

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 15, 2019, AT 7:30 ▶ 3,996TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**GLORIA CHIEN**, piano  
**WU HAN**, piano  
**CHAD HOOPES**, violin  
**KRISTIN LEE**, violin  
**ARNAUD SUSSMANN**, violin  
**ANGELO XIANG YU**, violin  
**MATTHEW LIPMAN**, viola

**PAUL NEUBAUER**, viola  
**NICHOLAS CANELLAKIS**, cello  
**DAVID FINCKEL**, cello  
**ANTHONY MANZO**, double bass  
**RANSOM WILSON**, flute  
**DAVID SHIFRIN**, clarinet  
**MARC GOLDBERG**, bassoon

## 1893: DVOŘÁK'S AMERICAN QUINTET

**HENRY T.  
BURLEIGH**  
(1866–1949)

### ***Southland Sketches for Violin and Piano* (1916)**

- ▶ Andante
- ▶ Adagio ma non troppo
- ▶ Allegretto grazioso
- ▶ Allegro

HOOPES, WU HAN

**ANTONÍN  
DVOŘÁK**  
(1841–1904)

### ***Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 97, "American"* (1893)**

- ▶ Allegro non tanto
- ▶ Allegro vivo
- ▶ Larghetto
- ▶ Finale: Allegro giusto

SUSSMANN, YU, NEUBAUER, LIPMAN, CANELLAKIS

## INTERMISSION

The Chamber Music Society of Lincoln Center is deeply grateful to **The Hauser Foundation**, whose generous support as our Lead Digital Technology Partner includes full funding for the video recording of all CMS concerts in Alice Tully Hall during this 50th anniversary season.

This concert is made possible, in part, by **The Aaron Copland Fund for Music**.

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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# **CMS** Chamber Music Society of Lincoln Center

**LEONARD  
BERNSTEIN**  
(1918–1990)

**Sonata for Clarinet and Piano** (1941–42)

- ▶ *Grazioso*
- ▶ *Andantino—Vivace e leggiero*

SHIFRIN, CHIEN

**AARON  
COPLAND**  
(1900–1990)

***Appalachian Spring Suite* for Ensemble** (1944)

CHIEN, LEE, HOOPES, SUSSMANN, YU, LIPMAN, NEUBAUER,  
FINCKEL, CANELLAKIS, MANZO, WILSON, SHIFRIN,  
GOLDBERG

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Good evening, and welcome to the first “milestone” program of our 50th season. To celebrate this moment in our history, we’ve assembled an eclectic array of programs, each highlighting a work that played a significant role in the evolution of chamber music, and often, in the unfolding of music itself. This kaleidoscopic perspective on our art form not only reveals its depth and diversity, but will also reaffirm chamber music’s identity as one of mankind’s greatest and most enjoyable inventions.

While this occasion invites us to appreciate our past, it heralds the potential of our future even more compellingly. In that spirit, for this first concert of our season, we have chosen a program that features music of possibility. Dvořák’s visit to America filled the distinguished Czech composer with excitement and optimism. Among his pivotal experiences were his encounters with the music of African and Native Americans. We begin our program tonight with the music of Harry T. Burleigh, an African-American singer who befriended Dvořák while he was a student at the National Conservatory, singing for Dvořák the songs he grew up with. Dvořák’s weekly contact with touring Native American performers in Spillville, Iowa enriched his inspiration as he strove to help America find its true musical voice. The pieces of chamber music that Dvořák produced as a result of that consequential summer of 1893 are the first truly American-spirited works—albeit by a Czech composer—to enter the canon of our repertoire and remain as popular and respected as the season they were premiered. The string quintet we hear tonight met with immediate acclaim, on the level of Dvořák’s Symphony “From the New World.”

After intermission we proceed to a later era with the music of two American musical giants who were friends and colleagues: Leonard Bernstein and Aaron Copland. Both of them made significant musical appearances here on our Lincoln Center campus, and Bernstein, as music director of the New

York Philharmonic from 1958–69, and as laureate conductor from 1969–90, enriched not only New Yorkers through his performances but also countless young listeners through his televised *Young People's Concerts*. Aaron Copland, called the “Dean of American Composers,” was classically trained in France, eventually finding a compositional voice that embodies, for many, the essence of the American musical personality, one that reflects all of this country’s characteristics and ideals.

