



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

LATE NIGHT ROSE

THURSDAY EVENING, NOVEMBER 18, 2021 AT 9:00

Daniel and Joanna S. Rose Studio



**2021-2022
SEASON**

The Chamber Music Society of Lincoln Center

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LATE NIGHT ROSE

THURSDAY EVENING, NOVEMBER 18, 2021 AT 9:00 ▶ 4,123RD CONCERT

Daniel and Joanna S. Rose Studio

DAVID SERKIN LUDWIG, host

SHAI WOSNER, piano

CHAD HOOPES, violin

DANBI UM, violin

HSIN-YUN HUANG, viola

DAVID REQUIRO, cello

HENRY PURCELL

(1659-1695)

Chacony in G minor for String Quartet (arr. Britten) (c. 1678, arr. 1948, rev. 1963)

HOOPES, UM, HUANG, REQUIRO

BENJAMIN BRITTEN

(1913-1976)

Three Divertimentos for String Quartet (1933, rev. 1936)

▶ March

▶ Waltz

▶ Burlesque

HOOPES, UM, HUANG, REQUIRO

FRANK BRIDGE

(1879-1941)

Quintet in D minor for Piano, Two Violins, Viola, and Cello, H. 49 (1904-05, rev. 1912)

▶ Adagio—Allegro moderato

▶ Adagio ma non troppo—Allegro con brio

▶ Allegro energico

WOSNER, UM, HOOPES, HUANG, REQUIRO

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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All guests must maintain appropriate face coverings at all times.

NOTES ON THE PROGRAM

Chacony in G minor for String Quartet

HENRY PURCELL

- ▶ Born September 10, 1659, in London.
- ▶ Died November 21, 1695, in London.

Composed circa 1678, arr. 1948, rev. 1963.

- ▶ Arranged by Benjamin Britten
- ▶ First CMS performance on October 25, 2012, by the Escher String Quartet.
- ▶ Duration: 6 minutes

This program spans over two centuries of British music, the composers connected via geography, impact, and association. Henry Purcell is a major figure of the English Baroque period; Benjamin Britten and Frank Bridge part of the vanguard of the 20th century English music renaissance; and Britten a student of Bridge's in the late 1920s. Purcell also provided musical inspiration for Britten, who arranged several Purcell compositions like the Chacony and based new compositions on Purcell themes (e.g. *The Young Person's Guide to the Orchestra*).

Henry Purcell never labored in obscurity. He was successful in his time, writing material for the court, theatre, and sacred events. His music incorporated the more popular Italian and German aesthetics to create an English style. The Chacony in G minor was likely completed in 1678, 18 years after the Restoration of the Stuart Monarchy and re-establishment of Charles II, Purcell's employer. Britten's arrangement retains the content and spirit of Purcell's style while bringing the work into the repertoire of the 20th century string quartet.

The Chacony in G minor's opening reflects Purcell's and Britten's musical contexts: the main theme is stated in the first violin amidst contrapuntal motion in the remaining instruments. But instead of a sparse, light texture, it is active and rich, supporting the first violin's melodic line. The theme is then transformed through variation, passed around the quartet while reflecting confident intensity and stately lyricism. ♦

Three Divertimentos for String Quartet

BENJAMIN BRITTEN

- ▶ Born November 22, 1913, in Lowestoft.
- ▶ Died December 4, 1976, in Aldeburgh.

Composed in 1933, rev. 1936.

- ▶ Premiered on December 11, 1933, in London by the Macnaghten Quartet.
- ▶ First CMS performance on May 10, 2013, by the Orion String Quartet.
- ▶ Duration: 10 minutes

Britten completed his Three Divertimentos for String Quartet in 1933, a few years after his studies with Frank Bridge and into his second decade of composing. Though not nearly as well-known as his repertoire from successive decades, the Three Divertimentos illustrate some of Britten's core stylistic features: inventive contrapuntal motion, interactive polyphony, warm and brittle articulations, skewed and engaging tonalities, and rhythmic buoyancy.

The first movement, *March*, evokes martial steps with a rhythmic and folk-esque exuberance that brings to mind children playing soldier; moments of melodic layering contrast with staggered phrasing between the ensemble. Compared to Purcell's vision of the quartet's

function, Britten moves away from the historical tendency to center the first violin. Instead, all four voices are of equal importance, whether they carry the melodic line or complete the consequent of a phrase.

