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CHAMBER
MUSIC
FESTIVAL
OF THE
BLUEGRASS**

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featuring The Chamber Music Society of Lincoln Center

THE 2016 CHAMBER MUSIC FESTIVAL OF THE BLUEGRASS

presented by Shaker Village of Pleasant Hill

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the artists

Wu Han, *piano*

Sean Lee, *violin*

Arnaud Sussmann, *violin*

Paul Neubauer, *viola*

David Finckel, *cello*

Calidore String Quartet

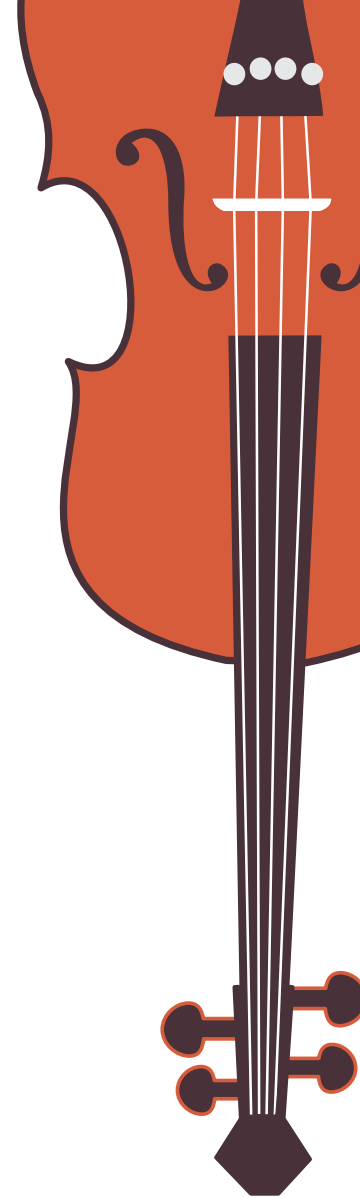
Jeffrey Myers, *violin*

Ryan Meehan, *violin*

Jeremy Berry, *viola*

Estelle Choi, *cello*

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CONCERT ONE

*The Chamber Music
Society of Lincoln Center*
Saturday, May 28 at 11am
Meeting House

SEAN LEE VIOLIN

ARNAUD SUSSMANN VIOLIN

PAUL NEUBAUER VIOLA

Calidore String Quartet

JEFFREY MYERS VIOLIN

RYAN MEEHAN VIOLIN

JEREMY BERRY VIOLA

ESTELLE CHOI CELLO

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WOLFGANG AMADEUS MOZART (1756-1791)

DUO NO. 2 IN B-FLAT MAJOR FOR VIOLIN
AND VIOLA, K. 424 (1783)

Adagio—Allegro
Andante cantabile
Thema con variazioni: Andante grazioso

Sean Lee and Paul Neubauer

ALFRED SCHNITTKE (1934-1998)

MOZ-ART FOR TWO VIOLINS, AFTER MOZART
K. 416D (1976)

Sean Lee and Arnaud Sussmann

SERGEI PROKOFIEV (1891-1953)

QUARTET NO. 2 IN F MAJOR FOR STRINGS,
Op. 92 (1941)

Allegro sostenuto
Adagio
Allegro

*Jeffrey Myers, Ryan Meehan,
Jeremy Berry and Estelle Choi*



Notes on the Program by DR. RICHARD E. RODDA

Duo No. 2 in B-flat major for Violin and Viola, K. 424

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg. Died
December 5, 1791 in Vienna. Composed in
1783. Duration: 20 minutes

During a visit to his hometown of Salzburg in 1782, Mozart planned to renew acquaintance with old friends, including Michael Haydn, director of the orchestra and composer in the archiepiscopal household, and the younger brother of Joseph Haydn of Esterháza. Upon his arrival in Salzburg, Mozart was distressed to find that Haydn had fallen ill, especially since the Archbishop had ordered a set of six duos for violin and viola from him and was threatening to dock Haydn's salary if the deadline for their delivery was not met. Haydn had been able to finish only four of the pieces, so Mozart completed the assignment for him by composing the remaining pair (K. 423 and K. 424). All six duos were written out in fair copy, inscribed with the name of Michael Haydn, and sent to the Archbishop with a flowery dedication. This nice story (first recorded by two of Haydn's students and

repeated in the biography of Mozart by Georg Nissen, Constanze Mozart's second husband) has, however, been called into question by some scholars, including Alfred Einstein, since it does not explain why Mozart twice asked his father to return the duos to him in December if he intended to pass them off as the work of another composer. Perhaps, after all, he wrote them simply because he was intrigued by the novelty of Haydn's duos, and wanted to try his own hand at the genre. They were announced for publication under their true author's name in 1788, but did not appear in print until 1792, a year after Mozart's death.

Mozart's string duos provide about as much delight as it is possible to derive from just two instruments. The B-flat Duo opens with a stately introduction in measured tempo that serves as preface to the fully realized sonata form of the *Allegro*. The movement's development section is particularly notable for the masterful canonic dialogues shared by the partnered instruments. The *Andante*, a movement of sweet, lyrical repose, is relatively short as notated, though Mozart left open the possibility of an improvised cadenza which could expand the music's



proportions by some tasteful interval of time. The finale is an infectious theme and variations.

Moz-Art for Two Violins, after Mozart K. 416d

Alfred Schnittke

Born November 24, 1934 in Engels, Russia. Died August 3, 1998 in Hamburg, Germany. Composed in 1976. Premiered in February 1976 in Vienna by Gidon Kremer and Tatiana Grindenko as soloists. *Duration: 6 minutes*

Alfred Schnittke was born on November 24, 1934 in Engels on the Volga, in the Russian steppes, 500 miles southeast of Moscow. He showed enough musical ability to receive an audition at the Central Music School for Gifted Children in Moscow in May 1941, but the following month the Germans invaded Russia, and the opportunity for early training vanished. In 1945, after the war, Harry Schnittke, a journalist, got a job on a German-language newspaper in Vienna published by the occupying Russian forces. He brought his family to the city the following year, and there 12-year-old Alfred had the world of music opened to him through his first piano lessons and attendance at operas and concerts. The city of Mozart

and Schubert inspired Schnittke's earliest attempts at composition.

When the Viennese paper ceased operations in 1948, the Schnittkes returned to Russia, where Alfred gained admittance to the October Revolution Music College in Moscow; in the autumn of 1953, he entered the Moscow Conservatory. His early works gained him a reputation as a modernist, and he was accepted as a member of the Composers' Union following his graduation in 1958 as much to tame his avant-garde tendencies as to promote his creative work. He tried writing party-sanctioned pieces during the next few years—the 1959 cantata *Songs of War and Peace* was his first published score—but the fit was uncomfortable on both sides, and during the 1960s and early 1970s, when performances of his works were officially discouraged, he devoted most of his creative energy to scoring three or four films a year. In 1962, he started teaching part-time at the Moscow Conservatory (the Soviet officials would not grant him a full-time appointment), leaving little opportunity for original creative work. In 1972, he resigned from the conservatory to devote himself to composition.

