

# **CMS** Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 15, 2024, AT 7:30 ▶ 4,463RD CONCERT

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

*Home of the Chamber Music Society of Lincoln Center*

**MICHAEL STEPHEN BROWN,**

piano/harpsichord

**AARON BOYD,** violin

**DANIEL PHILLIPS,** violin

**PINCHAS ZUKERMAN,** violin

**PAUL NEUBAUER,** viola

**DAVID FINCKEL,** cello

**NINA BERNAT,** double bass

**TARA HELEN O'CONNOR,** flute

**VIANO QUARTET**

**LUCY WANG,** violin

**HAO ZHOU,** violin

**AIDEN KANE,** viola

**TATE ZAWADIUK,** cello

## **Opening Night: Haydn's Surprise**

**JOSEPH HAYDN**

(1732–1809)

**Quartet in B-flat major for Strings, Hob. III:78,  
Op. 76, No. 4, "Sunrise" (1797)**

▶ Allegro con spirito

▶ Adagio

▶ Menuetto: Allegro

▶ Finale: Allegro, ma non troppo

WANG, ZHOU, KANE, ZAWADIUK

**Concerto in C major for Violin, Strings, and  
Harpsichord, Hob. VIIa:1 (c. 1762–65)**

▶ Allegro moderato

▶ Adagio

▶ Finale: Presto

ZUKERMAN, PHILLIPS, ZHOU, WANG, BOYD, NEUBAUER,  
KANE, ZAWADIUK, BERNAT, BROWN

## **INTERMISSION**

**PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.**

**Photographing, sound recording, or videotaping this performance is prohibited.**

**JOSEPH HAYDN    Trio in C major for Piano, Violin, and Cello,  
Hob. XV:27 (c. 1795–96)**

- ▶ Allegro
  - ▶ Andante
  - ▶ Finale: Presto
- BROWN, BOYD, FINCKEL

**Symphony in G major for Flute, Strings, and  
Piano, Hob. I:94, “Surprise” (1791, arr. Salomon  
c. 1794–98)**

- ▶ Adagio cantabile—Vivace assai
  - ▶ Andante
  - ▶ Menuet: Allegro molto
  - ▶ Finale: Allegro molto
- O’CONNOR, PHILLIPS, BOYD, NEUBAUER, FINCKEL,  
BERNAT, BROWN

Tonight’s concert is dedicated to the late **Ann S. Bowers** who generously endowed the Bowers Program, CMS’s residency for outstanding early career chamber musicians. Her legacy lives on through the many artists whose work she supported.

The **Jerome L. Greene Foundation** is the 2024–2025 CMS Season Sponsor.

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

Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

This concert features members of the Bowers Program, CMS’s residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

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.



It is with love and a profound sense of gratitude that we dedicate this performance to the memory of our extraordinary friend  
**Ann S. Bowers.**

On January 24, 2024, chamber music lost one of the most consequential supporters in its history: Ann S. Bowers, who passed away at her home in Palo Alto, California, at the age of 86.

Long devoted to supporting talented young artists, in 2016, Ann sponsored a musician in the CMS Two program, established in 1994 to nourish early-career chamber musicians through a rigorous three-season residency. In July 2018, Ann endowed CMS Two with a gift of \$5 million to sustain the program in perpetuity. And so, the continuity of this vital program was assured, and in the fall of 2018, CMS Two was renamed the Bowers Program.

The art form of chamber music's debt to Ann Bowers is incalculable. The Bowers Program has evolved into the world's most distinguished opportunity in chamber music for outstanding young artists in the beginning stages of major careers. This season, nearly half of CMS's international roster of chamber musicians is composed of current Bowers Program artists and alumni of the program. Ann will be missed dearly, but her name and legacy will live on forever through her generosity and vision.

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

"Since God has given me a cheerful heart, He will forgive me for serving Him cheerfully."

With these cheerful words from Joseph Haydn, we warmly welcome you to tonight's concert and to CMS's 2024-25 season, our fifty-fifth.

