

# CHAMBER MUSIC SOCIETY OF LINCOLN CENTER NEW WORLD SPIRIT

**GLORIA CHIEN**, piano

**CHAD HOOPES**, violin

**KRISTIN LEE**, violin

**ARNAUD SUSSMANN**, violin

**ANGELO XIANG YU**, violin

**MATTHEW LIPMAN**, viola

**PAUL NEUBAUER**, viola

**NICHOLAS CANELLAKIS**, cello

**DAVID FINCKEL**, cello

**ANTHONY MANZO**, double bass

**RANSOM WILSON**, flute

**DAVID SHIFRIN**, clarinet

**MARC GOLDBERG**, bassoon

**HENRY T.  
BURLEIGH**  
(1866-1949)

*Southland Sketches* for violin and piano

Andante

Adagio ma non troppo

Allegretto grazioso

Allegro

*Hoopes, Chien*

**ANTONÍN  
DVOŘÁK**  
(1841-1904)

*Quintet in E-flat Major* for two violins, two violas, and cello,  
Op. 97, "American"

Allegro non tanto

Allegro vivo

Larghetto

Finale: Allegro giusto

*Sussmann, Yu, Neubauer, Lipman, Canellakis*

## INTERMISSION

**LEONARD  
BERNSTEIN**  
(1918-1990)

*Sonata for Clarinet and Piano*

Grazioso

Andantino – Vivace e leggero

*Shifrin, Chien*

**AARON  
COPLAND**  
(1900-1990)

*Appalachian Spring Suite* for ensemble

*Chien, Lee, Hoopes, Sussmann, Yu, Lipman, Neubauer, Finckel,  
Canellakis, Manzo, Wilson, Shifrin, Goldberg*

## CHAMBER MUSIC SOCIETY OF LINCOLN CENTER



**Nicholas Canellakis** is a highly sought-after and innovative cellist. A recent highlight was his Carnegie Hall concerto debut with the American Symphony Orchestra. An alum of Chamber Music Society's Bowers Program, he is a graduate of the Curtis Institute of Music and New England Conservatory.



Taiwanese-born pianist **Gloria Chien** is a noted performer, concert presenter, and educator. Recently, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She is an alum of CMS's Bowers Program.



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. The first American student of Mstislav Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University.



A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, **Marc Goldberg** is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke's, and Riverside Symphony, and a member of the American Symphony Orchestra.



American violinist **Chad Hoopes** won First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, and Orchestre National du Capitole de Toulouse for the French premiere of Qigang Chen's concerto *La joie de la souffrance*.



Violinist **Kristin Lee** was the recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner in the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions. She holds a master's degree from The Juilliard School under Itzhak Perlman and is an alum of CMS's Bowers Program.



American violist **Matthew Lipman** has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, and Juilliard Orchestra, and at Chicago Symphony Center. He is a native of Chicago and an alum of CMS's Bowers Program.



**Anthony Manzo** has performed at noted venues including Lincoln Center in NYC, Boston Symphony Hall, and the Spoleto Festival in Charleston. He is on the double bass and chamber music faculty of the University of Maryland. He performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris.



Violist **Paul Neubauer** was appointed principal violist of the New York Philharmonic at age 21 and has appeared as soloist with over 100 orchestras. He is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.



A Yale University faculty member since 1987, clarinetist **David Shifrin** has performed with the Chamber Music Society since 1982. He served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts.



Winner of a 2009 Avery Fisher Career Grant, **Arnaud Sussmann** has distinguished himself with his unique sound, bravura, and profound musicianship. An alum of CMS's Bowers Program, he regularly appears with CMS in New York and on tour. He is co-director of Music@Menlo's International Program and teaches at Stony Brook University. FCM looks forward to Sussmann's return on May 13 when he closes our Chamber Series in recital with pianist Anna Polonsky.



Flutist and conductor **Ransom Wilson** has recorded over 35 albums as flutist and/or conductor. He is a professor at the Yale University School of Music and has performed with the Chamber Music Society since 1991. A graduate of The Juilliard School, he plays exclusively on a hand-made Haynes flute.



Violinist **Angelo Xiang Yu** was a recipient of a 2019 Avery Fisher Career Grant and a 2019 Lincoln Center Emerging Artist Award. He won First Prize in the 2010 Yehudi Menuhin competition. He earned his bachelor's and master's degrees as well as the prestigious Artist Diploma at the New England Conservatory and joined CMS's Bowers Program in September 2018.