Schnittke composed prolifically during the following years, and by the early 1980s, he had won an international

reputation. In 1989, he accepted a grant that allowed him to live in Berlin for a year, after which he settled in Hamburg. During his later years, Schnittke was invited regularly to attend performances of his works from Tokyo to Leipzig to Santa Fe, but he was limited in traveling because of allergies, migraines, kidney disease, and three serious strokes suffered between 1985 and 1994, though he proved remarkably resilient in carrying on his creative work until his death in Hamburg on August 3, 1998.

In developing his own distinctive musical speech, Schnittke sifted through a wide range of music, old and new, and came to understand that he could forge a style of personal expression that could encompass, perhaps might even be formed from, references to other music and other ages. "A mixture of styles which are worked with as they are," he explained, "not in the sense of a synthesis but as 'poly-stylism,' in which the various idioms appear to speak as individual keys on a large keyboard." Though clearly products of the late 20th century, Schnittke's compositions are essentially old-fashioned and Romantic in trying to create a sense of musical journey, of emotions excited, of memories evoked, of communication from an insightful author

to an attentive mind and heart.

Schnittke wrote that in *Moz-Art for Two Violins* "the polytonal effects sound quite artificial and comical because of their quasi-falseness. Overall one is reminded of a country festival at which music of various types is heard simultaneously, performed in the genuine, original manner by very sharp-witted amateur musicians. To be quite honest, this is above all a musical joke, a humorous collage of Mozart's music. I was then especially concerned with showing the playful atmosphere (which is so common in Mozart's music)—in other words to create an image of this characteristic feature of Mozartian style." Schnittke parodied the florid 18th-century literary style in his dedication: "Loose pages from an almost lost score by the Viennese Court Composer, Joannes Chrysostomus Wolfgangus Theophilus Mozart. Composed by the same, by his very own hand, in February of the year 1783, and after almost two hundred years of neglect heard in wondrous fashion in a dream by his most faithful pupil and most devoted admirer Alfredus Henricus Germanus Hebraeus Rusticus of Moscow, on the night of February 23-24, 1976, and committed to paper from what he heard with the



greatest precision, and ornamented by means of small additions in accordance with taste of the present time.”

Quartet No. 2 in F major for Strings, Op. 92

Sergei Prokofiev

Born April 23, 1891 in Sontzovka, Russia. Died March 5, 1953 in Moscow. Composed in 1941. Premiered on April 7, 1942 in Moscow by the Beethoven Quartet. *Duration: 20 minutes*

When the Germans invaded Soviet Russia in June 1941, Prokofiev and several other composers were evacuated from Moscow to Nalchik, the capital of the Karbardino-Balkaria Republic, in the northern Caucasus Mountains. “The local Department of Arts people were delighted to have a group of composers staying in Nalchik,” he recorded in his autobiography. “The Chairman of the Arts Committee said to us, ‘Look here ... you have a gold mine of folk music in this region that has practically been untapped. If you take advantage of your stay here to work up this material, you will be laying the foundation of a Karbardinian music.’ He went to his files, and brought out some songs collected by earlier musical visitors to Nalchik. The material proved to be very fresh and original, and before long we set to work. I settled on writing a string quartet, thinking that the combination of new, untouched Oriental folklore with the most classical of classic forms, the string quartet, ought to produce interesting and unexpected results.” Prokofiev selected a number of authentic Karbardinian folk songs, and began the quartet on November 2nd, finishing the score early the following month, by which time his entourage had been transferred to Tbilisi as the Germans closed in on Nalchik. Though some critics criticized Prokofiev for overemphasizing the primitive qualities of his folk materials with “barbaric” harmonies and “strident” sonorities, the quartet’s premiere, given in Moscow by the Beethoven Quartet on April 7, 1942, was a fine success.

The quartet’s opening movement follows conventional sonata form, though Prokofiev’s craggy, open-interval harmonies and virile, stamping rhythms bring a bracing peasant vitality to the old city-bred structure. Three themes make up the exposition: a string of tiny, one-measure phrases with snapping rhythms; a melody of hammered notes that moves within in a tightly restricted range; and a motive of broad gestures. The themes are aggressively worked out in the development section before being recapitulated in compressed versions to round out the movement. The second movement is music of double purpose. Its opening paragraph, the quartet’s “slow movement,” is a nocturne based on a Karbardinian love song, first sung by the cello above murmuring background figures. The center of the movement, the “scherzo,” gradually increases in speed and becomes more dance-like as the music suggests the strumming of a traditional Caucasian string instrument known as the *kemange*. The movement’s form is closed by the return of the lyrical strains from the opening section. The finale revives Haydn’s old sonata-rondo form with some modern twists, the chief of which is the quotation of a joyous Karbardinian folk dance as the main theme. The cello and viola then take up a fast, agitated figure that becomes the accompaniment to the movement’s formal second subject, an anxious melody in longer notes given by the muted violin. The opening dance theme returns, rondo-fashion, before a cello cadenza leads into a ferocious development section. The recapitulation brings back the earlier materials as expected, but in reverse order, so that the dashing dance melody is held in reserve to bring the quartet to a brilliant conclusion.

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CONCERT TWO

*The Chamber Music
Society of Lincoln Center*

*Saturday, May 28 at 5pm
Meadow View Barn*

WU HAN PIANO

SEAN LEE VIOLIN

ARNAUD SUSSMANN VIOLIN

PAUL NEUBAUER VIOLA

DAVID FINCKEL CELLO

Calidore String Quartet

JEFFREY MYERS VIOLIN

RYAN MEEHAN VIOLIN

JEREMY BERRY VIOLA

ESTELLE CHOI CELLO

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Pre-concert Lecture One

Saturday, May 28 at 3pm, Meeting House
Patrick Castillo provides a structural analysis
and historical context for the works to be
performed in the Saturday evening concert.

