

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, OCTOBER 21, 2023, AT 7:30
SUNDAY AFTERNOON, OCTOBER 22, 2023, AT 5:00
4,339TH & 4,441ST CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

EMERSON STRING QUARTET

EUGENE DRUCKER, violin
PHILIP SETZER, violin
LAWRENCE DUTTON, viola
PAUL WATKINS, cello
DAVID FINCKEL, cello

Emerson String Quartet: Farewell Performance

**LUDWIG VAN
BEETHOVEN**
(1770–1827)

Quartet in B-flat major for Strings, Op. 130
(1825)

- ▶ Adagio, ma non troppo—Allegro
 - ▶ Presto
 - ▶ Andante con moto, ma non troppo
 - ▶ Alla danza tedesca: Allegro assai
 - ▶ Cavatina: Adagio molto espressivo
 - ▶ Grosse Fuge, Op. 133
- DRUCKER, SETZER, DUTTON, WATKINS

INTERMISSION

FRANZ SCHUBERT
(1797–1828)

**Quintet in C major for Two Violins, Viola, and
Two Cellos, D. 956** (1828)

- ▶ Allegro ma non troppo
 - ▶ Adagio
 - ▶ Scherzo: Presto—Trio: Andante sostenuto
 - ▶ Allegretto
- SETZER, DRUCKER, DUTTON, WATKINS, FINCKEL

The **Jerome L. Greene Foundation** is the 2023–2024 CMS Season Sponsor.

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today, we greet you on a historic occasion. The Emerson String Quartet, for more than four decades, has been heard regularly by chamber music audiences the world over. With this weekend's concerts, that epic journey comes to an end. The artistic leadership role the Emerson has played in person—its priorities, standards, programming, and magnetism that drew people to become chamber music fans—will cease. The inspiration that drove countless young musicians to emulate them, to wish for such a happy and successful career, will now be experienced only via recordings. The lives of the quartet members will change drastically in the next few days: their calendars no longer contain entries for the next rehearsal, concert, or flight to some city where they'll meet and play together. The repertoire they thrived on—like the music you will hear today—will no longer emanate from their instruments, and they will no longer be conversing musically and socially with each other on an almost daily basis. The amount of change we are witnessing is almost too much to fathom.

Fortunately, the Emerson decided to play their final concerts for CMS. They certainly had other options, but we assured them that if they chose CMS, it would be done properly. First, we gave the Emerson total freedom in the programming. Second, when tickets started going fast, we added a repeat performance. Third, we are marking this occasion by presenting the Emerson with CMS's Award for Extraordinary Service to Chamber Music, which they so richly deserve. Fourth, Alice Tully Hall has the best acoustics for chamber music anywhere. And finally, we are providing them with the world's most loving, knowledgeable, and dedicated chamber music audience, who will fully appreciate every note and nuance of these extraordinary concerts.

As you listen today, please remember that this is not only a farewell but a celebration. The Emerson Quartet is finishing its career in style, at the height of its powers, after a long career

of incomparable accomplishments and close friendship. Please contribute to the joy of the occasion and express your gratitude to the Emerson Quartet for all they have done, for you, for others, and for classical music.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

By Ellen Exner

Both chamber works on this program were written in Vienna during the 1820s and turned out to be among the last pieces their respective composers would produce. We therefore speak of these as late works, even though Beethoven died at age 57 (hardly an old man) and Schubert, at 31, died even younger than Mozart (at 35).

Schubert had the benefit of coming of age when Beethoven's most path-breaking compositions were part of the local, Viennese musical culture. While the two are both often identified as "Viennese Classical" composers, there are many ways in which this label is misleading, particularly when it comes to discussion of their works from the 1820s. Beethoven was engaging in some of his most profoundly complex music. The same turned out to be true of Schubert.

The pairing of these two pieces is a study in contrasts: presented here are two pinnacles of the chamber music repertory, both extraordinarily challenging works that are entirely different listening experiences. One could say that Schubert offers while Beethoven demands. Neither work has been surpassed.

Program notes continued on next page.

