**CMSLC#1 program notes**

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**Chamber Music Society of Lincoln Center’s**

***Front Row: National***

***Summer Evenings II***

*The presentation runs approximately 1 hour and 25 minutes and will be available for streaming from 7:30 p.m. Thursday, October 1–11:59 p.m. Monday, October 5.*

*Each piece will be introduced by organization Co-Artistic Directors David Finckel and Wu Han. Musicians Anthony McGill and Qian Wu will engage in a discussion with Finckel and Wu after each performance.*

**PROGRAM**

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

*Front Row: National*

*Summer Evenings II*

**Canzon XVI a 12, C. 209 …………………….. Giovanni Gabrieli**

*Featuring The Cellists of Lincoln Center: David Finckel, Sumire Kudo, Sarina Zhang, Timothy Eddy, Rafael Figueroa, Dmitri Atapine, James Jeonghwan Kim, Richard Aaron, Carter Brey, Yi Qun Xu, Kevin Mills, and Jerry Grossman*

**Trio in B-flat Major for Clarinet, Cello, and Piano, Op. 11 … Ludwig van Beethoven**

 *Allegro con brio*

 *Adagio*

 *Tema con variaziono: Allegretto*

*Featuring Anthony McGill, clarinet, Alisa Weilerstein, cello, and Inon Barnatan, piano*

**Suite No. 2 in C minor for Two Pianos, Op. 17 ….. Sergei Rachmaninov**

 *Introduction: Ala Marcia*

 *Valse: Presto*

 *Romance: Andantino*

 *Tarantella: Presto*

*Featuring Qian Wu, piano, and Anne-Marie McDermott, piano*

**PROGRAM NOTES**

**Giovanni Gabrieli**

**(Born c. 1557 in Venice, Italy; died 1612)**

**Canzon XVI a 12, C. 209**

Venice was the center of polychoral music at the turn of the seventeenth century, and Giovanni Gabrieli is probably the most famous composer of that style of music. He composed for St. Mark’s Basilica, placing divided ensembles in two opposing organ lofts as well as a spot on the floor in a late Renaissance version of surround sound. Gabrieli was exceedingly busy as a composer, organist, teacher, and arts administrator from 1585, when he took the post at St. Mark’s, to his death in 1612.

In the years after he died, the executor of his will, Taddeo dal Guasto, another musician at St. Mark’s, edited and published two volumes from Gabrieli’s papers: one of vocal music with instrumental accompaniment and one of instrumental music. The instrumental volume, *Canzoni et sonate*, included works for up to twenty-two parts “for every type of instrument,” with no direction on which instrument should play each part. In Gabrieli’s time, brass (and other winds) would have been the most common choice, though today’s string instruments are much better able to fill a large space with sound than the ones in the late Renaissance.

Gabrieli’s works were not just written to fill the cavernous basilica but also to celebrate the strength and opulence of the Venetian state. David Bryant writes in Grove Music Online, “The overall feeling of the music is one of power: an appropriate musical symbol for the state church of Venice.” In this canzon, the twelve cellos are divided into three groups of four, and each choir enters separately before the full ensemble comes together for a robust demonstration of what twelve cellos can do.

From musician Dmitri Atapine:

“Is there a magic recipe that can make a cello sound more beautiful? A fancy new scroll? A particular brand of strings? Short answer: Yes! All you need is to surround each cello with more cellos! Is there a secret potion that could make cellists dramatically improve their skill overnight? A new scale-book, perhaps? A set of intricate etudes? The answer once again is simple: the amity and generous camaraderie of fellow cellists. The more the merrier! Every cellist has been there: when two or more of us come together, be it in a duo or in a gigantic cello choir, our collective strings and souls resonate with joy and harmony. A wondrous musical bond emerges, and the best qualities of our instrument are multiplied.”

