

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, FEBRUARY 27, 2024, AT 7:30 ▶ 4,405TH CONCERT

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

## CALIDORE STRING QUARTET

**JEFFREY MYERS**, violin  
**RYAN MEEHAN**, violin  
**JEREMY BERRY**, viola  
**ESTELLE CHOI**, cello

## Winter Festival: Quartet Panorama

**JOHANN SEBASTIAN  
BACH**  
(1685–1750)

### **Five Fugues from *The Well-Tempered Clavier* for String Quartet** (c. 1740; arr. Mozart 1782)

- ▶ Fugue in D major (BWV 874)
  - ▶ Fugue in C minor (BWV 871)
  - ▶ Fugue in E-flat major (BWV 876)
  - ▶ Fugue in D-sharp minor (BWV 877)
  - ▶ Fugue in E major (BWV 878)
- MYERS, MEEHAN, BERRY, CHOI

**FELIX  
MENDELSSOHN**  
(1809–1847)

### **Quartet in E minor for Strings, Op. 44, No. 2** (1837)

- ▶ Allegro assai appassionato
  - ▶ Scherzo: Allegro di molto
  - ▶ Andante
  - ▶ Presto agitato
- MYERS, MEEHAN, BERRY, CHOI

## INTERMISSION

**HENRY PURCELL**  
(1659–1695)

### **Chacony in G minor for String Quartet** (c. 1678; arr. Britten 1948, rev. 1963)

MYERS, MEEHAN, BERRY, CHOI

**BENJAMIN BRITTEN**  
(1913–1976)

### **Quartet No. 2 in C major for Strings, Op. 36** (1945)

- ▶ Allegro calmo senza rigore
  - ▶ Vivace
  - ▶ Chacony
- MYERS, MEEHAN, BERRY, CHOI

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

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

At this point in our 2023–24 season, we find ourselves midway between the farewell concerts of two legendary string quartets: the Emerson last October 22, and the Orion coming up on April 2. When we learned of these quartets' intention to retire during the same season, our thoughts turned first to you, our audience. Having been present for the retirements of distinguished ensembles such as the Beaux Arts Trio, the Guarneri Quartet, and the Alban Berg Quartet, we experienced along with so many the sense of loss which begged the question: "So whom do we listen to now?" Given our history with these departures and their consequences, it is of little wonder that sandwiched between the Orion's and Emerson's farewell performances is a Winter Festival which will reassure us all that the future of stellar string quartet playing is in good hands.

While many quartets throughout the world are qualified to brave the challenge of the bar set so high by the Emerson and Orion, we chose four groups which not only fit the mold perfectly but are also familiar to CMS audiences.

The string quartet repertoire is a musical Mount Everest. Since the mountain was first conquered in 1953, some twenty routes to the top have been identified. It's the same with string quartet music, except, if you aspire the artistic breadth of quartets like the Orion and Emerson, you have to climb all of them. There's the Mozart route, the Mendelssohn route, the Schubert route, the Bartók route, to name a few. Our Festival's four quartets have been actively climbing all of them, and the programming of their four concerts points that out clearly.

Tonight we will hear the Calidore jump centuries, their Bach taken up by Mozart, their Purcell adapted by Britten, and representing the best of both the 19th and 20th centuries with masterpieces by Mendelssohn and Britten. The program reminds us of how essential the string quartet literature is on the world's chamber music stages.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

By Jack Slavin

## Five Fugues from *The Well-Tempered Clavier* for String Quartet

### JOHANN SEBASTIAN BACH

- ▶ Born March 21, 1685, in Eisenach
- ▶ Died July 28, 1750, in Leipzig

**Composed c. 1740; arranged by W. A. Mozart in 1782 (K. 405)**

The so-called “Old Testament” of the piano repertoire, J. S. Bach’s *The Well-Tempered Clavier* consists of two books of 24 preludes and fugues each. The collection started out as pedagogical material for the composer’s son Wilhelm Friedemann, with Book One carrying the following inscription: “For the profit and use of musical youth desirous of learning and especially for the pastime of those already skilled in this study.” It would go on to become one of Bach’s most widely disseminated works, studied by generations of musicians and composers (including the likes of Mozart and Beethoven).