Quartet in B-flat major for Strings, Op. 130, with *Grosse Fuge*, Op. 133

LUDWIG VAN BEETHOVEN

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna

Composed in 1825

Toward the end of his life, Beethoven turned almost exclusively to the composition of string quartets. He had written some excellent ones prior to 1810, but his late quartets (1825–1827) occupy a place of honor in the Western classical canon, regarded as particularly fine pieces. Beethoven routinely challenged generic expectations in quartet writing that were largely established by his teacher, Joseph Haydn, mostly by way of expansion: of compositional form, instrumentation, length, variety, and subject matter. Several of Beethoven's pieces present musical themes as though they are dramatic characters, whose extremely passionate reactions to the world around them are represented in the play of rhythms, styles, tones, volume, and silence.

Beethoven's late quartets were written for the performance and enjoyment of connoisseurs. But even his most devoted fans found Op. 130 in its original form to be impossibly complex to the point of being unpleasant, especially the original finale, the *Grosse Fuge* (Grand Fugue). They found it so objectionable, in fact, that those close to Beethoven strongly suggested that he write a new finale. Beethoven agreed, for a fee, and on the condition that the *Grosse Fuge* be published separately under a new opus number (Op. 133). The rest of the quartet, with its new finale, was published and sold as Op. 130.

- ▶ First CMS performance on September 13, 1969, by the Guarneri String Quartet (violinists Arnold Steinhardt and John Dalley, violist Michael Tree, and cellist David Soyer)
- ▶ Duration: 50 minutes

Most ensembles now choose to perform the work according to Beethoven's original conception, which is to say the version that closes with the *Grosse Fuge*. Either version was technically sanctioned by Beethoven, and thus both options are legitimate, but they do result in two entirely different pieces.

Op. 130 is typically Beethovenian in its unconventionality: it has not the customary four, but six movements whose unifying principle is contrast.

The first movement (*Adagio ma non troppo*) unfolds as an unpredictable series of short, but promising gestures, some melodic and pensive, some a flurry of sunny activity, none satisfyingly complete. Very occasionally, a soaring melody breaks through, only to dissipate into some newly fragmented or filigreed restatement of material somehow familiar but restlessly evasive. This long, weighty movement concludes on familiar ground, yet still asking more questions than it answers.

The breathless *Presto* evokes a folk style through its playful character and dance-like repeat scheme, which renders its sliding chromatic gestures, pauses, and other unusual effects all the more surprising. This movement provides a diverting, slightly mischievous respite from its predecessor.

The third movement teases a hint of trouble at the beginning, but

FROM THE ARCHIVE



The Emerson String Quartet in 1987, when the group performed the complete cycle of Beethoven string quartets at CMS. From left: Eugene Drucker, Philip Setzer, David Finckel, and Lawrence Dutton. Cellist Paul Watkins took over for David Finckel in 2013. Photo by Peter SchAAF.

quickly a new mood emerges, with only the occasional, wistful reference to something unresolved behind the otherwise gently jovial surface. The instruments of the quartet interact socially, cooperatively, and gracefully. The complex, unsettled world of the first movement is almost entirely left behind, although there are a few momentary portents of the imitative, deeply troubled fugal finale that is still on the distant horizon.

In most quartets of the era, the fourth movement would be the last. But here, Beethoven supplies a type of movement that could never be

confused for a conclusion: a triple-meter dance movement with the instruction *Alla danza tedesca* (in the manner of a German dance). It is a lilting little waltz in G major that is charm itself. Its untroubled loveliness serves as an emotional foil to the extraordinary profundity of the movement that follows.

The fifth movement, *Cavatina*, references in title and content the most emotionally expressive vocal movements in opera of the time. These slow, hyper-focused arias were vehicles for a character's most intimate revelations about their emotional

state, which was generally one of anguish. This movement is among the finest examples of Beethoven's ability to convey through music a psycho-emotional state, down to a middle section marked "Beklemmt" (afflicted) in the score.¹ Accompanied by quietly pulsing triplets, the melodic line in this short span of measures audibly struggles to be articulate and in control, like a person who is plainly overcome by emotion. The movement's ending trails off into an unresolved, but not dissonant, silence.