The second movement, *Waltz*, begins with a relaxing dance, different instruments taking center stage with the support of the remaining three. The third movement, *Burlesque*, uses minor mode and fast, repetitious passages in lower registers to build tension and excitement, recalling the folk-esque quality of the first movement. The stratospheric demands of the violins are some of the most virtuosic moments of the piece, serving as a satisfying ending to a brief but powerful work. ♦

Quintet in D minor for Piano, Two Violins, Viola, and Cello, H. 49

FRANK BRIDGE

- ▶ Born February 26, 1879, in Brighton.
- ▶ Died January 10, 1941, in Eastbourne.

Composed in 1904-05, rev. 1912.

- ▶ Revised version premiered on May 29, 1912, by pianist Harold Samuel and the English String Quartet.
- ▶ First CMS performance on March 30, 1984, by pianist Richard Goode, violinists Daniel Phillips and Lynn Chang, violist Walter Trampler, and cellist Carter Brey.
- ▶ Duration: 30 minutes

Frank Bridge was born in 1879 to a musical family. His work as violinist

and arranger in his father's theatre orchestra lead to his studies in composition, violin, and later viola at the Royal College of Music, where he graduated in 1904. For more than a decade, Bridge pursued a career as a violist, conductor, and composer, playing with the Joachim Quartet in 1906 and a member of the English String Quartet until 1915. In 1922, Bridge received the patronage of Elizabeth Sprague Coolidge, a major arts patron during this period; her support allowed Bridge to turn his full creative attentions to composition and mentorship until his passing in 1941.



BRIDGE LIVED AND WORKED THROUGH SOME OF THE MOST SIGNIFICANT STYLISTIC DEVELOPMENTS IN 20TH CENTURY CLASSICAL MUSIC (E.G. EUROPEAN MODERNISM(S), IMPRESSIONISM, AND SERIALISM).

This variety is reflected in his music, though to his frustration he couldn't shake the label of "Edwardian romanticist" that was used to describe his earlier compositions. His Piano Quintet in D minor is one of those early works, reflecting his indebtedness to the Romantic aesthetic but also the shifts in tonal language and timbral blending that would soon define 20th century composition.

Work on the D minor quintet began in 1904 and Bridge completed it in 1912. Begun as a traditional four movement work, Bridge trimmed it

down to three. In character, style, and content it highlights the stylistic variety in European composition in this period, where the lines between romanticism, impressionism, and modernism were much more porous. The *Adagio—Allegro moderato* opens with a lush texture and discordant harmonies, the main theme passed between the players. The timbres achieved through Bridge's orchestration are impressionistic in their sparkle and ethereal quality. *Adagio ma non troppo—Allegro con brio—Adagio* centers each instrument's lyrical ability, shifting between conversational to cheeky and subtly antagonistic. *Allegro energico* is less about tempo than character: intensity is sustained through monophony among the strings, the piano moving the line forward. Themes from the first two movements reappear. While they drive the movement, the timbral richness of the ensemble is also centered, fully leaning into a lush soundscape that concludes far too soon. ♦

A. Kori Hill is a PhD candidate in musicology at UNC-Chapel Hill. She is the impact communications specialist for the arts fund non-profit, ArtsWave, and co-editor of the forthcoming Cambridge Companion to Florence B. Price.

ABOUT THE ARTISTS

CHAD HOOPES

▶ American violinist Chad Hoopes has remained a consistent and versatile performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant, and an alum of CMS's Bowers Program. Highlights of recent seasons include performances with the Philadelphia Orchestra, Frankfurt Radio Symphony Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, Vancouver Symphony Orchestra, and Orchestre National du Capitole de Toulouse. He has performed with leading orchestras including San Francisco, Pittsburgh, Houston, and the National Symphony, as well as the Minnesota Orchestra, and the National Arts Centre Orchestra. He has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and on Lincoln Center's Great Performers series. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and his recording of Bernstein's Violin Sonata with pianist Wayne Marshall was released in 2019. He is a frequent guest artist at the Gstaad Menuhin Festival, the Rheingau Festival, and at Festspiele Mecklenburg-Vorpommern, where he was named the winner of the prestigious Audience Award. He appeared as the cover feature on the November 2021 edition of the *Strad* magazine. Hoopes attended the Cleveland Institute of Music then studied at the Kronberg Academy under Ana Chumachenco. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

HSIN-YUN HUANG

▶ Violist Hsin-Yun Huang has forged a career performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, International Contemporary Ensemble, and the London Sinfonia. She performs regularly at Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She also tours extensively with the Brentano String Quartet. Recent highlights include concerto performances under the batons of Osmo Vänskä, David Robertson, Xian Zhang, and Max Valdés, and appearances with the Shanghai and Guangzhou Symphonies. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Upcoming projects includes *FantaC* with the Ashkenazy Ballet as well as the world premiere of a duo with pipa virtuoso Wu Man written by Lei Liang. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, Huang was awarded the Bunkamura Orchard Hall Award. She has been a contributor to *Strad* magazine and was featured in

one of its podcasts discussing time and space. A native of Taiwan and an alum of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of the Juilliard School and the Curtis Institute of Music.

