



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, OCTOBER 27, 2016 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

3,618th and 3,619th Concerts

TONY ARNOLD, soprano

GILLES VONSATTEL, piano

YURA LEE, violin

NICHOLAS CANELLAKIS, cello

OREN FADER, guitar

WILLIAM ANDERSON, mandolin

TARA HELEN O'CONNOR, flute

JAMES AUSTIN SMITH, oboe

**2016-2017
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

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*CMS gratefully acknowledges the **Howard Gilman Foundation** for underwriting the purchase of our new Rose Studio chairs.*

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HAROLD MELTZER *Brion for Flute, Oboe, Violin, Cello, Guitar, and Mandolin* (2007-08)

(b. 1966)

O'CONNOR, SMITH, LEE, CANELLAKIS, FADER, ANDERSON

THOMAS LARCHER *My Illness is the Medicine I Need for Soprano, Violin, Cello, and Piano* (2002)

(b. 1963)

▶ My illness is the medicine I need.

▶ I think I'll stay here until I die.

▶ Eat and sleep.

▶ I like it when people ask me the time.

▶ I don't know why I'm here.

▶ Once they give you an injection you instantly stop hearing voices.

ARNOLD, LEE, CANELLAKIS, VONSATTEL

KAIJA SAARIAHO *Die Aussicht for Soprano, Flute, Guitar, Violin, and Cello* (1996)

(b. 1952)

ARNOLD, O'CONNOR, FADER, LEE, CANELLAKIS

JAMES MACMILLAN *Trio No. 2 for Piano, Violin, and Cello* (2013)

(b. 1959)

(US Premiere)

VONSATTEL, LEE, CANELLAKIS

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's 9:00 concert is being streamed live at www.ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

Brion for Flute, Oboe, Violin, Cello, Guitar, and Mandolin

HAROLD MELTZER

▶ Born June 8, 1966 in Brooklyn.

Composed in 2007-08.

▶ Premiered on April 23, 2008 in New York City by the Cygnus Ensemble.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 17 minutes

Harold Meltzer is inspired by a wide variety of stimuli, from architectural spaces to postmodern fairy tales and messages inscribed in fortune cookies. The first recording devoted to his music, released in 2010 by Naxos on its American Classics label, was named one of the CDs of the year by the *New York Times*; there are forthcoming recordings on the Bridge Records and BMOP/Sound labels. In addition to the Festival of Contemporary Music at Tanglewood this summer, premieres of his works in 2016 include those by the Orpheus Chamber Orchestra at Carnegie Hall, the Boston Chamber Music Society at Sanders Theatre at Harvard, guitarist Eliot Fisk in Connecticut, pianist Nadia Shpachenko at Piano Spheres in Los Angeles, tenor Paul Appleby with pianist Natalia Katjukova, and Music from China with the Talujon Percussion Quartet.

A Pulitzer Prize Finalist in 2009 for his sextet *Brion*, Meltzer has been awarded the Rome Prize, the Barlow Prize, a Guggenheim Fellowship, and both the Arts and Letters Award in Music and the Charles Ives Fellowship from the American Academy of Arts and Letters. Commissions in recent

years have issued from the Los Angeles Philharmonic, Pittsburgh Symphony, Orpheus Chamber Orchestra, Boston Modern Orchestra Project, the Fromm and Koussevitzky Music Foundations, New Music USA, Library of Congress, Boston Chamber Music Society, Concert Artists Guild, and the ASCAP Foundation for the New York Festival of Song. Founder and co-director for 15 years of the new music ensemble Sequitur, Meltzer lives with his family in the East Village of Manhattan. He studied at Amherst College, the Yale School of Music, Columbia Law School, and King's College, Cambridge, and has taught at Amherst and Vassar.

