



CHAMBER MUSIC SOCIETY OF LINCOLN CENTER MARCH 2020 CONCERTS

New York Premiere of John Harbison's *IF* for Soprano and Ensemble on March 8 with
Soprano Joëlle Harvey

World Premiere of New Work by Alexandra du Bois on March 12
as part of NEW MILESTONES series

Bartók's astonishing *Sonata for Two Pianos and Percussion* on March 15

Messiaen's Depiction of the Apocalypse: *Quartet for the End of Time* on March 20

The Art of the Recital: Paganini's *Complete Caprices for Violin and Piano* on March 26

Plus, performances in Louisiana, Wisconsin, Florida, New Jersey, Illinois, Georgia,
Vancouver, BC, and Purchase, NY

- *indicates that the concert will be live-streamed*

New York, New York, February 5, 2020—CMS's 50th anniversary season marks the transitional month of March with bold programs of both new works and traditional pieces pulled from all eras of the chamber music repertoire. On March 8, **Schumann's groundbreaking *Quartet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44*** – the first piano quartet combined with strings – will be performed along with pieces by Mozart, Schubert, Chausson, and the New York premiere of ***IF for Soprano and Ensemble* by composer John Harbison**. *IF* is a translation into English of an original text by the poet Friedrich Hölderlin (1770-1843), that he wrote in the voice of the great love of his life after their separation and her early death. Says Harbison, "My determination to set the poem to English precipitated various attempts at translating it, finally completed in Dresden in 2015, the process indivisible from making the monodrama, *IF*, as a piece of music." Harbison will give a pre-concert talk earlier that day to discuss the new work.

A **world premiere by composer Alexandra du Bois**, a former composer-in-residence at Carnegie Hall among many other distinctions, <http://alexandradubois.com/#bio>, will occur on March 12 a part of the **NEW MILESTONES** series, concerts that showcase music of the modern era, many by living composers. Du Bois's piece, titled *Heron. Rain. Blossom. For Flute, Clarinet, Viola, and Cello*, was commissioned by CMS this year. According to du Bois, "*Heron. Rain. Blossom.* explores tone and beauty of breath inherent within single-line instruments focusing on sound as voice, breathe, and feeling. Three points of influence entered the piece: the poetry of Eihei Dōgen, the philosophies and the work of Zen painter and calligrapher Kazuaki Tanahshi, and the work of painter Mark Rothko – their spatial depth and meditative power, their images and philosophies seamlessly interchanging with one another."

Bartók's *Sonata for Two Pianos and Percussion*, on March 15, stands as a unique synthesis of piano and percussion, with Bartók using the pianos as percussion instruments and the percussion as carriers of melody. Bartók's affinity for the folk music of his homeland can be heard in the percussive moments. That sonata will be bookended by pieces by the Hungarian composer Dohnányi and *Sextet for Two Violins, Two*

Violas, and Two Cellos, Op. 70, "Souvenir de Florence" by Tchaikovsky, which evokes a sunny Tuscan landscape with a Russian storm lurking inside.

Messiaen's *Quartet for the End of Time* is the composer's otherworldly, mystical depiction of the apocalypse. Composed while the composer was interred in a concentration camp during World War II, the piece premiered in the camp to an audience of more than 3,000 prisoners and soldiers. Messiaen later said that the piece was never listened to more intently than at that premiere. The Quartet remains an experience of emotional intensity and transcendence to all who hear it. On March 29 the program includes a milestone in the chamber literature, Beethoven's *Piano Trio, Op. 1, No. 1*, which was written to help the composer launch a major career in Vienna in 1793. It met with wild success. Following it on the program is Debussy's suite for *Piano, Four Hands*, and Chausson's show-stopping *Concerto in D major for Violin, Piano, and String Quartet, Op. 21*.

Tour dates for CMS in March include performances in New Orleans, LA; Madison, WI; Palm Beach, FL; Purchase, NY; Madison, NJ; Vancouver, BC; Chicago, IL; Melbourne, FL; and Athens, GA.

March 2020 Concerts

ALICE TULLY HALL

1842: Schumann's Piano Quintet – Sunday, 3/8/20, 5 PM

In a dizzying seven-month burst of creativity in 1842, Schumann wrote six major chamber music works, including this *Quintet in E-flat major*. It became an instant classic and paved the way for quintets by such composers as Brahms, Fauré, and Shostakovich.

Mozart: Quartet in D major for Flute, Violin, Viola, and Cello, K. 285 (1777)
Schubert: "Gretchen am Spinnrade" for Voice and Piano, D. 118, Op. 2 (1814)
Chausson: *Chanson perpétuelle* for Soprano and Piano Quintet, Op. 37 (1898)
Harbison: *IF* for Soprano and Ensemble (A CMS Co-Commission and NY premiere) (2018)
Schumann: Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44 (1842)

Joëlle Harvey, soprano; Michael Brown, Gilbert Kalish, piano; Ani Kavafian, Francisco Fullana, violin; Che-Yen Chen, viola; Dmitri Atapine, cello; Timothy Cobb, double bass; Adam Walker, flute; Romie de Guise-Langlois, clarinet; Ian David Rosenbaum, percussion

1937: Bartók's Sonata for Two Pianos and Percussion – Sunday, 3/15/20, 5 PM

Rarely does the visual have as big a presence in a chamber music performance as it does in Bartók's *Sonata for Two Pianos and Percussion*, with multiple instruments of percussion and dueling pianos sharing the stage.