**Ludwig van Beethoven**

**(Born 1770 in Bonn, Germany; died 1827 in Vienna, Austria)**

**Trio in B-flat Major for Clarinet, Cello, and Piano, Op. 11**

Beethoven’s first published works after he arrived in the musical capital of Vienna in 1792 were three piano trios. He also wrote much of his wind music in the following years, including his incredibly popular septet, which he arranged for clarinet, cello, and piano in 1803. The B-flat major Trio was probably written for the clarinetist Josef Bähr, and it straddles the line between wind repertoire and piano trio (when it was published, Beethoven included an optional violin part to replace the clarinet). Bähr had some influence on the piece, as he may have suggested the theme for the last movement, which is the most storied of the three movements. It’s based on a melody from a popular opera that debuted the same year: Joseph Weigl’s *Pria ch’io l’impegno* (*Before I Work*) from *L’amor marinaro* (*The Sailor in Love*). The melody was hummed and whistled all over Vienna and earned this trio the occasional nickname “*Gassenhauer*” or street song. Though the practice of writing variations on a popular theme was widespread, Beethoven rarely did it because he probably felt his own melodies were superior to everyone else’s. Here he makes the format his own. After a straightforward statement of the upbeat theme, the first variation is an abrupt mood shift to serious virtuosic artistry in the piano, announcing that these variations won’t be just a superficial display, but will go to some deeper, unexpected places.

The first two movements are similarly light, but Beethoven’s stormy personality lurks just under the surface. For instance, the first movement starts off with bustling, echoing parts for all three instruments before the second theme sneaks in on a surprising D Major chord. The lyrical middle movement has an agitated middle section. The trio hovers among Beethoven the piano virtuoso, Beethoven the path-breaking composer, and Beethoven the entertainer.

This deceptively simple trio helped confirm Beethoven’s reputation as the number-one pianist in Vienna. In 1800, virtuoso Daniel Steibelt heard Beethoven play this piece at a party and decided to improvise his own piano variations on the finale theme. Beethoven was so incensed by Seibelt’s one-upmanship that he grabbed the cello part to a quintet Seibelt had performed, sat at the piano, and picked out the melody with one finger before launching into an angry, brilliant improvisation. Seibelt walked out and refused to ever be in the same room with Beethoven, and no one ever challenged Beethoven like that again.

**Sergei Rachmaninov**

**(Born 1873 in Oneg, Russia; died 1943, Beverly Hills, California)**

**Suite No. 2 in C minor for Two Pianos, Op. 17**

Rachmaninov premiered his much-anticipated First Symphony in 1897, and the event turned out to be a devastating flop. The critics absolutely trashed the symphony, and Rachmaninov was distraught. It destroyed his confidence so much that he stopped composing for three years, instead focusing on conducting and piano performance.

Finally, he accepted a commission for his second piano concerto and, desperate to break out of his slump, he saw a psychiatrist, Dr. Nikolai Dahl. Dahl engaged Rachmaninov in talk therapy and hypnosis. Among other things, he repeated daily affirmations like “You will begin to write your concerto … you will work with great facility … the concerto will be of excellent quality …” After a few months of daily sessions, Rachmaninov began to feel better. The Second Piano Concerto and this suite were two of the first works he wrote as he finally started to return to composition. He premiered the suite on November 24, 1901, alongside his cousin and teacher Alexander Siloti in Moscow. It received a warm reception and has become a staple of the duo piano repertoire.

You would hardly know Rachmaninov’s state of emotions from listening to the suite. It is decisive and bold, powerful and headstrong. It is an update on the Baroque dance suite, with two movements based on dances (a waltz and a tarantella) and two in other, similar forms (a march and a romance). But unlike dance suites of the past, it combines—and doubles—Rachmaninov’s commanding piano virtuosity to create a work symphonic in scope. It is a fitting comeback for a composer/conductor/pianist who lived with melancholy but also had a relentless drive to make music.