Tonight’s music, as we mentioned above, is music of possibility. It is with that awareness of the potential greatness of the future that we welcome you to listen and take home some of the inspiration that this fabulous music provides.

Enjoy the concert



David Finckel

ARTISTIC DIRECTORS



Wu Han



## ANNIVERSARY EXHIBITION

OCTOBER 3, 2019–MARCH 7, 2020

In celebration of the 50th anniversary season, explore the rich history of CMS and a timeline of the evolution of chamber music. Visit the CMS exhibition at **The New York Public Library for the Performing Arts**, Dorothy and Lewis B. Cullman Center (located at 40 Lincoln Center Plaza).

**FREE AND OPEN TO THE PUBLIC. NO TICKETS REQUIRED.**

# CMS AWARD FOR EXTRAORDINARY SERVICE TO CHAMBER MUSIC

**During this season's opening program, the Chamber Music Society of Lincoln Center is pleased to present the sixth CMS Award for Extraordinary Service to David Shifrin.**



DAVID SHIFRIN; PHOTO BY JIM LEISY

David Shifrin served as Artistic Director of CMS from 1992 to 2004, leading the organization into the 21st century with an array of spectacular programs performed by a burgeoning cast of extraordinary artists. In 1994, he inaugurated CMS Two, now The Bowers Program, integrating outstanding early-career musicians into the Chamber Music Society's roster. He just completed his 40th consecutive season as Artistic Director of Chamber Music Northwest and serves as Artistic Director of the Chamber Music Society of Yale University. He has dedicated himself to the performance and recording of chamber music for his instrument with the world's most distinguished musicians and commissioned numerous composers to write chamber music for clarinet. With no ebb of enthusiasm or energy in sight, he continues to perform with breathtaking artistry, inspiring colleagues, students, and audiences and setting the highest standard for clarinet playing, musicianship, artistic vision, leadership, and dedication to the art of music.

# NOTES ON THE PROGRAM

*I fell in love with Dvořák's unique musical language very early on in my musical journey. When I was 12 years old, I got to play his "New World" Symphony from the back of the viola section in the Chicago Youth Symphony Orchestra, and the first chamber group I was ever in played his "American" String Quartet. Both of these compositions had a hugely positive impact on me, and both were composed in 1893. Luckily for string players and concertgoers everywhere, 1893 also bore a third masterpiece, Dvořák's "American" Quintet, which adds an extra viola player into the mix. This gorgeous piece incorporates more virtuosic writing for all players in the form of big solos, and Dvořák makes use of exotic key signatures, often flipping from five sharps to, at times, seven flats. These difficult elements lead most 12-year-olds to hold off learning this piece, but as an adult I can honestly say that the quintet is one of the most creative, lush, and pleasing pieces of chamber music to perform and I'm so excited to be part of the group performing it tonight.*

—Matthew Lipman

## *Southland Sketches for Violin and Piano*

### HENRY T. BURLEIGH

- ▶ Born December 2, 1866, in Erie, Pennsylvania.
- ▶ Died September 12, 1949, in Stamford, Connecticut.

### ***Composed in 1916.***

- ▶ This evening is the first CMS performance of this piece.
- ▶ Duration: 11 minutes

**+ SOMETHING TO KNOW:** *These sketches were some of the first pieces by an African-American composer to be published and distributed to audiences outside of the United States.*

**+ SOMETHING TO LISTEN FOR:** *The last piece in this set features skipping syncopations and ends with a virtuosic race to the finish for both instruments.*

