

CMS Chamber Music Society of Lincoln Center

SUNDAY EVENING, MARCH 6, 2022, AT 5:00

TUESDAY EVENING, MARCH 8, 2022, AT 7:30 ▶

4,161ST AND 4,162ND CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

SOOVIN KIM, violin

KRISTIN LEE, violin

SEAN LEE, violin

DANBI UM, violin

PAUL NEUBAUER, viola

ARNAUD SUSSMANN, viola

NICHOLAS CANELLAKIS, cello

KEITH ROBINSON, cello

GEORGE ENESCU

(1881-1955)

Octet in C major for Strings, Op. 7 (1900)

▶ Très modéré—

▶ Très fougueux—

▶ Lentement—

▶ Mouvement de Valse bien rythmée

K. LEE, UM, KIM, S. LEE, NEUBAUER, SUSSMANN,
CANELLAKIS, ROBINSON

INTERMISSION

**DMITRI
SHOSTAKOVICH**

(1906-1975)

**Prelude and Scherzo for String Octet, Op. 11
(1924-25)**

▶ Prelude: Adagio

▶ Scherzo: Allegro molto

UM, S. LEE, KIM, K. LEE, NEUBAUER, SUSSMANN,
CANELLAKIS, ROBINSON

**FELIX
MENDELSSOHN**

(1809-1847)

Octet in E-flat major for Strings, Op. 20 (1825)

▶ Allegro moderato ma con fuoco

▶ Andante

▶ Scherzo: Allegro leggierissimo

▶ Presto

S. LEE, K. LEE, KIM, UM, SUSSMANN, NEUBAUER,
ROBINSON, CANELLAKIS

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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 AND OTHER ELECTRONIC DEVICES.

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

All guests must maintain appropriate face coverings at all times.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today's program begs the question: are two quartets better than one? For anyone knowing and loving the incomparable literature for the string quartet, the answer is definitely "no," however, just what did the combination of two string quartets offer these three composers that inspired their extraordinary octets?

The string octet is a rare bird indeed—prior to Mendelssohn's of 1825, only the German violinist and composer Louis Spohr had composed for that ensemble, although his works for octet (four of them) are truly double quartets, meaning that each designated quartet in the ensemble (quartets I and II) functions independently. Spohr was a great violinist and skilled composer whose works appear on our stage regularly; however, the luminous genius of Mendelssohn was not in his toolkit, so to speak, and it took Mendelssohn two years after Spohr's first octet appeared to realize the potential of combining eight completely distinct and interchangeable voices.

At the outset of this performance you will hear this potential multiplied exponentially in the hands of the brilliant Romanian composer, pianist, and conductor George Enescu. Working on his octet for a year and half (it took Mendelssohn only a couple of months, at the age of 16), Enescu approached the composition with a grand plan: to make its four sections function in a cyclical way, relating to each other as do the traditional sections of a single classical style movement. The result was a mammoth octet which lasts some 40 minutes (hence it stands alone on today's first half), and was so lush and complex that it was scuttled from its premiere performance and only saw the light of day some nine years later. It is, however, incomparable (like the Mendelssohn), and it has, through performances such as you are about to hear, become a fixed component of the standard chamber music literature.

And for Shostakovich—what led him to compose the amazing octet that opens our second half? He was a decade away from beginning his coming cycle of 15 quartets. But this remarkable work

shows not only his incredible skill, but the full complement of his signature artistic facets, from Bach imitation to impressionistic colors to violent energy, blazing speed, and contagious excitement. You are in for a wild ride.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Reflecting upon the Octets of George Enescu, Dmitri Shostakovich, and Felix Mendelssohn, I'm surprised by my sense of familiarity—not only with the works themselves, but as a violinist, the familiarity of playing within a string octet. Very few composers have taken on the ambitious endeavor of writing for this instrumentation, yet these works have become such celebrated and treasured staples of the chamber music repertoire! Hearing them side by side only further reveals the vast differences in approach by each composer, free to explore uncharted opportunities of sonority with great originality. From expansive orchestral statements to hushed fantastical chatter, these string octets are sure to transport the listener from one moment to the next!

—Sean Lee

Octet in C major for Strings, Op. 7

GEORGE ENESCU

- Born August 19, 1881, in Liveni Vîrnav, Romania.
- Died May 4, 1955, in Paris.

- First CMS performance on January 26, 2012.
- Duration: 40 minutes

Composed in 1900.