Following a seemingly universal human tendency to return to one's roots with regularity, we offer you on this celebratory Opening Night an evening with not only the father of the string quartet, piano trio, and the symphony, but the creator of the Classical style. Haydn, in many ways, invented chamber music as we know it today, and his innovations in form and motivic unity have influenced the art form through modern times. Haydn's techniques for musical development imbue the music of Beethoven, Schubert, Mendelssohn, Brahms, and even Shostakovich with thematic unity and structural integrity that have more than stood the test of time.

This program showcases not only Haydn's plentiful musical toolbox but also the various dwellings he created to house his musical ideas. From the magical, evocative opening of his "Sunrise" Quartet to the effervescent humor of his mature C-major Piano Trio, we get a sense of the versatility of Haydn's limitless imagination. His skill as an instrumental composer is on display no more compellingly than in his C-major Violin Concerto, the greatest in its genre since those of J. S. Bach, and through the arranging skill of Haydn's friend, impresario Johann Peter Salomon, we hear him as symphonist in his delightful 94th Symphony, nicknamed "Surprise" for good reason, as you shall hear.

As always, we welcome all our artists to the stage with equal enthusiasm. But tonight's cast has a few notables deserving acknowledgement: first, please give your warmest welcome to the young Viano Quartet, making their CMS debut tonight as Bowers Program artists. And finally, enough cannot be said about

the artistry and consummate skill of violinist Pinchas Zukerman, who holds the distinction of having played the very first note ever sounded at CMS, in the opening work of the inaugural concert on September 11, 1969. As Zukerman recalled to us just last year, with absolute certainty: "It was a G on the E string!"

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



## NOTES ON THE PROGRAM

### Quartet in B-flat major for Strings, Hob. III:78, Op. 76, No. 4, "Sunrise"

#### JOSEPH HAYDN

- ▶ Born March 31, 1732, in Rohrau, Lower Austria
- ▶ Died May 31, 1809, in Vienna

#### *Composed in 1797*

Joseph Haydn spent much of his career at the palace of Eisenstadt, where he was to some extent insulated from musical developments taking place elsewhere on the European continent. One result of his patronage and relative isolation is that in his compositions, he freely experimented with elements of Classical form and content. He said as much to his earliest biographer, Georg August Griesinger:

- ▶ First CMS performance on August 4, 1977, by violinists James Buswell and Ani Kavafian, violist Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 22 minutes

"I not only had the encouragement of steady approbation, but as leader of the orchestra, I could experiment, observe what produced and what weakened effects, and was thus enabled to improve, change, make additions or omissions, and venture upon anything. I was separated from the world, there was no one to distract or torment me, and I was compelled to become original."

He demonstrates his originality and his willingness to take musical risks most clearly in his string quartets. From the Op. 20 collection he completed in 1772 to the daring late quartets of the 1790s, the dozens of masterpieces he wrote for these instruments use the medium as a springboard for asking big musical questions: how should two melodies in a work relate to one another? How independent can each voice in a chamber ensemble be, without causing the group to lose a sense of coherent teamwork? How can music balance sincere emotional expression with humor?

The so-called “Sunrise” Quartet in B-flat major was written in the late 1790s. It was published as part of the Op. 76 set in 1799 with a dedication to Count Joseph Georg von Erdödy. Its subtitle comes from the first violin line at the start of the first movement, which cautiously rises over a horizon marked by the other players with a held chord. One of the great curiosities of this music is the tempo indication: *Allegro con spirito*. The music we hear initially is quite serene, almost devoid of a sense of pulse, at least until a transitional passage, in which the four players alternate joyous, sixteenth-note explosions. The composer leads us to a new key, and to an artful inversion of the serene opening: the upper strings establish a celestial ceiling with sustained harmonies, while the cello line floats down as if the sun is setting prematurely. The 20th century critic and Haydn booster Hans Keller once argued that the most important contrast experienced in a sonata-form movement is not between two different themes, but between musical statements and passages that develop upon those statements. This first

movement of the “Sunrise” quartet fits that prescription well: the stated themes have a calm, static character, while the fiery transitional and developmental sections live up to the movement’s prescribed tempo.