*The Well-Tempered Clavier* features alternating major and minor prelude-fugue pairs: C major is followed by C minor, then C-sharp major and C-sharp minor, and so on through B major and B minor. This variety of keys was made possible by the new tuning practices of Bach’s time; prior to this period, instruments were tuned in such a way that would have made the same combination of notes harmonious in some keys and rather unpleasant in others.

The preludes of this collection do not adhere to any one formal structure; rather, they vary in character, meter, texture and other aspects. The fugues,

- ▶ First CMS performance of the complete set on January 4, 1985, by the Emerson String Quartet (violinists Eugene Drucker and Philip Setzer, violist Lawrence Dutton, and cellist David Finckel)
- ▶ Duration: 11 minutes

however, follow very specific, prescriptive rules of counterpoint. The opening material is known as the fugue subject, and it is passed around each voice, or layer, of the fugue at specific intervals. This layered introduction of the subject is called the exposition. What follows is somewhat freer musical development known as an episode. Though governed by strict conventions that make certain elements predictable, Bach’s fugues are fascinating both to listen to and study.

Mozart would have concurred. He became acquainted with *The Well-Tempered Clavier* in the Vienna home of one of his patrons, Baron Gottfried van Swieten, who hosted weekly musical gatherings at which Baroque music, particularly that of Bach and Handel, was performed. Captivated by this music, Mozart arranged several of Bach’s fugues for string trio and quartet ensembles. The collection on the program today is a set of five fugues from Book Two of *The Well-Tempered Clavier*. In these arrangements, Mozart stuck to the source material rather closely, adding in occasional ornamentation but avoiding major structural changes.

The fugue in D major, played first on tonight’s program, is a lively, vibrant piece, characterized by the three repeated notes that open its subject and enter in *stretto* (close imitation

that does not allow for the completion of the previous voice's statement). The C-minor fugue is seemingly in three voices, but a fourth appears late in the piece, upending the traditional exposition structure. The sunny key of E-flat major lends a mellow warmth

to the next fugue. Bach's original D-sharp minor fugue is arranged here in D minor and echoes the opening D-major piece with a similar three-note repetition at the start of the subject. A melodious fugue in E major closes out this portion of tonight's program. ♦

## Quartet in E minor for Strings, Op. 44, No. 2

### FELIX MENDELSSOHN

- ▶ Born February 4, 1809, in Hamburg
- ▶ Died November 4, 1847, in Leipzig

#### *Composed in 1837*

- ▶ First CMS performance on December 11, 1983, by the Emerson String Quartet (violinists Eugene Drucker and Philip Setzer, violist Lawrence Dutton, and cellist David Finckel)
- ▶ Duration: 27 minutes

Felix Mendelssohn's career was in full swing in the 1830s. He performed widely, both as a soloist and conductor of major orchestras, was frequently commissioned to compose, and was generally well-regarded on the European musical scene. The middle of the decade also saw considerable upheaval in the composer's personal life. His father, whose approval he desperately craved, died in 1835, and grief prompted Mendelssohn to complete his famous *St. Paul* oratorio. This monumental piece solidified Mendelssohn's reputation and elevated him to the upper echelon of German musicians. In 1836, he became engaged to Cécile Jeanrenaud, and they were married the following year. The newlyweds spent their honeymoon in Germany's Black Forest, and it is in this idyllic setting that he composed the Quartet in E minor, Op. 44, No. 2.

The Op. 44 works share a Classical inclination, one that is evident from the first bars of No. 2's *Allegro assai appassionato* (very fast, passionately). The Mannheim Rocket trope of an ascending arpeggio initiates the

melody in the first violin with a subdued off-beat accompaniment, the phrases are perfectly symmetrical, and the emotions restrained—a quintessentially Classical sound. This is not to say that the quartet is of lesser quality than its more innovative contemporaries; on the contrary, Mendelssohn was highly skilled in using “conservative” Classical forms to deliver Romantic narratives and emotions. The second theme is tender and lyrical, but the *appassionato* of the movement's title shines through in an intense development.