The *Cavatina's* suggestion of intimate, emotional confession is the most immediate reason why the character and message of the quartet's finale matters. If this work has a protagonist, the finale reveals

their fate. In this case, the finale is the original *Grosse Fuge*, which is among Beethoven's most bewildering and dissonant compositions. It is extremely demanding for performers and listeners alike. Although entitled "Fugue," it is not a fugue in the Bachian sense. It wanders in and out of strict counterpoint and is nearly relentless in its jagged insistence that all is most definitely not well. There are occasional episodes that offer significant contrast, some might say blessed relief, from the surrounding intensity. The fact that Beethoven did not require much convincing to offer a substitute finale suggests that even he was willing to entertain a kinder, gentler fate for this story's hero. Regardless, this movement is a tour de force, unparalleled in the repertory. ♦

Quintet in C major for Two Violins, Viola, and Two Cellos, D. 956

FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Vienna
- ▶ Died November 19, 1828, in Vienna

Composed in 1828

- ▶ First CMS performance on September 11, 1969, by violinists James Buswell and Pinchas Zukerman, violist Walter Trampler, and cellists Leslie Parnas and Pierre Fournier
- ▶ Duration: 54 minutes

There are few pieces of chamber music more thoroughly excellent than Schubert's String Quintet in C major, D. 956. As in all of his works, the four movements of this piece are suffused with generous, gratifying melodies, sensuous shifts from major to minor, and an astonishing variety of textures and moods, all deployed with a faultlessly calculated sense of dramatic pacing designed to keep the listener in rapt attention. This is the music of a

phenomenally gifted composer at the height of his powers, whose well of invention seems to have been virtually limitless. Schubert embraced all of the best music Vienna had to offer, building on models provided by Haydn, Mozart, and Beethoven, as well as examples from his teachers, including the unjustly maligned Antonio Salieri.

Schubert's quintet is expansive. Running about an hour, it is longer than most chamber pieces of the

¹ In today's German, the word "Beklemmt" means something closer to "repressed," and is often defined that way in commentaries on this work. During Beethoven's lifetime, however, the meaning was closer to "afflicted."

era and it includes an unusual fifth instrument: another cello. Both Mozart and Beethoven also wrote for string quintet, but they chose to double the inner voices, adding an extra viola. Schubert's decision to add a second bass voice to such a small ensemble results in a special depth and richness of timbre, plus a reinforced harmonic foundation that seems to allow for almost infinite musical space above it.

The first movement, *Allegro ma non troppo* (fast, but not too fast), opens somewhat mysteriously, introducing the pull between major and minor modes that will play a leading role throughout the work. We then find ourselves off and running headlong toward a sumptuous cello duet, whose melodic material will be passed among the other instruments and then repeated, as the form dictates. It is a mark of how enjoyable this music is that all the structural repetitions are entirely welcome.

As far as slow movements go, Schubert's *Adagio* is one for the ages. It is rumored that the great pianist Arthur Rubinstein and the novelist Thomas Mann both wished to die listening to it. The ethereal stillness of its texture, created through sustained notes in the inner voices and gentle *pizzicato* (plucked strings) in the accompaniment, combine to form a cushion of sound over which the solo violin pours out an utterly heart-stopping, plaintive melody in the instrument's high register. This is the unfettered expressivity of Schubert,

one of Western music's greatest song composers, without the limitations of the human voice. About halfway through the movement, though, things suddenly take a turn toward the stormy. This makes very welcome the ecstatic quiet that returns in the form of a violin-cello duet. To close, the opening music reappears in delightfully embellished form. The variety of instrumental color and emotional range Schubert packs into this single movement are nothing short of miraculous.

In the riotously exuberant third movement, a playful *Scherzo* gives way in the middle section (*Trio*) to a much quieter, almost reverent mood that is hymn-like in places. True to form, the opening music returns abruptly, dispelling the gravitas and restoring the atmosphere to pure joy.

