

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 19, 2021, AT 7:30 ▶ 4,106TH CONCERT

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

WU HAN, piano
WU QIAN, piano
RICHARD LIN, violin
ARNAUD SUSSMANN, violin/viola
MATTHEW LIPMAN, viola
NICHOLAS CANELLAKIS, cello
BLAKE HINSON, double bass

OPENING NIGHT: ROAD TO ROMANTICISM

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Trio in C minor for Violin, Viola, and Cello, Op. 9,
No. 3** (1797-98)

- ▶ Allegro con spirito
- ▶ Adagio con espressione
- ▶ Scherzo: Allegro molto e vivace
- ▶ Finale: Presto

SUSSMANN, LIPMAN, CANELLAKIS

**JOHANN NEPOMUK
HUMMEL**
(1778–1837)

**Quintet in E-flat for Piano, Violin, Viola, Cello,
and Bass, Op. 87** (1802)

- ▶ Allegro e risoluto assai
- ▶ Menuetto: Allegro con fuoco
- ▶ Largo
- ▶ Finale: Allegro agitato

WU QIAN, LIN, LIPMAN, CANELLAKIS, HINSON

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.
All guests must maintain appropriate face coverings.

CMS Chamber Music Society of Lincoln Center

FRANZ SCHUBERT **Rondo in A major for Piano, Four Hands, D. 951** (1828)
(1797–1828) WU QIAN, WU HAN

FELIX MENDELSSOHN **Sextet in D major for Piano, Violin, Two Violas, Cello, and Bass, Op. 110** (1824)
(1809–1847)
▶ Allegro vivace
▶ Adagio
▶ Minuetto: Agitato
▶ Allegro vivace
WU HAN, LIN, SUSSMANN, LIPMAN, CANELLAKIS, HINSON

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

2021-2022 CMS Season Sponsor is the **Jerome L. Greene Foundation**.

This concert features members of The Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

Matthew Lipman occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**.

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.

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

It's been a while, hasn't it?

When we emerge from a long dark tunnel into the light, we are somewhat blinded. As our eyes become accustomed to the brightness, we recognize the familiar, sense our feet on the ground, see with the clarity we once did. So do we anticipate that it will feel the same for us tonight, as we watch real, living musicians enter what appears to be (in comparison to a computer screen) the vast stage of Alice Tully Hall. The first sounds will shock—we have not heard them for 19 months. But eventually they will soothe, we will relax and realize that even though the world has changed, and will continue to change, and that we have changed with it, great music has been there all along, waiting patiently (and eternally, as it will) for us to practice it, rehearse it, and invite you to hear us play it once again.

On behalf of everyone at CMS, we extend our arms to embrace you. There is no group of people in the world we could be happier to see.

Enjoy the concert, as we know you will,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

While the violin has been my musical partner for more than 25 years, it is not until recently that I have had the privilege to collaborate with world-class chamber musicians. Since I was little, my audiophile/classical music fan father surrounded me with recordings by legendary artists like Heifetz, Oistrakh, and such.

In 2019, Wu Han and David Finckel brought several CMS artists to my homeland Taiwan and gave two spectacular performances. I had never been more emotionally touched by any live chamber music concert before. It was a life-changing experience for me and so it was extra meaningful when I was later accepted into The Bowers Program, allowing me to give my debut with CMS.

One of the great joys of playing chamber music is having the opportunity to understand composers on a deeper musical level. For instance, while I have performed Mendelssohn's brilliant E minor concerto many times, this performance will be my first of his sextet, which I have found to be thoroughly enjoyable. I also love getting to study and perform rarely heard gems like the Hummel Quintet. I thank my CMS colleagues for being such musical inspirations and hope you will enjoy these fabulous works!

—Richard Lin

Trio in C minor for Violin, Viola, and Cello, Op. 9, No. 3

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

Composed in 1797-98.

- ▶ Duration: 23 minutes
- ▶ First CMS performance on November 29, 1969, by violinist Pina Carmirelli, violist Walter Trampler, and cellist Leslie Parnas.