PETER ILYICH TCHAIKOVSKY (1840-1893)

QUARTET NO. 1 IN D MAJOR FOR STRINGS,
OP. 11 (1871)

Moderato e semplice
Andante cantabile
Scherzo: Allegro non tanto e con fuoco
Finale: Allegro giusto

*Jeffrey Myers, Ryan Meehan,
Jeremy Berry and Estelle Choi*

DMITRI SHOSTAKOVICH (1906-1975)

PRELUDE AND SCHERZO FOR STRING OCTET,
OP. 11 (1924-25)

Prelude: Adagio
Scherzo: Allegro molto

*Jeffrey Myers, Sean Lee, Ryan
Meehan, Arnaud Sussmann, Jeremy
Berry, Paul Neubauer, Estelle Choi
and David Finckel*

INTERMISSION

SERGEI IVANOVICH TANEYEV (1856-1915)

QUINTET IN G MINOR FOR PIANO, TWO VIO-
LINS, VIOLA, AND CELLO, OP. 30 (1910-11)

Introduzione: Adagio mesto—
Allegro patetico
Scherzo: Presto
Largo
Finale: Allegro vivace

*Wu Han, Arnaud Sussmann, Sean Lee,
Paul Neubauer and David Finckel*

Quartet No. 1 in D major for Strings, Op. 11

Peter Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Russia.
Died November 6, 1893 in St. Petersburg.
Composed in 1871. Premiered on March 28,
1871 in Moscow. *Duration: 29 minutes*

The New Year of 1871 found Tchaikovsky, an established member of the Moscow Conservatory faculty for five years and a composer of budding genius, nearly broke. His salary at the school was hardly more than meager, and he often lent sizable chunks of it to even more impoverished friends, and then had to turn around and borrow some money for himself. His only large compositions to that time—*Romeo and Juliet* and the First Symphony—had met with just limited success, and provided little promise of future royalties. His superior at the conservatory, Nikolai Rubinstein, suggested that his young colleague (Tchaikovsky was 31 at the time) stage a concert entirely of his own compositions both to raise some funds and to bring his music before the public. Tchaikovsky dreamed of presenting an orchestral performance, but he had neither the repertory nor the finances to support such a venture, so he settled instead on a chamber concert for which he would compose a new string quartet as the evening's opening number. The Quartet in D major, the first chamber work of his maturity and the first major string quartet by a Russian composer, was written quickly and, apparently, easily, and premiered at his concert in Moscow on March 28, 1871 by the Russian Musical Society Quartet. Though the hall was not completely filled, the income was sufficient to relieve Tchaikovsky's most immediate financial distress, and the publicity from the event, aided by the presence and kind words of the well-known novelist Ivan Turgenev and some flattering reviews in the press, did much

Notes on the Program by DR. RICHARD E. RODDA

to bolster his reputation in the Russian musical community.

The quartet's opening theme is an unusual and arresting construction of soft, pulsing chords that seem to hover above any distinct meter, gently rising and falling in a manner that caused the work at one time to be nicknamed "Accordion." The music becomes more animated and clearly metric in the transition to the second subject, a lyrical ensemble strain led by the viola. Delicate staccato scale fragments from the first violin begin the exposition's closing theme, and figure prominently both in the development section and as decorating arabesques when the pulsing main theme returns in the recapitulation. After the second and closing themes are recalled, an excited coda, also based on the scale fragments, closes the movement.

The second movement, the well-known *Andante cantabile*, is built from two themes. The first is a folksong that the composer collected during a visit to his sister's country estate in Kamenka (Ukraine) in the summer of 1866. The words of the old tune, titled Vanya, hardly could be less appropriate to Tchaikovsky's lovely hymnal setting: "Vanya sat on the sofa and smoked a pipe of tobacco." In her biography of the composer, Claire Lee Purdy provided a few additional lines of text: "Late at night sat Ivan, Sadly on the divan; In his hand he held a glass of rum; There he drowned his sorrow, There forgot tomorrow; Dreamed of love and happiness to come!" The second theme, given by the violins above a pizzicato accompaniment, is entirely of Tchaikovsky's own invention.

The *Scherzo*, strongly rhythmic and colorfully harmonized, is reminiscent of a fiery peasant dance. The central trio is made from two contrasting musical strains: short, regular, two-measure phrases played by the upper strings over a drone in the cello; and a syncopated, cross-rhythm line given in unison by violin and viola.

The sonata-form *Finale* takes as its main theme a leaping, dance-like motive, given softly at first and later repeated with great exuberance; the complementary subject is a lyrical, wide-ranging viola melody. The materials are treated with a conversational counterpoint in the development section before a recapitulation and a coda that call for an almost symphonic breath of sonority bring the quartet to a close.

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. *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.

Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 30

Sergei Ivanovich Taneyev

Born November 13, 1856 in Vladimir-na-Klyazme, Russia. Died June 6, 1915 in Dyudkovo, near Moscow. Composed in 1910-11. *Duration: 45 minutes*

Sergei Taneyev, one of the most prodigiously talented musicians of late Imperial Russia, was born in 1856 in the Vladimir district, 100 miles northeast of Moscow, into the family of a cultured and affluent civil servant. (An uncle, Alexander Sergeevich Taneyev, born six years earlier in St. Petersburg, gained some notoriety as a composer in the Russian nationalist vein.) Sergei had his first piano lessons at age five, and entered the Moscow Conservatory before his tenth birthday; he studied piano there with Nikolai Rubinstein and composition with Peter Tchaikovsky, whose steadfast friend, trusted confidant, and respected critic he became. (Taneyev gave the Moscow premiere of Tchaikovsky's Piano Concerto No. 1 in December 1875). Upon his graduation in May 1875, Taneyev became the first student to win gold medals in both performance and composition from the school, and when Tchaikovsky resigned from the faculty in 1878, Taneyev, 22, took his place teaching harmony and orchestration. He soon added piano and composition instruction to his duties, and in 1885, he became the conservatory's director. He resigned as director in 1889 to give more time to composition, but continued to teach counterpoint until 1905, when he left in protest over the repressive discipline meted out to the students involved in disturbances at the school sparked by the revolutionary movement then sweeping Russia. He withdrew into a reclusive existence in a primitive house in the distant suburbs of Moscow, receiving students and friends (who ignored the sign claiming "Sergei Ivanovich is not at home" to find, usually, a warm welcome),

composing, and writing a treatise on counterpoint that still serves as an important text on the subject in Russia's music schools. He was elected to honorary membership in the Russian Musical Society in 1913, but confessed to being embarrassed by the fuss attendant upon his installation ceremony. In April 1915, Taneyev stood in the rain at the funeral of his former student Alexander Scriabin, contracted pneumonia, and died of a heart attack on June 6th.