The scherzo, marked *Allegro molto*, does indeed fly by in a whirl of buzzing repeated notes. Scherzos were Mendelssohn's calling card, and this energetic movement is on par with his most successful ones. The contrasting trio section offers a brief melodic respite from the breakneck pace of the outer parts.

The beautiful lyricism of the *Andante* provides a contrast to the driving tempo of the scherzo. Often likened to the composer's many *Lieder ohne Worte* (*Songs without Words*), this

movement strikes a perfect balance: the melody is sweet, but not overly sentimental, and the pace is relaxed but ever-flowing thanks to the continuous sixteenth-note movement in the accompaniment.

Punchy accents at the start of the *Presto agitato* finale launch the

listener back to the intensity of the first movement. With a seamless transition out of the fervent initial theme, the first violin sings its elegant second theme. In the recapitulation, this second theme is situated in the parallel key of E major—a ray of sun quickly shrouded by E-minor clouds in a dramatic finish. ♦

## Chacony in G minor for String Quartet

### HENRY PURCELL

- ▶ Born c. September 10, 1659, in London
- ▶ Died November 21, 1695, in London

**Composed c. 1678; arranged by Benjamin Britten in 1948, revised in 1963**

Benjamin Britten was a great admirer and champion of his countryman Henry Purcell. He wrote in a program note years prior to the arrangement on tonight's concert that "Purcell was the last important international figure of English music. Ironically, the continent of Europe has been more aware of his greatness than the island which produced him." To counteract what he saw as an unfortunate lack of awareness and respect, Britten arranged, published, and programmed the Baroque legend's works, and paid musical homage in his own pieces (most famously in *The Young Person's Guide to the Orchestra*). Indeed, the longevity and modern reputation of Purcell's music likely owes a great deal to Britten's extensive efforts.

A chacony, perhaps more familiar to today's audience as a *chaconne* or *ciaconna*, has a long history as a dance form dating back as far as the 16th century. Often grouped with the *passacaglia*, it consists of variations over a ground bass called an *ostinato*

- ▶ First CMS performance on October 25, 2012, by the Escher String Quartet (violinists Adam Barnett-Hart and Aaron Boyd, violist Pierre Lapointe, and cellist Dane Johansen)
- ▶ Duration: 6 minutes

and is usually in triple meter. It is speculated that Purcell's Chacony in G minor was originally written as incidental music for a play, though the exact purpose and date of the composition is unknown. By arranging it for string quartet (and later string orchestra), Britten modernized the Chacony, which Purcell had scored for viols (Renaissance and Baroque-era fretted string instruments).

True to its form, the Chacony in G minor features an eight-measure *ostinato* pattern which repeats 18 times throughout the work, though there is one brief hiatus between the 14th and 15th statements. Appearing in the cello at the beginning and for most of the cycles, the *ostinato* is played at least once by each of the other instruments. The pattern spans one octave, from a high tonic note to a lower one; this downward trajectory combined with the minor tonality gives an immediate *lamento* quality to the music. Sorrow and anguish are complemented by stateliness and gravity in Purcell's

original. The thinner texture of Britten's arrangement for string quartet seems to lend itself to the former qualities;

the intimate instrumentation achieves a greater depth of emotional expression. ◆

## Quartet No. 2 in C major for Strings, Op. 36

### BENJAMIN BRITTEN

- ▶ Born November 22, 1913, in Lowestoft, England
- ▶ Died December 4, 1976, in Aldeburgh, England

- ▶ First CMS performance on October 25, 2012, by the Escher String Quartet (violinists Adam Barnett-Hart and Aaron Boyd, violist Pierre Lapointe, and cellist Dane Johansen)

- ▶ Duration: 31 minutes

### Composed in 1945

The success of the June 1945 premiere of the opera *Peter Grimes* was a turning point in Britten's career. Even before *Peter Grimes*, he expressed to fellow composer Michael Tippett, "I am a composer of opera, and that is what I am going to be, throughout." The positive reception of his first foray into the genre meant that he could feasibly make opera his main occupation—a true homage to Henry Purcell, whose *Dido and Aeneas* stood unchallenged as the greatest English opera for generations. The String Quartet No. 2 in C major is likewise a tribute to Britten's hero: both literally, in that it was commissioned for the 250th anniversary of Purcell's death and premiered exactly on that day, and in its musical construction.