+ SOMETHING TO KNOW: *Beethoven wrote the Op. 9 trios as a trial run of his string writing abilities before beginning his first string quartets, which would have to stand beside Haydn and Mozart's masterpieces in the genre.*

+ SOMETHING TO LISTEN FOR: *This trio is an early example of Beethoven's C minor style. Stormy contrasts and aggressive dissonances permeate all but the second movement, which is a respite in poised Classical style.*

Ludwig van Beethoven did not have an easy time after moving to Vienna in 1792. He had a hot and cold relationship with his composition

teacher, Franz Joseph Haydn, and barely made ends meet financially, especially at first. He was greatly indebted to various patrons, who

helped him to stay afloat while he worked toward his first publications. Among those early supporters were Count Johann George von Browne and his wife, Countess Anna Margaretha. Von Browne was reportedly a strange and capricious fellow, but despite this (or perhaps because of it) he got along quite well with Beethoven. Their good relationship can be seen in the extended dedication the composer included with his Op. 9 String Trios, where he called the Count's generosity "as tasteful as it is liberal" and referred to him as "the foremost patron of my Muse."

In this dedication, Beethoven also put to paper that he viewed these as the very best of his works yet published, though in a stroke of humility he attributes their quality to hard work and not to any sort of genius. He was right to be proud of these trios, which achieve much of the artistry and creativity that are seen in the first string quartets he would produce a couple of years later. They are successful as pieces in their own right, but also served as a ground for experimentation where the evolving composer could refine his methods

HUMMEL AND BEETHOVEN



► Portrait of Beethoven from 1815 by Joseph Willibrord Mähler.

In 1842, the composer and pianist Carl Czerny wrote a vivid description of the different piano techniques between Hummel and Beethoven:

While Beethoven's playing was remarkable for his enormous power, characteristic expression, and his unheard-of virtuosity and passage work, Hummel's performance was a model of cleanness, clarity, and of the most graceful elegance and tenderness;

all difficulties were calculated for the greatest and most stunning effect,

which he achieved by combining Clementi's manner of playing, so wisely gauged for the instrument, with that of Mozart. It was quite natural, therefore, that the general public preferred him as pianist, and soon the two masters formed parties, which opposed one another with bitter enmity.



► Johann Nepomuk Hummel

of formal, harmonic, and melodic development.

In the third work in the set, the trio in C minor, Beethoven confronts head-on two major compositional problems in minor-key works. The first, melodic problem is established in the first two measures, where the three string players descend in unison, step by step. Between the second and third notes is a leap of an augmented second, the spooky and problematic interval that defines the harmonic minor scale. This interval crops up throughout the trio, including in some surprising violin figuration in the otherwise tranquil second movement. Beethoven spends much of his energy across the piece probing and contorting such figures, trying various approaches to smoothing out the naturally gnarly melodic terrain of the minor scale.

A second problem in minor-key pieces is formal and harmonic. In a

typical major-key sonata form, the exposition modulates to the key of the fifth scale degree. In a minor-key piece, there is a wider range of possible destinations. In each movement, Beethoven takes advantage of this open field, exploring the relative major key of E-flat, but also tropically warm A-flat major, ominous E-flat minor, and even using the almost unheard-of key of D-flat minor in the coda to the first movement. The C-major second movement, and the light C-major trio of the otherwise turbulent third movement, involve sudden episodes in E-flat, suggesting that Beethoven has something to work out with this tonality. Again, in the driven, final movement, we can hear an almost irresolvable conflict between a multitude of musical destinations; the many sequences heard in this finale eventually dissipate in a humorous and unsettling C major flourish. ♦

Quintet in E-flat for Piano, Violin, Viola, Cello, and Bass, Op. 87

JOHANN NEPOMUK HUMMEL

- ▶ Born November 14, 1778, in Pressburg (now Bratislava).
- ▶ Died October 17, 1837, in Weimar.

Composed in 1802.

▶ Duration: 20 minutes

- ▶ First CMS performance on January 19, 1975, by pianist Richard Goode, violinist Jaime Laredo, violist Walter Trampler, cellist Leslie Parnas, and bassist Alvin Brehm.

➤ **SOMETHING TO KNOW:** *Hummel probably wrote this virtuosic but congenial quintet to feature his own piano playing, at a time when he was a direct rival of Beethoven.*

➤ **SOMETHING TO LISTEN FOR:** *The piano sets the tone at the very beginning with decisive chords followed by an inviting introductory melody.*

Johann Nepomuk Hummel was born to a musical family in Pressburg, then in the Kingdom of Hungary. A piano virtuoso from a young age, he was

noticed by Mozart, who hosted him at home for two years and gave him composition lessons. After tours in London and across Europe, he settled

in Vienna, where he developed close friendships with Ludwig van Beethoven and eventually the young Franz Schubert. His music was very popular in his time, which complicated his relationship with equally renowned Beethoven; their supporters engaged in quite a rivalry, though the composers themselves somehow managed to get along in spite of the competition.