DAVID SERKIN LUDWIG

► David Serkin Ludwig's first memory was singing Beatles songs with his sister; his second was hearing his grandfather perform at Carnegie Hall. These early events foreshadowed a diverse career collaborating with many of today's leading musicians, filmmakers, and writers. His choral work *The New Colossus* opened the private prayer service for President Obama's second inauguration. The next year NPR Music named him one of the world's "Top 100 Composers Under 40." He has received commissions and notable performances from many of the most recognized artists and ensembles of our time, including the Philadelphia Orchestra, Pittsburgh Symphony, Minnesota Orchestra, National Symphony Orchestra, Chamber Music Society of Lincoln Center, the Dresden Music Festival, as well as Jonathan Biss, Jeremy Denk, Jennifer Koh, Jaime Laredo, David Shifrin, eighth blackbird, the Dover and Borromeo Quartets, and the PRISM Saxophone Quartet. He received a prestigious 2018 Pew Fellowship, as well as the First Music Award, the Independence Foundation Fellowship, a Theodore Presser Foundation Career Grant, and awards from New Music USA, the American Composers Forum, American Music Center, Detroit Chamber Winds, and the National Endowment for the Arts. After serving on the faculty of the Curtis Institute for nearly two decades, he was recently appointed dean and director of the Juilliard School music division. He lives in New York City with his wife, violinist Bella Hristova, and their four beloved cats.

DAVID REQUIRO

► First Prize winner of the 2008 Naumburg International Violoncello Competition, David Requiro (pronounced re-KEER-oh) is recognized as one of today's finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed a cycle of Beethoven's cello sonatas at the Phillips Collection in Washington, DC. An alum of CMS's Bowers Program, he has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. In 2015 Requiro joined the faculty of the University of Colorado Boulder as an assistant professor. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

DANBI UM

► Praised by the *Strad* as an “utterly dazzling” artist, violinist Danbi Um captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. She is a Menuhin International Violin Competition Silver Medalist, winner of the prestigious Salon de Virtuosi Career Grant, and a top prizewinner of the Naumburg International Violin Competition. This season she joins guitarist Jiji for a duo program at the Scottsdale Performing Arts Center and Cooperstown Music Festival, and travels to The Cliburn in Fort Worth for a program with pianist Juho Pohjonen and tenor Karim Sulayman. Other recent and upcoming engagements include solo appearances with the Chamber Orchestra of Philadelphia at the Kimmel Center, a national tour with the Chamber Music Society, and performances at premier national series including Wolf Trap, Saratoga Performing Arts Center, Society of Four Arts in Palm Beach, Parlance Chamber Series, Chamber Music Society of Fort Worth, and Chicago’s Dame Myra Hess Concerts. Notable recent recitals include an appearance on Music@Menlo’s “Carte Blanche” series and her New York recital debut at the Chamber Music Society, where she is a former member of The Bowers Program. Born in Seoul, South Korea, Um moved to the United States to study at the Curtis Institute, where she earned a bachelor’s degree. She also holds an Artist Diploma from Indiana University. Her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.


SHAI WOSNER

► Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. He is resident artist of Peoples’ Symphony Concerts from 2020 to 2023, and in 2022 he curates and launches a new annual festival at Bard College, where he is on the piano faculty. Additional highlights of his 2021–22 season include Beethoven’s “Emperor” Concerto with the Jerusalem Symphony and at the Metropolitan Museum with The Orchestra Now; music by Bach and Brett Dean with the East Coast Chamber Orchestra; Brahms’s First Piano Concerto with the Albany Symphony; and performances as part of the Zukerman Trio with violinist Pinchas Zukerman and cellist Amanda Forsyth. He records for Onyx Classics, and his most recent album, a selection of Schubert piano sonatas, continued his career-long engagement with the composer’s music. As a chamber musician, he has recorded with cellist Ralph Kirshbaum and his longtime duo partner, violinist Jennifer Koh. He is a former member of CMS’s Bowers Program and performs regularly at Chamber Music Northwest, Jerusalem Chamber Music Festival, Oregon Bach Festival, Piano Aux Jacobins festival in France, and Santa Fe Chamber Music Festival. He is a recipient of Lincoln Center’s Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. Born in Israel, Wosner studied piano with Opher Brayer and Emanuel Krasovsky, as well as composition, theory, and improvisation with André Hajdu. He later studied at the Juilliard School with Emanuel Ax.

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