Taneyev's G minor Piano Quintet of 1910-11 opens with a somber introduction that contains the work's thematic seeds. A trilled chord, a freshening of the tempo, and the presentation of the agitated main theme mark the start of the movement's sonata form; the tender subsidiary subject, in a brighter key, is largely entrusted to the piano. The development works upon the exposition's ideas a variety of treatments, from dramatic to ruminative, before a full recapitulation of the earlier themes and a fiery coda round out the movement. The *Scherzo* takes as the materials for its outer sections a march-like theme and a mercurial strain in scintillating rhythms; a lyrical, rhapsodic central episode provides formal contrast and expressive balance. The *Largo* revives the old Baroque technique of *passacaglia* by draping a continuous flow of music across a constantly repeating scalar phrase, most often heard descending in the bass, though occasionally inverted. The finale comprises two large structural paragraphs: the first is tense and tightly compressed; the second, which recalls themes from the first movement, is expansive and optimistic, and brings the quintet to a jubilant close.

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CONCERT THREE

*The Chamber Music
Society of Lincoln Center
Sunday, May 29 at 11am
Meeting House*

WU HAN PIANO

ARNAUD SUSSMANN VIOLIN

Calidore String Quartet

JEFFREY MYERS VIOLIN

RYAN MEEHAN VIOLIN

JEREMY BERRY VIOLA

ESTELLE CHOI CELLO

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LUDWIG VAN BEETHOVEN
(1770-1827)

SONATA IN A MAJOR FOR VIOLIN AND PIANO,
OP. 12, No. 2 (1797-98)

Allegro vivace
Andante piu tosto allegretto
Allegro piacevole

Arnaud Sussmann and Wu Han

FELIX MENDELSSOHN
(1809-1847)

QUARTET IN D MAJOR FOR STRINGS, OP. 44,
No. 1 (1838)

Molto allegro vivace
Menuetto: Un poco allegretto
Andante espressivo ma con moto
Presto con brio

*Jeffrey Myers, Ryan Meehan,
Jeremy Berry and Estelle Choi*



Notes on the Program by DR. RICHARD E. RODDA

Sonata in A major for Violin and Piano, Op. 12, No. 2

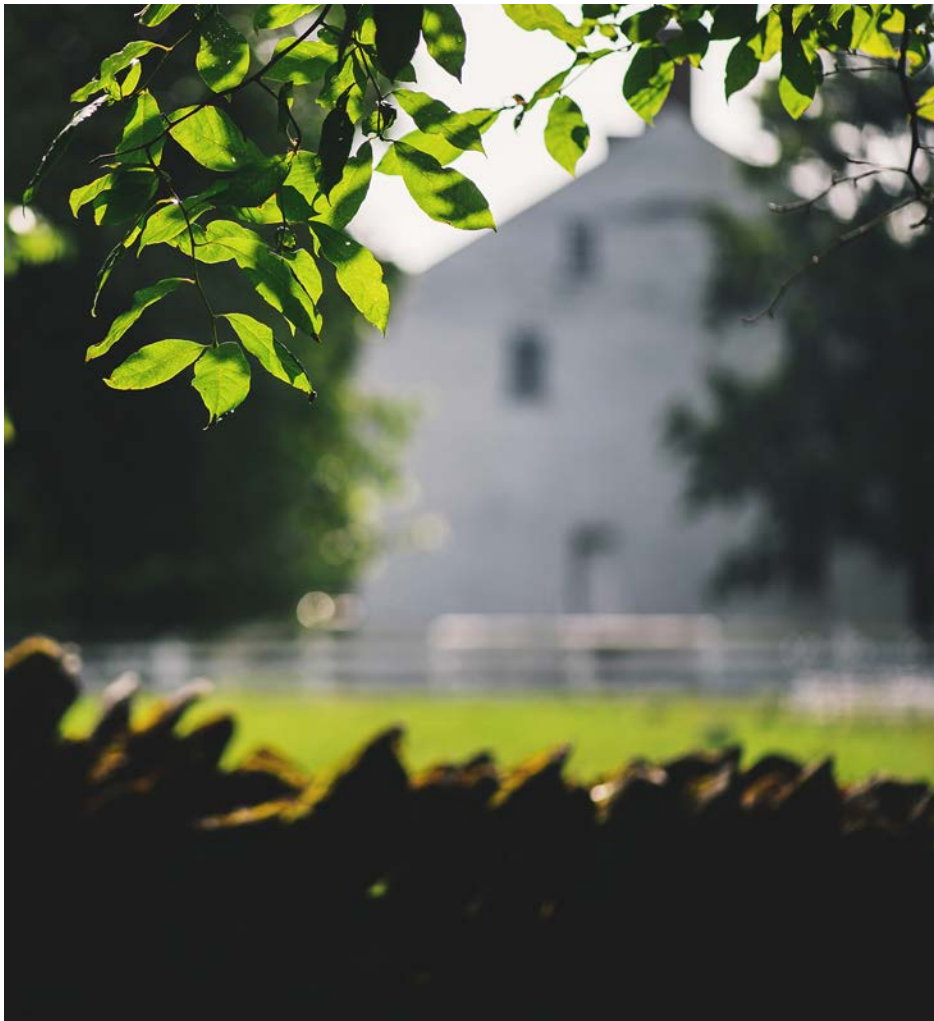
Ludwig van Beethoven

Born December 16, 1770 in Bonn. Died March 26, 1827 in Vienna. Composed in 1798. *Duration: 17 minutes*

Beethoven took some care during his first years after arriving in Vienna from his native Bonn in November 1792 to present himself as a composer in the day's more fashionable genres, one of which was the sonata for piano nominally accompanied, according to the taste of the time, by violin. Mozart had addressed the form in 42 works, some of which moved beyond the convention that expected the keyboard to dominate the string instrument toward a greater equality between the partners. Beethoven continued on this tack so decisively that, despite their conservative structure and idiom, his first three string sonatas, Op. 12 of 1798, presage the full parity that

marks the 19th-century duo sonata. The Op. 12 Sonatas are products of Beethoven's own practical experience as both pianist and violinist, an instrument he had learned while still in Bonn and on which he took lessons shortly after settling in Vienna with the noted performer (and, later, great champion of his chamber music) Ignaz Schuppanzigh. In view of their gestating friendship, it was fitting that Schuppanzigh and the composer presented one of the Op. 12 Sonatas at a public concert benefiting the singer Josefa Duschek on March 29, 1798.

The A major Sonata opens with a teasing two-note motive that tumbles downward through the piano's range to constitute the first movement's main theme and set the playful mood (one of Beethoven's rarest emotions) for what follows. A melody buoyed upon a surprising harmonic excursion, emphasized by accented notes, provides the gateway to the second subject, a phrase



of snappy descending, neighboring tones that is first cousin to the main theme. Transformations of all three themes occupy the development section. The recapitulation provides another hearing of the thematic material before the movement ends, almost in mid-thought, with an airy coda spun from the main theme. Jelly d'Aranyi (1893-1966), the distinguished Hungarian violinist who inspired Ravel's *Tzigane* in 1924, left a charming word-picture of the images conjured for her by the plaintive second movement: "The *Andante* has the most touching and wonderful dialogue. I can only imagine that St. Francis and St. Clara spoke of

things like this when they met at Assisi, and which Beethoven alone could put into music, as he did so many conversations, each lovelier than the other." The finale is an elegant rondo whose expressive nature is indicated by its heading: *piacevole*—agreeable and pleasant.