The opening of the *Adagio* is beautifully wrought counterpoint, with each voice singing an integral part of the harmonic sequence. These chorale episodes alternate with passages in which the different players ornament simple basslines, nodding to the Galant style of music that bridged the Baroque and Classical eras. The two strategies become elegantly intertwined as the movement develops. In the bubbly *Menuetto*, Haydn has the violins repeat measures verbatim while the chords change below, causing the copy-and-pasted gestures to swing in and out of alignment with the level of stability implied by the bass. In the contrasting trio section, he plays with the trope of having upper voices sing or whistle above a folksy drone. The viola and cello do sustain a pedal tone, but the violin lines are organized so that they eventually join the fixed pitch. At the end of each phrase, the four instruments break the boundary established by the drone and unexpectedly descend together in the minor key. The finale prefigures the last movements of many of Franz Schubert’s greatest works by exploring a simple, lyrical, and not particularly fast subject. Haydn does pick up the pace at the very end by using *hocketing*, a compositional strategy in which the players contribute little snippets to one continuous line, which in this case spins out into an exuberant conclusion. ♦

*Program note © Nicky Swett*

# Concerto in C major for Violin, Strings, and Harpsichord, Hob. VIIa:1

**JOSEPH HAYDN**

***Composed in 1762–65***

- First CMS performance (in an arrangement for violin and piano) on March 22, 2001, by violinist Isaac Stern and pianist Anne-Marie McDermott
- Duration: 19 minutes

In 1762, Joseph Haydn experienced a major lifestyle shift. His patron, Paul Anton, Prince of the Esterházy court in Eisenstadt, Austria, died. The prince was succeeded by his brother Nikolaus, who had great ambitions for the cultural life of the court. This new patron gave a generous salary raise to Haydn, who had just assumed the position of director of music, and bankrolled the gradual expansion of the orchestra. Coinciding with Haydn's promotion was the appointment of Luigi Tomasini, a skilled Italian violinist, to a leadership position in the ensemble. The two collaborated well together and formed a close musical friendship. Haydn wrote many challenging orchestral passages, as well as some early solo works for violin, with him in mind.

Among the early pieces Haydn composed for Tomasini was the Violin Concerto in C major, completed sometime in the 1760s. In it, we can hear vestiges of the transition from the Italian Baroque tradition of violin concertos to the Classical structure we find in later examples by Haydn, Mozart, Beethoven, and their contemporaries. The first movement mostly follows standard concerto form. In a *tutti* section, the full ensemble introduces the main themes of the movement. The soloist enters, repeating those themes and elaborating on them in virtuoso fashion. Through these elaborations, the violin brings the group to a cadence in a new key. There is a development section, which starts

with the violin presenting the original theme in G major but proceeds to cycle quickly through a sequence of minor keys. These sequences bring to mind passages from the early-18th-century concertos of Antonio Vivaldi, in which quite simple harmonic patterns are brought to life by brilliant figuration that fluently fits the hand of a violinist. A harmonically adventurous recapitulation section ends with an opportunity for a showy cadenza by the soloist.

The *Adagio* features a framing device common to early works of Haydn. At the beginning and end of the movement, the solo violinist climbs up the same F-major scale, while the orchestra of strings murmurs below. Between these bookends is a sweet aria that recalls the *Largo* from Vivaldi's *Winter*, in which a violin sings a contented tune indoors by the fire as the rain pitters and patters outside. Haydn's melody is supported by a consistent, strummed accompaniment, as though the soloist is a crooner and the ensemble his trusty guitar. In the finale, ensemble and violin alternate stretches of music quite rapidly in more Baroque-inspired sequencing. The gestures to the Italian concerto tradition found in this piece blend the virtuoso violin practices of Tomasini's homeland with the formal thematic and movement structures that Haydn was starting to develop in his symphonic writing at this time. ♦

*Program note © Nicky Swett*

# Trio in C major for Piano, Violin, and Cello, Hob. XV:27

**JOSEPH HAYDN**

***Composed c. 1795–96***

- First CMS performance on February 25, 1977, by pianist Richard Goode, violinist Jaime Laredo, and cellist Leslie Parnas
- Duration: 18 minutes

Joseph Haydn is well known as a pioneer of the string quartet. What is less recognized is the pivotal role he played in cultivating the piano trio. A survey of Haydn's trios traces the development of the genre from what is essentially the Baroque trio sonata, in which the cello doubles the left hand of the keyboard part, to the Classical trio, in which each instrument achieves a new degree of independence.