Henry Thacker Burleigh was a pioneer in securing a place for African-Americans in this country's concert music. Burleigh's father died soon after Henry (sometimes also known as Harry) was born in Erie, Pennsylvania in 1866, so his mother entered service to the city's prominent Russell family, who encouraged the boy's talent for music by hiring him as the doorman for their

household musicales so he could listen in. Burleigh began taking piano lessons and singing as baritone soloist with several of Erie's churches as a teenager. In 1892, at age 26, he won a scholarship to the new National Conservatory in New York City, where he met Victor Herbert and became a student of Antonín Dvořák, then directing the school, who was deeply influenced

by his performance of spirituals and other traditional American songs. ("I am convinced," Dvořák stated, "that they can be the foundation of a serious and original school of composition to be developed in the United States." His "New World" Symphony shows their effect on his music.) Burleigh's appointment as soloist at St. George's Episcopal Church in Manhattan in 1894 met with controversy, but he quickly became much admired there for the quality of his singing and for his many arrangements of spirituals, and he held the post for the next 52 years. He toured widely through America and Europe (King Edward VII summoned him for a performance when he passed through London), and wrote nearly 300 songs and made a like number of concert arrangements of spirituals for solo voice and for chorus that were programmed by such leading artists as Schumann-Heink and McCormack. He was also a soloist at New York's Temple Emanu-El (1900–25), an editor for the prestigious music publisher Ricordi (1911–49), and a charter member of ASCAP. On May 16, 1917, Henry T. Burleigh was presented with the Spingarn Medal of the National Association for the Advancement of Colored People for the highest achievement by an American citizen of African descent during the previous year.

Though Burleigh was known for his songs, choral pieces, and vocal arrangements, he also wrote a handful of instrumental compositions, including the *Southland Sketches* for violin and piano. The *Sketches* are delightful miniatures, the finest kind of salon pieces, characterized by folk- and spiritual-inspired melodies, catchy rhythms, and appealing harmonies, but they also signify a seldom-remarked



**The *Sketches* are delightful miniatures, the finest kind of salon pieces, characterized by folk- and spiritual-inspired melodies, catchy rhythms, and appealing harmonies.**

aspect of Burleigh's legacy to American music—they were among the first works by an African-American composer available to an international audience. Burleigh's songs were first published in 1898 by the New York firm of G. Schirmer, which issued others of his works until he signed on with the brothers George and William Maxwell in 1902. William ran his own publishing house, which became the principal outlet for Burleigh's songs for the next decade; George was the New York representative for both the London music publisher Boosey & Hawkes and the Milan firm of G. Ricordi, publisher of Verdi and Puccini. George hired Burleigh as an editor for Ricordi, in which capacity he not only oversaw the publication of his own music, including the 1916 *Southland Sketches*, but also freely offered his advice to his African-American colleagues and promoted the publication and performance of their compositions. George also worked during those years with Victor Herbert, Burleigh's teacher, to establish an organization to protect the copyright of musicians, writers, and publishers. When they founded the American Society of Composers, Authors, and Publishers (ASCAP) in 1914, Henry Burleigh was among its charter members. ♦

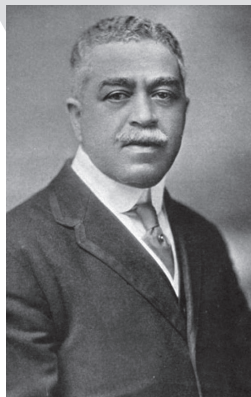
## BURLEIGH ON DVOŘÁK

In September of 1941, for the 100th anniversary of Dvořák's birth, Henry T. Burleigh gave an interview for the *New York World Telegram* that features his remembrances of the Czech composer, his home, and his interest in spirituals:

*Dvořák was living on East 17th Street, near the National Conservatory of Music that Mrs. Jeannette Thurber had invited him to direct. I was studying harmony, composition, and voice there. Dvořák heard me, and asked me to come to his house to sing Negro folk music.*

*He was in his shirtsleeves, with all his kids around him. There were lots of them. He had birdcages all over the house with thrushes in them. He kept the cagedoors open so the thrushes flew about freely and joined in the singing.*

*I'd accompany myself at the piano. Dvořák especially liked 'Nobody Knows the Trouble I've Seen' and 'Go Down Moses.' He asked hundreds of questions about Negro life. He would jump up and ask: 'Did they really sing it that way?'*



► Henry T. Burleigh



► Dvořák and his family outside their NYC home

In the interview, Burleigh goes on to describe a rehearsal of the National Conservatory's orchestra where Dvořák's young son Antonín burst in and tried to take a spin on the timpani. Dvořák's instruction to Burleigh, who was the orchestra's personnel manager, librarian, and occasional percussionist: "Push him out!"



# Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 97, "American"

## ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

### **Composed in 1893.**

- ▶ Duration: 32 minutes

- ▶ Premiered on New Year's Day, 1894, in Boston by the Kneisel Quartet and violist M. Zach.
- ▶ First CMS performance on May 4, 1980, by violinists Ani Kavafian and Daniel Phillips, violists Walter Trampler and Donald McInnes, and cellist Lynn Harrell.

➤ **SOMETHING TO KNOW:** *Dvořák wrote this piece while on an extended trip to Spillville, Iowa, a small town of Czech settlers that helped to sooth his nostalgia for his home country.*

➤ **SOMETHING TO LISTEN FOR:** *In the second variation of the theme-and-variation third movement, the four upper strings play a sustained melody while the cello creates a distinctive shimmering texture underneath. Two variations later, this texture is inverted with the upper voices shimmering above an extended cello solo.*

On June 3, 1893, Antonín Dvořák left his apartment at 327 East 17th Street in New York City, and journeyed via Philadelphia, Pittsburgh, and Chicago to Calmar, Iowa. An hour after arriving at Calmar, a carriage deposited him, his wife, their six children, a maid, and the composer's secretary at the doorstep of a sturdy two-story brick house in Spillville, a settlement of a few hundred souls founded some 40 years before by a "Bavarian-German" named Spielmann. It was not the Germans, however, who followed Spielmann to the open spaces of Iowa, but the Czechs and the Bohemians, Dvořák's countrymen, among whom were members of his secretary's family, the clan Kovařík. Though Dvořák was certainly not uncomfortable in his position as Director of the National Conservatory in New York (he boasted in a letter to one friend about his \$15,000 salary, an enormous sum in the 1890s), he missed Prague, and hearing Czech spoken in the streets, and the pigeons, and the traditional songs, and so was easily persuaded by Papa Kovařík, Spillville's school teacher

and choirmaster, to spend the summer of 1893 in the little slice of his homeland that had dropped onto the Midwestern prairie. In his *Reminiscences*, Kovařík recorded the following information: "The Master's day in Spillville was more or less as follows: He got up about four o'clock and went for a walk—to the stream or river—and returned at five. After his walk, he worked; at seven he was sitting at the organ in church, then he chatted a little, went home, worked again, and then went for another walk.... Almost every afternoon he spent in the company of some of the old settlers. He got them to tell him about their bitter and difficult beginnings in America.... He liked being there." Dvořák's creativity blossomed in Spillville. Just three weeks after he arrived, he completed the F major Quartet (Op. 96, known since it was new as the "American"), and immediately began a quintet for two violins, two violas, and cello which was completed on August 1, just before he left for a week to participate in a "Czech Day" at the Chicago World's Fair. In mid-September, before returning to New

York, Dvořák wrote to Dr. Emil Kozánek in Kroměříž, “The three months spent here in Spillville will remain a happy memory for the rest of our lives. We enjoyed being here and were very happy, though we found the three months of heat rather trying. It was made up to us, however, by being among our own people, our Czech countrymen, and that gave us great joy.” Both the quintet and the quartet were officially unveiled by the Kneisel Quartet in Boston on New Year’s Day, 1894; the performance was repeated 12 days later at Carnegie Hall in New York City.

The opening movement of the E-flat major String Quintet grows from a pentatonic theme previewed in a reserved setting that serves as an introduction. The music becomes more animated for the formal presentation of the main theme. The dotted-rhythm complementary subject, introduced

by the second violin above the cello’s pizzicato, bears a folkish quality that recalls passages from the “New World” Symphony, composed just a year before this quintet. The following *Allegro*, the quintet’s scherzo, begins with a mock drum-beat from the viola, and continues with another pentatonic melody of simple construction. The central section is given over to a long, minor-mode melody initiated by the viola. The third movement is a set of five variations on a two-part theme (minor, then major) that Dvořák sketched in December 1892, the first scrap of music he wrote after arriving in America. (He is said to have considered for a time composing a new national anthem utilizing the second half of this melody for the text “My country, ‘tis of thee.”) The *Finale* is an invigorating blend of rondo and sonata elements, much of which is based on the skipping rhythms of the opening measures. ♦

## Sonata for Clarinet and Piano

### LEONARD BERNSTEIN

- ▶ Born August 25, 1918, in Lawrence, Massachusetts.
- ▶ Died October 14, 1990, in New York City.