Dohnányi: Serenade in C major for Violin, Viola, and Cello, Op. 10 (1902)
Bartók: Sonata for Two Pianos and Percussion (1937)
Tchaikovsky: Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, "Souvenir de Florence" (1890; rev. 1891-92)

Alessio Bax, Lucille Chung, piano; Erin Keefe, Cho-Liang Lin, violin; Hsin-Yun Huang, Paul Neubauer, viola; Dmitri Atapine, Colin Carr, cello; Ayano Kataoka, Ian David Rosenbaum, percussion

1940: Messiaen's Quartet for the End of Time – Friday, 3/20/20, 7:30 PM

The apocalypse is evoked by bird calls, the sound of seven trumpets, and a final, hypnotic affirmation of immortality in Messiaen's *Quartet for the End of Time*, an alternately ecstatic and meditative work in eight movements.

Brahms: Sonata in F minor for Clarinet and Piano, Op. 120, No. 1 (1894)
Stravinsky: *Suite italienne* for Violin and Piano (1932)
Messiaen: *Quatour pour la fin du temps* (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano (1940-41)

Wu Qian, piano; Alexander Sitkovetsky, violin; Mihai Marica, cello; Alexander Fiterstein, clarinet

1793: Beethoven's Piano Trio, Op. 1, No. 1 – Sunday, 3/29/20, 5 PM

The *Piano Trio, Op. 1, No. 1*, was so successful a composition for Beethoven that it earned him enough to pay his bills in his first three years in Vienna. That he chose the piano trio to show his skill speaks volumes about the stature of chamber music in the Classical age.

Beethoven: Trio in E-flat major for Piano, Violin, and Cello, Op. 1, No. 1 (1793)
Debussy: *Petite Suite* for Piano, Four Hands (1886-89)
Chausson: Concerto in D major for Violin, Piano, and String Quartet, Op. 21 (1889-91)

Jon Kimura Parker, Wu Han, piano; Francisco Fullana, Chad Hoopes, Paul Huang, violin; Paul Neubauer, viola; Nicholas Canellakis, David Finckel, cello

ROSE STUDIO

• NEW MILESTONES: Expanded Pitches: Schoenberg's String Trio – Thursday, 3/12/20, 7:30 PM

NEW MILESTONES, a series inaugurated in this 50th anniversary season, focuses on music of the 20th and 21st centuries that set the stage for the music of the future. For example, Arnold Schoenberg was a pioneer who unlocked tremendous potential in the use of tones. His late *Trio for Strings* maintains a strong sense of tradition, formally speaking, while using innovative intervallic relationships that generate raw energy. It will be joined by the world premiere of a new work by Alexandra Du Bois, *Heron. Rain. Blossom*.

Arnold Schoenberg: Trio for Strings, Op. 45 (1946)
Alexandra du Bois: *Heron, Rain. Blossom*. for Flute, Clarinet, Viola, and Cello (2020) (CMS Commission, World Premiere)
Tristan Murail: *Paludes* for Flute, Clarinet, Violin, Viola, and Cello (2011)
Ben Johnston: Quartet No. 4 for Strings, "Amazing Grace" (1973)

Kristin Lee, Chad Hoopes, violin; Richard O'Neill, viola; Mihai Marica, cello; Adam Walker, flute; Sebastian Manz, clarinet

• The Art of the Recital: Sean Lee & Peter Dugan – Thursday 3/26/20, 7:30 PM

To this day, Paganini's Twenty-Four Caprices represent the Mount Everest of violin technique. Violinist Lee, in a rarely seen feat of virtuosity, performs the entire cycle, with pianist Dugan offering accompaniments composed by Robert Schumann.

Paganini: Complete Caprices for Violin and Piano, Op. 1 (1805) (arr. R. Schumann)

Sean Lee, violin; Peter Dugan, piano

Pre-Concert Composer Chat: John Harbison – Sunday, 3/8/20, 4 PM

Harbison discusses his new work (a CMS Co-Commission having its New York premiere on the same day) titled *IF* for Soprano and Ensemble. Free for concert ticket-holders.

CMS Kids: Who is Brahms? - Sunday, 3/1/20, 11 AM and 3 PM

Featuring host Rami Vamos and selected CMS artists, this program will show how Brahms, who was not always sure about his work as a composer, eventually gained confidence and left the world with a legacy of spectacular music. Each *CMS Kids* program is an inclusive concert experience adapted for neurodiverse audiences, including children with autism or other special needs. These performances are presented in a judgement-free environment, and are less formal and more supportive of sensory, communication, movement, and learning needs.