Shortly after the *Peter Grimes* premiere, Britten met Jewish-American violinist Yehudi Menuhin, and the two embarked on a recital tour of Germany in July 1945 to perform for survivors of recently liberated concentration camps. Their accounts, including that of a stay at the Bergen-Belsen Displaced Persons camp, were chilling. Although Britten, an ardent pacifist, had obtained official conscientious objector status and did not serve in the war, he was not

numb to what he saw at the camps. The suffering, both physical and emotional, past and present, of thousands who survived unimaginable horror only to be left with nowhere to go struck Britten deeply. He himself acknowledged that the experience affected the first composition he completed after the tour, *The Holy Sonnets of John Donne*, a truly dark work. We may surmise that the effects of the trip lingered in the following months and colored the mood of the quartet on tonight's program, completed in mid-October of the same year.

The first movement, *Allegro calmo senza rigore* (a fast pace, but played calmly and freely), begins with a theme delivered in octaves by the violins and cello while the viola holds a drone on C (the tonic). Scholars note the potential reference to Purcell's *Fantasia upon One Note*, which likewise features a sustained C in the viola. The interval of a tenth (an octave plus a third) that opens the piece reappears in various forms throughout the movement, including a particularly bleak passage using the harmonic technique to produce a thin, but resonant, overtone. The contrasts between stark homophony and complex polyphony

and between soft, whispering sections and bold, *agitato* ones have prompted comparisons to the volatile nature of Peter Grimes's character.

The *Vivace* is a frenzied scherzo, full of furtive *pianississimo* (extremely soft) passages and biting accents. Often compared to the scherzos of Shostakovich, whom Britten admired, this movement is equally as unsettling as any of the Russian master's works. The sound of the ensemble is altered by the use of mutes on all instruments throughout the movement; not simply a tool to reduce a player's volume, the mute affects the color of the sound and, depending on the context, can create anything from an eerie to a pleasantly ethereal effect. Britten was surely aiming for the former.

The scherzo gives way to the momentous finale of the quartet, the *Chacony*. A clear tribute to Purcell, this massive movement follows the traditional chaconne or passacaglia form with the statement of a theme followed by 21 variations. Solo cadenzas for cello, viola, and violin (in that order) separate groups of six variations each. According to Britten himself, the three groups explore harmonic, rhythmic, and melodic

variations of the theme. The range of textures and colors achieved across these variations is remarkable—from stately, slow unisons, to fluttering trills, to near-orchestral breadth. The coda, which contains the last three variations, concludes with a triumphant celebration of the tonic key with 21 C-major chords.

Underlying nationalism led other English composers—most notably Ralph Vaughan Williams—to folk music; perhaps paying homage to Purcell was Britten's way of also honoring his country's musical legacy. Additionally, the C-major victory at the end of this troubled quartet may be related to the recent Allied victory in the war. A conscientious objector who had recently returned from a prolonged stay in the United States may have wanted such a bold statement to rehabilitate his image at home. Whatever Britten may have had in mind, it is possible to appreciate this extraordinary quartet both in its historical context and as a purely musical achievement. ♦

*Jack Slavin is a pianist, music educator, and arts professional based in New York City.*

# ABOUT THE ARTISTS



## CALIDORE STRING QUARTET

► The Calidore String Quartet is recognized as one of the world's foremost interpreters of a vast chamber music repertory, from the cycles of quartets by Beethoven and Mendelssohn to works of celebrated contemporary voices like György Kurtág, Jörg Widmann, and Caroline Shaw. For more than a decade, the Calidore has enjoyed performances and residencies in the world's major venues and festivals, released multiple critically acclaimed recordings, and won numerous awards. The *Los Angeles Times* described the musicians as "astonishing," their playing "shockingly deep," approaching "the kind of sublimity other quartets spend a lifetime searching." The *New York Times* noted the Quartet's "deep reserves of virtuosity and irrepressible dramatic instinct," and the *Washington Post* wrote that "four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one."