The C-major Trio, Hob. XV:27, comes from the Classical style's heyday. Haydn probably started the work, which was one of his final trios, during his second visit to London in 1795, and he most likely completed it after returning home to Vienna the following year. The work was the first in a set of three that Haydn published under a French title that translates as *Sonatas for the Pianoforte with Accompaniment of Violin and Violoncello*. Haydn dedicated the set to Therese Bartolozzi, an accomplished British pianist whom the composer had met in London. The C-major Trio's virtuosic piano writing testifies to her skill at the keyboard. The work also lives up to its original title in that the string parts were composed with skilled amateurs, rather than professionals, in mind.

The C-major Trio's first movement is in sonata form. It opens with a fanfare-

like figure that begins the exposition. The first theme is lyrical in comparison with the vigorous second theme. The development section begins in the minor mode; after Haydn revisits the fanfare, he treats the first theme to some rigorous counterpoint. The fanfare returns in the Trio's home key, signaling the recapitulation and close of the movement.

The simple opening of the *Andante* evinces an elegant, restrained quality that reminds us that Haydn composed these trios for private performance in an upper-class London household. This opening alternates with stormier episodes, but Haydn maintains a careful balance between the two moods, such balance being one of the hallmarks of the Classical style.

The *Finale*, a delightful rondo, is high spirits from start to finish, with vigorous writing for all three instruments, especially the piano. The trio is one of Haydn's most accomplished in the genre, and it is no surprise that London loved his works, especially when they were as extroverted and charming as this one. ♦

*Program note by John Mangum.  
Courtesy of the Los Angeles  
Philharmonic.*



# Symphony in G major for Flute, Strings, and Piano, Hob. I:94, "Surprise" (arr. Salomon)

## JOSEPH HAYDN

**Composed in 1791, arranged  
c. 1794–98**

- First CMS performance on September 15, 1981, by flutist Paula Robison, violinists Ani Kavafian and James Buswell, violist Walter Trampler, cellist Leslie Parnas, and fortepianist Kenneth Cooper
- Duration: 24 minutes

In the early 1780s, the violinist and impresario Johann Peter Salomon moved from the court of Prince Heinrich of Prussia in Rheinsberg to London, where he performed, composed, and founded a successful concert series held in the Hanover Square Rooms. In the early 1790s, he orchestrated an artistic coup. After the death of his primary patron, Prince Nikolaus Esterházy, Joseph Haydn was suddenly free to travel and promote his music around Europe. Salomon brought Haydn to London, first in 1791 and then again in the middle of the decade, an arrangement that proved stimulating and lucrative for them both.

An early public display of their partnership took place on Salomon's series in February of 1792. On the program was Haydn's Symphony No. 94 in G major, which he had composed soon after arriving in London. An anonymous writer for the London *Morning Herald* gushed about the concert: "A new composition from such a man as Haydn is a great event in the history of music." Of particular merit was the symphony, "the subject of which was remarkably simple, but extended to vast complication, exquisitely [*sic*] modulated and striking in effect. Critical applause was fervid and abundant."

One of Haydn's new freedoms in the 1790s was that he could publish his music more widely. Salomon was quick to take advantage of this possibility:

he created chamber arrangements of dozens of Haydn's symphonies, which could be sold to professionals and amateurs alike. His arrangement of the G-major Symphony for an ensemble of flute, strings, and piano carefully condenses the delightful themes and tightly woven contrasts that so delighted audiences in London. The opening *Adagio cantabile* suddenly becomes a searing, vulnerable statement for string quartet, with a bit of wind sound for support and a keyboard to keep the ensemble on key. The piano adds a sense of percussive delight to the up-tempo portion of the opening movement, a dancing *Vivace* in  $\frac{3}{8}$  time, in which the upper strings and flute bounce off the solid beats provided by the bass voices. In the *Menuetto* the piano and flute join for the loud bits and elsewhere drop out to allow the strings to play in an exposed, lyrical manner. In the *Finale*, the flute often has important melodic lines, which interact in witty ways with the concerto-like first violin part. Again, in this movement, the keyboard is more felt than heard: it provides a solid surface that supports Haydn's light, rhythmic games.