Hummel wrote a number of pieces for soloist and orchestra, including a trumpet concerto that is his most known work today, but most of his compositional output was for small ensembles. His music exhibits the same experimental and transitional tendencies as that of Beethoven and Schubert. He is searching for ways to build on Classical forms while incorporating new harmonic and expressive possibilities that would come to consume music over the course of the 19th century.

The 1802 Piano Quintet, in the tense key of E-flat minor, was undoubtedly a vehicle for Hummel's own virtuosity. In the first movement, a dramatic, minor-key gesture is repeated and developed by the strings alongside a near-constant stream of cascading piano triplets. The second, scherzo movement pits strings against piano more directly, though the violin seems to win out, closing each section with an eerie, dancing, modal solo. The Lento starts with a touching melodic fragment in unison that opens up into a chorale, hinting at a simplicity and profundity akin to what we find in late Beethoven. But the movement remains little more than a hint; after a few provocative phrases it gives way to an energetic finale back in E-flat minor. The piano shares the virtuosic spotlight with the strings and the full ensemble finishes with aggressive flare. Take that, Beethoven fans. ♦

Rondo in A major for Piano, Four Hands, D. 951

FRANZ SCHUBERT

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

Composed in 1828.

- ▶ Duration: 12 minutes
- ▶ First CMS performance on January 21, 2011, by pianists Yoko Nozaki and Emanuel Ax.

🔥 **SOMETHING TO KNOW:** *This unusual rondo combines Schubert's talent for intimate salon compositions with his ambition to create on a larger scale.*

🔥 **SOMETHING TO LISTEN FOR:** *One of Schubert's last four-hand piano pieces, it has a sweetly elegiac quality throughout.*

This Rondo for Piano, Four Hands (D. 951), written by Franz Schubert in the last year of his life, opens with a lyrical melody. The first piano lines up a series of delicate falls, slowly opening up the harmonies and then returning to a close

in A major. A turn to minor marks a more active transition, leading to a prayer-like secondary melody. We meander back to the opening lyrical tune again, then divert to a scampering C section with soaring arpeggios in the first piano

and a marching bassline in the second. An abbreviated statement of the A and B sections follow and develop into some extraordinary variations of the prayer-like tune. At last, a closing rendition of the opening melody appears in the second piano part, a gesture that cues a calm resolution.

This musical form, a slow-tune rondo that meditates repeatedly on deceptively simple materials, emerges definitively in Schubert's late compositional output. Similar controlled and lyrical rondos appear in the Sonata in A minor for Arpeggione and Piano (D. 821) and many of his solo piano sonatas (D. 850, D. 894, D. 959). In all of these pieces, the slow-tune rondo is not an inner movement, a diversion between more energetic chapters, but rather the ending of a large-scale work. In fact, there are theories that the A major Four-Hands Rondo was

meant to form the last movement of a collection that would have opened with the turbulent A minor *Lebensstürme* (D. 947). Why did Schubert so often eschew conclusive fireworks in favor of a poignant, repetitive, contemplative end?

He was likely drawing on the work of Ludwig van Beethoven, whose music he admired greatly. Beethoven's E major Piano Sonata closes with a similarly constructed lyrical movement. But Schubert creates much more expansive versions of this model and uses them to conclude longer pieces. These rondos demand much of the listener, asking them to work through the same, beautiful thought many times. But in doing so, Schubert finds a way to make a final moment last forever, pulling feeling from every second of music. Despite all its repetition, when the last note dies away, we crave hearing the tune just one more time. ♦

Sextet in D major for Piano, Violin, Two Violas, Cello, and Bass, Op. 110

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1824.

- ▶ Duration: 30 minutes

▶ First CMS performance on May 2, 1986, by pianist Lee Luvisi, violinist James Buswell, violists Walter Trampler and Daniel Phillips, cellist Leslie Parnas, and bassist Alvin Brehm.