*Program notes by Laura Keller, CMS Editorial Manager*

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**ABOUT THE ARTISTS**

**Richard Aaron** serves as professor of cello at The University of Michigan and The Juilliard School. Previously he taught at the Cleveland Institute of Music and the New England Conservatory. He has given master classes in Spain, Germany, France, Korea, Japan, China, and Australia; as well as at many of the leading music schools in North America, including Rice University, Oberlin Conservatory, Eastman School of Music, Mannes, the Hartt School, and The Royal Conservatory of Music in Toronto. Since 2003, he has been on the faculty of the Aspen Music Festival and has taught at many other summer music institutes, including the Indiana University String Academy, Calgary Music Bridge, Peter the Great Music Festival (Groningen, Holland), Aria International Summer Academy (Massachusetts), Innsbruck Summer Music Academy (Missouri), Chautauqua Institution (New York), Idyllwild Summer Program (California), Heifetz International Music Institute (Virginia), Marrowstone Music Festival (Port Townsend, Washington), and Encore (Ohio). He is a frequent competition judge, having recently served the Beijing International Competition, Isan Yun Competition (Korea), Cassado (Japan), Amsterdam Cello Biennale Competition, Schadt String Competition, and The Stulberg Competition. His former students have occupied principal positions in major orchestras such as Chicago, St. Louis, Seattle, Portland, and the Metropolitan Opera. Aaron was a member of the Elysian Piano Trio at Baldwin Wallace College for fourteen years; he continues an active chamber music performance schedule.

**Dmitri Atapine** has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, Forbidden City Concert Hall in Beijing, and National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program. He is a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the United States, Europe, and Asia. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. He holds a doctorate from Yale School of Music, where he was a student of Aldo Parisot. A professor of cello and department of music chair at the University of Nevada, Reno, Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.

“One of the most admired pianists of his generation” (*The New York Times*), Israeli pianist **Inon Barnatan** is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He inaugurated his tenure as music director of California’s La Jolla Music Society Summerfest in 2019. He is the recipient of both a 2009 Avery Fisher Career Grant and Lincoln Center’s 2015 Martin E. Segal Award, served as the inaugural artist-in-association of the New York Philharmonic, and is an alum of Chamber Music Society’s Bowers Program. His recent concerto collaborations include those with Los Angeles Philharmonic, Chicago Symphony Orchestra, Royal Stockholm Symphony, New Jersey Symphony, and Cincinnati Symphony. Last season, he played Mendelssohn, Gershwin, and Schubert for his solo recital debut at Carnegie’s Zankel Hall. He reunited with his frequent recital partner, cellist Alisa Weilerstein, for tours on both sides of the Atlantic, including performances of Beethoven’s complete cello sonatas in San Francisco and other U.S. cities. His latest album is Beethoven’s complete piano concertos, recorded with Alan Gilbert and London’s Academy of St. Martin in the Fields. Other recent releases include a live recording of Messiaen’s ninety-minute masterpiece *Des canyons aux étoiles* (*From the Canyons to the Stars*) at the Santa Fe Chamber Music Festival and Schubert’s late piano sonatas on the Avie label, winning praise from such publications as *Gramophone* and *BBC Music*.

**Carter Brey** was appointed principal cellist of the New York Philharmonic in 1996, and he made his subscription debut as soloist with the orchestra the following year in Tchaikovsky’s *Rococo Variations*, led by then-Music Director Kurt Masur. He has performed with the philharmonic under Music Director Alan Gilbert in the Barber, Dvořák, Elgar, and Schumann cello concertos; in Richard Strauss's *Don Quixote* with former New York Philharmonic music directors Lorin Maazel and Zubin Mehta; and in the Brahms Double Concerto with then-Concertmaster Glenn Dicterow and conductor Christoph Eschenbach. He is cellist of the New York Philharmonic String Quartet, which has performed in Europe, South Korea, and throughout the United States since its debut in 2017. As a chamber musician, he has collaborated with the Harlem Quartet and appeared regularly with the Tokyo and Emerson string quartets, Spoleto Festival in the United States and Italy, and the Santa Fe and La Jolla chamber music festivals. He has performed in recital with pianist Christopher O’Riley, with whom he recorded an album of Latin-American works for Helicon Records. Brey rose to international attention in 1981 as a prize winner in the Rostropovich International Cello Competition and was awarded an Avery Fisher Career Grant in 1983. A faculty member of the Curtis Institute, Brey was educated at Peabody Institute and Yale University. He is represented worldwide by Sciolino Artist Management of New York.

Cellist **Timothy Eddy** has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas; Colorado; Jacksonville, North Carolina; and Stamford, Connecticut, symphonies. He has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassadó International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. He has recorded a range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels. He is professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.

