

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, NOVEMBER 19, 2023, AT 5:00 ▶ 4,359TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**GILLES VONSATTEL**, piano  
**FRANCISCO FULLANA**, violin  
**ARNAUD SUSSMANN**, violin  
**YURA LEE**, viola  
**MATTHEW LIPMAN**, viola  
**NICHOLAS CANELLAKIS**, cello  
**ANTHONY MANZO**, double bass  
**DAVID SHIFRIN**, clarinet

## QUINTET ODYSSEY

**ANTONÍN DVOŘÁK**  
(1841–1904)

**Nocturne for Two Violins, Viola, Cello, and  
Double Bass, Op. 40** (1870, rev. 1882)  
FULLANA, SUSSMANN, LEE, CANELLAKIS, MANZO

**JOHN CORIGLIANO**  
(b. 1938)

***Soliloquy* for Clarinet and String Quartet** (1977,  
adapted 1995)  
SHIFRIN, FULLANA, SUSSMANN, LIPMAN, CANELLAKIS

**LOUISE FARRENC**  
(1804–1875)

**Quintet in A minor for Piano, Violin, Viola, Cello,  
and Double Bass, Op. 30** (1839)  
▶ Allegro  
▶ Adagio non troppo  
▶ Scherzo: Presto  
▶ Finale: Allegro  
VONSATTEL, SUSSMANN, LIPMAN, CANELLAKIS, MANZO

## INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.  
Photographing, sound recording, or videotaping this performance is prohibited.

**LUDWIG VAN  
BEETHOVEN**  
(1770–1827)

**Quintet in C major for Two Violins, Two Violas,  
and Cello, Op. 29 (1801)**

- ▶ Allegro moderato
  - ▶ Adagio molto espressivo
  - ▶ Scherzo: Allegro
  - ▶ Presto—Andante con moto e scherzoso
- SUSSMANN, FULLANA, LEE, LIPMAN, CANELLAKIS

This concert is underwritten, in part, by **Frederick L. Jacobson**. Additional support provided by the **Francis Goelet Charitable Lead Trusts** and the **Samuel I. Newhouse Foundation**.

Matthew Lipman occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**.

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

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor**'s generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

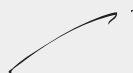
When we were very young musicians, the word “quintet” meant to us nothing else except “piano quintet,” which is a string quartet plus a pianist. The three most famous piano quintets in the chamber music literature, by Schumann, Brahms, and Dvořák, are essential works of the genre, and these pieces are performed many times per season worldwide.

As our knowledge of chamber music broadened through opportunity and experience, we became familiar with another kind of quintet, the “viola quintet,” which is a string quartet with an additional viola. Mozart composed the first great ones (six of them), and he was followed by composers writing viola quintets through the present day.

Today's program is intended to expand our conception of what a “quintet” can be. We will hear four of them, each with a different instrumentation. The familiar piano quintet does not make an appearance, nor does it have to. The richness of invention and variety of timbre offered here indeed constitute a far-reaching odyssey through the land of the quintet.

A few names stand out for us that are worth briefly mentioning: first, the remarkable composer/piano virtuoso Louise Farrenc, a contemporary of Schumann and Mendelssohn, makes her long-awaited CMS mainstage debut. John Corigliano, one of America's most distinguished composers, gives us his *Soliloquy* for clarinet quintet, performed by the clarinetist who commissioned and premiered the work, David Shifrin. And finally, we must not overlook that most marvelous of participants, the double bass, which adds its luminous sonority to two works in the hands of Anthony Manzo, one of today's true masters of the instrument.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# ARTIST PERSPECTIVE

When David and Wu Han asked me to play John Corigliano's *Soliloquy*, I couldn't shake the overwhelming feelings that come from my own personal connections to John's music and my beginnings at Lincoln Center. The haunting intensity of the piece takes on a deeper resonance knowing that the composer wrote it as a reflection on the absence of his father, the former concertmaster of the New York Philharmonic, from that first chair.