For the finale (*Allegretto*), Schubert keeps the exuberance going. Almost immediately, though, the piece's true complexity emerges. Its character toggles frequently from rollicking and folk-like to wistful and contemplative. The string writing is virtuosic throughout, with abundant, glorious filigree and even the occasional, yodel-like descant provided by the first violin. The movement closes with an operatic race to the finish line designed to bring the curtain down and the house to its feet. ♦

Dr. Ellen Exner is a former professor of musicology who now works for the Philadelphia Orchestra.

FINAL STATEMENT OF THE EMERSON STRING QUARTET

In the mid-1970s, when Philip Setzer and I began to build a quartet career with two friends from the Juilliard School, performing occasionally in this very hall, we could not have imagined the scope of the journey on which we were embarking. Now, after thousands of concerts on five continents—for the most varied audiences in venues small and large—and having established lasting friendships with many presenters and loyal chamber music aficionados, we are contemplating the sunset of the Emerson String Quartet.

It is with a mixture of pride and nostalgia that we look back on more than four decades of life in this collective enterprise. In addition to the great music we've been privileged to share with audiences and with each other, the opportunity to connect with close friends has meant the most to us over the years. Each city on our itineraries has had its own unique associations for us, giving atmosphere, texture, and the all-important personal dimension to our recollections of the passing seasons. Presenters, managers, and audience members have all played important roles in our experience; we also wish to express our gratitude to the dozens of instrumentalists, singers, composers, actors, and directors with whom we've collaborated on a wide variety of projects that often expanded our aesthetic horizons. Now we are preparing for life and work beyond the ESQ, which will afford us the opportunity to continue performing as individuals and to pass along the fruits of our experience to younger generations of musicians, especially through our residency at Stony Brook University, where we curate the Emerson String Quartet Institute.

Individually and collectively, we were never prone to complacency; there were always new projects to envision, new challenges to confront. But this is a time to celebrate and to recall some milestones of the path we have traveled.

In 2016, Universal Music Group honored us during our 40th anniversary season with a reissue of our entire Deutsche Grammophon discography, totaling 52 CDs released between 1987 and 2010. Almost all these recordings were made with the brilliant cellist David Finckel, with whom we worked for 34 years. In 2013, the equally stellar Paul Watkins joined the group; his first Emerson Quartet CD came out in September 2015, and was included in the anthology. It featured a collaboration with the marvelous soprano Renée Fleming in Berg's *Lyric Suite*, as well as settings of Rilke sonnets by Egon Wellesz and a touching song by Schoenberg's last pupil, Eric Zeisl.

For close to three decades, it was a privilege to document our interpretations of such a broad spectrum of music, reaching back to key works written before the invention of the string quartet (two CDs of Bach transcriptions), extending through most of the pillars of quartet repertoire

from the 18th, 19th, and 20th centuries, and exploring new contributions by five contemporary American composers. Last year Universal re-released the box set, expanded to include two later recordings; the new items include Benjamin Britten's Second and Third Quartets, as well as four Fantasias by Henry Purcell and Britten's arrangement of his *Chacony* (augmenting the representation of music that pre-dates the advent of the string quartet in addition to important milestones of the 20th-century quartet repertoire).

We proudly recall the distinguished guests with whom we had the opportunity to perform and record during those years, among them Mstislav Rostropovich, Menahem Pressler, David Shifrin, and Leon Fleisher. To the list of illustrious artists with whom we've worked, we recently added the superstar piano virtuoso Evgeny Kissin, who collaborated with us in eight concerts in Europe and the US in 2018; the final stop of that tour is documented by *The New York Recital*, a 2-CD album recorded live at Carnegie Hall, which now rounds out the Universal box set.

But our recording career has continued. Several years ago we had the opportunity to record the three Schumann quartets for the Pentatone label. And the French label Alpha has just released our final CD, a collaboration with the astonishing soprano Barbara Hannigan, entitled *Infinite Voyage*: a traversal of late 19th- and early 20th-century music ranging from the achingly Romantic *Chanson Perpétuelle* of Chausson to norm-shattering experiments in early Modernism by Berg, Schoenberg, and Hindemith.