The New York City-based Calidore String Quartet has appeared in venues throughout North America, Europe, and Asia, including Lincoln Center, Carnegie Hall, Kennedy Center, London's Wigmore Hall, Berlin's Konzerthaus, Amsterdam's Concertgebouw, BOZAR in Brussels, Cologne Philharmonie, Seoul's Kumho ArtsHall, and at major festivals such as the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern. Always seeking new commissioning opportunities, the Quartet has given world premieres of works by Caroline Shaw, Anna Clyne, Han Lash, Huw Watkins, and Mark-Anthony Turnage, and collaborated with artists such as Jean-Yves Thibaudet, Marc-André Hamelin, Joshua Bell, the Emerson String Quartet, Jeffrey Kahane, David Shifrin, Inon Barnatan, Lawrence Power, Sharon Isbin, David Finckel, and Wu Han.

Highlights of the 2023–24 season include return appearances at the Chamber Music Society of Lincoln Center and People's Symphony in New York as well as concerts in Seattle, Palm Beach, Ottawa, Toronto, and Kalamazoo, in addition to a

European tour of the United Kingdom, Estonia, and Germany. The Calidore team up with pianist and composer Gabriela Montero for a world premiere of her new piano quintet at the Gilmore Piano Festival and also enjoy collaborations with violist Matthew Lipman and harpist Bridget Kibbey, with whom they will premiere a new work by Sebastian Currier. Last season, the Calidore joined the Emerson String Quartet on their farewell tour in the Mendelssohn Octet and collaborated with clarinetist Anthony McGill and bassist Xavier Foley. The quartet members also performed at Carnegie Hall alongside Anne-Sophie Mutter in a memorial concert honoring André Previn, featuring his compositions.

In their most ambitious recording project to date, the Calidore is set to release the complete Beethoven String Quartets for Signum Records in the 2024–25 season. Volume I, containing the late quartets, was released in 2023 to great critical acclaim. *BBC Music Magazine* said the Calidore's performances "penetrate right to the heart of the music" and "can stand comparison with the best." Their previous recordings on Signum include the titles *Babel* with music by Schumann, Shaw, and Shostakovich, and *Resilience* with works by Prokofiev, Janáček, Golijov, and Mendelssohn.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years, the quartet won grand prizes in virtually all the major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions, and it captured top prizes at the 2012 ARD International Music Competition in Munich and the International Chamber Music Competition Hamburg. The Quartet first made international headlines as the winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition, and it was the first and only North American ensemble to win the Borletti-Buitoni Trust Fellowship. The Calidore was also named a BBC Radio 3 New Generation Artist, and in 2018 it was awarded the Avery Fisher Career Grant, having won the Lincoln Center Emerging Artist Award a year prior.

In 2021 the Calidore members joined the faculty of the University of Delaware School of Music and serve as artistic directors of the newly established Graduate String Quartet Fellowship Residency and their own concert series at the University of Delaware. Prior to taking this position, they served as artist-in-residence at the University of Toronto, University of Michigan, and Stony Brook University. Now dedicated teachers and passionate supporters of music education themselves, the Calidore is grateful to have been mentored by the Emerson Quartet, Quatuor Ébène, André Roy, Arnold Steinhardt, David Finckel, Günter Pichler, Guillaume Sutre, Paul Coletti, and Ronald Leonard.

Jeffrey Myers plays a violin by Francesco Rugeri c.1680, owned by a private benefactor on loan through the Leonhard Fellowship, and plays a bow by Francois Tourte. Ryan Meehan plays a violin by Vincenzo Panormo c.1775 and a bow by Joseph Henry. Jeremy Berry plays a viola by Giovanni Battista Ceruti c.1811, owned by a private benefactor, a 1903 Umberto Muschiotti viola, and a bow by Pierre Simon. Estelle Choi plays a cello by Charles Jacquet c.1830.