For me, this performance becomes a poignant intersection of past and present. My early days in the city as an enthusiastic Juilliard student are indelibly linked to my numerous evening discussions about Corigliano's compositional process with my freshman roommate, who was his composition student at the time. The bittersweet note is that my roommate, a gentle and beautiful musical soul, is no longer with us. The echoes of his passion and our shared excitement still linger today and will infuse every note that comes out of my violin during the performance.

— Francisco Fullana

## NOTES ON THE PROGRAM

By Nicky Swett

### Nocturne for Two Violins, Viola, Cello, and Bass, Op. 40

#### ANTONÍN DVOŘÁK

- Born September 8, 1841, in Nelahozeves, Bohemia
- Died May 1, 1904, in Prague

***Composed in 1870, revised in 1882***

- First CMS performance on May 3, 1987, by the Emerson String Quartet (violinists Philip Setzer and Eugene Drucker, violist Lawrence Dutton, and cellist David Finckel) and double bassist Alvin Brehm
- Duration: 7 minutes

The phrase presented by the cello and double bass at the beginning of Antonín Dvořák's Nocturne (Op. 40) has the quality of a medieval incipit, that little thread of chant intoned by a priest or solitary chorister before the mass of voices enter. It descends to an F-sharp, which the cello holds for a whopping 24 measures in an *Adagio* tempo, while the bass plucks the same pitch every bar for reinforcement. Above, the twirling lines of the upper strings ebb and flow, always moving in intertwining bits of counterpoint but never going anywhere thanks to the harmonic anchor beneath them. It's extremely

difficult to feel a pulse or a meter, which is a reminder that changes in tonality are one of our primary cues to interpreting rhythm.

This seamless floating takes up half the piece—and then, the moment he allows the bassline to move, Dvořák starts to swing. Offbeats in the second violin and viola tell us that the folk dance has begun, the trance is lifted, the baby has gone off to sleep and the party can (quietly) begin. Only at the very end does he restore calm, over a series of emphatically restful measures in B major.

Few pieces of music explore stasis in such an emotional fashion. In the

20th Century, Samuel Barber's *Adagio for Strings* and George Walker's *Lyrical* do something related; but Dvořák's composition is remarkably devoid of tragedy for something so meticulously slow. This is perhaps a consequence of the Nocturne's origins: it started its life as part of an early string quartet, and then had a role as one of two slow movements in the generally ebullient G-major Bass Quintet (Op. 77). He eventually decided that only one was needed and elected

to leave in the serene but less eccentric *Poco andante*. After excising this strange and sublime *Adagio*, he revised it and republished it as the Nocturne for Strings in B major in 1883. The movement is also often added back into performances of the quintet as a means of arresting some of the ecstatic flow of that work. But it is equally successful as a standalone concert piece that falls into the tradition of string miniatures designed to make us hold our breath. ♦

## Soliloquy for Clarinet and String Quartet

### JOHN CORIGLIANO

► Born February 16, 1938, in New York City

**Composed in 1977, adapted in 1995**

► First CMS performance on October 20, 1995, by clarinetist David Shifrin, violinists Cho-Liang Lin and Carmit Zori, violist Paul Neubauer, and cellist Fred Sherry

► Duration: 9 minutes

John Corigliano Sr., father of the composer of the same name, served as concertmaster of the New York Philharmonic from 1943 to 1966. In 1977, two years after his father's death, John Corigliano Jr. wrote a clarinet concerto for that orchestra and soloist Stanley Drucker. Corigliano had vivid memories of Drucker and his father playing together, and so when writing the concerto's slow movement, titled *Elegy*, "the idea of an extended dialogue for clarinet and violin seemed not only natural but inevitable. This duet has a special poignancy for me when I remember the many years that my father and Stanley Drucker were colleagues under the baton of Leonard Bernstein."