Georges Enescu, Romania's greatest composer, was one of the most prodigiously gifted musicians of the 20th century. He began playing violin at age four, wrote his first compositions a year later, and was admitted to the Vienna Conservatory when he was seven. He was already an accomplished violinist and composer by the time he moved to Paris to continue his studies with Massenet and Fauré when he was 14. The first concert of his works was given in Paris in 1897; the next year he introduced the *Poème roumain*, which he counted as his Op. 1. During the years before the First World War, Enescu's career as violin soloist and chamber ensemble player flourished, he was much in demand as a conductor, and his compositions, especially the two *Romanian Rhapsodies* of 1901, carried his name into the world's concert halls. Though he regarded himself as a cosmopolitan musician rather than as a strictly national one (he actually spent more time in Paris than in his homeland), Enescu had a decisive influence on the music of Romania. In his native country, he encouraged performances, wrote articles, lectured, conducted, taught, and undertook research, and also fostered interest in a national tradition of concert music by instituting the Romanian Composers' Society and founding the Enescu Prize

for original compositions. His work not only enhanced the world's awareness of Romanian music, but he also gave that country's composers and performers an unprecedented model and inspiration.

Enescu based the instrumentation of his Octet in C major for Four Violins, Two Violas, and Two Cellos on Mendelssohn's famous work, using the participants as one integral ensemble rather than as two antiphonal string quartets. Enescu's octet, composed in Paris in 1900 (he was 19) and dedicated to André Gédalge, his counterpoint teacher at the Conservatoire, is a heady blend of the most voluptuous species of Straussian post-Romanticism and the Romanian folk influence that was to inspire his two Romanian Rhapsodies a year later. The work is a virtual catalog of the most fashionable turn-of-the-20th-century compositional techniques: a richly chromatic harmonic language nearly unleashed from traditional tonality; an opulent fullness of sonority (Schoenberg's luxurious tone poem for string sextet, *Verklärte Nacht*, a Germanic first cousin to the octet, dates from the preceding year); an expansive grandeur of structure; an intricately worked motivic counterpoint (a tribute to the effectiveness of Gédalge's teaching); and a wide-ranging melodic style employing both folk and advanced concert idioms.

The octet is spread across four large movements, played without pause, that are unified by a recurring theme in the cyclical manner favored by French composers from Berlioz to Chausson. The motto theme, a boldly striding melody, is given in sonorous unison at the outset. The main body of the opening movement is constructed from two themes: one is given in canon between the first violin and first viola; the other, which follows after an excited recall of the motto theme as a transition, is presented by the viola above a softly murmuring accompaniment. Free development of these and other ideas occupies the remainder of the movement. A quiet reminiscence of the motto theme by the violin serves as the transition to the second movement (marked *Très fougueux*—"Very impetuous"), whose two large formal sections

are each initiated by a slashing unison statement of a widely leaping motive. The movement's first section comprises a development of the slashing motive, into which the motto theme is ingeniously worked, and an extensive episode based on a falling-interval violin melody decorated with quiet, glistening scales in the lower instruments. The second section includes further mutations of the motto theme and a new lyrical melody of tender emotion. The *Lentement* is based on a short-phrased subject of unsettled tonality initiated by the second violin. The music grows through an arch of accumulating expressive tension before it subsides. Again, the motto theme is invoked to bridge directly to the following movement, a highly charged waltz whose modernistic vehemence looks forward to Ravel's *La Valse* of 1920. ♦

Prelude and Scherzo for String Octet, Op. 11

DMITRI SHOSTAKOVICH

- ▶ Born September 25, 1906, in St. Petersburg.
- ▶ Died August 9, 1975, in Moscow.

Composed in 1924-25.

- ▶ First CMS performance on October 20, 1991.
- ▶ Duration: 10 minutes

Shostakovich entered the Leningrad Conservatory in 1919 as a student of piano, composition, counterpoint, harmony, and orchestration. He was 13. His father died three years later, leaving a widow and children with no means of support, so Dmitri's mother, a talented amateur musician and an unswerving believer in her son's talent and the benefits of his training at the Conservatory, took a job as a typist to provide the necessities for the family.