# 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 1,300 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

## KEYBOARDS

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  
Paul 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  
Jeremy Berry, VIOLA  
Estelle Choi, CELLO

## ESCHER STRING QUARTET

Adam Barnett-Hart, VIOLIN  
Brendan Speltz, VIOLIN  
Pierre Lapointe, VIOLA  
Brook Speltz, CELLO

## EMERSON STRING QUARTET

Eugene Drucker, VIOLIN  
Philip Setzer, VIOLIN  
Lawrence Dutton, VIOLA  
Paul Watkins, CELLO

## MIRÓ QUARTET

Daniel Ching, VIOLIN  
William Fedkenheuer, VIOLIN  
John Largess, VIOLA  
Joshua Gindele, CELLO

## ORION STRING QUARTET

Daniel Phillips, VIOLIN  
Todd Phillips, VIOLIN  
Steven Tenenbom, VIOLA  
Timothy Eddy, CELLO

## QUARTETTO DI CREMONA

Cristiano Gualco, VIOLIN  
Paolo Andreoli, VIOLIN  
Simone Gramaglia, VIOLA  
Giovanni Scaglione, CELLO

## SANDBOX PERCUSSION

Jonathan Allen  
Victor Caccese  
Ian David Rosenbaum  
Terry Sweeney

## SCHUMANN QUARTET

Erik Schumann, VIOLIN  
Ken Schumann, VIOLIN  
Veit Hertenstein, VIOLA  
Mark Schumann, CELLO

\*Denotes a Bowers Program Artist

# CMS Chamber Music Society of Lincoln Center

## WINTER/SPRING CONCERTS

### WINTER FESTIVAL: QUARTET PANORAMA

#### SCHUMANN QUARTET

Sun, Mar 3, 5:00 pm

*Beethoven "Serioso" Quartet, plus works by Berg and Smetana*

### WINTER FESTIVAL: QUARTET PANORAMA

#### QUARTETTO DI CREMONA

Fri, Mar 8, 7:30 pm

*Schubert "Death and the Maiden" Quartet, plus works by Shostakovich and Osvaldo Golijov*

### WINTER FESTIVAL: QUARTET PANORAMA

#### ESCHER STRING QUARTET

Sun, Mar 10, 3:00 pm

*Complete Bartók String Quartets*

### INSTRUMENTAL ARRAY

Tue, Mar 12, 7:30 pm

*Beethoven, Rossini, Britten, Duruflé, Hummel*

### AN EVENING WITH MICHAEL

#### STEPHEN BROWN

Tue, Mar 19, 7:30 pm

*Haydn, Debussy, Ravel, Michael Stephen Brown, von Schauroth, Mendelssohn*

### ORION STRING QUARTET:

#### FAREWELL PERFORMANCE

Tue, Apr 2, 7:30 pm **SOLD OUT!**

*Schubert, Beethoven*

### THE SOLDIER'S TALE

Sun, Apr 7, 5:00 pm

*Telemann, Ravel, Respighi, Stravinsky*

### CONTEMPORARY MUSIC SERIES

#### SONIC SPECTRUM III

Thu, Apr 11, 7:30 pm 

*Felipe Lara, Kurt Schwertsik, Johannes Maria Staud, David Ludwig (NY Premiere), Viet Cuong*

### SCHUMANN FANTASIES

Fri, Apr 12, 7:30 pm

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Sun, Apr 14, 2:00 pm

*Bruce Adolphe*

### ROSE STUDIO & LATE NIGHT ROSE

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Thu, Apr 18, 6:30 pm **LIMITED AVAILABILITY**

Thu, Apr 18, 9:00 pm **LIMITED AVAILABILITY** 

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Sun, Apr 21, 5:00 pm

*Beethoven, Françaix, Bridge, Mendelssohn*

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**CMS** Chamber Music Society  
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# 2024-2025 SEASON

## HIGHLIGHTS INCLUDE:

**The Beethoven Trilogy** — a three-part series, featuring Beethoven's Complete String Quartets, performed by the **Calidore String Quartet**, alongside works by composers whose music illuminates Beethoven's in various ways.

**The Wadsworth Legacy** — honoring CMS's founding artistic director with vocal legends **Kathleen Battle** and **Frederica von Stade**.

**Summer Evenings** — following sold-out concerts last season, CMS is expanding to six performances in July.

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*Updated on December 20, 2023*

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