The piano's percussive weight is crucial to the most famous moment of the piece: the second movement surprise from which the symphony gets its nickname. The almost childishly straightforward main theme is entirely in a *piano* dynamic, except for one

moment when the whole group suddenly plays a chord *fortissimo*. This dramatic hammer stroke doesn't reappear. Speaking with his biographer, Georg August Griesinger, Haydn put his choice down to healthy, competitive instincts: "I was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was at that time engaged by an orchestra in London and whose concerts had opened a week before mine, should not outdo me."

The shock of a musical surprise certainly has the potential to motivate and amuse audiences. But Haydn's real art in this *Andante*, as in so many of his works, is how he builds on his simple, memorable theme to create contrast,

that distant cousin of surprise that results from a meaningful interaction between common and distinct elements. There is a dramatic minor-key variation in which the innocent theme is made severe and harmonically distractable; a touching, poignant flute countermelody that emerges soon after he returns to the major key; and some bombastic, trumpet-like swagger that appears at the end of the movement. These moments of hearing something new feel substantial because they form a perfect analogy with the music encountered in the theme, whose shape is admittedly brought to our attention by Haydn's big surprise. ♦

*Program notes* © Nicky Swett

# ABOUT THE ARTISTS



## NINA BERNAT

► Double bassist Nina Bernat is a recipient of the 2023 Avery Fisher Career Grant and a member of CMS's Bowers Program. First prizes include the Barbash J.S. Bach String Competition, the Juilliard Double Bass Competition, and the 2019 International Society of Bassists Solo Competition. She has performed as a soloist with the Minnesota Orchestra and as guest principal with the Israel Philharmonic and Oslo Philharmonic. Bernat has quickly established herself as a sought-after pedagogue, giving masterclasses around the country while also serving on the faculty of Stony Brook University. Highlights of the 2024–25 season include recitals at Weill Recital Hall and Merkin Hall. Bernat performs on a beautiful and sonorous early-18th-century bass, attributed to Guadagnini and handed down to her from her father.



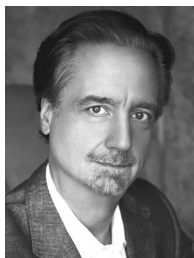
## AARON BOYD

► Violinist Aaron Boyd enjoys an international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. A former member of the Escher String Quartet, with whom he received an Avery Fisher Career Grant and the Martin E. Segal prize, he was also founder of the Zukofsky Quartet. He has been involved in many premieres, working with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. Born in Pittsburgh, Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas, Paul Zukofsky, and Harvey Shapiro. He serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University.



## MICHAEL STEPHEN BROWN

► Winner of an Emerging Artist Award from Lincoln Center and an Avery Fisher Career Grant, pianist-composer Michael Stephen Brown performs worldwide and receives commissions from leading orchestras, performers, and chamber music festivals. Recent highlights include a solo recital in Alice Tully Hall for CMS, concerts with his longtime duo partner, cellist Nicholas Canellakis, collaborations with Pinchas Zukerman and Amanda Forsyth, and an Asia recital tour with violinist Arnaud Sussmann. As a composer, Brown was recently in residence at the Yaddo artist colony and performed his Piano Concerto with orchestras across the US and Poland. The Orpheus Chamber Orchestra commissioned and premiered his new orchestration of Brahms's *Handel Variations* at Carnegie Hall. *Connection*, an album of original works featuring the East Coast Chamber Orchestra, Osmo Vänska, Erin Keefe, Jerome Lowenthal, Ursula Oppens, and Susanna Phillips, along with *Mendelssohn+*, are set for release in 2025. An alum of CMS's Bowers Program, Brown resides in New York City with his two 19th-century Steinway D pianos, *Octavia* and *Daria*.



## DAVID FINCKEL

► Co-Artistic Director of CMS since 2004, cellist David Finckel has performed 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. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@

Menlo, a summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. He is 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. Along with Wu Han, he received *Musical America's* 2012 Musicians of the Year Award.