For our farewell program, we have chosen two monuments of the chamber music repertoire, each of which has particular, personal meaning for us. When David Finckel left the Quartet ten years ago, his final ESQ concert ended with Schubert's sublime Cello Quintet, composed just two months before the composer's untimely death. Incoming cellist Paul Watkins joined us in that magnum opus for the most seamless imaginable transition to a new chapter of our work together. In the past decade, we've performed the Quintet a number of times with David, who now takes the second cello part as our honored guest. And if we had to choose one piece through which to attempt a summation of our life work as quartet players, it would be Beethoven's Opus 130: an adventure in sound that runs the gamut from the most intimate, vulnerable utterances (in the famous *Cavatina*) to radical explorations of counterpoint and harmony in the *Grosse Fuge*, its original finale, pushing hard against the boundaries of what was then considered possible and emerging triumphant on the other side. This unruly masterpiece bewildered the composer's contemporaries and changed the course of music history; it continues to challenge all of us, catapulting listeners and performers alike from the late Classical style to the threshold of Modernism.

— Eugene Drucker, on behalf of the Emerson String Quartet

CMS AWARD FOR EXTRAORDINARY SERVICE TO CHAMBER MUSIC

The Chamber Music Society of Lincoln Center is pleased to present the ninth CMS Award for Extraordinary Service to the Emerson String Quartet.

Over 47 consecutive seasons, **the Emerson String Quartet** has untiringly brought the art of great string quartet performance to multiple continents multiple times, growing a worldwide audience of dedicated quartet enthusiasts.

The Quartet has dedicated itself with equal commitment to repertoire of all periods, setting the highest standards for execution and interpretation, performing large cycles of the standard repertoire and curating numerous series highlighting the works of diverse composers in enlightening ways. The Quartet commissioned, premiered and recorded works by the leading composers of its time. The Quartet recorded virtually the entire standard quartet repertoire to unequalled acclaim, garnering numerous awards, including the first-ever Grammy for Best Classical Album awarded to a chamber ensemble; and

The Quartet broke new ground for quartet performance, becoming, for example, the first quartet in history to prove it possible to perform all six Bartók Quartets in a single concert, on this very stage. The Quartet served as the first resident string quartet of the Chamber Music Society of Lincoln Center, from 1982 to 1989, performing, among many works, this organization's first complete cycle of the Beethoven quartets.

The Quartet has dedicated itself to the next generation of musicians through university teaching positions from 1981 through the present, and as individuals will continue to direct a string quartet program at Stony Brook University.

The Quartet's playing, career, and artistic accomplishments have undoubtedly inspired the formation of countless young string quartets hoping to follow in their footsteps.

The Quartet has set shining examples of mutual artistic respect and support among its members; service to the community; devotion to concert sponsors and audiences; close personal friendships among all its members, past and present, and their families; and, on this eve of retirement, shows not a hint of regret or waning of artistic commitment.

ABOUT THE ARTISTS



JÜRGEN FRANK

EMERSON STRING QUARTET

► These are the final concerts of the Emerson String Quartet, which has spent more than four decades as one of the world's premier chamber music ensembles. "With musicians like this," wrote a reviewer for *The Times* (London), "there must be some hope for humanity." The Quartet has made more than 35 acclaimed recordings, and has been honored with nine Grammys (including two for Best Classical Album), three Gramophone Classical Music Awards, the Avery Fisher Prize, and *Musical America's* "Ensemble of the Year" Award. The ESQ has commissioned works from some of today's most esteemed composers, and has partnered in performance with leading soloists such as Renée Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, Yefim Bronfman, James Galway, Edgar Meyer, Mstislav Rostropovich, Menahem Pressler, Leon Fleisher, André Previn, and Isaac Stern.

The Emerson's extensive discography includes the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartók, Webern, and Shostakovich, as well as multi-CD sets of major works by Haydn, Mozart, Schubert, and Dvořák. In October 2020, the group released a CD of Schumann's three quartets for the Pentatone label. Deutsche Grammophon recently reissued its box set of the Emerson Complete Recordings on the label, now expanded to 55 discs. The Quartet's final recording, a collaboration with soprano Barbara Hannigan, features music by Schoenberg, Hindemith, Berg, and Chausson; the sessions were filmed by acclaimed director Mathieu Amalric.

