



CMS Chamber Music Society
of Lincoln Center

ARTIST SERIES: ARNAUD SUSSMAN, VIOLIN

Program

JOHANN SEBASTIAN BACH (1685–1750)

Brandenburg Concerto No. 4 in G major, BWV 1049 (1720)

Allegro

Andante

Presto

Arnaud Sussmann, Violin • Sooyun Kim, Flute • Tara Helen O'Connor, Flute • Bella Hristova, Violin • Francisco Fullana, Violin • Richard O'Neill, Viola • Dmitri Atapine, Cello • Xavier Foley, Bass • Hyecheon Park, Piano-harpsichord

ERNEST CHAUSSON (1855–1899)

Concerto in D major for Violin, Piano, and String Quartet, Op. 21 (1889–91)

Décidé—Calme—Animé

Sicilienne: Pas vite

Grave

Très animé

Arnaud Sussmann, Violin • Wu Han, Piano • Kristin Lee, Violin • Yura Lee, Violin • Richard O'Neill, Viola • Nicholas Canellakis, Cello

OPENING ACT

MATT LAROCCA '02

Violist/Guitarist/Composer

DUANE ALLMAN *Little Martha*

CORINA REPP *Release Me*

MATT LAROCCA *Encounter*, with dancer Jessie Owens

Program Notes

by Laura Keller, CMS Editorial Manager

Brandenburg Concerto No. 4 in G major, BWV 1049 (1720)

Johann Sebastian Bach (Eisenach, 1685–Leipzig, 1750)

Though Bach practically defined Baroque music as we know it today, he met with a surprising number of setbacks in his own lifetime. The Brandenburg Concertos were one such unsuccessful attempt for recognition. They were named after Christian Ludwig, the Margrave of Brandenburg, who Bach only met once—in 1719 during a trip to Berlin. The Margrave asked for some of his music but it took two years for Bach to deliver, at which time his employer, Prince Leopold of Cöthen, was having financial difficulties and Bach was probably looking for leads on a new job. Bach gathered six concertos with vastly different instrumentations, made revisions, and sent them to the Margrave. Not only did Bach not get a job, there is no record the Margrave ever listened to them or even acknowledged Bach's gift. The Brandenburgs remained virtually unknown until the Bach revival of the mid-19th century.

The Fourth Brandenburg Concerto features a violin and two flutes accompanied by strings (two violins and viola) and continuo (cello, bass, and piano-harpsichord). In the first movement, the flutes take the lead playing the ritornello melody while the violin has virtuosic passages in the episodes. The second movement is a feature for the flutes while the violin alternately accompanies them and joins the string section. The last movement is a series of lively fugal sections separated by episodes of graceful flute collaboration and fiery violin virtuosity.

FROM ARNAUD SUSSMANN:

It's hard for me to believe that this performance marked the ten-year anniversary of my relationship with the Chamber Music Society of Lincoln Center. It was fitting to celebrate with the Brandenburg Concertos of J.S. Bach, as I performed them in my first Alice Tully Hall concert with CMS ten years before. The one-of-a-kind Brandenburgs always sound fresh and vital to me, with their wide assortment of melodies, both lively and stirring, and incredibly varied combinations of solo instruments and sections that bring together a large, diverse cast

of artists. I never get tired of studying, rehearsing, and performing these pieces and I so enjoyed sharing the stage with all of the wonderful musicians for this performance.

The “Gould” Piano

You will notice the presence of a concert grand piano on the stage. The “Gould” piano, as we have come to call it, was discovered by us in a marvelous performance, [found online](#), of the great Bach interpreter playing the Fifth Brandenburg Concerto on an instrument modified to combine the sonorities of both harpsichord and modern piano. All of the instruments in this performance have been improved over the ages. Violins made in Bach’s time have been altered to increase projection and widen coloristic palette. Winds and brass have gained the keys and valves that enable accuracy and perfect intonation. We decided last year to add the “Gould” piano to the mix, as we believe it is an excellent complement to the rich sound that CMS has brought to the Alice Tully stage for 50 years.

—David Finckel and Wu Han:

Concerto in D major for Violin, Piano, and String Quartet, Op. 21 (1889–91)

Ernest Chausson (Paris, 1855–Limay, France, 1899)

Chausson lived at a transitional time in French music history. Wagner’s music was omnipresent in France and Chausson was initially drawn to it (he even honeymooned at Bayreuth) but ultimately rebelled from it. Chausson complained about “the terrible Wagnerian ghost” as he struggled to create distinctly French music. Writing chamber music, which was making a comeback in France after a century of neglect, was a natural way to try to sidestep the influence of Wagner’s massive music dramas. Chausson composed slowly with many doubts along the way, and he wrote this unusual piece over the course of two years while working on his opera *Le roi Arthur*. It premiered in Brussels on March 4, 1892 under the auspices of Les XX, a group of Belgian visual artists whose yearly exhibition included concerts and lectures. The performers were violinist Eugène Ysayë, pianist Auguste Pierret, and the Crickboom Quartet.