⊕ **SOMETHING TO KNOW:** *The 15-year-old Mendelssohn wrote this sextet to showcase both his advanced compositional skill and his virtuosity on the piano.*

⊕ **SOMETHING TO LISTEN FOR:** *It is unknown why Mendelssohn chose this unusual instrumentation, but he may have wanted lower strings to better feature the piano in the higher register.*

Felix Mendelssohn was born into a prominent banking family based in Berlin and his parents were able to provide him and his siblings with an extraordinary education. He showed early musical

talent, though his father was skeptical of his choice to pursue music professionally for some time. He received extensive lessons in counterpoint, particularly studying the music of J.S. Bach, he had

many performance opportunities, and wrote a lot of music in his early teens. By the age of 15, he had completed his first symphony, a multitude of string sinfonias, and a treasure trove of chamber works. Among those is the Sextet in D major. It has been dated to 1824 but, like many of these early creations, it was not published until after Mendelssohn's death.

The instrumentation of the sextet is remarkable. The Piano-Violin-Viola-Cello-Bass quintet was an ensemble that had previously appeared in a couple of works by Franz Schubert, Johann Nepomuk Hummel, and others. For his D major sextet, Mendelssohn adds an extra viola to that already unusual combination, creating a string texture that is completely singular in the Classical and Romantic chamber music literature. He was on to something: the four lower strings combine to create a rich bass sound that can stand out against the volume of the piano and the shining clarity of the violin.

The young Mendelssohn was a prolific pianist and would have studied the great works of Mozart thoroughly. The start of this sextet sounds particularly like a Mozart piano concerto: the strings open with inviting, lyrical gestures; the piano replies with a more developed tune. The piano's fluttering triplet arpeggios, which sit under much of the music, gloriously let loose in the final measures of the movement, soaring to the brightest register of the instrument, and creating



For his D major sextet, Mendelssohn adds an extra viola to that already unusual combination, creating a string texture that is completely singular in the Classical and Romantic chamber music literature.

a special textural counterpoint against the heavy string sound underneath.

A tender slow movement in the subdued key of F-sharp major follows. The third movement is a swashbuckling scherzo, contrasted with a central trio in the form of a chorale. The last movement begins with the piano alone, back in D major and giving a pitch-perfect imitation of a finale from a Mozart piano sonata. The strings eventually join, but take a back seat for much of the movement until Mendelssohn's most daring twist. At the very end of the piece, he brings back the music and time signature of the scherzo for a chaotic coda in D minor. Was this serious formal experimentation for the precocious composer? Or was it a joke for his friend, the second violist? Mendelssohn didn't write anything about this piece, and so the enticing strangeness of this music remains a mystery for us to enjoy. ♦

Cellist, writer, and music researcher Nicky Swett is a PhD candidate and Gates Scholar at the University of Cambridge.

ABOUT THE ARTISTS

VALE ZHANG



NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... the audience seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New

Haven Symphony as artist-in-residence, and the American Symphony Orchestra in Carnegie Hall; Europe and Asia tours with the Chamber Music Society of Lincoln Center; and recitals throughout the United States with his longtime duo collaborator, pianist-composer Michael Brown, including a recital of American cello-piano works presented by CMS. An alum of CMS’s Bowers Program, he is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, Bridgehampton, La Jolla, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He is the Artistic Director of Chamber Music Sedona in Arizona, and is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

GENMAA HINSON



BLAKE HINSON

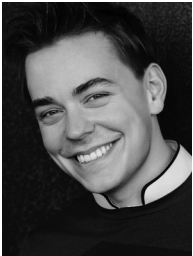
► Bassist Blake Hinson joined the New York Philharmonic in 2012 after a two-year appointment as principal bass of the Grand Rapids Symphony. Previously, he played with the New World Symphony as a fellow and performed with The Philadelphia Orchestra. In addition to appearing with the New York Philharmonic, he regularly performs chamber music with the New York Philharmonic Ensembles at Merkin Concert Hall. A native of West Des Moines, Iowa, Hinson

was accepted at age 16 to the Curtis Institute of Music, where he studied with Philadelphia Orchestra Principal Bass Harold Robinson and Edgar Meyer. He spent three summers on fellowship at the Aspen Music Festival and School, where he played in the Aspen Chamber Symphony and Aspen Festival Orchestra and won the 2006 low strings competition. He won third prize in the Solo Division of the 2009 International Society of Bassists Double Bass Competition and made his solo debut at Boston’s Symphony Hall. He has taught at the Richard Davis Bass Foundation weekend, coached the New York Youth Symphony bass section, and served as a clinician for Manhattan Concert Productions at Carnegie Hall. He has been on the faculty at Stony Brook University since 2016.