#### ***Composed in 1941–42.***

- ▶ Duration: 11 minutes

- ▶ Premiered on April 21, 1942, in Boston, by clarinetist David Glazer and the composer as pianist.

- ▶ First CMS performance on January 26, 1997, by clarinetist David Shifrin and pianist Anne-Marie McDermott.

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⊕ **SOMETHING TO KNOW:** *This sonata was Bernstein’s very first published piece. He wrote it at the age of 23.*

⊕ **SOMETHING TO LISTEN FOR:** *The Vivace theme in the second movement is a lively dance melody reminiscent of Bernstein’s musicals.*

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Leonard Bernstein had already accumulated a formidable *curriculum vitae* by the time he wrote his Clarinet Sonata at the age of 23. Born in 1918 to a Russian Jewish family who had settled in Massachusetts, he attended

the prestigious Boston Latin School as a youth and took piano lessons from Helen Coates and Heinrich Gebhard. In 1935, Bernstein enrolled at Harvard, where he studied with some of the country’s most distinguished music pedagogues:

Tillman Merritt (theory), Walter Piston (counterpoint and fugue), and Edward Burlingame Hill (orchestration). After his graduation in 1939, he entered the Curtis Institute of Music in Philadelphia to polish his already impressive piano technique with Isabelle Vengerova, and further his skills in conducting (with Fritz Reiner) and composition (with Randall Thompson). He spent the summers of 1940 and 1941 at Tanglewood, where he became a student, protégé, and eventually assistant of Sergei Koussevitzky, Music Director of the Boston Symphony.

At the end of the 1941 Tanglewood season, Bernstein traveled to Key West, Florida to seek some relief from persistent autumn attacks of hay fever, and there he began what became his first published piece, the Sonata for Clarinet and Piano. The sonata was completed in February 1942 in Boston, where Bernstein had gone to teach and

continue his studies with Koussevitzky; the score was published the following year. The sonata was premiered by the composer and clarinetist David Glazer at the Institute of Modern Art in Boston on April 21, 1942. The work is in two concise movements. The first, lyrical rather than virtuosic, is much under the influence of Hindemith, who was in residence at Tanglewood in 1941. The second movement, which juxtaposes several sections in alternating slow and fast tempos, begins with a reflective theme based on a tiny arch-shaped motive. The fast episode in bristling 5/8 meter that follows presages some of Bernstein's dance music of later years. The reflective music returns in transformation and passes through a Latin-influenced bridge passage Bernstein said was a souvenir of his visits to Key West nightclubs. A final traversal of the nervous fast music closes this early product of Bernstein's incomparable genius. ♦

## *Appalachian Spring Suite for Ensemble*

### AARON COPLAND

- ▶ Born November 14, 1900, in Brooklyn, New York.
- ▶ Died December 2, 1990, in North Tarrytown, New York.
- ▶ Duration: 25 minutes

### *Composed for chamber orchestra in 1944.*

- ▶ Ballet premiered on October 30, 1944, at the Library of Congress in Washington, DC.
- ▶ First CMS performance on March 1, 1984.

➤ **SOMETHING TO KNOW:** *Copland's ballet Appalachian Spring tells the story of a young bride and groom and the joy, fear, and uncertainty they experience as they settle into their new farmhouse in the early 19th century.*

➤ **SOMETHING TO LISTEN FOR:** *At the climax of the suite, all of the instruments in the ensemble join together in a chorus of the familiar shaker hymn Simple Gifts.*

Elizabeth Sprague Coolidge, one of America's greatest patrons of the arts, went to see a dance recital by Martha Graham in 1942. So taken with the genius of the dancer-choreographer

was Coolidge that she offered to have three ballets specially composed for her. Graham chose as composers of the music Darius Milhaud, Paul Hindemith, and an American whose work she had