The music for *Brion* was inspired by the sculptured concrete walls, reflecting pools, and unexpected traces of bright primary colors in the Brion-Vega Cemetery in San Vito d'Altivole, not far from Venice. Carlo Scarpa, who designed the site, explained his work: 'I have tried to put some poetic imagination into it, though not in order to create poetic architecture but to make a certain kind of architecture that could emanate a sense of formal poetry.... The place for the dead is a garden.... I wanted to show some ways in which you could approach death in a social and civic way; and further what meaning there was in death, in the ephemerality of life—other than these shoe-boxes.' *Brion* was commissioned for the Cygnus Ensemble by the Barlow Endowment for Music Composition at Brigham Young University. ♦

My Illness is the Medicine I Need for Soprano, Violin, Cello, and Piano

THOMAS LARCHER

► Born September 16, 1963 in Innsbruck, Austria.

Composed in 2002.

► Premiered on June 13, 2002 in Heimbach, Germany by soprano Juliane Banse, violinist Christian Tetzlaff, cellist Nikolaj Schneider, and the composer on piano.

► Tonight is the first CMS performance of this piece.

► Duration: 15 minutes

Thomas Larcher writes imaginative compositions that are both experimental and responsive to tradition. An accomplished pianist, he explored the tonal qualities of the piano in his early works such as *Naunz* for Piano (1989), *Kraken* for Piano Trio (1994-5), and *Mumien* for Cello and Piano (2001). He began writing for the orchestra with a series of three solo concertos—*Still* for Viola and Orchestra (2002), *Böse Zellen* for Piano and Chamber Orchestra (2006), and the Violin Concerto (2008), written for Isabelle Faust. In 2011 he composed his first large orchestral score, *Red and Green*, a pair of movements with contrasting tonal coloring, for the San Francisco Symphony conducted by Osmo Vänskä. Last season his new work for baritone and orchestra, *Alle Tage*, was premiered by Matthias Goerne with Jaap van Zweden and the Netherlands Radio Orchestra at the Concertgebouw Amsterdam. Last summer the Vienna Philharmonic conducted by Semyon Bychkov premiered his Symphony No. 2, memorializing those killed in Europe's current immigration crisis. In recent years he has begun conducting,

working with orchestras such as the Munich Chamber Orchestra, Mozarteum Orchester, and Netherlands Radio Kamerfilharmonie. His recordings have been awarded several international prizes, including the Preis der deutschen Schallplattenkritik, the Choc de la musique, and the Diapason d'Or. In 2015 he received The Chamber Music Society of Lincoln Center's Elise L. Stoeger Prize, awarded in recognition of significant contributions to the field of chamber music composition. In 1994 Larcher founded Klangspuren, now an internationally renowned festival for contemporary music. He currently runs the Musik im Riesen festival in Wattens, Austria.

Larcher writes, "The texts were taken from issue 45 of Benetton's *Colors* magazine, entitled "Madness/Follia" and with photo-reportage of psychiatric hospitals from around the world. The patients' perspective on reality is reflected in haunting pictures and revealing texts.

"From these texts—excerpts from interviews with the inmates—I selected a few fragments: sentences, loaded with a strong inner force, which do not claim to represent these people in their entirety. Rather they illuminate, strobe-like, small corners of their world.

"Musical and structural concerns determined the 'instrumentalizing' of the texts. In some instances, I also composed—in a Schoenbergian manner—against the text. Accordingly, the voice is only one of four instruments in this cycle. In the songs I nevertheless try to avoid many areas of expression common to both classical and modern music.

"Often the singer speaks with and to herself. She is looking (in line with the texts) for her own self, groping for her own reality. Consequently, the voice is rarely used *espressivo* or in an

exalted manner but sustains a pallid tone which provides space for the text. In these passages, the voice is only triggering processes that take place in other instruments." ♦

Die Aussicht for Soprano, Flute, Guitar, Violin, and Cello

KAIJA SAARIAHO

▶ Born October 14, 1952 in Helsinki.

Composed in 1996.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 4 minutes

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied at the Sibelius Academy with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, she founded the progressive Ears Open group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris—which has been her primary home ever since. At IRCAM, she developed the technique of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape.