RICHARD LIN

► Taiwanese-American violinist Richard Lin is the Gold Medalist of the 10th Quadrennial International Violin Competition of Indianapolis which took place in 2018. Highlights of his 2021-22 performances include concerts with the National Symphony Orchestra in Taiwan and a tour of Japan with the National Taiwan Symphony Orchestra. In the United States, he will appear with the Baton Rouge Symphony and the Indianapolis Chamber Orchestra. Multiple recitals in Taiwan, Texas, California, and Pennsylvania will culminate in a Carnegie Hall Stern Auditorium recital debut in June 2022. Passionate about chamber music, he will give concerts in the United States as a member of the Chamber Music Society of Lincoln Center's Bowers Program and perform at Music@Menlo. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and has just joined the faculty of the National Taipei University of Education. Born in Phoenix, Arizona and raised in Taiwan, Lin graduated from the Curtis Institute of Music and The Juilliard School where he studied with Aaron Rosand and Lewis Kaplan respectively. As part of his prize, he has the use of the 1683 "ex-Gingold" Stradivarius and 2017 Sam Zygmuntowicz on loan to him for four years from the International Violin Competition of Indianapolis.



MATTHEW LIPMAN

► American violist Matthew Lipman has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, and the Juilliard Orchestra, and has been a featured soloist at the Aspen Music Festival, Carnegie Hall, New World Symphony, Wigmore Hall, and Walt Disney Concert Hall. *The Strad*

praised his "most impressive" 2019 Cedille Records debut album *Ascent*, which included world premiere recordings of Shostakovich and Clarice Assad, and his recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Classical Charts. A former artist-in-residence for the American Viola Society, he was featured on WFMT Chicago's list "30 Under 30" of the world's top classical musicians. Additionally, he has appeared on PBS, *Now Hear This*, and *Live from Lincoln Center*. An alum of CMS's Bowers Program, he performs regularly at the Marlboro, Music@Menlo, Ravinia, and Rheingau festivals. He was the recipient of an Avery Fisher Career Grant and a major prize winner in the Primrose, Tertis, Washington, Johansen, and Stulberg International Competitions, and he studied at The Juilliard School with Heidi Castleman and at the Kronberg Academy with Tabea Zimmermann. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the Rachel Barton Pine Foundation. He holds the Susan S. and Kenneth L. Wallach Chair at CMS.



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." He has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver

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



WU HAN

► Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, the highest honor bestowed by the organization, enjoys a multi-faceted musical life that encompasses performing, recording, and artistic direction at the highest levels. Currently co-artistic director of the Chamber Music Society and Music@Menlo, Silicon Valley's innovative chamber music festival, she also serves as artistic advisor for Wolf Trap's Chamber Music in the Barns series and for Palm

Beach's Society of the Four Arts. In addition to countless performances of virtually the entire chamber repertoire, she has appeared with the Philadelphia Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra. She is the founder and artistic director of ArtistLed, classical music's first artist-directed, internet-based recording label (1997). Her more than 80 releases on ArtistLed, CMS *Live*, and Music@Menlo *Live* include masterworks of the chamber repertoire with numerous distinguished musicians, the latest being Schubert's *Winterreise* with baritone Nikolay Borchev. During the past season, Wu Han designed and produced more than 200 digital media projects, including concerts and innovative educational programs, which have sustained the art of chamber music in dozens of communities across the United States. Wu Han has been privileged to serve on multiple occasions as a faculty member of Isaac Stern's Chamber Music Encounters in Israel, New York, and Japan. A recipient of the prestigious Andrew Wolf Award, she was mentored by an elite selection of some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler.



WU QIAN

► Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music's bright young star award for 2007 by *The Independent*, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the UK, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, DC. As a soloist she has appeared with the Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Kommerzbank Piano Trio competition in Frankfurt, and has received numerous other awards. Recent appearances include performances in the UK, Germany, USA, Korea, Australia, Spain, and The Netherlands and collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and also a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian is an alum of CMS's Bowers Program.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a 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. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of 1,000+ video recordings, as well as broadcasts that are distributed to millions of listeners around the world.