**When *Appalachian Spring* was premiered on October 30, 1944, at the auditorium of the Library of Congress in Washington, DC, the limited space allowed Copland to use only a chamber orchestra of 13 instruments.**

admired for over a decade—Aaron Copland. In 1931, Graham had staged Copland's *Piano Variations* as the ballet *Dithyramb*, and she was eager to have another dance piece from him, especially in view of his recent successes with *Billy the Kid* and *Rodeo*. She devised a scenario based on her memories of her grandmother's farm in turn-of-the-20th-century Pennsylvania, and it proved to be a perfect match for the direct, quintessentially American style that Copland espoused in those years. Graham was taken at just that time with the name of a poem by Hart Crane—*Appalachian Spring*—and she adopted it for her new ballet, though the content of the poem has no relation with the stage work. Edwin Denby's description of the ballet's action from his review of the New York premiere in May 1945 was reprinted in the published score:

"[The ballet concerns] a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple are left quiet and strong in their new house."

When *Appalachian Spring* was premiered on October 30, 1944, at the auditorium of the Library of Congress in Washington, DC, the limited space allowed Copland to use only a chamber orchestra of 13 instruments (flute, clarinet, bassoon, piano, and nine strings). The production was repeated in New York in May to great acclaim, garnering the 1945 Pulitzer Prize for Music and the New York Music Critics Circle Award as the outstanding theatrical work of the 1944-45 season. Soon after the ballet's New York premiere, Copland revised the score as a suite of eight continuous sections for full orchestra by eliminating about eight minutes of music in which, he said, "the interest is primarily choreographic." In 1958, he arranged the suite for the original 13 instruments, thus restoring the intimacy and immediacy of his original conception to a concert adaptation of the music. ♦

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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 his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany, Delaware Lansing, Bangor, and New Haven symphonies and

Erie Philharmonic; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He also performs recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown, including a recent recital of American cello-piano works presented by CMS. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of CMS’s Bowers Program, Mr. Canellakis 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.

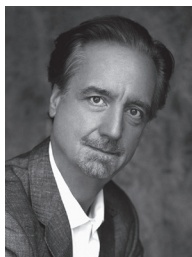


PILVAX OBERIN STUDIO

## GLORIA CHIEN

► Taiwanese-born pianist Gloria Chien has a diverse musical life as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the Year. She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips

Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center and is an alum of CMS’s Bowers Program. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga that has become one of Tennessee’s premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo has recently been appointed Artistic Directors Designees at Chamber Music Northwest in Portland, Oregon. Ms. Chien received her bachelor’s, master’s, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is an artist-in-residence at Lee University in Cleveland, Tennessee and is a Steinway Artist.



## DAVID FINCKEL

► Co-artistic director of the Chamber Music Society, cellist David Finckel is a recipient of *Musical America's* Musician of the Year award, one of the highest honors granted to musicians from the music industry in the United States. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears annually at the world's most prestigious concert series and

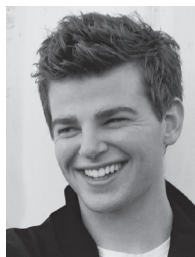
venues, as both soloist and chamber musician. As a chamber musician, he appears extensively with duo partner pianist Wu Han and in a piano trio alongside violinist Philip Setzer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. His wide-ranging musical activities also include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue has won widespread critical praise. Along with Wu Han, he is the founder and artistic director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute. The first American student of Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University. His new website now hosts *Resource*, an innovative exploration of challenges and opportunities facing today's classical musicians.



## MARC GOLDBERG

► A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, Marc Goldberg is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke's, Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and

Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.



## CHAD HOOPES

► Acclaimed by critics for his exceptional talent and magnificent tone, American violinist Chad Hoopes has remained a consistent 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. Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris,

Konzerthausorchester Berlin, and Orchestre National du Capitole de Toulouse for the French premiere of Qigang Chen's concerto *La joie de la souffrance*. He has performed with leading orchestras, including the San Francisco, Pittsburgh, Houston, and National Symphonies, as well as the Minnesota, Colorado Music Festival, and National Arts Centre Orchestras. He is an alum of CMS's Bowers Program. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist Wayne Marshall was released last autumn. Born in Florida, he began his violin studies at the age of three in Minneapolis, and continued his training at the Cleveland Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Professor Ana Chumachenko, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.



## KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and 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 has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic

of Russia, the Korean Broadcasting Symphony, and in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music Festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. An alum of CMS's Bowers Program, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.