It is heartbreaking music, which unfolds as if it were one long exhale. The persistent pensiveness is quite intentional: for the composer, "the prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the *Elegy*, feeling that by

sustaining the same mood throughout the music would achieve a heightened intensity." In 1995, Corigliano arranged this movement into a standalone *Soliloquy* for Clarinet Quintet, which preserves that desolate intensity as well as the intimate discourse between violin and clarinet.

The change of title from *Elegy* to *Soliloquy* is curious. A soliloquy is usually a monologue delivered to oneself, as a character in a drama thinks through a choice, an idea, or an action. Perhaps the clarinet's voice is the soliloquizing agent in this music, reflecting on the sorrow of losing a parent, while the strings set the scene. And yet, this piece is so clearly conceived as a duet. We might hear the two main instruments, which never quite harmonize with one another, as making parallel speeches. They allude to some time, now distant in memory, when they were united, but can never quite hear one another or make contact. ♦

# Quintet in A minor for Piano, Violin, Viola, Cello, and Double Bass, Op. 30

## LOUISE FARRENC

- Born May 31, 1804, in Paris
- Died September 15, 1875, in Paris

- This is the first CMS performance of this piece.
- Duration: 28 minutes

### *Composed in 1839*

It's hard not to think of Schubert when a piano, violin, viola, cello, and double bass appear on stage. Franz Schubert's famed "Trout" Quintet remains the go-to work on concert programs for this set of instruments, and indeed whenever a bassist gets assigned chamber music. But Louise Farrenc likely didn't have Schubert in mind when she composed her A-minor Piano Quintet, Op. 30. This instrumentation had been a standard way to mix piano with strings since the early 19th century. Composers like Johann Nepomuk Hummel, one of Farrenc's early teachers, and George Onslow wrote influential works for this combination. There was a large basis of comparison when Farrenc published and gave performances of two bass-piano quintets in the early 1840s, and so it was significant that the critic Henri Blanchard of the *Gazette Musicale* stated in no uncertain terms that her work "places its author among the most distinguished composers in this genre."

Many of Farrenc's publications of solo piano works from the 1830s met with acclaim. Robert Schumann, who was often skeptical of one-off keyboard works, wrote very positively of her *Variations on a Russian Air*, Op. 17, in *Neue Zeitschrift für Musik*: "so sure in outline, so logical in development—in a word, so finished—that one must fall under their charm." But her turn to producing chamber music at the end

of that decade, and her appointment to a piano faculty position at the Paris Conservatoire in 1842, marked a new stage in her career. She wrote more chamber ensemble pieces, she began to compose full symphonies that would be performed over the course of the decade, and she accumulated more and more positive reviews of her work.

Farrenc's radiant pianism is on display in the first movement of the Piano Quintet in A minor. At the outset, the strings trade melancholy statements while the piano accompanies with flowing eighth-notes. Then, the keyboard switches to triplets for a wandering transitional passage. A secondary theme returns to the docile eighth-note gestures of the opening, but in a closing passage the piano takes off on bright arpeggios, eventually kicking the music into high gear for sixteenth-note octaves. The artful ebb and flow of kinetic energy contained in the piano's sweeping figures structures the movement, cueing us to elements of sonata form and particular thematic transformations.

Though the *Adagio non troppo* opens with a cello solo, which longingly reaches up for something that it never quite finds, it is the viola that comes to steal the show. In a minor-key dialogue with other instruments in the middle of the movement, the alto voice tells a long story, respectfully correcting the other three instruments when they try to interject. All three upper strings get

opportunities for lyrical expression in this movement, which leaves the double bass the thankless but essential task of richly sustaining the lowest part of the harmony so the others can soar.