ARTISTS OF THE 2021–22 SEASON

Tony Arnold, soprano
Jennifer Johnson Cano, soprano
Will Liverman, baritone
Kelly Markgraf, baritone
Susanna Phillips, soprano
Inon Barnatan, piano
Alessio Bax, piano
Michael Brown, piano/harpsichord
Gloria Chien, piano
Lucille Chung, piano/harpsichord
Peter Dugan, piano
Gilbert Kalish, piano
Anne-Marie McDermott, piano
Hyecheon Park, piano
Jon Kimura Parker, piano
Juho Pohjonen, piano
Gilles Vonsattel, piano
Orion Weiss, piano
Terrence Wilson, piano
Shai Wosner, piano
Wu Han, piano
Wu Qian, piano
Michael Sponseller, harpsichord
Kenneth Weiss, harpsichord
Stephen Tharp, organ
Benjamin Beilman, violin
Aaron Boyd, violin
Stella Chen, violin*
Francisco Fullana, violin*
Chad Hoopes, violin
Bella Hristova, violin
Paul Huang, violin
Ani Kavafian, violin
Alexi Kenney, violin*
Soovin Kim, violin
Kristin Lee, violin
Sean Lee, violin
Yura Lee, violin/viola
Richard Lin, violin*
Daniel Phillips, violin/viola
Alexander Sitkovetsky, violin
Arnaud Susmann, violin/viola
James Thompson, violin*
Danbi Um, violin
Angelo Xiang Yu, violin*
Misha Amory, viola

Che-Yen Chen, viola
Hsin-Yun Huang, viola
Matthew Lipman, viola
Paul Neubauer, viola
Timothy Ridout, viola*
Barry Shiffman, viola
Darrett Adkins, cello
Edward Arron, cello
Dmitri Atapine, cello
Nicholas Canellakis, cello
Colin Carr, cello
Timothy Eddy, cello
David Finckel, cello
Clive Greensmith, cello
Sihao He, cello*
Mihai Marica, cello
Li-Wei Qin, cello
David Requiro, cello*
Keith Robinson, cello
Inbal Segev, cello
Paul Watkins, cello
Joseph Conyers, double bass
Xavier Foley, double bass*
Anthony Manzo, double bass
Paul O'Dette, lute
William Anderson, mandolin
Sooyun Kim, flute
Tara Helen O'Connor, flute
Ransom Wilson, flute
Randall Ellis, oboe
James Austin Smith, oboe
Stephen Taylor, oboe
Alexander Fiterstein, clarinet
Jose Franch-Ballester, clarinet
Tommaso Lonquich, clarinet
Sebastian Manz, clarinet
Anthony McGill, clarinet
David Shifrin, clarinet
Romie de Guise-Langlois, clarinet/
basset horn
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Julia Pflant, horn
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HOLIDAY CONCERTS

BAROQUE CONCERTOS

Sunday, December 5 • 5:00 PM

Tuesday, December 7 • 7:30 PM

Albinoni, Telemann, Locatelli, Tartini, Vivaldi, Bach

SOLO BACH

Friday, December 10 • 7:30 PM

Sunday, December 12 • 5:00 PM

Bach

BRANDENBURG CONCERTOS

Friday, December 17 • 7:30 PM

Sunday, December 19 • 5:00 PM

Tuesday, December 21 • 7:30 PM

Bach



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FALL CONCERTS

OPENING NIGHT: ROAD TO ROMANTICISM

Tuesday, October 19 • 7:30 PM

*Beethoven, Hummel, Schubert,
Mendelssohn*

PUCCINI TO SHOSTAKOVICH

Sunday, October 24 • 5:00 PM

*Puccini, Brahms, Webern,
Shostakovich*

MOZART & DVOŘÁK: THE GREAT SERENADES

Friday, November 5 • 7:30 PM

Dvořák, Mozart

CHOPIN: VOICE OF THE POET

Tuesday, November 9 • 7:30 PM

Chopin

SPANISH INSPIRATIONS

Sunday, November 14 • 5:00 PM

*Boccherini, Ravel, Turina,
Shostakovich, Cassadó, Sarasate*

TCHAIKOVSKY, FAURÉ, AND BRAHMS

Sunday, November 21 • 5:00 PM

*Tchaikovsky, Brahms,
Liszt, Faure*



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