Quartet in D major for Strings, Op. 44, No. 1

Felix Mendelssohn

Born February 3, 1809 in Hamburg; Died November 4, 1847 in Leipzig. Composed in 1838. *Duration: 30 minutes*

Mendelssohn was among the most

professionally successful musicians of the 19th century. His career showed none of the reverses, disappointments, or delays that were the rule for the other great Romantic composers; indeed, it was precisely the overwork and exhaustion to meet the demands for his presence and his performances that led to his untimely death at the age of 38. The most intensely busy time of his life was ushered in by his appointment in 1835 as the administrator, music director, and conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842 he founded the local conservatory to maintain his standards of excellence. He toured, guest conducted, and composed incessantly, and on March 28, 1837 took on the additional responsibilities of family life when he married Cécile Jeanrenaud. "A conscientious chronicle of Mendelssohn's next few years [after 1835] would merely weary the reader," noted the late George Marek in his biography of the composer. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever larger register of acquaintances and friends."

The first child of the Mendelssohns' marriage, Carl Wolfgang Paul, was born on February 7, 1838. (Felix had completed the E-flat Quartet, Op. 44, No. 3 just the day before.) Cécile fell seriously ill after the delivery, however, and the following months were an anxious time for the family. By June, she had recovered sufficiently for Mendelssohn to fulfill his commitment to conduct at the Lower Rhine Festival in Cologne, but he hurried back to Leipzig, collected his growing brood (the couple had five children during the ten years of their happy marriage), and spent the summer in Berlin. It was there that he composed a setting of the *Psalm 95*, B-flat Cello Sonata, *Andante and Presto agitato* for Piano, and D major Quartet, Op. 44, No. 1. The completed score of the quartet was dated July 24, 1838.

The opening movement of the D major Quartet, brilliant, virtuosic, and nearly orchestral in sonority, is energized by a lusty impetuosity and rhythmic verve that seem about to burst the Classical simplicity of its sonata form. The first violin introduces the movement's main theme, a bounding melody begun with a quickly ascending phrase that in earlier decades would have been called a "rocket motive." The movement's vigor slackens only briefly for the presentation of the complementary theme, a hymnal melody in a slightly sad minor tonality. The development section, based on the main theme, makes prominent use of the "rocket motive." With only a brief respite to allow for the recall of the second theme, the high level of energy carries through the recapitulation to the end of the movement.

As a foil to the powerful opening *Allegro*, Mendelssohn placed next not the expected vivacious scherzo but a gentle *Menuetto*. The outer sections of the movement are lilting and graceful, while the central trio is marked by ceaseless flowing ribbons of eighth notes. The tenderest sentiments of the quartet are touched on in the bittersweet *Andante*. The music is disposed in sonatina form (sonata without a development section): the lyrical main theme is given by the violin above a discreet pizzicato accompaniment in the lower strings; the second theme, again initiated by the violin, employs a sustained note in the cello and an undulating counterpoint in the inner voices as background. The spirited finale was inspired by the fiery Italian *tarantella*.

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4

CONCERT FOUR

*The Chamber Music
Society of Lincoln Center*
Sunday, May 29 at 5pm
Meadow View Barn

ARNAUD SUSSMANN VIOLIN

SEAN LEE VIOLIN

PAUL NEUBAUER VIOLA

DAVID FINCKEL CELLO

Calidore String Quartet

JEFFREY MYERS VIOLIN

RYAN MEEHAN VIOLIN

JEREMY BERRY VIOLA

ESTELLE CHOI CELLO

*Please turn off cell phones and other
electronic devices. Photographing,
sound recording, or videotaping this
performance is prohibited.*

Pre-concert Lecture Two

Sunday, May 29 at 3pm, Meeting House
Patrick Castillo provides a structural analysis
and historical context for the works to be
performed in the Sunday evening concert.

RICHARD STRAUSS (1864-1949)

SEXTET FOR STRINGS FROM *CAPRICCIO*, OP.
85 (1939-41)

*Arnaud Sussmann, Sean Lee, Paul
Neubauer, Jeremy Berry, Estelle Choi
and David Finckel*

WOLFGANG AMADEUS MOZART (1756-1791)

QUINTET IN G MINOR FOR TWO VIOLINS,
TWO VIOLAS, AND CELLO, K. 516 (1787)

Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro

*Jeffrey Myers, Ryan Meehan, Jeremy
Berry, Paul Neubauer and Estelle Choi*

INTERMISSION

FELIX MENDELSSOHN (1809-1847)

OCTET IN E-FLAT MAJOR FOR STRINGS, OP.
20 (1825)

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

*Sean Lee, Ryan Meehan, Jeffrey
Myers, Arnaud Sussmann, Jeremy
Berry, Paul Neubauer, David Finckel
and Estelle Choi*

Notes on the Program by DR. RICHARD E. RODDA



Sextet for Strings from *Capriccio*, Op. 85 *Richard Strauss*

Born June 11, 1864 in Munich. Died
September 8, 1949 in Garmisch-Partenkirchen.
Composed in 1939-41. Premiered on October
28, 1942 in Munich, conducted by Clemens
Krauss. *Duration: 11 minutes*

Capriccio was Richard Strauss' last
operatic venture, and, like the valedictory
works of other great composers—Haydn's
oratorios, Verdi's *Falstaff*, Elgar's Cello
Concerto—it not only summarizes a
lifetime of stylistic achievement, but also
addresses concerns that the accumulation
of years could not dim. For Strauss in
this masterful opera, those concerns
were two: one was the cataloging of his
greatest musical loves; the other was a
consideration of the essential dilemma of
all vocal music—the relative importance
of words and music. To demonstrate
the music that he held in highest regard,
Strauss quoted in the score snippets from

the works of Mozart, Wagner, Gluck, and
Verdi, and he even included fragments
from some of his own compositions.
(One of the joys of this opera for the
knowledgeable listener is the identification
of the many musical allusions.) Regarding
the words/music controversy, which is the
true subject of the opera, Strauss wrote,
“The battle between words and music
has been the problem of my life from the
beginning, and I leave it with *Capriccio* as a
question mark.”