## PAUL NEUBAUER

► Violist Paul Neubauer has been called a "master musician" by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia,

English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.



## TARA HELEN O'CONNOR

► Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director—along with her husband, violinist Daniel Phillips—of the Music from Angel Fire Festival in New Mexico, and a member of the woodwind quintet Windscape and the Bach Aria Group. Additionally, she is a founding

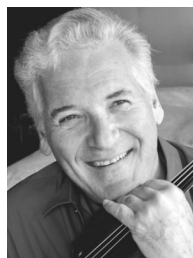
member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. A Wm. S. Haynes flute artist, O'Connor is on faculty at Yale School of Music. Additionally, she teaches at Bard College and the Manhattan School of Music.



## DANIEL PHILLIPS

► Violinist Daniel Phillips co-founded the Orion String Quartet, which after an illustrious 37-year career gave its last concert in April 2024, presented by CMS. He is a graduate of Juilliard, and his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. He served as a judge in the 2018 Seoul International Violin Competition, the 2022 Leipzig Bach Competition, and the 2023 World Bartók Competition, and the

2024 Prague Spring Competition. Phillips is a professor at the Aaron Copland School of Music at Queens College and is on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, in Manhattan with their two dachshunds.



## PINCHAS ZUKERMAN

► With a celebrated career encompassing five decades, Pinchas Zukerman is one of today's most sought-after and versatile musicians—violin and viola soloist, conductor, and chamber musician. He is renowned for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums, for which he gained two Grammy awards and 21 nominations. Recent highlights include performances

with the Zukerman Trio and his Wolf Trap debut with cellist Amanda Forsyth and pianist Michael Stephen Brown. Orchestral performances include the Adelaide Symphony, Orchestre de Lyon, Bamberg Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia, Israel Philharmonic, and English Chamber Orchestra. A devoted teacher, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for over 25 years, and has taught at prominent institutions throughout the United Kingdom, Israel, China, and Canada, among others. He is a recipient of the Isaac Stern Award for Artistic Excellence in Classical Music.



## VIANO QUARTET

► Praised for their “virtuosity, visceral expression, and rare unity of intention” (*Boston Globe*), the Viano Quartet are one of the most sought-after young ensembles today and current members of CMS’s Bowers Program. Since soaring to international acclaim as winners of the 13th Banff International String Quartet Competition, they have performed at major venues across the globe.

During the 2024–25 season, the quartet makes its debut in Alice Tully Hall, followed by appearances at series including Wolf Trap, Tuesday Evening Concert Series, Northwestern University, Four Arts, MoCA Westport, Chamber Music Yellow Springs, and the chamber music societies of Dallas, Salt Lake City, and Carmel. In November, the quartet makes its debut in David Geffen Hall with Sir Stephen Hough for the world premiere of his new piano quintet. The quartet can be heard in Canada this season with debuts at the Cecilian Chamber Series as well as the Royal Conservatory of Music in Toronto and Isabel Bader PAC in Kingston in a program with guitarist Miloš Karadaglić. As the inaugural June Goldsmith Quartet-in-Residence for the Music in the Morning series through the 2024–25 season, the quartet will return to Vancouver this March for concerts and community engagement initiatives.

In addition to their busy touring schedule, the quartet are also dedicated advocates of music education, and have worked with students at Music@Menlo, SUNY Buffalo, the Colburn Academy, Duke University, University of British Columbia, Northern Michigan University, Utah State University, University of Denver, and Virginia Commonwealth University. This season they will be returning to University of Victoria for several weeks of residency. The quartet has previously held graduate quartet residencies at Curtis and Colburn and were also the Peak Fellowship Quartet-in-Residence at Meadows School of the Arts at SMU.

The Viano Quartet has collaborated with world-class musicians including Emanuel Ax, Inon Barnatan, Fleur Barron, James Ehnes, Mahan Esfahani, Marc-André Hamelin, Bridget Kibbey, Paul Neubauer, David Shifrin, and Elisso Virsaladze. 2023 marked the release of the quartet’s first album, *Portraits*, on the Curtis label, featuring pieces by Schubert, Florence Price, Tchaikovsky, and Ginastera.