*Chamber Music Society of Lincoln Center is represented by David Rowe Artists*

## NOTES

*Program Notes © Elizabeth Bergman*

### BURLEIGH: SOUTHLAND SKETCHES FOR VIOLIN AND PIANO

#### IN BRIEF

**BORN:** December 2, 1866, Erie, Pennsylvania

**DIED:** September 12, 1949, Stamford, Connecticut

**COMPOSED:** 1916

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 12 minutes

In October 1892, composer Antonín Dvořák and his family settled into a brick row house on East 17th Street in New York City, a quick walk away from the National Conservatory of Music. Dvořák was recruited to serve as director of the Conservatory and charged with fostering an identifiably American music. The composer willingly shouldered the weight of great expectations: "I am to show them the way into the Promised Land," he wrote of his role training American composers and musicians.

In search of sources for an American sound, Dvořák turned to the music of Black Americans, listening to his African American student, Henry Thacker Burleigh, sing spirituals and folksongs from the South. Burleigh convinced Dvořák

of their beauty and advocated for their appreciation as an art at a time when Black music was exploited (and debased) in popular culture. Writing to the National Association for the Advancement of Colored People in 1922, for example, Burleigh voiced his passion for the spirituals:

The melodies are our prized possession. They were created for a definite purpose and are designed to demonstrate and perpetuate the deepest aesthetic endowment of the race. . . . In them we have a mine of musical wealth that is everlasting. . . . They rank with the great folk music of the world and are among the loveliest of chanted prayers.

In 1916, the same year he composed *Southland Sketches* for violin and piano, Burleigh published his landmark collection of Black spirituals set as art songs for concert performance. His *Jubilee Songs of the United States of America* was a signal contribution to American music that, in the words of the eminent scholar Eileen Southern, “made available to concert singers for the first time Negro spirituals set in the manner of art songs.”

Spirituals and folksongs infuse the four movements of *Southland Sketches*, which together take the form of a late-Romantic violin sonata.

The Allegro makes plain its aspirations as serious concert music rooted in Black musical traditions. The first four notes follow the pattern and contour of Beethoven’s Fifth Symphony, mixed with more typically American syncopations following a short-long pattern (like the word “river”). Echoes of the familiar chorus from “Old Folks at Home” (better known as “Way Down Upon the Swanee River”) emerge in the Allegretto. That song is not an original African American folksong; instead, it was composed by Stephen Foster for the blackface minstrel stage. Burleigh resets its rhythms to reclaim and elevate authentic African American song as a true form of American art.

DVOŘÁK: QUINTET  
IN E-FLAT MAJOR  
FOR STRINGS,  
OP. 97,  
"AMERICAN"

IN BRIEF

**BORN:** September 8, 1841, Nelahozeves, Bohemia

**DIED:** May 1, 1904, Prague

**PREMIERE:** New Year's Day, 1894, in Boston by the Kneisel Quartet and violist Max Zach.

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 32 minutes

The folk elements that Dvořák celebrated in his own works are not uniquely American. Pentatonic melodies that skip steps in the scale, minor-mode tinges in melody and harmony, drones in the accompaniment, repeated rhythmic patterns, strongly syncopated rhythms with a special snap—all are found in folk music around the world. To sound somehow American, these gestures depend on cultural context.

Dvořák learned the context of African American music from Henry Burleigh, his student at the Conservatory, and encountered Native American music during a trip west in the summer of 1893. That June, he arrived in the tiny town of Spillville, Iowa (population 400), where he, his wife, and their six children stayed for three months. "It is very strange here," Dvořák wrote about the hamlet of Czech compatriots that boasted "few people and a great deal of empty space." After the cosmopolitan bustle of New York City, he sensed a deep and abiding loneliness in Spillville. It struck him as "very wild" as well as "sometimes very sad—sad to despair."

Dvořák composed his Quintet, Op. 97 in Spillville that summer immediately after the String Quartet, Op. 96, known as the "American" quartet. Audiences, critics, and scholars alike have long sought to identify what might be "American" about both the Quartet and Quintet, often pointing to the influence of Native American music heard by Dvořák that summer. Yet the opening pentatonic melody in the first movement Allegro could just as well be Czech, likewise the sprightly rhythms of the second theme

and repeated, drum-like patterns in the second movement *Allegro vivo*. All are more like (or just as similar to) peasant folk songs than traditional Native American music. The third movement is a theme and variations. Reportedly, Dvořák was working on the theme as a potential new melody to set the words “My Country ‘Tis of Thee.” The rondo finale draws contrasts that capture both the wild side of the American countryside that so appealed to Dvořák and the despair he also sensed.

## IN BRIEF

**BORN:** August 25, 1918, Lawrence, Massachusetts

**DIED:** October 14, 1990, New York City, New York

**PREMIERE:** April 21, 1942, Institute of Modern Art in Boston, performed by David Glazer on clarinet and 23-year-old Leonard Bernstein on piano.

### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** March 16, 1995, Richard Stoltzman, clarinet, and Bill Douglas, piano.