The *Scherzo* movement requires quick thinking and playing from the strings. The inconsistent phrase lengths in the outer sections lead to unexpected entrances, and in the comically syncopated trio passage, all of the players pop in and out, up and down, in occasionally shocking ways. In the final movement, a burning *Allegro*, again it is texture that communicates the architecture of the music. The piano has near-constant running sixteenths; when it doesn't, usually for a rendition of the skipping secondary theme, it's a true release. It seems, toward the end of the movement, that Farrenc will end on this lighter, major-key tune. But she makes a decisive turn back to A minor and elects to dissipate the fury of the

music with a quiet ending, the strings fading to nothing with faint pizzicatos.<sup>1</sup>

The turn away from the major key at the end of Farrenc's quintet, as well as the sparkling, elating piano sweeps, are reminiscent of Felix Mendelssohn's early Sextet for Piano and Strings, written for the bass-quintet combo with an extra viola thrown in. Farrenc almost certainly couldn't have known that piece, but the similarity between her music and Mendelssohn's is considerably stronger than that between hers and Schubert's. Like Mendelssohn, Farrenc achieves in her chamber music a special blend of highly singable tunes and pianistic brilliance. Her willingness to repeat melodies and gestures enough that they truly get in our ears allows us to understand the forms she builds from them, and the subtle ways in which she plays against what we have come to want to hear. ♦

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<sup>1</sup> Plucked notes.

## Quintet in C major for Two Violins, Two Violas, and Cello, Op. 29

### LUDWIG VAN BEETHOVEN

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

***Composed in 1801***

String quintets with two violins, two violas, and one cello were somewhat uncommon in the 18th century. Fortunately, Michael Haydn, younger brother of Joseph, wrote a couple of them, which purportedly inspired Mozart to try his hand at the genre. The results of Mozart's experiments were some of his best pieces of chamber music. At times, his viola

- ▶ First CMS performance on October 18, 1969, by violinists Yoko Matsuda and Charles Treger, violists Boris Kroyt and Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 35 minutes

quintets manage to simultaneously achieve the intimacy of his string quartets and the orchestral power of his symphonies. This is the promise of what we might call augmented string quartet chamber music: works that reach beyond the efficient, interactive force of four players and point to the sound of a much larger band of musicians.

Ludwig van Beethoven wrote his lone viola quintet in 1801 at the request of Moritz von Fries, a Viennese patron. A major publishing kerfuffle followed, in which Beethoven came off rather badly. He wrote a letter of complaint when an edition from the publishing house Artaria emerged with numerous errors, but had to walk back his negative comments on the matter after a police investigation found that he was acting in a “dishonorable and unjust manner.” The episode tells us something about his rather cranky character and his critical eye for editions, but quite little about his ideas regarding the remarkable music we find in the piece itself.

Was Beethoven gesturing toward a more symphonic form of chamber music in the C-major Quintet? I would suggest he goes a step even further, composing a small ensemble work with an ear toward opera. The first movement has the quality of an overture or prelude. Three of the strings—a violin, viola, and cello—start with music that is not so much a theme but a mood, wavering between a couple of pitches and very gradually climbing a scale. After a cadence, the violins launch into a flurry of triplets, a striking call to attention (or perhaps to take your seats), but not music that sticks in the ear. It is the impressive sense of atmosphere in this work that many later composers of augmented string quartets latched onto. Franz Schubert, in his Cello Quintet (also in C major), wrote a corresponding, majestically placid opening *Allegro ma non troppo*; Johannes Brahms, under the influence of Joseph Joachim, started the grand, gradually developing first movement of his Op. 18 String Sextet with the same three-instrument texture as Beethoven’s quintet. There is

something provocative to the inviting, almost naked sound at the start of this piece, as if the composer is daring us to expect something bombastic and making us wait for it until much later.

In the slow movement, Beethoven clearly gestures to Mozart. There is an astonishing range of textures in this *Adagio molto espressivo*, which means that though the music is always expressive and tender, it is not actually always so slow. The Mozartian melodies are full of simple yearning, though there is an outburst close to the end of the movement that reminds us that this was *not* written by that other Viennese master. The *Scherzo* is based on triumphant trumpeting gestures played by all members of the ensemble, which are usually supported by hurdy-gurdy drones in some voice or other. This is the impish Beethoven, the kind of scoundrel who might just badmouth his publisher without cause.