## 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 Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago’s Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul’s Kumho Art Hall, and CMS’s Rose

Studio. *The Strad* praised his “most impressive” debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Charts. He was featured on WFMT Chicago’s list of “30 Under 30” of the world’s top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS’s Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the RBP Foundation.



## ANTHONY MANZO

► Anthony Manzo’s vibrantly interactive and highly communicative music making has made him a ubiquitous figure in the upper echelons of classical music, performing at noted venues including Lincoln Center, Boston’s Symphony Hall, and the Spoleto Festival in Charleston. He appears regularly with the Chamber Music Society of Lincoln Center, both in New York and across the country. He serves as the solo bassist of San Francisco’s New Century Chamber Orchestra and as a guest

with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he happens to be near his home in Washington, DC. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival and two tours as soloist alongside bass/baritone Thomas Quasthoff, performing Mozart’s “Per questa bella mano.” He is an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing was lauded as “endowed with beautiful and unexpected plaintiveness” by the *Boston Musical Intelligencer*), Philharmonia Baroque in San Francisco, and Opera Lafayette in Washington, DC. He is on the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).





## 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. Mr. 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.



## DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and Yale in New York, an annual concert series at Carnegie Hall. He has performed with the Chamber Music Society of Lincoln Center since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He has been the artistic director of Chamber Music Northwest in Portland, Oregon

since 1981. He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in the Munich and Geneva competitions, he has held principal clarinet positions in numerous orchestras including The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. His most recent recordings are the Beethoven, Bruch, and Brahms Clarinet Trios with cellist David Finkel and pianist Wu Han on the ArtistLed label and a recording for Delos of works by Carl Nielsen. Mr. Shifrin performs on a MoBA cocobolo wood clarinet made by Morrie Backun in Vancouver, Canada and uses Légère Reeds.



## 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 the 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 The Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is Co-Director of Music@Menlo's International Program and teaches at Stony Brook University.



## RANSOM WILSON

► Flutist and conductor Ransom Wilson has performed in concert with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in Europe. As a conductor, he is starting his fourth season as music director of the Redlands Symphony in Southern California, and he has become the Director of Orchestral Programs at Idyllwild Arts. He has led opera performances at the New York City Opera, and was for ten years

an assistant conductor at the Metropolitan Opera. He has been a guest conductor of the London, Houston, KBS, Kraków, Denver, New Jersey, Hartford, and Berkeley symphonies; the Orchestra of St. Luke's; the Philadelphia Chamber Orchestra; the Hallé Orchestra; and the chamber orchestras of St. Paul and Los Angeles. He has also appeared with the Glimmerglass Opera, Minnesota Opera, and the Opera of La Quincena Musical in Spain. As an educator, he regularly leads master classes at the Paris Conservatory, The Juilliard School, Moscow Conservatory, and Cambridge University. A graduate of The Juilliard School, he was an Atlantique Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. His recording career, which includes three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then he has recorded over 35 albums as flutist and/or conductor. Mr. Wilson is a professor at the Yale University School of Music, and has performed with the Chamber Music Society since 1991. He plays exclusively on a hand-made Haynes flute.



## WU HAN

► Co-artistic director of the Chamber Music Society, pianist Wu Han is among the most esteemed and influential classical musicians in the world today. She is a recipient of *Musical America's* Musician of the Year award and has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, soloist, and chamber musician, Wu Han appears

at many of the world's most prestigious venues, and performs extensively as duo partner with cellist David Finckel. Together, they co-founded ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue has won widespread critical praise. Recent recordings include a set of three Wu Han *LIVE* albums, a collaborative production between the ArtistLed and Music@Menlo *LIVE* labels. The latest captures Wu Han's live performances of Fauré's piano quartets from the festival. Complementing her work as a performing artist, Wu Han's artistic partnerships bring her in contact with new audiences in the US and abroad: she is Artistic Advisor of The Wolf Trap Foundation for the Performing Arts' Chamber Music at the Barns series and co-founder and artistic director of Music@Menlo Chamber Music Festival and Institute in Silicon Valley. In recognition of her passionate commitment to music education, Montclair State University has appointed her a special artist-in-residence.