**ESTIMATED DURATION:** 11 minutes

## BERNSTEIN: SONATA FOR CLARINET AND PIANO

During the second half of the 20th century, Leonard Bernstein was the face of classical music in America. He made his mark not only as conductor of the New York Philharmonic for a record-setting 1,246 performances but also as a prodigiously talented educator, writer, advocate, and composer in his own right. All his works—whether for the concert hall, theater, or the movies—possess a dramatic impulse, literary sensibility, and diverse mixture of “high” and “low,” jazz, classical, popular, and religious references.

The Clarinet Sonata is a youthful work begun in September 1941 while Bernstein was vacationing in Key West, Florida. The work was completed in February 1942 when the composer was back in Boston hoping to find students for his new piano studio. It falls in two movements. The first movement features sinewy lines that recall the melodies of Paul Hindemith. Aaron Copland, a friend and mentor to Bernstein, believed in his potential as a composer but encouraged him to continue to develop his own sound, hearing in the Clarinet Sonata a little too

much Hindemith—along with some Darius Milhaud and Copland. The second movement feels more distinctive with its rhythmic, high-spirited style so typical of Bernstein’s mature music. (The shifting meters and accents point forward to *West Side Story*, in particular.)

The Sonata has secured a place in the repertoire in part because it showcases the two essential styles of the clarinet itself. The Romantic soulfulness and lyricism in the first movement speaks to the clarinet as an orchestral instrument, whereas the exuberant rhythms and melodies in the second point to the clarinet as essential to American jazz.

COPLAND:  
APPALACHIAN  
SPRING SUITE FOR  
ENSEMBLE

IN BRIEF

**BORN:** November 14, 1900, Brooklyn, New York

**DIED:** December 2, 1990, North Tarrytown, New York

**PREMIERE:** Composed for chamber orchestra in 1944. Ballet premiered on October 30, 1944 at the Library of Congress in Washington, DC. Suite premiered in October 1945.

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 25 minutes

“When we speak of a composer’s style,” Aaron Copland once wrote, “we refer to the combined result of an individual character and a particular period.” The “particular period” of *Appalachian Spring* changed drastically in the year between its premiere as a ballet and its refashioning as a suite. In between, World War II came to an end.

The score was composed for a ballet by Martha Graham, but Copland’s music exists in two different versions: as a score for dance and a suite for concert performance. Even the stories attached to the scores differ. At the premiere of the ballet in October 1944, the program contained only the following note:



Part and parcel of our lives is that movement of Pennsylvania spring when there was “a garden eastward of Eden.”

Spring was celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exultation; by a pioneering woman with her dreams of a promised land.

A longer and more detailed description of the ballet, often published in program notes, was penned for the premiere of the suite in October 1945:

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

In fashioning the suite, Copland cut most of the dark, nervous, brooding, and violent music from the ballet. Why? Perhaps because in the fall of 1945, no one much wanted to reflect on conflict and loss—the subjects of the original ballet.

Yet some hints remain in the suite of the tension that suffuses the original ballet score. The very opening, justly celebrated as a sonic depiction of a pastoral landscape, foreshadows discord. A simple major triad outlined in the clarinet is followed by a complementary chord, but the pitches begin to pile up to create a delicate yet unnerving dissonance.

The dissonant potential of the opening is later fully realized in wrenching, chromatic lines that entangle the strings. This passionate, yet troubled, music was composed to accompany a duet between the bride and her betrothed. Soon the couple is married, and the newlyweds dance to variations on “Simple Gifts,” a Shaker tune that Copland found in a published collection of folksongs. These variations came closer to the middle of the ballet but now, as the climax of the suite, create a happy ending.

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## FCM'S FRESH LOOK



FRIENDS OF  
CHAMBER  
MUSIC

This season FCM launches a new logo, an exciting first step in refreshing our visual identity. After celebrating FCM's 65th anniversary last year, we've been due for an update in our appearance, and more importantly, our ability to communicate with you and reach the next generation of chamber music lovers. The new FCM logo, a monogram in a fresh font and vibrant colors, helps us convey our message more easily across print and digital media. The next step will include enhancing our website. FCM's mission—to present the world's finest chamber music performances—remains unchanged as we look to the future.



## COLORADO GIVES DAY IS DECEMBER 10

It's the 10th Anniversary of Colorado Gives Day! Join thousands of Coloradans to support local nonprofits on Tuesday, December 10, 2019. To donate to Friends of Chamber Music on Colorado Gives Day, go to [www.coloradogives.org/FCM](http://www.coloradogives.org/FCM). Or, beginning on November 1, schedule your donation early. As always, we thank you for your support, helping to keep chamber music alive in our community!