The quintet is sometimes assigned the posthumous nickname “Storm” for the final *Presto*’s dramatic opening tremolos, which sit under the violin’s lighting-quick outbursts (a very Rossini-like theme if we’re listening anachronistically). There are sudden fermatas;<sup>1</sup> the emergence of an absurd, marching fugue; and a jolly, drunken *Andante scherzoso* in a new time signature that pops up twice. It has all the madness of an act-ending finale from a Mozart opera, but it’s presented by just five string players in under ten minutes. It’s also quite a detailed, intricate movement, so the composer was admittedly right to be picky about details in the score. ♦

*Cellist, writer, and music researcher Nicky Swett is a Gates Scholar and PhD Candidate at the University of Cambridge.*

<sup>1</sup> Fermata: a prolongation of a note, chord, or rest beyond its written time value. From the Italian for “stopped.”



# ABOUT THE ARTISTS



SOPHIE ZHA

## NICHOLAS CANELLAKIS

► Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, praised in the *New Yorker* as a “superb young soloist.” Recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony, and the American Symphony Orchestra; Europe and Asia tours with CMS; and recitals throughout the US with his longtime duo collaborator, pianist-composer Michael Stephen Brown. An alum of CMS’s Bowers Program, he is a regular guest artist at many of the world’s leading music festivals. Canellakis is the Artistic Director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music and New England Conservatory.



FELIX BROEDE

## FRANCISCO FULLANA

► Violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant and the 2023 Khaledi Prize, has collaborated with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a residency with Apollo’s Fire, he is also an innovative educator, having created the Fortissimo Youth Initiative and co-founded San Antonio’s Classical Music Institute. He is an alum of CMS’s Bowers Program. A graduate of the Juilliard School and the University of Southern California, Fullana 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.



GIORGIA BERTAZZI

## YURA LEE

► Violinist/violist Yura Lee has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. 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 numerous other international prizes. She plays a Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society by generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox. Lee is a professor at the University of Southern California, Thornton School of Music, holding the Alice and Eleonore Schoenfeld Endowed Chair.



## MATTHEW LIPMAN

► American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of the Bowers Program, he performs regularly on tour and at Alice Tully Hall

with CMS, where he occupies the Wallach Chair. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



## ANTHONY MANZO

► Anthony Manzo appears regularly with the Chamber Music Society, both in New York and across the country. He serves as the solo bassist of San Francisco's New Century Chamber Orchestra and as a guest with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony. Formerly the solo bassist of the Munich Chamber Orchestra, he has also been

guest principal with Camerata Salzburg, where collaborations have included a summer residency at the Salzburg Festival and two tours as soloist alongside bass-baritone Thomas Quasthoff. He is on the double bass and chamber music faculty of the University of Maryland. Manzo performs on a double bass made around 1890 by Jérôme Thibouville-Lamy in Paris.



## DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and the Yale in New York concert series. He has performed with CMS since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He was the artistic director of Chamber Music Northwest from 1981 to 2020. Winner of the Avery Fisher Prize, he has held principal clarinet positions in

numerous orchestras including the Cleveland Orchestra and the American Symphony under Leopold Stokowski. Shifrin performs on clarinets made by Morrie Backun in Vancouver, Canada, and Légère synthetic reeds.



## ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music,

Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival.



## GILLES VONSATTEL

► Swiss-born American pianist Gilles Vonsattel boasts remarkable versatility and artistic originality. Winner of an Avery Fisher Career Grant, the 2016 Andrew Wolf Chamber Music Award, and top prizes in the Naumburg and Geneva competitions, he has graced prestigious stages worldwide, collaborating with renowned orchestras and entrancing audiences with recitals and chamber performances. As a champion of new music, he has premiered compositions by

celebrated composers such as Jörg Widmann, Heinz Holliger, Anthony Cheung, and George Benjamin. He is an alum of CMS's Bowers Program, and has earned degrees from Columbia University and the Juilliard School. Today, Vonsattel shares his passion for music as a Professor of Piano at the University of Massachusetts, Amherst, and on faculty at Bard College Conservatory of Music.