More recently she has turned to opera—*L'Amour de Loin*, with a libretto by Amin Maalouf based on an early biography of the 12th-century

troubadour Jaufré Rudel, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival, and won the composer a prestigious Grawemeyer Award. It will be performed at the Metropolitan Opera in December. *Adriana Mater* followed at the Opéra Bastille in Paris in 2006, and *Emilie*, an opera and monodrama for Karita Mattila, had its premiere in Lyon in 2010. Her most recent opera—*Only the Sound Remains*—was premiered in March 2016 at The Dutch National Opera. In 2015 the song cycle *True Fire* was premiered by Gerald Finley and the Los Angeles Philharmonic, conducted by Gustavo Dudamel. Her harp concerto *Trans* was premiered in August 2016 by Xavier de Maistre and the Tokyo Symphony Orchestra, conducted by Ernest Martínez-Izquierdo at the Suntory Hall, Tokyo. Saariaho has claimed major composing awards including the Grawemeyer Award, the Wihuri Prize, the Nemmers Prize, the 2011 Sonning Prize, and the 2013 Polar Music Prize.

German Romantic poet Friedrich Hölderlin (1770-1843) established his career with the epistolary novel *Hyperion* and translations of Sophocles dramas. After a promising start, however, he increasingly suffered from mental illness until he was briefly institutionalized in 1806. He ended up spending the last 36 years of his life in

TEXT & TRANSLATION

MY ILLNESS IS THE MEDICINE I NEED

My illness is the medicine I need.

I think I'll stay here until I die, I'm tired of life. I don't like freedom. The world frightens me.

Eat and sleep. Eat and sleep. The monotony here kills you.

I like it when people ask me the time. It's almost a conversation.

I don't know why I'm here. I've no idea. I think people are brought here to be killed. I'm scared to death. Death will come to me covering all my body. And I will be silent forever.

Once they give you an injection you instantly stop hearing voices.

DIE AUSSICHT

Die Aussicht

The View

Wenn in die Ferne geht der Menschen
wohnend Leben,
Wo in die Ferne sich erglänzt die Zeit
der Reben,
Ist auch dabei des Sommers leer
Gefilde,
Der Wald erscheint mit seinem
dunklen Bilde.

As mankind and civilization vanish into
the distance,
Where the time of vines shines surely
from afar,
Along with summer's empty
fields,
The dark image of the
forest appears.

Daß die Natur ergänzt das Bild der
Zeiten,
Daß die verweilt, sie schnell
vorübergleiten,
Ist aus Vollkommenheit, des Himmels
Höhe glänzet
Den Menschen dann, wie Bäume
Blüthe umkränzet.

Thus Nature complements
time,
For she lingers, as it glides quickly
past.
From this perfection the height of the
heavens then shine
Upon mankind, as trees are wreathed
with blooms.

*Mit Untertänigkeit,
Scardanelli
d. 24 Mai 1748*

*With deference,
Scardanelli
d. 24 May 1748*

Text by Friedrich Hölderlin

Translation by Danielle Sinclair

the Tübingen home of a sympathetic carpenter who was a fan of his work. The writer Bettina von Armin described his accommodations, "He has a small room in the modest house of a carpenter at the edge of the city... it overlooks the Neckar River, with a valley and a forest on the horizon, and this view is his only joy." His caretaker recalled that his most lucid and creative moments were while looking out the window. Later in life, Hölderlin included fantastical signatures with many of his poems, with a fictitious name (Scardanelli was the most common) and a date in the future or

distant past. He wrote three poems titled "Aussicht" or "Die Aussicht" (The View or The Perspective), and the one that Saariaho set is believed to be the last poem he wrote.

Saariaho writes, "This short piece, set to Hölderlin's 'Die Aussicht,' was commissioned by Santa Maria de Monastero, Manta, Italy, and premiered there in 1998 by the soprano Donatienne Michel-Dansac with the Ensemble Europeo Antidogma. *Die Aussicht* is the first piece I wrote using Hölderlin's late poetry, and the music simply conveys my impressions of his beautiful text." ♦

Trio No. 2 for Piano, Violin, and Cello

JAMES MACMILLAN

▶ Born July 16, 1959 in Kilwinning, Scotland.