CONCERTS ON TOUR

With greater than 80 performances in cities in North America, Europe, and Asia this season, CMS tours more than any other chamber music organization in the US. For March 2020:

Tulane University, NEW ORLEANS, LA

From Prague to Vienna – Monday, 3/2/20, 7:30 PM

Dvořák: Sonatina in G major for Violin and Piano, Op. 100 (1893)
Suk: Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 1 (1891)
Brahms: Quartet No. 1 in G minor for Piano, Violin, Viola, and Cello, Op. 25 (1860-61)

Wu Han, piano; Arnaud Sussmann, violin; Paul Neubauer, viola; David Finckel, cello

Wisconsin Union Theater - MADISON, WI

Thursday, 3/5/20, 7:30 PM

Same program and artists as above.

Walter S. Gubelmann Auditorium – PALM BEACH, FL

Beethoven Milestones – Wednesday, 3/11/20, 7:30 PM

Beethoven: Sonata in F major for Cello and Piano, Op. 5, No. 1 (1796)
Beethoven: Sonata in A major for Violin and Piano, Op. 47, “Kreutzer” (1802-03)
Beethoven: Trio in B-flat major for Piano, Violin, and Cello, Op. 97 “Archduke” (1810-11)

Wu Han, piano; Arnaud Sussmann, violin; David Finckel, cello

Recital Hall at SUNY – PURCHASE, NY

Milestones – Saturday, 3/14/20, 5 PM

Dohnányi: Serenade in C major for Violin, Viola, and Cello, Op. 10 (1902)
Bartók: Sonata for Two Pianos and Percussion (1937)
Tchaikovsky: Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, “Souvenir de Florence” (1890; rev. 1891-92)

Alessio Bax, Lucille Chung, piano; Erin Keefe, Cho-Liang Lin, violin; Hsin-Yun Huang, Paul Neubauer, viola; Dmitri Atapine, Colin Carr, cello; Ayano Kataoka, Ian David Rosenbaum, percussion

Dorothy Young Center – MADISON, NJ
Transcendence – Saturday, 3/21/20, 8PM

Brahms: Sonata in F minor for Clarinet and Piano, Op. 120, No. 1 (1894)
Stravinsky: *Suite italienne* for Violin and Piano (1932)
Messiaen: *Quatuor pour la fin du temps* (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano (1940-41)

Wu Qian, piano; Alexander Sitkovetsky, violin; Mihai Marica, cello; Alexander Fiterstein, clarinet

Vancouver Playhouse – VANCOUVER, BC
Young Masters - Sunday 3/22/20, 3 PM

Mozart: Quartet in G minor for Piano, Violin, Viola, and Cello, K. 478 (1785)
Mendelssohn: Quintet No. 1 in A major for Two Violins, Two Viola, and Cello, Op. 18 (1826; rev. 1832)
Strauss: Quartet in C minor for Piano, Violin, Viola, and Cello, Op. 13 (1883-84)

Gilles Vonsattel, piano; Alexi Kenney, Arnaud Sussmann, violin; Yura Lee, Richard O'Neill, viola; David Requiro, Cello

Harris Theater – CHICAGO, IL
Thursday 3/26/20, 7:30 PM

Same program and artists as above.

St. Mark's United Methodist Church – MELBOURNE, FL
Friday, 3/27/20, 7:30 PM

Same program and artists as above.

Hugh Hodgson Concert Hall – ATHENS, GA
Sunday, 3/29/20, 3 PM

Same program and artists as above.

For detailed information on the Chamber Music Society of Lincoln Center's 2019-20 season, click [here](#); learn more about CMS artists of the season [here](#).

About The Chamber Music Society of Lincoln Center

The Chamber Music Society of Lincoln Center (CMS), is one of eleven constituents of the largest performing arts complex in the world, Lincoln Center for the Performing Arts, which includes the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera. With its home in Lincoln Center's Alice Tully Hall, CMS is known for the extraordinary quality of its performances and its programming, and for setting the benchmark for chamber music worldwide. Through its many performance, education, recording, and broadcast activities, it brings the experience of great chamber music to more people than any other organization of its kind. Under the leadership of Co-Artistic Directors David Finckel and Wu Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. The performing artists constitute a revolving multi-generational and international roster of the

world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. Annual activities include a full season in New York, as well as on national and international tours. During the 2019-20 season, over 120 musicians will perform with CMS in more than 130 performances and events in NYC, on tour in the US, and internationally. CMS continues its leadership position in the digital arena, reaching hundreds of thousands of listeners around the globe each season with live streaming of over 30 concerts and educational events, more than 750 hours of performance and education videos free to the public on its website, a 52-week public radio series across the US, radio programming in Taiwan, Hong Kong, and Shanghai, appearances on American Public Media, the new monthly program *In Concert with CMS* on the ALL ARTS broadcast channel, and performances featured on Medici.tv and SiriusXM's Symphony Hall channel. As CMS celebrates its 50th anniversary season in 2019-2020, education and global access remain integral parts of its mission.

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