# 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.

# Artists of the 2023–2024 Season

## VOCALISTS

Erika Baikoff, SOPRANO  
Vanessa Becerra, SOPRANO  
Dawn Upshaw, SOPRANO  
Meigui Zhang, SOPRANO  
Rihab Chaieb, MEZZO-SOPRANO  
Jennifer Johnson Cano, MEZZO-SOPRANO  
Tamara Mumford, MEZZO-SOPRANO

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Inon Barnatan, PIANO  
Jean-Efflam Bavouzet, PIANO  
Alessio Bax, PIANO  
Michael Stephen Brown, PIANO  
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  
Hyeyeon Park, PIANO/  
HARPSICHORD  
Juho Pohjonen, PIANO  
Stephen Prutsman, PIANO  
Mika Sasaki, PIANO  
Gilles Vonsattel, PIANO  
Charlotte Wong, PIANO  
Shai Wosner, PIANO  
Wu Han, PIANO  
Wu Qian, PIANO  
Kenneth Weiss, HARPSICHORD  
Paolo Bordignon, ORGAN

## STRINGS

Benjamin Beilman, VIOLIN  
Aaron Boyd, VIOLIN  
Stella Chen, VIOLIN\*  
Pamela Frank, VIOLIN  
Jennifer Frautschi, VIOLIN  
Francisco Fullana, VIOLIN  
Chad Hoopes, VIOLIN  
Bella Hristova, VIOLIN  
Paul Huang, VIOLIN  
Ani Kavafian, VIOLIN  
Ida Kavafian, VIOLIN  
Kristin Lee, VIOLIN  
Sean Lee, VIOLIN  
Cho-Liang Lin, VIOLIN  
Richard Lin, VIOLIN\*  
Clara Neubauer, VIOLIN  
Daniel Phillips, VIOLIN/PICCOLO  
VIOLIN/VIOLA  
Julian Rhee, VIOLIN  
Alexander Sitkovetsky, VIOLIN  
Arnaud Sussmann, VIOLIN/VIOLA  
James Thompson, VIOLIN/VIOLA\*  
Danbi Um, VIOLIN  
Tien-Hsin Cindy Wu, VIOLIN

Misha Amory, VIOLA  
Jeremy Berry, VIOLA  
Beth Guterman Chu, VIOLA  
Lawrence Dutton, VIOLA  
Hsin-Yun Huang, VIOLA  
Yura Lee, VIOLA  
Matthew Lipman, VIOLA  
Paul Neubauer, VIOLA  
Timothy Ridout, VIOLA\*  
Edward Arron, CELLO  
Dmitri Atapine, CELLO  
Nicholas Canellakis, CELLO  
Estelle Choi, CELLO  
Timothy Eddy, CELLO  
Isang Enders, CELLO  
David Finckel, CELLO  
Clive Greensmith, CELLO  
Sihao He, CELLO\*  
Mihai Marica, CELLO  
David Requiro, CELLO  
Keith Robinson, CELLO  
Brook Speltz, CELLO  
Jonathan Swensen, CELLO  
Pzel Watkins, CELLO  
Alisa Weilerstein, CELLO  
Nina Bernat, DOUBLE BASS  
Timothy Cobb, DOUBLE BASS  
Joseph Conyers, DOUBLE BASS  
Blake Hinson, DOUBLE BASS  
Anthony Manzo, DOUBLE BASS  
Jason Vieaux, GUITAR  
Bridget Kibbey, HARP