Composed in 2013.

- ▶ Premiered on May 20, 2014 in Bath, England by the Gould Piano Trio.
- ▶ Tonight is the US premiere of this piece.
- ▶ Duration: 13 minutes

James MacMillan is the pre-eminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie* (1990). His percussion concerto *Veni, Veni Emmanuel* (1992) has received nearly 500 performances worldwide by orchestras including the London Symphony Orchestra, the New York and Los Angeles Philharmonics, and Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross* (1993), *Quickenings* (1998) for soloists, children's choir, mixed choir, and orchestra, and the operas *Inès de Castro* (2001), *The Sacrifice* (2005-06),

and *St. John Passion* (2007). The past five years have brought a successful sequence of concertos: for violinist Vadim Repin, pianist Jean-Yves Thibaudet (his third piano concerto), oboist Nicholas Daniel, violist Lawrence Power, and percussionist Colin Currie (his second percussion concerto). Orchestral scores have included *Woman of the Apocalypse* premiered by Marin Alsop at the Cabrillo Festival and performed by the São Paulo Symphony in 2014, and *Symphony No. 4* premiered at the 2015 BBC Proms. 2014 saw MacMillan launch a new music festival, the Cumnock Tryst, in his home town of Cumnock, Scotland. Future plans include a trombone concerto for Jörgen van Rijen with the Royal Concertgebouw Orchestra. Among his many recordings are the orchestral triptych *Triduum* conducted by Osmo Vänskä on the BIS label, and a series on Chandos with the BBC Philharmonic

that includes *The Berserking*, Symphony No. 3 'Silence,' which won a Classical Brit award in 2006, *Quickening*, and *The Sacrifice*. He has been a featured composer at the Edinburgh Festival, Southbank Centre, BBC's Barbican Composer Weekend, and the Grafenegg Festival. He read music at Edinburgh University and took doctoral studies in composition at Durham University with John Casken. Awarded Knighthood at the 2015 Queen's birthday honors, he lives in Glasgow.

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James MacMillan's eclectic, inventive style is informed by his interest in traditional Catholic chant, his Scottish heritage, a keen rhythmic sense, and a love of contrasts. He writes, "My second piano trio is written in one, through-composed movement. It begins with fast octave writing in the piano, centering around 'E' and fanning out from there. Around this

there are short brittle phrases on the two string instruments, sometimes sul ponticello, other times pizzicato; sometimes with little, sliding glissandi, other times in surging chromatic scales.

"After a very fast transitory episode the music settles to a second main idea—this time slow, modal, expressive, with lots of ornamentation, and drones on the cello. The faster music resumes momentarily before a series of loud piano triads and a little fanfare motif on the strings set up a very fast, rollicking 'music-hall' idea, quite clownish in character. This is juxtaposed back and forth with a stately, lilting waltz theme.

"Eventually the music settles to a central Largo, with a lyrical melody on cello, accompanied by gentle arpeggiated chords on the piano and high, artificial harmonics on violin. This segues into a fuller version of the earlier modal theme, before an abrupt recapitulation of the clownish idea. The opening theme provides the basis for a developmental coda." ♦

ABOUT THE ARTISTS

WILLIAM ANDERSON

▶ William Anderson is a composer, guitarist, ensemble director, and champion of new American music. He has performed with many of New York City's finest ensembles, including the New York Philharmonic, The Chamber Music Society of Lincoln Center, the Metropolitan Opera Chamber Players, Sequitur, the Group for Contemporary Music, and the Da Capo Chamber Players. Artistic Director of the Roger Shapiro Fund for New Music, he has been a soloist in festivals and ensembles such as the Bang on a Can Festival, the Brooklyn Philharmonic, and Modern Works. In 1985 he founded the Cygnus Ensemble, which has built a substantial repertoire of chamber music with plucked strings. With Cygnus, he has performed in Denmark, Holland, Poland, Russia, Mexico, and California. Cygnus also offers a series of three concerts each season at Merkin Concert Hall, presenting important new works by American composers. He performed at Tanglewood from 1981 through 1988. In 1982 he began studying with David Starobin, who introduced him to the music community in New York City. He soaked up contemporary American music and, in the last 15 years, he began composing works that draw on that experience, with a particular concern for finding a coherent way to make maximalism and minimalism work together. Mr. Anderson teaches guitar at Sarah Lawrence College and Queens College.