Formed in 1976 and based in New York City, the Emerson String Quartet was one of the first quartets whose violinists alternate in the first-violin position. The group, which takes its name from the American poet and philosopher Ralph Waldo Emerson, serves as Quartet-in-Residence at Stony Brook University. In 2013, Paul Watkins, a distinguished soloist and award-winning conductor, joined the original members of the Quartet after the departure of cellist David Finckel.



EUGENE DRUCKER

► Eugene Drucker is a founding member of the Emerson String Quartet and Music Director of the *Bach at New Year's* concerts for the Berkshire Bach Society. He has appeared as a solo violinist with the orchestras of Montreal, Brussels, Antwerp, Liège, Hartford, Richmond, Omaha, Jerusalem, and the Rhineland-Palatinate, as well as the American Symphony Orchestra, Aspen Chamber Symphony, and Las Vegas Philharmonic. A graduate of Columbia University and the

Juilliard School, he served for two years as concertmaster of the Juilliard Orchestra, which featured him several times as soloist. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after winning prizes at the Montreal Competition and the Queen Elisabeth Competition in Brussels. He has recorded the complete unaccompanied works of Bach (Parnassus Records), the complete sonatas and duos of Bartók (Biddulph Recordings), and (with the Emerson Quartet) works ranging from Bach and Haydn to contemporary repertoire, mostly for Deutsche Grammophon. A nine-time Grammy and three-time Gramophone Award winner, he is Visiting Professor of Chamber Music at Stony Brook University.

In 2008, his setting of four Shakespeare sonnets was premiered by baritone Andrew Nolen and the Escher String Quartet. The songs later appeared on the two-CD release *Stony Brook Soundings*, issued by Bridge Recordings. Additional compositions include *Madness and the Death of Ophelia*, based on four scenes from *Hamlet*; *At the Edge of the Cliff*, a setting of five poems by Denise Levertov for soprano and string quartet; and *Series of Twelve*, a string quartet commissioned by the New Music for Strings Festival, which premiered in Copenhagen and Reykjavik in August 2018. Mr. Drucker's first novel, *The Savior*, was published by Simon & Schuster in 2007 and subsequently appeared in a German translation called *Wintersonate*. A second novel, *Yearning*, was published in the fall of 2021. Recently completed projects include a novelization of *Hamlet* as well as a song cycle, *Of Troubled Times*, based on the work of Denise Levertov and Lucy Miller Murray.

While teaching at Stony Brook and the Manhattan School of Music, Mr. Drucker will continue to appear as a chamber music player and soloist, hoping to find inspiration for further creative endeavors. Though far from retirement, he anticipates a more relaxed schedule, which will allow him to enjoy family life at greater leisure with his wife, Roberta Cooper.



PHILIP SETZER

► Violinist Philip Setzer, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druián, and later at the Juilliard School with Oscar Shumsky. In 1967, he won second prize at the Marjorie Merriweather Post Competition in Washington, DC, and in 1976 received a Bronze Medal at the Queen

Elisabeth International Competition in Brussels. He has appeared with the National

Symphony, Aspen Chamber Symphony, Memphis Symphony, New Mexico and Puerto Rico Symphonies, Omaha and Anchorage Symphonies, and on several occasions with the Cleveland Orchestra. He has also participated in the Marlboro Music Festival. In April 1989, he premiered Paul Epstein's *Matinee Concerto*. He has since performed this piece, dedicated to and written for him, in Hartford, New York, Cleveland, Boston, and Aspen.