## ANGELO XIANG YU

► Violinist Angelo Xiang Yu, recipient of both a 2019 Avery Fisher Career Grant and a 2019 Lincoln Center Emerging Artist Award as well as First Prize in the 2010 Yehudi Menuhin competition, has won consistent critical acclaim and enthusiastic audience response for his astonishing technique and exceptional musical maturity. In North America, his recent and upcoming performances with orchestra include appearances with the San Francisco, Pittsburgh, Toronto, Vancouver, Houston,

Colorado, North Carolina, San Antonio, and Charlotte symphonies and the Rochester and Calgary philharmonics. Internationally, he has appeared with the New Zealand Symphony, Shanghai Philharmonic, Auckland Philharmonia, Norwegian Radio Symphony, and the Oslo Philharmonic. An active recitalist and chamber musician, he has appeared in recital in Berlin, Paris, Beijing, Singapore, Shanghai, Chicago, New York, and Boston. He is also a frequent guest at summer music festivals, including Aspen, Ravinia, Grant Park, Music@Menlo, Sarasota Music Festival, Chamber Music Northwest, Saratoga, and Verbier. Born in Inner Mongolia, China, Mr. Yu moved to Shanghai at the age of 11 and received his early training from violinist Qing Zheng at the Shanghai Conservatory. He earned his bachelor's and master's degrees as well as the prestigious artist diploma at the New England Conservatory, where he was a student of Donald Weilerstein and Miriam Fried and served as Mr. Weilerstein's teaching assistant. He resides in Boston and performs on a 1729 Stradivarius violin generously on loan from an anonymous donor. He joined CMS's Bowers Program in September 2018.

# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center in New York, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 120 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS “an exploding star in the musical firmament” (*Wall Street Journal*). Many of these extraordinary performances are live-streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS’s mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through The Bowers Program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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**David Finckel and Wu Han, Artistic Directors ♦ Suzanne Davidson, Executive Director**

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Tony Arnold, *soprano*  
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 Paul Appleby, *tenor*  
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 Alessio Bax, *piano*  
 Michael Brown, *piano*  
 Gloria Chien, *piano*  
 Lucille Chung, *piano*  
 Peter Dugan, *piano*  
 Jeffrey Kahane, *piano*  
 Gilbert Kalish, *piano*  
 Anne-Marie McDermott, *piano*  
 Ken Noda, *piano*  
 Hyecheon Park, *piano/harpsichord*  
 Jon Kimura Parker, *piano*  
 Juho Pohjonen, *piano*  
 Gilles Vonsattel, *piano*  
 Orion Weiss, *piano*  
 Wu Han, *piano*  
 Wu Qian, *piano*  
 Kenneth Weiss, *harpsichord*  
 Adam Barnett-Hart, *violin*  
 Aaron Boyd, *violin*  
 Francisco Fullana, *violin\**  
 Chad Hoopes, *violin*  
 Bella Hristova, *violin*  
 Paul Huang, *violin*  
 Ani Kavafian, *violin*  
 Ida Kavafian, *violin*  
 Erin Keefe, *violin*  
 Alexi Kenney, *violin\**  
 Soovin Kim, *violin*  
 Kristin Lee, *violin*  
 Sean Lee, *violin*  
 Yura Lee, *violin/viola*  
 Cho-Liang Lin, *violin*  
 Daniel Phillips, *violin/viola*  
 Alexander Sitkovetsky, *violin*  
 Arnaud Sussmann, *violin*  
 Danbi Um, *violin*  
 Angelo Xiang Yu, *violin\**  
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 Mark Holloway, *viola*

Hsin-Yun Huang, *viola*  
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 Edgar Meyer, *double bass*  
 Nathaniel West, *double bass*  
 Sharon Isbin, *guitar*  
 Sooyun Kim, *flute*  
 Tara Helen O'Connor, *flute*  
 Adam Walker, *flute\**  
 Ransom Wilson, *flute*  
 Randall Ellis, *oboe*  
 James Austin Smith, *oboe*  
 Stephen Taylor, *oboe*  
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 Alexander Fiterstein, *clarinet*  
 Jose Franch-Ballester, *clarinet*  
 Tommaso Lonquich, *clarinet*  
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