She constantly sought help from official sources to sustain Dmitri's career, but by the autumn of 1924, it became necessary for the young musician to find work despite the press of his studies and the frail state of his health (he spent several weeks in 1923 at a sanatorium to treat his tuberculosis). Victor Seroff described Shostakovich's new job as pianist in a movie house: "The little theater was old, drafty, and smelly," wrote Seroff. "It had not seen fresh paint or a scrubbing

for years, the walls were peeling, and the dirt lay thick in every corner. Three times a day a new crowd packed the small house; they carried the snow in with them on their shoes and overcoats. They munched food that they brought with them, apples and sunflower seeds that they spat on the floor. The heat of the packed bodies in their damp clothes, added to the warmth of two small stoves, made the bad air stifling hot by the end of the performance. Then the doors were flung open to let the crowd out and to air the hall before the next show, and cold damp drafts swept through the house. Down in front, below the screen, sat Dmitri, his back soaked with perspiration, his near-sighted eyes in their horn-rimmed glasses peering upwards to follow the story, his fingers pounding away on the raucous upright piano. Late at night he trudged home in a thin coat and summer cap, with no warm gloves or galoshes, and arrived exhausted around one o'clock in the morning." The taxing job sapped his strength and health, but Shostakovich still eked out a little time to sketch a First Symphony that would serve as his graduation exercise following completion of his Conservatory studies early in 1925. In December 1924, he set aside the symphony to write a

movement for string octet in memory of his friend, the young poet Volodya Kurchavov. The following July, after his family had scraped together sufficient resources to extricate him from his celluloid purgatory so that he could complete the gestating symphony, Shostakovich added a *Scherzo* to the earlier *Prelude* to create the Two Pieces for String Octet, Op. 11, which were issued by the State Publishing House in 1927.

Though modest in scale and scoring, the *Prelude* and *Scherzo* for Octet encompass an almost symphonic range of expressive states. The *Prelude* takes as the outer sections of its three-part form (A–B–A) a somber *Adagio*, whose stark harmonic progressions and imitative passages recall Bach's eponymous compositions. At the center of the movement lies an animated paragraph with much conversational interchange of motives among the participants. The *Scherzo*, one of Shostakovich's most determinedly modernist creations, reflects the period of avant-gardism that flourished briefly in Soviet art before Stalin came to power in 1927. The music is cheeky and brash, overflowing with insouciant dissonance and youthful energy. ♦

Octet in E-flat major for Strings, Op. 20

FELIX MENDELSSOHN

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

Composed in 1825.

- ▶ Premiered in October 1825 in Berlin.
- ▶ First CMS performance on December 12, 1969.
- ▶ Duration: 32 minutes

In addition to being born with the proverbial silver spoon, Felix

Mendelssohn was virtually bestowed a golden baton as a natal gift. His

parents' household was among the most cultured and affluent in all of Berlin, but his family saw to it that his privilege was well balanced by discipline and responsibility. Young Felix arose at 5:00 every morning (6:00 on Sunday), and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he was first given instruction in piano, and soon thereafter in theory and composition by the distinguished pedagogue Carl Friedrich Zelter. Mendelssohn's earliest dated composition is a cantata completed on January 3, 1820, three weeks before his 11th birthday, though that work was almost certainly preceded by others whose exact dates are not recorded. To display the boy's blossoming musical abilities, the Mendelssohn mansion was turned into a twice-monthly concert hall featuring the precocious youngster's achievements. A large summer house was fitted as an auditorium seating several hundred people, and every other Sunday morning the city's finest musicians were brought in to perform both repertory works and the latest flowers of Mendelssohn's creativity. Those matinees—complemented by an elegant luncheon—began in 1822, when Mendelssohn was 13. He selected the programs, led the rehearsals, appeared as piano soloist, played violin in the chamber pieces, and even conducted, though in those early years he was still too short to be seen by the players in the back rows unless he stood on a stool. With sister Fanny participating as pianist, sister Rebecca as singer and brother Paul as cellist, it is little wonder that invitations to those happy gatherings were among the most eagerly sought and highly

prized of any in Berlin society. By 1825, Mendelssohn had written over 80 works for these concerts, including operas and operettas, string quartets and other chamber pieces, concertos, motets, and a series of 13 symphonies for strings.