Currently the Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook and a visiting Professor of Violin and Chamber Music at the Cleveland Institute of Music, Mr. Setzer is also the Artistic Director of Strings Chamber Music. He serves as Director of the Shouse Institute, the teaching division of the Great Lakes Chamber Music Festival, and was a faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. Mr. Setzer was the co-creator of the Emerson's two highly-praised collaborative theater productions: *The Noise of Time*, premiered at Lincoln Center in 2001 and directed by Simon McBurney, is a multimedia production about the life of Shostakovich and was performed 60 times throughout the world; in 2016, Mr. Setzer teamed up with writer-director James Glossman for the Emerson's *Shostakovich and the Black Monk: A Russian Fantasy*. Premiered at the Great Lakes Chamber Music Festival, *Black Monk* has been performed at the Tanglewood Music Festival, Princeton University, Wolf Trap, Ravinia Festival, Lotte Concert Hall in Seoul, Korea, and Stony Brook University. He plays a violin made for him in 2011 by Samuel Zygmuntowicz.

Although sad, of course, to end this long ride with the quartet, he looks forward to continuing to play in his trio with Wu Han and David Finckel, teaching at Stony Brook University and the Cleveland Institute, and taking on the new role of Artistic Director at the Manchester Music Festival in Vermont. But he very much looks forward to spending more time with his wife, Linda, their daughter, Katia, and her husband, Tim, and—especially—the new addition to their family, granddaughter Ava!



JÜRGEN FRANK

LAWRENCE DUTTON

► Lawrence Dutton, violist of the nine-time Grammy-winning Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Renée Fleming, Sir James Galway, André Previn, Menahem Pressler, Walter Trampler, Rudolf Firkusny, Emanuel Ax, Yefim Bronfman, Lynn Harrell, Evgeny Kissin, Joseph Kalichstein, Misha Dichter, Edgar Meyer, and Joshua Bell. He has also performed as guest artist with the Beaux Arts and Kalichstein-Laredo-Robinson Trios and the Juilliard and Guarneri String Quartets. He has been featured on albums with the Grammy-winning jazz bassist John Patitucci, the Beaux Arts Trio, and Jan DeGaetani. As soloist, he has appeared with many American and European orchestras and as guest artist at major music festivals worldwide. With the late Isaac Stern he collaborated on the International Chamber Music Encounters at Carnegie Hall and in Jerusalem.

Mr. Dutton began violin studies with Margaret Pardee and viola studies with Francis Tursi at the Eastman School. He holds degrees from the Juilliard School, where he studied with Lillian Fuchs. He and the other members of the Emerson Quartet received the 2015 Richard J. Bogomolny National Service Award from

Chamber Music America and the 2004 Avery Fisher Prize. They were also inducted into the American Classical Music Hall of Fame in 2010 and were *Musical America's* Ensemble of the Year in 2000.

Currently, Mr. Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University; Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia; and Artistic Director of the Hoch Chamber Music Series in Bronxville, New York. His future projects include creating an Emerson String Quartet edition of the major string quartet repertoire through Stony Brook University, as well as a tour and album with John Patitucci that includes an eclectic mix of classical, jazz, and Brazilian music.

Mr. Dutton looks forward to spending more time with his wife of 36 years, Elizabeth, and to playing golf with his favorite foursome, which includes his three sons, Luke, Jesse, and Sam. Mr. Dutton exclusively uses Thomastik Spirocore strings, and his viola is a Samuel Zygmuntowicz (Brooklyn, 2003).



JÜRGEN FRANK

PAUL WATKINS

► Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a remarkably varied and distinguished career as soloist, chamber musician, and conductor. He is the Artistic Director of the Great Lakes Chamber Music Festival, and in 2019 he was appointed Professor of Cello at the Yale School of Music. He has performed as concerto soloist with prestigious orchestras throughout the world under eminent conductors including

Bernard Haitink, Paavo Berglund, Leonard Slatkin, Sakari Oramo, Gianandrea Noseda, Sir Mark Elder, Sir Andrew Davis, Sir Charles Mackerras, Andris Nelsons, Edo de Waart, Hannu Lintu and Vasily Petrenko. A dedicated chamber musician, Paul was a member of the Nash Ensemble from 1997 until 2013, when he joined the Emerson String Quartet. With the Quartet he has travelled extensively, performing at major international festivals including Tanglewood, Aspen, Ravinia, Edinburgh, Berlin, and Evian, and has collaborated with artists such as Emanuel Ax, Yefim Bronfman, Evgeny Kissin, Renée Fleming, and Barbara Hannigan. He is a regular guest artist of the Chamber Music Society of Lincoln Center.