In his *New Encyclopedia of the Opera*,
David Ewen offered the following précis
of *Capriccio*: “The almost actionless
libretto [set in a chateau in late-18th-
century France] is little more than a
discussion as to which is more significant
in opera, the words or the music.
Flamand, the musician, becomes the
spokesman for the music; Olivier, the
poet, for the words. Both are emotionally
involved with the Countess Madeleine.
When LaRoche, a producer, plans a
series of entertainments to celebrate

the Countess' birthday, she suggests that Flamand and Olivier collaborate, using for their material the day's happenings and themselves as principal characters. When they leave to write their 'entertainment,' the Countess (looking in a mirror) asks herself which man she prefers. She comes to the conclusion that both interest her equally. Her conclusion is Strauss' answer to the problem that opened the opera: in opera, the words and music have equal importance."

The libretto—probably the best Strauss ever had except for *Der Rosenkavalier*—was written by the conductor Clemens Krauss under the microscopic scrutiny of the composer, though several other writers, notably Stefan Zweig, also contributed ideas to the finished book. The plot was based on a libretto by Abbaté Giovanni Casti titled *Prima la musica, poi le parole* (First the Music, Then the Words), which had first been set by Antonio Salieri in 1786 as a one-act opera that was premiered as part of the double bill at the Schönbrunn Palace in Vienna with Mozart's *The Impresario*. Zweig suggested the topic to Strauss as early as 1934, but composition was not begun until 1939; the score was completed on August 3, 1941. The setting is an elegant palace near Paris in 1775, the time when the operatic reforms of Gluck had the words/music controversy consuming the city's intellectual circles. Strauss intended *Capriccio* (subtitled "A Conversation Piece for Music") to be a refined entertainment for his friends rather than a popular theater piece—"no work for the public, only a fine dish for connoisseurs," was his assessment. He was surprised therefore, and certainly pleased, at the excellent success that *Capriccio* enjoyed at its premiere in Munich on October 28, 1942 under Krauss' baton.

The lovely string sextet that serves as the introduction to *Capriccio* was first heard six months before the work's official premiere. In 1942, Strauss and his wife moved to Vienna from their Bavarian home in Garmisch-Partenkirchen. Their

refusal to hide their disgust with the Nazi leadership had made their position in Garmisch difficult when their Jewish daughter-in-law and her children were threatened with ostracism. The governor of Vienna, Baldur von Schirach, assured Strauss that he would shelter the family if they would make no further public anti-Nazi remarks. In appreciation, Strauss allowed the sextet to be performed privately at Schirach's house on May 7, 1942. Despite this particular kindness, Schirach was sentenced to 20 years imprisonment for war crimes by the Nuremberg Trials in 1946.

The sextet brings Strauss' opulent harmonic palette and rich instrumental textures to his stylized recreation of elegant Rococo chamber music. In the opera, the music begins before the stage is revealed. As it continues, the curtain rises to show the characters listening to the music played by an off-stage ensemble as the musician Flamand's birthday offering to the Countess. The words of Michael Kennedy about the complete opera apply equally well to this beautiful sextet: "*Capriccio* is Strauss' most enchanting opera. It is also the nearest he came to unflawed perfection in a work of art. It is an anthology or synthesis of all that he did best, and it is as if he put his creative process into a crucible, refining away coarseness, bombast, and excess of vitality."

Quintet in G minor for Two Violins, Two Violas, and Cello, K. 516

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg. Died December 5, 1791 in Vienna. Composed in 1787. Duration: 34 minutes

The year 1786 was the zenith of Mozart's career in Vienna. Perhaps because of intrigue but more probably because the geometrical expansion of deep expression in his newest music did not suit the fickle taste of the Viennese, his local popularity began to wane.

Though he tried to economize by moving from his spacious apartment in the Schullerstrasse (now a Mozart museum known as the "Figaro House") to a smaller flat at 224 Landstrasse, he could not abandon his taste for fine clothes and elegant entertaining, and he took on debts, several of which were to the textile merchant Michael Puchberg, a fellow Mason. On April 2, 1787, an announcement signed by Mozart appeared in the *Wiener Zeitung* stating that he was offering for sale by subscription three new quintets "finely and correctly written" which would be available at Puchberg's establishment in the Hohe Markt after July 1st. The intention was apparently that Puchberg would keep the proceeds to repay a debt. To create the promised trio of works (18th-century publishing practice demanded that instrumental works usually be issued in sets of three, six or twelve), Mozart created anew the Quintets in C major (K. 515) and G minor (K. 516), and arranged the magnificent Wind Octet in C minor (K. 388) for five strings (given the curious Köchel number of 406). The quintets were completed in April and May during a hectic interruption in the composition of *Don Giovanni* (those same weeks saw Mozart's only meeting with Beethoven when the 16-year-old Bonn musician came to Vienna for a fortnight of lessons, and the death of Papa Leopold Mozart in Salzburg), but the number of subscribers was so small that Mozart placed another ad in the Viennese press on June 25th. This, too, was largely ignored, and the project was dropped, though Artaria & Co. brought out K. 515 in 1789 and K. 516 a year later. Mozart returned to the string quintet form in December 1790 and April 1791 with works in D major (K. 593) and E-flat (K.

614) for the wealthy Hungarian amateur violinist Johann Tost. They were the last pieces of chamber music that he wrote.

In its turbulent, proto-Romantic emotionalism, compact form, and harmonic daring, the G minor Quintet has frequently been compared to the Symphony in that same key (No. 40, K. 550) composed a year later. Though the quintet's closing movement finally



achieves a tonality that Alfred Einstein characterized as a "disconsolate major;" the unshakable focus of this magnificent musical canvas is deep pathos bordering on tragedy. The quintet's drama is joined with the first gesture of the opening movement, a portentous main theme of broken phrases, sighing chromaticism, and unsettled emotion presented by the high strings without a supporting foundation in the bass. The darker instruments then take over the theme, which is subjected to considerable chromatic modification before leading to the formal subsidiary subject, a sad strain given by the violin above the throbbing accompaniment of the lower strings in the somber tonic key of G minor. The music modulates only grudgingly to the structurally contrasting tonality of B-flat major; though the new key does nothing to mitigate the premonitory nature of the music. The development section is tightly woven and argumentative,



and bridges to a full recapitulation of the themes from the exposition, which maintain their gloomy demeanor to the end of the movement.