## MUSIC WITH FRIENDS

TUE, NOV 5, 2019

6:00 - 7:00 PM

**Ensemble Faucheux**

Broadway Roxy (formerly Syntax Physic Opera)  
554 S. Broadway, Denver



Join us for a free concert at Broadway Roxy featuring Ensemble Faucheux and host, Catherine Beeson, viola. Ensemble Faucheux, a dynamic group of Denver-area professional musicians, will present a program of music for strings and flute featuring works by Icelandic composer Anna Thorvaldsdottir, Pulitzer Prize runner-up Andrew Norman, and composer/flutist Elizabeth Brown.

Come early to grab a seat and enjoy some great happy hour food and drink specials.

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## MUSIC IN THE GALLERIES

SUN, DEC 8, 2019

1:00 & 2:00 PM

**Spektral Quartet**

Clyfford Still Museum  
1250 Bannock Street, Denver



Join us for “Music in the Galleries” featuring the Spektral Quartet as they launch a four-day residency in Denver. Named “Chicagoans of the Year” (2017), the twice Grammy-nominated Spektral Quartet will perform an exhilarating program of traditional classical music as well as contemporary classical repertoire written in this decade.

“Music in the Galleries” is offered in partnership with the Clyfford Still Museum. Music is free with admission to the galleries. As a part of this partnership, the museum has offered FCM patrons \$5 half-price tickets (if purchased in advance) to enter the museum on performance days. Link (with discount code) is available on our website. *Note: Seating is limited and available on a first-come, first-served basis.*

Please join us for one of two identical performances at 1:00 and 2:00 p.m.



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Photo: © Julia Wesely

## PIERRE-LAURENT AIMARD PIANO

WED, NOV 20, 2019 | 7:30 PM

Our Beethoven celebration continues when French virtuoso Pierre-Laurent Aimard returns to FCM's Piano Series. Hailed as a musical visionary and an artist renowned for his revelatory insights, he was awarded the prestigious 2017 International Ernst von Siemens Music Prize in recognition of a life devoted to the service of music. Program includes two Beethoven Piano Sonatas as well as works by George Benjamin, Olivier Messiaen, and Jan Pieterszoon Sweelinck.

Tickets \$40 each; \$10 for ages 30-years-old and younger | [www.newmantix.com/FCM](http://www.newmantix.com/FCM)

### SUBSCRIPTIONS STILL AVAILABLE

Season subscriptions offer your best value, including the flexible "Pick Your Own" series (3-concert minimum). Apply the cost of tonight's ticket and purchase the remaining six concerts in our Chamber Series for just \$140. Call 303-388-9839 to order, or visit the ticket table in the lobby.



## FCM SUPPORTS WELLNESS WEEK AT THE DELORES PROJECT

On October 18, FCM engaged cellists Kelcey Howell and Max Oppeltz, graduate students at the Lamont School of Music, to perform at The Delores Project, a shelter serving unaccompanied women and transgender individuals. The cellists performed on a beautiful evening in an outdoor courtyard during Wellness Week, designed to help shelter guests enhance their physical and mental well-being and emotional growth. Staff at The Delores Project shared, “Seeing the joy on our guests’ faces as they listened to live music was special. Thank you, Friends of Chamber Music, for continuing to provide such enriching experiences here at The Delores Project.”

FCM is committed to sharing the beauty of chamber music and making it accessible throughout the community. Generous grants and donor gifts make these events possible.



### **Pre-Concert Happy Hours at the Pioneer!**

Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 6:00 p.m. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.

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**THE FOLLOWING FRIENDS** have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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# UPCOMING CONCERTS

## CHAMBER SERIES

**Spektral Quartet**

Wed, Dec 11, 2019

**Miró Quartet**

Wed, Jan 15, 2020

**Danish String Quartet**

Tue, Feb 4, 2020

Wed, Feb 5, 2020

**Lawrence Brownlee, tenor**

**Myra Huang, piano**

Wed, Mar 4, 2020

**Alisa Weilerstein, cello**

**Inon Barnatan, piano**

Wed, Apr 1, 2020

**Arnaud Sussmann, violin**

**Anna Polonsky, piano**

Wed, May 13, 2020

*All Chamber and Piano Series  
concerts begin at 7:30 pm at Gates  
Hall, 2344 E. Iliff Avenue, Denver*

## PIANO SERIES

**Pierre-Laurent Aimard**

Wed, Nov 20, 2019

**Benjamin Grosvenor**

Wed, Mar 18, 2020

## SPECIAL EVENTS

**"Music with Friends"**

**Ensemble Fauchaux - FREE**

Tue, Nov 5, 2019, 6:00 -7:00 PM

Broadway Roxy

554 S. Broadway, Denver

**"Music in the Galleries"**

**Special Event**

**Altius Quartet**

Thu, Nov 7, 2019, 6:00 - 8:00 PM

Clyfford Still Museum

\$30, includes light refreshments

**"Music in the Galleries"**

**Spektral Quartet**

Sun, Dec. 8, 2019, 1:00 & 2:00 PM

Clyfford Still Museum

1250 Bannock St., Denver

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