Principal cellist with the Metropolitan Opera Orchestra since 1995, **Rafael Figueroa** has appeared as soloist and chamber musician throughout the United States, Europe, South and Central America, and Japan. He is a winner of many distinguished competitions and awards, including First Prize at the Gregor Piatigorsky Competition and the Bronze Medal at the Pablo Casals International Competition in Budapest. He has been a frequent soloist with the Casals Festival in Puerto Rico, as well as the Casals Hall Festival in Tokyo, Pacific Music festival in Japan, Aspen Music Festival, and Marlboro Music Festival. For ten years, he performed and toured worldwide with the Orpheus Chamber Orchestra, recording for Deutsche Grammophon. He has appeared in recitals at the Kennedy Center, Library of Congress, Merkin Hall, Jordan Hall, and nationwide on National Public Radio. In 2003, he made his Carnegie Hall solo debut with Concertmaster David Chan, performing the Brahms Double Concerto with the Metropolitan Opera Orchestra to critical acclaim. Figueroa and Chan can be heard in a critically acclaimed recording of violin and cello music which includes the duo by Kodály and the Ravel sonata. He completed his studies under János Starker and Gary Hoffman at Indiana University, where upon graduation he became a member of the cello faculty. He plays on a cello made by Roger & Max Millant in Paris in 1937.

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. He served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for thirty-four 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 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, 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.

**Jerry Grossman** has been the principal cellist of the Metropolitan Opera Orchestra since 1986. Previously he was a member of the Chicago Symphony for two seasons and the New York Philharmonic for two seasons. He has appeared as soloist in Carnegie Hall and on domestic and European tours with the Met Orchestra playing *Don Quixote* by Richard Strauss. The performance has also been recorded for Deutsche Grammophon. His extensive chamber music experience includes a long association with the Marlboro Music Festival, including numerous Music from Marlboro tours and recordings. He is also a former member of Orpheus and Speculum Musicae, and he has appeared as a guest artist with the Guarneri, Vermeer, and Emerson string quartets. He was the founding cellist of both the Chicago String Quartet and the Chicago Chamber Musicians. Grossman began his music studies in his native Cambridge, Massachusetts. His teachers there included Judith Davidoff, Joan Esch, and Benjamin Zander. He attended the Curtis Institute of Music, where he studied cello with David Soyer and chamber music with the other members of the Guarneri Quartet. Sandor Vegh and Harvey Shapiro were also important influences. He has had faculty positions at The Juilliard School, Binghamton University, and DePaul University in Chicago. He teaches at the Kneisel Hall Summer Music Festival in Blue Hill, Maine.

Cellist **James Kim** has appeared as soloist with orchestras such as the Boston Symphony, Royal Philharmonic, Tongyeong Festival, Juilliard, New England Conservatory Youth Philharmonic, and Korean Broadcasting System with conductors such as David Zinman, Alexander Shelley, Michael Sanderling, Keith Lockhart, and Benjamin Zander. A recipient of Salon de Virtuosi’s Sony Career Grant and the Jack Kent Cooke Foundation Scholarship, he made his first international appearance at the 2006 David Popper International Cello Competition in Hungary, where he won First Prize. He was a top prize winner at the 2015 Isang Yun International Cello Competition, where he was also awarded Special Prize. He has given solo recitals and chamber music concerts sponsored by Kumho Foundation’s *Beautiful Thursday* and *Prodigy* recital series at Kumho Art Hall, WQXR’s *Midday Masterpieces* at the Greene Space and Robert Sherman’s Young Artist Showcase, Sejong Soloists, Garden City Chamber Music Society, Ravinia Festival Steans Institute, and Chamber Music Society of Lincoln Center *Encounters*. His performances have been broadcast on WQXR and National Public Radio. Principal teachers include Susan Moses, János Starker, Laurence Lesser, Aldo Parisot, and Joel Krosnick. He is an artist diploma candidate at The Juilliard School. He performs on a Matteo Goffriller cello from Venice c. 1715, generously loaned by The Samsung Foundation of Culture of Korea and The Stradivari Society of Chicago.