With its almost violent changes of dynamics, its halting rhythmic motion, and its grim expression, the second movement is the least dance-like of minuets. Though the central trio section slips into the key of G major, it offers only tentative respite from the movement's pervasive sense of foreboding. The sonatina-form *Adagio*, whose pathos is heightened by the muted sonorities of the strings, is among the most moving essays in Viennese Classicism, "far more probing, more emotional than any other slow movement in all of Mozart's music," according to John N. Burk. The finale consists of two broad musical chapters. The first is a deeply felt, G minor *Adagio*, a touching cavatina for the violin that serves as the preamble to the second section, which follows without pause. The music that closes the quintet is a lovely rondo whose G major brightness does not so much dispel the troubling music that has come before as cast it into bold relief.

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.
Duration: 30 minutes

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 that the Mendelssohns organized to showcase young Felix's budding gifts; 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 splendidly launched by a wide-ranging main theme that takes the first violin quickly through its entire tonal 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 the ever-unfolding realization of its own unique melodic materials and world of sonorities. The movement is tinged with the delicious, bittersweet melancholy that represents the expressive extreme of the musical language of Mendelssohn.

The composer's sister Fanny noted that the feather-stitched *Scherzo* was inspired

by lines from Goethe's *Faust*: *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 (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.

meet the artists



The Chamber Music Society of Lincoln Center (CMS) is one of eleven constituents of Lincoln Center for the Performing Arts, the largest performing arts complex in the world. Along with other constituents such as the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera, CMS has its home at Lincoln Center. CMS' performance venue, Alice Tully Hall, has received international acclaim as one of the world's most exciting venues for chamber music.

CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national and international tours, its many recordings and national radio broadcasts, its broad commissioning program, and its multi-faceted educational programs. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created programs to bring the art of chamber music to audiences from a wide range of backgrounds, ages, and levels of musical knowledge. The artistic core of CMS is a multi-generational, dynamic repertory company of expert chamber musicians who form an evolving musical community. As part of that community, the CMS Two program discovers and weaves into the artistic fabric

a select number of highly gifted young artists—individuals and ensembles—who embody the great performance traditions of the past while setting new standards for the future.

CMS produces its own recordings on the CMS Studio Recordings label, which has been highly praised for both the artistry and the recorded sound of the eclectic range of

repertoire it has released. These recordings are sold on-site at concerts in New York, on tour, and through the CMS website as well as online retailers such as iTunes. The newest media innovation, CMS Live!, offers recordings available only by download of extraordinary live performances, chosen by CMS artistic directors David Finckel and Wu Han from among each season's many concerts. CMS also has a broad range of historic recordings on the Arabesque, Delos, SONY Classical, Telarc, Musical Heritage Society, MusicMasters, and Omega Record Classics labels. Selected live CMS concerts are available for download as part of Deutsche Grammophon's DG Concerts series.

In 2004, CMS appointed cellist David Finckel and pianist Wu Han artistic directors. They succeed founding director Charles Wadsworth (1969-89), Fred Sherry (1989-92), and David Shifrin (1992-2004).

Through its Watch Live series, CMS live streams approximately 30 chamber music concerts and events a season to a worldwide audience online. These streams are free to the public and are available on demand for an additional 24 hours after the broadcast. View the complete schedule of Watch Live events at www.ChamberMusicSociety.org.

Described as “the epitome of confidence and finesse” (*Gramophone* magazine) and “a miracle of unified thought” (*La Presse*, Montreal), the **Calidore String Quartet** has established an international reputation for its informed, polished, and passionate performances. The Calidore String Quartet is currently artists-in-residence and visiting faculty at Stony Brook University (SUNY) and was appointed to the roster of the Chamber Music Society Two program for the 2016-19 seasons. Recipient of a 2016 Borletti-Buitoni Trust Fellowship, the Calidore String Quartet has won grand prizes in virtually all the major U.S. chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition. The Calidore String Quartet regularly performs throughout North America, Europe, and Asia and has debuted in such prestigious venues as Wigmore Hall, Lincoln Center, Seoul's Kumho Arts Hall, and Schneider Concerts at Mannes College in New York.

Highlights of the quartet's 2015-16 season include its debut at Carnegie Hall, Ladies' Morning Music Club (Montreal), New York City Town Hall, performances of the complete Mendelssohn quartet cycle at the East Neuk Festival (UK), and performances of the Mendelssohn Octet with the Emerson Quartet at Princeton and Stony Brook universities. Summer 2015 was filled with important debuts including Festspiele Mecklenburg-Vorpommern, East Neuk Festival, Ottawa Chamber Music Festival, Music Mountain, and the Mostly Mozart Festival. The Calidore String Quartet returned as quartet-in-residence at the Bellingham Festival of Music (WA) and the Innsbrook Institute Summer Music Academy and Festival (MO), as well as a return to the Great Lakes Chamber Music Festival (MI).

In February 2015, the Calidore String Quartet released its critically-acclaimed

debut recording of quartets by Mendelssohn and Haydn. Additionally, the Calidore will release an album on Editions Hortus later in 2016, with music by Hindemith, Milhaud, Stravinsky, de la Presle, and Toch commemorating the World War I Centennial. Advocates of contemporary music, the Calidore String Quartet has performed Pulitzer-prize-winning composer Caroline



Calidore String Quartet

Shaw's *Entr'acte*, Patrick Harlin's *Birdsongs for the City Dweller*, and *Prometheus* by Mark Grey.

The Calidore String Quartet recently conducted residencies at the University of Michigan School of Music and at Chamber Music Connection in Columbus, Ohio. In January 2014, the Calidore joined the faculty of the Ed and Mari Edelman Chamber Music Institute at the Colburn School. Most recently, the Calidore was selected by the Saint Lawrence String Quartet to conduct a two-week outreach residency of over 20 performances in the San Francisco area.

Formed in 2010 at the Colburn School of Music, the Calidore has studied closely with such luminaries as the Emerson Quartet, David Finckel, Andre Roy, Arnold Steinhardt, Günther Pichler, Gerhard Schulz, Heime Müller, Guillaume Sutre, Gabor Takacs-Nagy, Paul Coletti, Ronald Leonard, and the Quatuor Ebène. Using an amalgamation of “California” and “doré” (French for “golden”), the ensemble's name represents a reverence for the diversity of culture and the strong



David Finckel



Paul Neubauer



Sean Lee



Arnaud Sussmann

support it received from its home, Los Angeles, California, the “golden state.” The Calidore String Quartet aims to present performances that share the passion and joy of the string quartet chamber music repertoire.