Chausson looked back to the French Baroque, the heyday of French chamber music, for inspiration. He gave this work the French title ‘Concert,’ which was used in the 17th and 18th centuries to describe various small ensemble pieces. This work’s unusual instrumentation—violin and piano accompanied by a string quartet—may have been a late Romantic reimagining of the Baroque trio sonata, with two melody instruments and continuo. Chausson simply described the violin and piano parts as “projections against the quartet background.” The first movement is thoroughly modern, dominated by a three-note motive first stated in the opening *Décidé* section. The emotional intensity is high throughout—it starts elevated and climbs higher with only short respites in the course of the movement. The second movement breaks the tension with a calm *Sicilienne*, a poised, pastoral

Baroque dance form. The third movement, actually the first to be composed, is an ingenious study in chromatics with a descending line in the violin solo and a hauntingly beautiful piano theme. The last movement recalls themes from the previous movements while building to a triumphantly intense finale.

FROM ARNAUD SUSSMANN:

From the moment I took my first music lessons, I never really looked back. I left home when I was 14 years old to go study in Lyon, then Paris and finally New York in 2001.

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My violin was made by Carlo Ferdinando Landolfi around 1760 in Milan, Italy. It has a wonderful provenance, which I learnt about after a gentleman sent me a care package at the Chamber Music Society office a few years ago.

This instrument was purchased by the great American entrepreneur George Eastman and loaned to David Hochstein, an American virtuoso violinist from Rochester, New York. Hochstein's life and career were tragically cut short as he was killed in October 1918 during the last major Allied offensive of the Great War.

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I've been teaching at Stony Brook University since 2014. I absolutely love teaching and I think it's one of the most important and rewarding aspects of being a musician. What I find particularly interesting is the idea that music can really only be passed down from a mentor to a student. No book or recording can convey all the intricacies of music making. My two main teachers were Boris Garlitsky in France and Itzhak Perlman in the US. One can trace their lineage all the way back to Joseph Joachim (Brahms' favorite violinist), Giovanni Battista Viotti, and Leopold Auer, to name a few.

ABOUT THE ARTISTS

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, the Forbidden City Concert Hall in Beijing, and the 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 US, 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 the Yale School of Music where he was a student of Aldo Parisot. Professor of Cello and Department of Music Chair at the University of Nevada, Reno, Mr. Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.

Hailed by the *New Yorker* as a "superb young soloist," **Nicholas Canellakis** has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as "impassioned...the audience seduced by Mr. Canellakis's rich, alluring tone." His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany, Delaware, Lansing, Bangor, and New Haven symphonies as well as the Erie Philharmonic; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He also performs recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown, including a recital of American cello-piano works presented by CMS. He is a regular guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of CMS's Bowers Program, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

Double bassist **Xavier Foley** is the recipient of a prestigious Avery Fisher Career Grant. He was recently recognized on New York WQXR's "19 for 19" Artists to Watch list and featured on PBS Thirteen's NYC-Arts. As a concerto soloist, he has performed with orchestras including the Atlanta Symphony, Philadelphia Orchestra, and Nashville Symphony. Also a composer, he was co-commissioned by Carnegie Hall and the Sphinx Organization for a new work entitled *For Justice and Peace* for Violin, Bass, and String Orchestra, which was performed at Carnegie Hall last season as part of a program designed to promote social justice. Other distinctions include First Prizes at the Young Concert Artists International Auditions, Astral National Auditions, Sphinx's Competition, and International Society of Bassists Competition. In 2018, he made acclaimed debuts in the Young Concert Artists Series at Merkin Concert Hall and the Kennedy Center. He has also given recitals at New York's Morgan Library and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he has been re-engaged to perform on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center as a member of CMS's Bowers Program. A native of Marietta, Georgia, Mr. Foley is an alum of the Perlman Music Program and earned his bachelor's degree from the Curtis Institute of Music with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.

Spanish violinist **Francisco Fullana** has been praised as a “rising star” (*BBC Music Magazine*) and “frighteningly awesome” (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described Fullana as “an amazing talent.” Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians’ understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter’s re-composition of Vivaldi’s *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as “explosive” (*Gramophone*) and “electric and virtuosic” (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society of Lincoln Center. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist **Bella Hristova** has a growing international career features numerous appearances as soloist with orchestra including performances with the Milwaukee and Kansas City symphonies, and Beethoven’s ten sonatas with acclaimed pianist Michael Houston on tour in New Zealand. Last season, she performed ten different works as soloist with orchestra, from Mozart to Sibelius to Bartók, as well as concertos by Florence Price (with the Knoxville Symphony) and David Ludwig (with the Hawaii Symphony and Symphony Tacoma). She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, and Michael Stern. A sought-after chamber musician at festivals, she performs at Australia’s Musica Viva, Music from Angel Fire, Chamber Music Northwest, and the Santa Fe Chamber and Marlboro Music festivals. Her recording *Bella Unaccompanied* (A.W. Tonogold Records) features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. Ms. Hristova attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. An alum of CMS’s Bowers Program, she plays a 1655 Nicolò Amati violin.