He took first prize in the 2002 Leeds Conducting Competition, and has held the positions of Music Director of the English Chamber Orchestra and Principal Guest Conductor of the Ulster Orchestra. In recent seasons he made his conducting debuts with the Minnesota Orchestra, Detroit Symphony, and Omaha Symphony. His extensive discography as a cellist includes more than 70 recordings, including 18 solo albums for Chandos. His first recording as a conductor, of the Britten and Berg violin concertos with Daniel Hope, received a Grammy nomination.

Paul's future plans include solo performances and recordings with, among others, Alessio Bax, Anthony Marwood, Lawrence Power, Leila Josefowicz, Edward Gardner, and Sir Andrew Davis. He is also in demand as a visiting teacher and has planned residencies this season at the Curtis Institute of Music and the Butler School of Music at the University of Texas at Austin. Above all, he is looking forward to spending more time at home with his wife, Jennifer, their two daughters, Emily and Eliza, and their dog, Mabel.



DAVID FINCKEL

► Co-Artistic Director of CMS since 2004, cellist David Finckel's dynamic musical career has included performances on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. His quartet performances and recordings include quartet cycles of Mozart, Beethoven, Schubert,

Schumann, Mendelssohn, Dvorák, Brahms, Bartók, and Shostakovich, as well as collaborative masterpieces and commissioned works.

In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. ArtistLed's catalog of more than 20 releases includes the standard literature for cello and piano, plus works composed for the duo by George Tsontakis, Gabriela Lena Frank, Bruce Adolphe, Lera Auerbach, Edwin Finckel, Augusta Read Thomas, and Pierre Jalbert. Music@Menlo, an innovative summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season in 2022.

As a young student, David was winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. Having taught extensively with the late Isaac Stern in America, Israel, and Japan, he is currently a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. David's 100 online *Cello Talks*, lessons on cello technique, are viewed by an international audience of musicians. Along with Wu Han, he was the recipient of *Musical America's* 2012 Musicians of the Year Award.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,000 video recordings, and broadcasts that are distributed to millions of listeners around the world.

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Sasha Cooke, MEZZO-SOPRANO
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Gloria Chien, PIANO
Lucille Chung, PIANO
Frank Dupree, PIANO
Sahun Sam Hong, PIANO
Gilbert Kalish, PIANO
Soyeon Kate Lee, PIANO
Anne-Marie McDermott, PIANO
Ken Noda, PIANO
Evren Ozel, PIANO
Juho Pohjonen, PIANO
Stephen Prutsman, PIANO
Mika Sasaki, PIANO
Gilles Vonsattel, PIANO
Charlotte Wong, PIANO
Shai Vosner, PIANO
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Updated on October 6, 2023

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Thu, Oct 26, 6:30 pm **SOLD OUT!**

Thu, Oct 26, 9:00 pm 

Mozart, Britten, Ibert, Jolivet

RACHMANINOFF: THE COMPOSER

Sun, Oct 29, 5:00 pm

*Rubinstein, Tchaikovsky, Balakirev, Mussorgsky,
Rachmaninoff, Glinka, Rimsky-Korsakov*

THRILLS AND CHILLS

Tue, Oct 31, 7:30 pm

Beethoven, Gregg Kallor, Bartók

RACHMANINOFF: THE PIANIST

Sat, Nov 4, 7:30 pm

*Mozart, Tchaikovsky, Debussy, Bolcom,
Rachmaninoff*

SONIC SPECTRUM I

Thu, Nov 9, 7:30 pm **LIMITED AVAILABILITY** 

*Reena Esmail, Todd Cochran, Libby Larsen,
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LANDMARK TRIOS

Tue, Nov 14, 7:30 pm

Fanny Mendelssohn, Clara Schumann, Brahms

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Thu, Nov 16, 6:30 pm **SOLD OUT!**

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Sun, Nov 19, 5:00 pm

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BACH'S ART OF THE FUGUE

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Fri, Dec 15, 7:30 pm

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