It was with the Octet for Strings, composed in 1825 at the tender age of 16, a full year before the *Overture to Shakespeare's A Midsummer Night's Dream*, that the stature of Mendelssohn's genius was first fully revealed. He wrote the work as a birthday offering for his violin and viola teacher, Eduard Rietz, and premiered it during one of the household musicales in October of that year; Rietz participated in the performance and young Felix is thought to have played one of the viola parts. (Rietz and his family remained close to Mendelssohn. Eduard's brother, Julius, succeeded Mendelssohn as director of the Leipzig Gewandhaus concerts upon the composer's death in 1847 and edited his complete works for publication in the 1870s.) The scoring of the octet calls for a double string quartet, though, unlike the work written in 1823 for the same instrumentation by Louis Spohr (a friend of the Mendelssohns and a regular visitor to their family programs), which divides the eight players into two antiphonal groups, Mendelssohn treated his forces as a single integrated ensemble, a veritable miniature orchestra of strings. Even allowing that Mendelssohn, by age 16, was already a veteran musician with a decade of experience and a sizeable catalog of music to his credit, the octet's brilliance and originality are phenomenal.

The octet is launched by a wide-ranging main theme that takes the

first violin quickly through its entire range; the lyrical second theme is given in sweet, close harmonies. The development section, largely concerned with the subsidiary subject, is relatively brief, and culminates in a swirling unison passage that serves as the bridge to the recapitulation of the earlier melodic materials.

The following *Andante*, like many slow movements in Mozart's instrumental compositions, was created not so much as the fulfillment of some particular formal model, but as an ever-unfolding realization of its own unique melodic materials and world of sonorities. The movement is tinged with the delicate, bittersweet melancholy that represents the expressive extreme of Mendelssohn's musical language.

The composer's sister Fanny noted that the featherstitched

Scherzo was inspired by gossamer verses from Goethe's *Faust*, to which Mendelssohn's fey music is the perfect complement:

Floating cloud and trailing mist,
O'er us brightening hover:
The rushes shake, winds stir the
brake:
Soon all their pomp is over.

The closing movement, a dazzling moto perpetuo with fugal episodes, recalls Mozart's "Jupiter" Symphony (No. 41, C major, K. 551) in its rhythmic vitality and contrapuntal display, simultaneously whipping together as many as three themes from the finale and a motive from the *Scherzo* during one climatic episode in the closing pages. ♦

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ABOUT THE ARTISTS



SOPHIE ZHAI

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.



LISA MARE MAZZUCCO

SOOVIN KIM

► Soovin Kim enjoys a broad musical career, regularly performing Bach sonatas and Paganini caprices for solo violin, sonatas for violin and piano ranging from Beethoven to Ives—Mozart and Haydn concertos and symphonies as a conductor, and new world-premiere works almost every season. When he was 20 years old, he received first prize at the Paganini International Violin Competition. He immersed himself in the string quartet literature for 20 years as the first

violinist of the Johannes Quartet. Among his many commercial recordings are his “thrillingly triumphant” (*Classic FM Magazine*) disc of Paganini’s demanding 24 Caprices, and a two-disc set of Bach’s complete solo violin works to be released in 2022. He is the founder and artistic director of the Lake Champlain Chamber Music Festival (LCCMF) in Burlington, Vermont. In addition to its explorative programming and extensive work with living composers, LCCMF created the ONE Strings program through which all third through fifth grade students of the Integrated Arts Academy in Burlington study violin. The University of Vermont recognized his work by bestowing an honorary doctorate upon him in 2015. In 2020 he and his wife, pianist Gloria Chien, became Artistic Directors of Chamber Music Northwest in Portland, Oregon. Kim devotes much of his time to his passion for teaching at the New England Conservatory in Boston.



KRISTIN LEE

► A recipient of the 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She is the co-founder and artistic director of Emerald City Music in Seattle and was recently appointed to the University of

Cincinnati violin faculty. She has appeared as soloist with leading orchestras including the Philadelphia Orchestra, St. Louis Symphony, St. Paul Chamber Orchestra, New Jersey Symphony, Hong Kong Philharmonic, Ural Philharmonic of Russia, Korean Broadcasting Symphony, Guiyang Symphony Orchestra of China, and Orquesta Sinfonica Nacional of the Dominican Republic. She has performed on the world's finest concert stages, including Carnegie Hall, David Geffen Hall, the Kennedy Center, Kimmel Center, the Metropolitan Museum of Art, the Ravinia Festival, the Louvre Museum, the Phillips Collection, and Korea's Kumho Art Gallery. An accomplished chamber musician, Lee is a season artist of the Chamber Music Society and a member of Camerata Pacifica in Santa Barbara, sitting as the Bernard Gundos Chair. Born in Seoul, Lee won First Prize at the Korea Times Violin Competition at age six. In 1995, she moved to the US to continue her studies under Sonja Foster and in 1997 entered the Juilliard School's Pre-College. In 2000, Lee was chosen to study with Itzhak Perlman. She holds a master's degree from the Juilliard School.



SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dares to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for its use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San

Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Recital Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of CMS's Bowers Program, he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. Lee performs on a violin made by Samuel Zygmuntowicz in 1995, and a bow made circa 1890 by Joseph Arthur Vigneron.



PAUL NEUBAUER

► Violist Paul Neubauer has been called a “master musician” by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was

released on Signum Records and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS’s *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.



KEITH ROBINSON

► Cellist Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, the American Sinfonietta, and the Miami Chamber Symphony and in 1989 won the P.A.C.E. “Classical Artist of the Year” Award. His most recent recording released on Blue Griffin Records

features the complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992 the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of CMS’s Bowers Program. He regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.



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." A thrilling musician capturing the attention of classical critics and audiences around the world,

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 Finckel, 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.



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, Parlane 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" Nicolò Amati violin, on loan from a private collection.

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 Jennifer Johnson Cano, soprano
 Will Liverman, baritone
 Ryan Bradford, 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
 Hye-yeon 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
 Zhu Wang, 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 Sussmann, 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/
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David Byrd-Marrow, horn
 Julia Pilant, horn
 Eric Reed, horn
 Michelle Reed Baker, horn
 Stewart Rose, horn
 Radovan Vlatković, horn
 David Washburn, trumpet
 Bridget Kibbey, harp
 Daniel Druckman, percussion
 Ayano Kataoka, percussion
 Ian David Rosenbaum, percussion

CALIDORE STRING QUARTET
 Jeffrey Myers, violin
 Ryan Meehan, violin
 Jeremy Berry, viola
 Estelle Choi, cello

ESCHER STRING QUARTET
 Adam Barnett-Hart, violin
 Brendan Speltz, violin
 Pierre Lapointe, viola
 Brook Speltz, cello

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 Tom Chiu, violin
 Conrad Harris, violin
 Max Mandel, viola
 Felix Fan, cello

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 William Fedkenheuer, violin
 John Largess, viola
 Joshua Gindele, cello

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 Daniel Phillips, violin
 Todd Phillips, violin
 Steven Tenenbom, viola
 Timothy Eddy, cello

QUARTETTO DI CREMONA
 Cristiano Gualco, violin
 Paolo Andreoli, violin
 Simone Gramaglia, viola
 Giovanni Scaglione, cello

*Denotes a Bowers Program Artist

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.

CMS Chamber Music Society of Lincoln Center

WINTER FESTIVAL

MOZART'S PIANO QUARTET IN G MINOR

TUE, MAR 15 • 7:30 PM

Works by Mozart, Mendelssohn, and Strauss

SCHOENBERG'S TRANSFIGURED NIGHT

FRI, MAR 18 • 7:30 PM

*Works by Boccherini, Schubert, Britten,
Debussy, and Schoenberg*

GERSHWIN'S RHAPSODY IN BLUE

SUN, MAR 27 • 5:00 PM

TUE, MAR 29 • 7:30 PM

Works by Ravel, Marsalis, Milhaud, and Gershwin



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COMPOSERS IN FOCUS

Composers in Focus offers audiences a rare opportunity to sit in on intimate conversations between composers and musicians with a pre-recorded performance of their music featuring CMS artists.

WED, MAR 30 • 6:30 PM

Mary Kouyoumdjian

to open myself, to scream for Clarinet, Trumpet, Violin, Cello, Bass, Audio Playback, and Film

Todd Palmer, CLARINET • **Gareth Flowers**, TRUMPET • **Jesse Mills**, VIOLIN • **Mihai Marica**, CELLO • **Brendan Kane**, DOUBLE BASS • **David Adamcyk**, ELECTRONIC SOUND • **Kevork Mourad**, VISUAL ARTIST

WED, APR 20 • 6:30 PM

Unsub Chin

Allegro ma non troppo for Percussion and Tape (1993-94, 1998)

Ayano Kataoka, PERCUSSION

WED, MAY 18 • 6:30 PM

Caroline Shaw

Three Essays for String Quartet (2016-18)

Calidore String Quartet

ChamberMusicSociety.org/FrontRow