Before their career-defining achievement at the Banff International String Quartet Competition, they also received major prizes at the Wigmore Hall, Osaka, Fischhoff, ENKOR, and Yellow Springs Chamber Music competitions. Each member of the quartet is grateful to the interminable support from their distinguished mentors at the Curtis Institute and Colburn Conservatory, including members of the Dover, Guarneri, and Tokyo string quartets.

# ABOUT THE CHAMBER MUSIC SOCIETY

Founded in 1969, the Chamber Music Society of Lincoln Center (CMS) brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enable us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and the Daniel and Joanna S. Rose Studio at CMS and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film "Chamber Music Society Returns" chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

# CMS Chamber Music Society of Lincoln Center

## FALL CONCERTS

### ART OF THE RECITAL

#### SEBASTIAN MANZ & DANAE DÖRKEN

Thu, Oct 17, 7:30 pm ▶

*Gade, Messenger, Lutoslawski, Verdi, Jörg  
Widmann, Horowitz, Rossini*

#### BEETHOVEN TRILOGY: EARLY PERIOD BARTÓK AND BEETHOVEN

Sun, Oct 20, 5:00 pm

#### BEETHOVEN TRILOGY: EARLY PERIOD BEETHOVEN QUARTET CYCLE I

Tue, Oct 22, 7:30 pm

*Op. 18 Quartets, Nos. 1–3*

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Fri, Oct 25, 7:30 pm

#### BEETHOVEN TRILOGY: EARLY PERIOD BEETHOVEN QUARTET CYCLE II

Sun, Oct 27, 5:00 pm

*Op. 18 Quartets, Nos. 4–6*

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Thu, Oct 31, 6:30 pm **SOLD OUT!**

Thu, Oct 31, 9:00 pm ▶

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THU, MAY 1, 7:00 PM *Spring Gala*

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Over two decades, CMS Founding Artistic Director Charles Wadsworth expanded the awareness of chamber music at Lincoln Center and beyond. CMS pays tribute to its founder with a program crafted in Wadsworth's signature style, featuring a super-star vocal quartet—**Kathleen Battle, Frederica von Stade, Ben Bliss, and Thomas Hampson**—with pianist **Ken Noda** and current CMS Co-Artistic Director **Wu Han**, performing works by Goldberg, Schumann, and Saint-Saëns.

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# Artists of the 2024–2025 Season

## VOCALISTS

Tony Arnold, SOPRANO  
Kathleen Battle, SOPRANO  
Vanessa Becerra, SOPRANO  
Jamie Barton, MEZZO-SOPRANO  
Frederica von Stade,  
MEZZO-SOPRANO  
Paul Appleby, TENOR  
Ben Bliss, TENOR  
Matthew Polenzani, TENOR  
Thomas Hampson, BARITONE  
Randall Scarlata, BARITONE

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Paolo Bordignon, ORGAN  
Michael Stephen Brown,  
PIANO/HARPSICHORD  
Gloria Chien, PIANO  
Danae Dörken, PIANO  
Anna Geniushene, PIANO\*  
Sahun Sam Hong,  
PIANO/HARPSICHORD\*  
Sir Stephen Hough, PIANO  
Gilbert Kalish, PIANO  
Soyeon Kate Lee, PIANO  
Anne-Marie McDermott,  
PIANO (Alice Tully and Edward R.  
Wardwell Piano Chair)  
Ken Noda, PIANO  
Evren Ozel, PIANO\*  
Juho Pohjonen, PIANO  
Tamar Sanikidze, PIANO  
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Shai Wosner, PIANO/  
HARPSICHORD  
Wu Han, PIANO  
Wu Qian, PIANO

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Benjamin Beilman, VIOLIN  
Aaron Boyd, VIOLIN/PICCOLO  
VIOLIN  
Stella Chen, VIOLIN  
Guillermo Figueroa, VIOLIN/  
VIOLA  
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and Kenneth L. Wallach Chair)  
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*\*Denotes a 2024–2027 member  
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*Updated on September 20, 2024*

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