Cellist **Sumire Kudo** is a chamber musician, soloist, and a member of the New York Philharmonic. Previously she taught at Indiana University-South Bend and was the cellist of the Avalon String Quartet. Her honors include the Hideo Saito Memorial Fund Award, which she received from the Sony Music Foundation after being chosen by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2005, and prizes at the Sapporo Junior Cello Competition and sixty-second Japan Music Competition. She has participated in the Nagano-Aspen Music, Aspen Music, Santa Fe, SummerFest La Jolla, Miyazaki Music, Music@Menlo, and Marlboro Music festivals. She has appeared in solo performances with the Toho Gakuen Orchestra, the New Japan Philharmonic, Tokyo City Philharmonic, Yomiuri Nippon Symphony Orchestra, Japan Philharmonic, and Tokyo Metropolitan Symphony Orchestra. Japan’s leading classical music magazine gave its Best Recording Award to her second solo CD, *Love of Beauty*, on the Philips label. Born in Tokyo, Kudo began cello studies at age 4 with her father, cellist Akiyoshi Kudo, and went on to study with Yoritoyo Inoue, Hakuro Mori, Harvey Shapiro, and The Juilliard Quartet. She came to the United States in 2000, after establishing herself in her native country through solo performances and recordings. She is a graduate of Tokyo’s Toho School and The Juilliard School, where she served as assistant to the Juilliard Quartet.

For more than twenty-five years, **Anne-Marie McDermott** has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. Recent performance highlights include appearances with the Colorado Symphony, Florida Orchestra, San Antonio Symphony, New World Symphony, Louisiana Philharmonic, Tucson Symphony, Mexico National Symphony, and Taipei Symphony. She also returned to play Mozart with the Chamber Orchestra Vienna-Berlin at the Bravo! Vail Festival. She has performed with leading orchestras, including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. Her recordings include the complete Prokofiev piano sonatas, Bach’s English Suites and partitas (Editor’s Choice, *Gramophone* magazine), Gershwin’s complete works for piano and orchestra with the Dallas Symphony (Editor’s Choice, *Gramophone*), and, most recently, the Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She tours each season with the Chamber Music Society, as a member of the piano quartet Opus One, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. She studied at the Manhattan School of Music, has been awarded the Mortimer Levitt Career Development Award for Women and an Avery Fisher Career Grant, and won the Young Concert Artists auditions.

Clarinetist **Anthony McGill** is one of classical music’s most recognizable and brilliantly multifaceted figures. He serves as the principal clarinet of the New York Philharmonic, that orchestra’s first Black principal player. Hailed for his “trademark brilliance, penetrating sound, and rich character” (*The New York Times*), he also serves as an ardent advocate for helping music education reach underserved communities. He was honored to take part in the inauguration of President Obama, premiering a piece by John Williams alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero. He appears regularly as a soloist with top orchestras around North America, including the New York Philharmonic, Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony. He is a favorite collaborator of the Brentano, Daedalus, Guarneri, Jack, Miró, Pacifica, Shanghai, Takács, and Tokyo quartets; as well as with Emanuel Ax, Inon Barnatan, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. In 2015, he recorded the Nielsen Clarinet Concerto with Alan Gilbert and the New York Philharmonic, which was released on DaCapo Records. A graduate of the Curtis Institute, McGill previously served as the principal clarinet of the Metropolitan Opera. He is on the faculty of The Juilliard School, the Curtis Institute of Music, and Bard College’s Conservatory of Music. He is an alum of the society’s Bowers Program.

Cellist **Kevin Mills** has dedicated his life to storytelling through classical music. He has participated in international music festivals such as the Luxembourg Music Festival, Schlern International Music Festival in Italy, Saarburg Festival in Germany, Summit Music Festival, the Heifetz Institute, and the Greenhouse Memorial Festival. He made his New York City recital debut at the Goodman Recital Hall in the Kaufman Center in 2011. From 2009 to 2011, he was invited to perform in the legendary master classes with Bernard Greenhouse of the Beaux Arts Trio, an experience that was a turning point in his musical life. He has been awarded top prizes in competitions such as the Music Associates Competition at California State University of Fullerton, Los Angeles American String Teachers Association Competition, and Rio Hondo Symphony’s Young Artist Competition, which led to a special performance of the relatively unknown Second Cello Concerto by Dmitri Shostakovich. Mills studied at California State University of Fullerton under the tutelage of Bongshin Ko. He received his master’s degree at The Juilliard School under Darrett Adkins, and his artist diploma at Oberlin Conservatory.