## WOODWINDS

Sooyun Kim, FLUTE  
Demarre McGill, FLUTE  
Tara Helen O'Connor, FLUTE  
Adam Walker, FLUTE  
Ransom Wilson, FLUTE  
Randall Ellis, OBOE  
James Austin Smith, OBOE  
Hugo Souza, OBOE  
Stephen Taylor, OBOE  
Romie de Guise-Langlois, CLARINET  
Jose Franch-Ballester, CLARINET  
Tommaso Lonquich, CLARINET  
Sebastian Manz, CLARINET  
Anthony McGill, CLARINET  
David Shifrin, CLARINET  
Marc Goldberg, BASSOON  
Peter Kolkay, BASSOON

## BRASS

David Byrd-Marrow, HORN  
Julia Pilant, HORN  
Nathan Silberschlag, HORN  
Radovan Vlatković, HORN  
Tanner West, HORN  
Brandon Ridenour, TRUMPET  
David Washburn, TRUMPET  
Weston Sprott, TROMBONE

## PERCUSSION

Ayano Kataoka, PERCUSSION  
Ian David Rosenbaum, PERCUSSION

## HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER  
Rami Vamos, CMS KIDS HOST  
Fred Child, NARRATOR  
Michael Parloff, LECTURER

## ENSEMBLES

### CALIDORE STRING QUARTET

Jeffrey Myers, VIOLIN  
Ryan Meehan, VIOLIN  
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*Updated on October 6, 2023*

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# CMS Chamber Music Society of Lincoln Center

## FALL/WINTER CONCERTS

### BAROQUE FESTIVAL

#### BAROQUE COLLECTION

Fri, Dec 1, 7:30 pm  
Sun, Dec 3, 5:00 pm

*Telemann, C.P.E. Bach, Buxtehude,  
Couperin, Rameau, Rebel*

### BAROQUE FESTIVAL

#### BACH'S ART OF THE FUGUE

Sun, Dec 10, 5:00 pm **LIMITED AVAILABILITY**  
*J.S. Bach*


### BAROQUE FESTIVAL

#### THE COMPLETE BRANDENBURG CONCERTOS

Fri, Dec 15, 7:30 pm  
Sun, Dec 17, 5:00 pm **LIMITED AVAILABILITY**  
Tue, Dec 19, 7:30 pm  
*J.S. Bach*

### CONTEMPORARY MUSIC SERIES

#### SONIC SPECTRUM II

Thu, Jan 18, 7:30 pm   
*Jessie Montgomery (NY Premiere),  
Lera Auerbach, Chris Rogerson, Kaija Saariaho*

#### MEET THE MUSIC! For Ages 6+ INSPECTOR PULSE DISCOVERS SILENCE!

Sun, Jan 21, 2:00 pm  
*Beethoven, Haydn, and more*

### ROSE STUDIO & LATE NIGHT ROSE

#### ELGAR & VAUGHAN WILLIAMS

Thu, Jan 25, 6:30 pm **SOLD OUT!**  
Thu, Jan 25, 9:00 pm   
*Elgar, Vaughan Williams*

### AN EVENING WITH

#### DAVID FINCKEL AND WU HAN

Sun, Jan 28, 5:00 pm  
*Debussy, Bruce Adolphe, Shostakovich, Dvořák*

### ART OF THE RECITAL

#### TIMOTHY RIDOUT AND FRANK DUPREE

Thu, Feb 1, 7:30 pm   
*Enescu, Fauré, Clarke, Kreisler, Bowen*

#### EXTRAORDINARY IMAGINATIONS

Sun, Feb 4, 5:00 pm  
*Coleridge-Taylor, Hahn, Ysaÿe, Bloch*

#### SACRED AND PROFANE

Sat, Feb 10, 7:30 pm  
*Leclair, Messiaen, Debussy, Tournier, Ravel*


#### SAINT-SAËNS AND FAURÉ

Sun, Feb 25, 5:00 pm  
*Saint-Saëns, Fauré*



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