TONY ARNOLD

▶ Tony Arnold is recognized internationally as a leading proponent of new music in concert and recording, and shares with the audience her "broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores" (*Boston Globe*). Her repertoire of vocal chamber music includes major works written for her by Georges Aperghis, Eric Chasalow, Philippe Manoury, Josh Levine, George Crumb, Pamela Madsen, Fredrick Gifford, David Liptak, Brett Dean, Christopher Theofanidis, Jason Eckardt, Ricardo Zohn-Muldoon, Jesse Jones, Nathan Davis, Carlos Sanchez-Gutierrez, John Zorn, and David Gompfer. In the summer, she premiered Gabriela Lena Frank's *Iberian Songs* at the Music from Angel Fire festival, and later this season she will premiere a new work with live electronics by Hans Tutschku in Brazil. She is the soprano of the intrepid International Contemporary Ensemble (ICE), and a noted guest artist at festivals on four continents, having been featured at the Darmstadt Festival and Witten New Music Days (Germany), Time of Music (Finland), Cervantino (Mexico), Musica Sacra Maastricht (Netherlands), Tongyeong Festival (Korea), and the Perspectives XXI Festival (Armenia). Among her over two-dozen recordings is George Crumb's iconic *Ancient Voices of Children* (Bridge), which was nominated for a 2006 Grammy Award. Ms. Arnold is a graduate of Oberlin College and Northwestern University, and was a fellow of the Aspen Music Festival (as both a conductor and singer). Her teachers include sopranos Carmen Mehta and Carol Webber, conductors Robert Spano and Victor Yampolsky, and composer György Kurtág.

NICHOLAS CANELLAKIS

▶ Hailed by the *New Yorker* as a "superb young soloist," Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation,

captivating audiences throughout the United States and abroad. In the *New York Times* his playing was praised as "impassioned" and "soulful," with "the audience seduced by Mr. Canellakis's rich, alluring tone." He recently made his Carnegie Hall concerto debut, performing Leon Kirchner's *Music for Cello and Orchestra* with the American Symphony Orchestra in Isaac Stern Auditorium. A former member of CMS Two, he appears regularly with the Chamber Music Society in Alice Tully Hall and on tour. A frequent soloist with orchestras throughout the country, he also performs numerous recitals each season with his duo partner, pianist/composer Michael Brown. He has been a guest artist at many of the world's leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Bridgehampton, Bad Kissingen, Verbier, Mecklenburg, Moab, Aspen, and Music in the Vineyards. He is a graduate of the Curtis Institute of Music and New England Conservatory, and is currently on the faculty of the Brooklyn College Conservatory of Music. Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos, including his popular comedy web series "Conversations with Nick Canellakis."

OREN FADER

▶ Oren Fader is highly regarded as a performer of classical and electric guitar repertoire, solo and chamber, traditional and contemporary. Concerto performances include the Villa-Lobos Guitar Concerto with the Orpheus Chamber Orchestra, Joaquín Rodrigo's *Concierto de Aranjuez* with the New Jersey and Omaha symphonies, David Del Puerto's new concerto, *Zephyr*, with the New Paths in Music Ensemble, and the Vivaldi D major Concerto with the Manchester Music Festival. He has performed with a wide range of classical and new music groups, including the Met Chamber Ensemble (directed by James Levine), New York City Opera, New York Philharmonic, New York City Ballet, Mark Morris Dance Group, Saint Paul Chamber Orchestra, New World Symphony, The Chamber Music Society of Lincoln Center, American Composers' Orchestra, and Speculum Musicae. He has premiered or recorded over 200 solo and chamber works, many as a member of the award-winning new music group Cygnus Ensemble, including compositions by Babbitt, Wuorinen, Machover, Biscardi, Currier, and Naito. He recently toured with his chamber group Poetica Musica, performing in Turkey, Azerbaijan, Copenhagen, Iceland, Guyana, Israel, Jordan, and Tajikistan, and appeared at Tanglewood. Recent solo recordings include *First Flight*, ten premiere solo guitar pieces written for Mr. Fader, and *Another's Fandango*, featuring solo works from Bach to Bogdanovic. Mr. Fader received his undergraduate degree from SUNY Purchase and his master's degree from Florida State University studying under David Starobin and Bruce Holzman. Since 1994 he has been on the faculty of the Manhattan School of Music.