In performances marked by intensity and sensitivity, cellist **Alisa Weilerstein** has long proven herself to be in possession of a distinctive musical voice. Artistic Partner with the Trondheim Soloists, she joined the ensemble in Norway, London, Munich, and Bergen last season. The group’s first album together, 2018’s *Transfigured Night* released on Pentatone, features Schoenberg’s *Verklärte Nacht* and both Haydn cello concertos. Her recent highlights include performances with New York Philharmonic, Tokyo’s NHK Symphony, Zurich’s Tonhalle Orchestra, Houston Symphony, Detroit Symphony, San Diego Symphony, and London Symphony Orchestra—at the Barbican in London and the Philharmonie in Paris. In recital, she gave solo performances of Bach’s complete cello suites in California; Barcelona; and Manchester, England; and she joined her frequent duo partner, Inon Barnatan, at London’s Wigmore Hall, Milan’s Sala Verdi, and Amsterdam’s Concertgebouw. To celebrate Beethoven’s 250th anniversary, she rejoined Barnatan for a U.S. recital tour of all five of the composer’s cello sonatas. Her recording of the Beethoven Triple Concerto, featuring Alan Gilbert, Stefan Jackiw, Barnatan, and the Academy of St. Martin in the Fields, was recently released by Pentatone. She recently premiered Pascal Dusapin’s *Outscape* with the Chicago Symphony and Matthias Pintscher’s cello concerto *Un despertar* with the Boston Symphony Orchestra, which co-commissioned the piece for her. A graduate of the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Weiss, the cellist also holds a degree in history from Columbia University.

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

Cellist **Yi Qun Xu**, a native of China, has performed extensively as a soloist and chamber musician across the United States. She has been invited to many festivals, including the Perlman Music Program, Four Seasons Music Festival, Heifetz International Music Institute, Kneisel Hall, Music@Menlo, Olympic Music Festival, and Orford Arts Center. She came to the United States after studying with Yi-Bing Chu at China’s Central Conservatory of Music, where she won multiple top prizes in Chinese national cello competitions. Additionally, she has received many honors, including first prizes at the 2017 Eastern Connecticut Instrumental Competition, the Seventh Antonio Janigro International Cello Competition in Croatia, the ASTA National Solo Competition, the Wellesley Concerto Competition, and second place at the Juilliard Concerto Competition. The passionate chamber musician has collaborated and performed with many artists, including Itzhak Perlman, Ani Kavafian, Ida Kavafian, Ralph Kirshbaum, Hsin-Yun Huang, Mark Kaplan, Tessa Lark, Merry Peckham, Jon Kimura Parker, and Itamar Zorman; and with members of Cleveland, Juilliard, Tokyo, and Ébène quartets. She studies with Timothy Eddy at The Juilliard School, where she is the proud recipient of a Kovner Fellowship. Xu studied with Laurence Lesser and Ronald Leonard at New England Conservatory Preparatory and the Colburn Conservatory of Music.

Born in Canada and raised in San Diego, pianist and cellist **Sarina Zhang** made her debut with the New York Philharmonic at Avery Fisher Hall in 2011. She was named a National YoungArts Winner and a Davidson Fellow by the Davidson Institute for Talent Development. She is also the first person in the history of the Aspen Music Festival to win both the low strings competition and the piano concerto competition. She has been featured five times on the national radio program *From the Top*, as both a pianist and a cellist, in addition to appearance on the program’s TV series. She has performed as a soloist with the St. Louis, Detroit, San Diego, Albany, and Corpus Christi symphony orchestras, as well as the Buffalo Philharmonic Orchestra and Prague Youth Philharmonic, among others. Recently she made her debut with the Juilliard Orchestra and Maestro Susanna Mälkki performing Schumann’s A minor Piano Concerto in Alice Tully Hall. She was also selected to attend Music@Menlo’s prestigious Chamber Music Institute International Program. Zhang attended at The Juilliard School, where she studied piano with Yoheved Kaplinsky and Hung-Kuan Chen, and cello with Richard Aaron and David Finckel. She is a proud recipient of a Kovner Fellowship at The Juilliard School.

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