Co-artistic director of the Chamber Music Society, cellist **David Finckel** was named *Musical America’s* 2012 Musician of the Year, one of the highest honors granted to musicians from the music industry in the US. 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 has been hailed as “one of the top ten, if not top five, cellists in the world today” (*Nordwest Zeitung*, Germany). 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. In 1997 David Finckel and Wu Han launched ArtistLed, classical music’s first musician-directed and Internet-based recording company, whose 18-album 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, artistic director for Chamber Music Today in Korea, and in 2013, inaugurated a chamber music workshop at Aspen Music Festival and School. Under the auspices of CMS, David Finckel and Wu Han lead the LG Chamber Music School. The first American student of Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University. *Piano Quartets*, a 2015

Deutsche Grammophon release recorded live at Alice Tully Hall, features David Finckel, Wu Han, Daniel Hope, and Paul Neubauer performing the piano quartets of Brahms, Schumann, and Mahler.

Recipient of the 2016 Avery Fisher Career Grant, violinist **Sean Lee** is one of today’s most exciting classical artists, with performances hailed by the *New York Times* as “breathtakingly beautiful.” His debut album on EMI Classics reached the top 20 classical bestsellers on iTunes. Having received prizes in the Premio Paganini International Violin Competition and the Young Concert Artists International Auditions, he has appeared as a soloist with the Jerusalem Symphony, Utah Symphony, Orchestra Del Teatro Carlo Felice, Westchester Symphony, Peninsula Symphony, and the Juilliard Orchestra. As a recitalist, he has performed at Carnegie Hall’s Weill Hall, Los Angeles County Museum of Art, Lincoln Center’s David Rubenstein Atrium, Festival di Carro Paganiniano, and Wiener Konzerthaus. A former member of Chamber Music Society Two, he has performed with The Chamber Music Society of Lincoln Center at Alice Tully Hall, as well as on tour at the LG Arts Center in Seoul, Korea, the St. Cecilia Music Center, and the Naumburg Bandshell in Central Park. Mr. Lee currently teaches chamber music at the Pre-College Division of The Juilliard School, and joined the violin faculty of the Perlman Music Program in 2010. He performs on a violin originally made in 1999 for violinist Ruggiero Ricci, by David Bague.

Violist **Paul Neubauer’s** exceptional musicality and effortless playing led the *New York Times* to call him “a master musician.” This season he will record the Aaron Jay Kernis Viola Concerto with the Royal Northern Sinfonia in the United Kingdom, a work he premiered with the St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Chautauqua Symphony, and Idyllwild Arts Orchestra in 2014. A solo album of music recorded at Music@Menlo will also be released this season. At Alice Tully Hall, he will premiere Joan Tower’s *Purple Rush* for solo viola, a CMS commission and the fourth work Ms. Tower has composed for him. 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. Mr. Neubauer performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. 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. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. He is on the faculty of The Juilliard School and Mannes College.

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 young musician capturing the attention of classical critics and audiences around the world, he has appeared on tour in Israel and in concert at Lincoln Center’s Alice Tully Hall, 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, Tel Aviv at the Museum of Art, 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, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. A former member of Chamber Music Society Two, he regularly appears with CMS in New York and on tour, including performances at London’s Wigmore Hall.

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 was named *Musical America’s* 2012 Musician of the Year, one of the highest honors granted to musicians from the music industry in the US, 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 has appeared at many of the world’s

most prestigious venues, and performs extensively as duo partner with cellist David Finckel. Wu Han has also established a reputation for her dynamic and innovative approach to the recording studio: in 1997, Wu Han and David Finckel launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue of 18 albums has won widespread critical acclaim. Along with David Finckel, she is the founder and artistic director of Music@Menlo Chamber Music Festival and Institute and serves as artistic director for Chamber Music Today in Seoul, Korea. In 2013, she inaugurated a chamber music workshop at Aspen Music Festival and School with David Finckel, and under the auspices of The Chamber Music Society of Lincoln

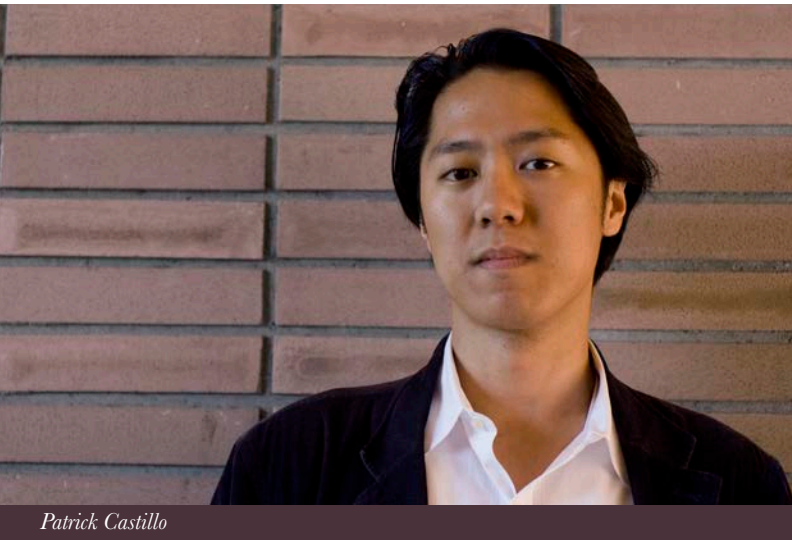


Wu Han

career as a composer, performer, writer, and educator. His music has been featured at festivals and venues throughout the United States and internationally including Spoleto Festival USA, June in Buffalo, the Santa Fe New Music Festival, Interlochen Center for the Arts, Berklee College of Music, Bavarian Academy of Music in Munich, Nuremberg Museum of Contemporary Art, and the Havana Contemporary

Music Festival. His vocal chamber music is featured on *The Quality of Mercy*, a forthcoming release from Innova Recordings. He is variously active as an explicator of music to a wide range of listeners. He has provided liner and program notes for numerous recording labels and concert series: most prolifically for Music@Menlo, a chamber music festival and institute in Silicon Valley for which he served as artistic administrator for more than ten years. In this latter capacity, he has led a variety of pre-concert discussion events; designed outreach presentations for middle and high school students; and authored, narrated, and produced the widely acclaimed *AudioNotes* series of listener's guides to the chamber music literature. Mr.

Castillo has been a guest lecturer at Fordham University, the Milwaukee Symphony, the Chamber Music Festival of the Bluegrass in Kentucky, ChamberFest Cleveland, and String Theory at the Hunter in Chattanooga, Tennessee, among others. From 2010 to 2013, he served as senior director of artistic planning for the Saint Paul Chamber Orchestra.



Patrick Castillo

Center, Wu Han and David Finckel lead the LG Chamber Music School. Recent recording releases include *Wu Han LIVE* (December 2014), and *Piano Quartets*, a Deutsche Grammophon release recorded live at Alice Tully Hall with cellist David Finckel, violinist Daniel Hope, and violist Paul Neubauer, featuring the piano quartets of Brahms, Schumann, and Mahler.

Patrick Castillo leads a multifaceted



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