YURA LEE

▶ Violinist/violist Yura Lee is a multi-faceted musician, as soloist and as a chamber musician, and one of the very few that is equally virtuosic in 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, Brussels' Palais des Beaux-Arts, 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 a recipient of the 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. She is a former member of Chamber Music Society Two, as both violinist and violist.

TARA HELEN O'CONNOR

▶ 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 the Chamber Music Society Two 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, and the Bravo! Vail Music Festival. 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 and the legendary Bach Aria Group. 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, head of the wind department, and coordinator of classical music studies at Purchase College Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory and the contemporary program at Manhattan School of Music and is a visiting artist, teacher, and coach at the Royal Conservatory of Music in Toronto.

JAMES AUSTIN SMITH

▶ Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*The New Yorker*), oboist James Austin Smith performs equal parts new and old music across the United States and around the world. Mr. Smith is an artist of the International Contemporary Ensemble (ICE) and Talea as well as co-artistic director of Decoda, the Affiliate Ensemble of Carnegie Hall. He is a member of the faculties of the Manhattan School of Music and Purchase College and is co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. His festival appearances include Marlboro, Music@Menlo, Lucerne, Chamber Music Northwest, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. His debut solo recording *Distance* was released in early 2015 on South Africa's TwoPianists Record Label. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelors of

Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall's Ensemble ACJW. Mr. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

GILLES VONSATTEL

► Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. In recent years he has made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts, and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, the Lucerne festival, and the Munich Gasteig. Chamber partners include James Ehnes, Anthony Marwood, Frank Huang, Nicolas Altstaedt, David Shifrin, David Finckel, and many others. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the US and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Orchestra della Svizzera Italiana, Irish Chamber Orchestra, Orchestre Symphonique de Montréal, Vancouver Symphony, Florida Orchestra, the Munich Philharmonic, as well as multiple appearances with the Chamber Music Society. A former member of CMS Two, Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He is on the faculty of the University of Massachusetts at Amherst.

UPCOMING EVENTS AT CMS

EXPLORING GREAT BRITAIN

SUNDAY, OCTOBER 30, 5:00 PM ▶ ALICE TULLY HALL

Join us for music by composers for whom the British Isles were a supreme source of inspiration. Featuring works by Handel, Mendelssohn, Bridge, and more.

THE ART OF THE RECITAL: COLIN CARR & THOMAS SAUER

THURSDAY, NOVEMBER 3, 7:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

Experience the musical journeys crafted by these thrilling performers in the intimate Rose Studio.

This event will be streamed live at www.ChamberMusicSociety.org/watchlive

MENDELSSOHN'S BERLIN: BEETHOVEN, HAYDN, & BACH

FRIDAY, NOVEMBER 11, 7:30 PM ▶ ALICE TULLY HALL

Berlin's magnetic influence unites the composers on this special program, dedicated to the musical legacy of Mendelssohn's home city.

TRAVEL WITH CMS

CUBA: MUSIC IN THE LAND OF RHYTHM

Cienfuegos to Havana
January 28 - February 4, 2017

Enjoy the rich cultural diversity of Cuba on the Mega Yacht Variety Voyager, accommodating 72 guests in 36 cabins. Each day you will discover a new port of call and CMS musicians Michael Brown, Daniel Phillips, Nicholas Canellakis, and Tara Helen O'Connor will perform three concerts throughout the trip.

*For more information, please call
Sharon Griffin at 212-875-5782.*

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