Praised as “a rare virtuoso of the flute” by *Libération*, **Sooyun Kim** has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has been presented in recital in Budapest’s Liszt Hall, Millennium Stage at the Kennedy Center,

Sibelius Academy in Helsinki, and Kobe's Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt, the Isabella Stewart Gardner Museum, and Glassmuseet Ebeltoft in Denmark. She choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupe in Denmark. An alum of CMS's Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Ms. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.

Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, **Kristin Lee** is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, and the Korean Broadcasting Symphony. She has appeared in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music Festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. An alum of CMS's Bowers Program, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.

Violinist/violist **Yura Lee** is a multifaceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic on both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, the Palais des Beaux-Arts in Brussels, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische

Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of CMS's Bowers Program, Ms. Lee is on the faculty at the USC Thornton School of Music.

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in CMS's Bowers Program. A Wm. S. Haynes flute artist, she regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, Rockport Chamber Music Festival in Massachusetts, Bay Chamber Concerts, and the Bravo! Vail Music Festival. She is a newly appointed co-artistic director of the Music from Angel Fire Festival in New Mexico. A much sought-after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. She has appeared on A&E's *Breakfast with the Arts*, *Live from Lincoln Center*, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society, and Bridge Records. She is associate professor of flute and coordinator of classical music studies at Purchase College. She is also on the faculty of Bard College and Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.

Violist **Richard O'Neill** is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, Hiroshima and Korean symphonies; the Moscow, Vienna, Württemberg and Zurich chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of last season include the complete Beethoven string quartet cycle for the Seattle Chamber Music Society with the Ehnes Quartet and a South Korean recital tour with harp player Emmanuel Ceysson. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colón, Hong Kong's Cultural Center, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of CMS's Bowers Program, he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, and UNICEF and runs marathons for charity. He recently joined the Takács Quartet as their new violist.

Described as “a pianist with power, precision, and tremendous glee” (*Gramophone*), pianist **Hyeyeon Park** has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others. A Seoul Arts Center “Artist of the Year 2012,” she is prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, DC). An active chamber musician, she has performed at multiple festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn, and Santander (Spain) and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, and Ani and Ida Kavafian. She released, among others, a critically acclaimed world-premiere recording of Lowell Liebermann’s works for cello and piano with cellist Dmitri Atapine, and her solo CD *Klavier 1853* was released in 2017. Ms. Park holds a doctorate from the Peabody Institute of the Johns Hopkins University, and degrees from Yale School of Music, and Korea National University of Arts. She is artistic director of Apex Concerts (Nevada) and piano professor at the University of Nevada, Reno.

Winner of a 2009 Avery Fisher Career Grant, **Arnaud Sussmann** has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota’s *Pioneer Press* writes, “Sussmann has an old-school sound reminiscent of what you’ll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener.” A thrilling musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London’s Wigmore Hall, Lincoln Center’s Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. He has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of The Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is Co-Director of Music@Menlo’s International Program and teaches at Stony Brook University.

Co-artistic director of the Chamber Music Society, pianist **Wu Han** is among the most esteemed and influential classical musicians in the world today. She is a recipient of *Musical America’s* Musician of the Year award and has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, soloist, and chamber musician, she appears at many of the world’s most prestigious venues and performs extensively as duo partner with cellist David Finckel. Together, they

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

ENCORE

RONNIE ROMANO '20, PIANO

BACH Fugue in D Major, BWV 850 (Well-Tempered Klavier Book 1)

SCHUBERT Impromptu Op. 142, No. 2, in A-flat Major

GERSHWIN Prelude (Melody No. 17)



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FALL 2020 VIRTUAL SEASON ■ FREE



Imani Winds

September 25 ■ 7:30 PM

Sphinx Virtuosi

October 2 ■ 7:30 PM



Michael Brown, Piano

October 16 ■ 7:30 PM

David Shifrin, Clarinet

October 9 ■ 7:30 PM



Arnaud Sussmann, Violin

October 23 ■ 7:30 PM

Alessio Bax &
Lucille Chung, Pianos

October 30 ■ 7:30 PM



Gilbert Kalish, Piano

November 6 ■ 7:30 PM

Jupiter Quartet

November 13 ■ 7:30 PM

