through experimentation and collaboration with composers and other performers. This season, with Sandbox Percussion, he will premiere a total of 11 new pieces. Active in today's new music scene, he has appeared at the Norfolk New Music Workshop in 2011 and 2012 both as an individual and member of Sandbox. Over the course of these two summers, he assisted in 18 world premieres from a select group of 12 young composers from all over the world. In addition he also performed works by Martin Bresnick and James Wood, including Mr. Wood's percussion solo masterpiece, *Rogosanti*, which the composer praised as "beautiful with a very nice pacing and fabulous interpretation." In the summer of 2011, as a member of Sandbox Percussion, he was a finalist in The New England Chamber Music Competition, an international competition open to all genres of music and instrumentation. Together with The Peabody Percussion Group, he was a finalist in the Percussive Arts Society International Convention competition in 2012 where he performed James Wood's *Village Burial with Fire*.



Percussionist **Christopher Froh** specializes in promoting and influencing the creation of new music through critically-acclaimed performances and dynamic lectures. A member of the San Francisco Contemporary Music Players, Emyrean Ensemble, Rootstock Percussion, and San Francisco Chamber Orchestra, he has premiered over 100 chamber and solo works by composers from 15 countries. His rich and diverse career also includes performances with the San Francisco Symphony at Carnegie Hall, Gamelan Sekar Jaya at the Stern Grove Festival, and session recording at Skywalker Ranch for a video game about monkeys and pirates. He has recorded with the San Francisco Symphony on SFS Media; as a soloist on Albany, Innova, and Equilibrium labels; and as a chamber musician on Bridge Records and Music@Menlo LIVE. As a soloist, he has appeared at festivals and recitals across Japan, China, Turkey, Europe, and the United States including featured performances at the Beijing Modern Festival, Nuovi Spazi Musicali, and Music@Menlo. He studied at the University of Michigan, Eastman School of Music, and Toho Gakuen Conservatory where he was a student of marimba pioneer Keiko Abe. He teaches percussion and chamber music at the University of California, Davis and California State University, Sacramento.



LUAN FINOCHIELLO

The profound influence of pianist **Gilbert Kalish** as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo; from 1985 to 1997 he served as chairman of the Tanglewood faculty. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of special note are those made with Ms. DeGaetani and that of Ives' *Concord Sonata*. A distinguished professor at SUNY Stony Brook, Mr. Kalish has performed with The Chamber Music Society of Lincoln Center since 2004.



AESTHETICIZE MEDIA

Percussionist **Ayano Kataoka**, formerly a member of Chamber Music Society Two and the first percussionist to be so chosen, is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's most respected artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk, to name a few. She gave the world premiere of Bruce Adolph's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History in 2009. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can be also heard on the Deutsche Grammophon, Naxos, New World, New Focus, and Albany recording labels. Her summer music festival appearances include Music@Menlo, Chamber Music Northwest, Bridgehampton, Skaneateles, Caramoor, Yellow Barn, Greenwich, Chelsea, and the Norfolk Chamber Music Festival. A native of Japan, Ms. Kataoka began her marimba studies at age five, and percussion at fifteen. She received her artist diploma degree from Yale University School of Music, where she studied with marimba virtuoso Robert van Sice. She is a faculty member of the University of Massachusetts at Amherst.

MATT FRIBED



Praised for his “excellent” and “precisely attuned” performances by the *New York Times*, percussionist **Ian David Rosenbaum** has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. He joined the Chamber Music Society Two program in 2012 as only the second percussionist in the program’s history. He has appeared at the Norfolk, Yellow Barn, Chamber Music Northwest, Bridgehampton, and Music@Menlo festivals. Highlights of the 2014–15 season include a solo tour of the southeastern United States, new collaborations with the Parker Quartet and Jeffrey Zeigler, and performances with HOWL—a new interdisciplinary performance ensemble founded by Amy Beth Kirsten and Mark DeChiazza. Continuing his passionate advocacy for contemporary music, this season Mr. Rosenbaum will premiere new works by Rex Isenberg, Thomas Kotcheff, Robert Sirota, and Alex Weiser. He is a member of Sandbox Percussion, Le Train Bleu, the Pittsburgh New Music Ensemble, Novus NY, Time Travelers, and HOWL. He has recorded for the Bridge, Innova, Naxos, and Starkland labels and is on the faculty of the Dwight School in Manhattan. Mr. Rosenbaum performs with Vic Firth sticks and mallets.

LISA YAHRE MAZZUCCO



Co-artistic director of the Chamber Music Society, pianist **Wu Han**, named *Musical America’s* 2012 Musician of the Year, ranks among the most esteemed and influential classical musicians in the world today. She has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, concerto soloist, and chamber musician, Wu Han has appeared at many of the world’s most prestigious venues, and performs extensively as duo partner with cellist David Finckel. In addition to her distinction as one of classical music’s most accomplished performers, Wu Han has established a reputation for her dynamic and innovative approach to the recording studio. In 1997 Wu Han and David Finckel launched ArtistLed, classical music’s first musician-directed and Internet-based recording company, whose catalogue of 16 albums has won widespread critical acclaim. Along with David Finckel, she is the founder and artistic director of Music@Menlo Chamber Music Festival and Institute; is artistic director for Chamber Music Today in Seoul, Korea; and, in 2013, inaugurated a special chamber music program at Aspen Music Festival and School. Wu Han has achieved universal renown for her passionate commitment to nurturing the careers of countless young artists through a wide array of education initiatives. For many years, she taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. Under the auspices of The Chamber Music Society of Lincoln Center, Wu Han and David Finckel lead the LG Chamber Music School, which serves dozens of young musicians in Korea annually.

ARTISTS OF THE SEASON 2014-15

Alessio Bax, *piano*
 Gloria Chien, *piano**
 Gilbert Kalish, *piano**
 Soyeon Kate Lee, *piano**
 Anne-Marie McDermott, *piano*
 Juho Pohjonen, *piano*
 Gilles Vonsattel, *piano*
 Shai Wosner, *piano*
 Wu Han, *piano*
 Benjamin Beilman, *violin/viola**
 Aaron Boyd, *violin*
 Nicolas Dautricourt, *violin**
 James Ehnes, *violin*
 Daniel Hope, *violin*
 Bella Hristova, *violin*
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 Anthony Manzo, *double bass*
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 Bridget Kibbey, *harp*
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 Tara Helen O’Connor, *flute*
 James Austin Smith, *oboe**
 Stephen Taylor, *oboe*
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 Jose Franch-Ballester, *clarinet*
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 Rune Tongsgaard Sørensen, *violin*
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