

# CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, OCTOBER 25, 2024, AT 7:30 ▶ 4,470TH CONCERT

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

*Home of the Chamber Music Society of Lincoln Center*

**PAUL APPLEBY**, tenor  
**SAHUN SAM HONG**, harpsichord  
**JUHO POHJONEN**, piano  
**STELLA CHEN**, violin  
**CHAD HOOPES**, violin

**PAUL NEUBAUER**, viola  
**DMITRI ATAPINE**, cello  
**SOOYUN KIM**, flute  
**JAMES AUSTIN SMITH**, oboe  
**TOMMASO LONQUICH**, clarinet

## Beethoven, Corigliano, and Brahms

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

### **Trio in C minor for Piano, Violin, and Cello, Op. 1, No. 3 (1794–95)**

- ▶ Allegro con brio
  - ▶ Andante cantabile con variazioni
  - ▶ Menuetto: Quasi allegro
  - ▶ Finale: Prestissimo
- POHJONEN, HOOPES, ATAPINE

**JOHN CORIGLIANO**  
(b. 1938)

### **Poem in October for Tenor, Winds, Strings, and Harpsichord (CMS Commission) (1970)**

APPLEBY, KIM, SMITH, LONQUICH, HOOPES, CHEN,  
NEUBAUER, ATAPINE, HONG

## INTERMISSION

**JOHANNES BRAHMS**  
(1833–1897)

### **Quartet No. 1 in G minor for Piano, Violin, Viola, and Cello, Op. 25 (1860–61)**

- ▶ Allegro
  - ▶ Intermezzo: Allegro ma non troppo
  - ▶ Andante con moto
  - ▶ Rondo alla Zingarese: Presto
- POHJONEN, CHEN, NEUBAUER, ATAPINE

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**.

Chad Hoopes occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**. Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

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**.

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.

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

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Are any of you 30 years old? If you are older, do you remember what it was like to be 30?

In many ways, the first part of our Beethoven Trilogy is about the age of 30, the age Beethoven was when his first string quartets, Op. 18, were premiered and published. The two of us struggle to remember details of our 30th years, yet we share the common memory of a combination of excitement and panic, as though all the world was at our feet, yet middle age was rapidly approaching. It was the equivalent of a life wake-up call: you've crossed a big line, congratulations, and you'd better get moving.

Beethoven had no worries about stagnation: he was very much in motion, experiencing a meteoric rise in his career following a permanent move from his home city of Bonn, Germany, to Vienna, Austria, in 1792. During the eight years between his arrival and the publication of his Op. 18 quartets, Beethoven not only studied hard to perfect his craft, but also simultaneously maneuvered himself into a position of stardom through a combination of his provocative compositions, eccentric personality, and personal magnetism.

The composers on this program wrote their works within five years of the age of 30: Beethoven at 25, Corigliano at 32, and Brahms at 28. We chose the third of Beethoven's Op. 1 piano trios for its daring, tempestuous spirit that told the world something of what to expect from this young, brash composer. Brahms's Piano Quartet, his first of three, reveals the "Brahms phenomenon" of his young works sounding surprisingly mature, as though he had already lived through the ages. And Corigliano's *Poem in October* was an irresistible choice. First, it is now October, correct? And does not Dylan Thomas's beautiful, evocative poem begin with "It was my thirtieth year"? And lastly, we remember an early performance of this work at the Chamber Music Society, involving the Emerson String Quartet, when we realized that John Corigliano was indeed a composer for the ages, as he has proven to be.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

## Trio in C minor for Piano, Violin, and Cello, Op. 1, No. 3

### LUDWIG VAN BEETHOVEN

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

- ▶ First CMS performance on April 11, 1976, by pianist Charles Wadsworth, violinist Kyung-wha Chung, and cellist Robert Sylvester
- ▶ Duration: 28 minutes

### *Composed in 1794–95*

Ludwig van Beethoven wrote a lot of music in the first half of the 1790s: dances for civic events, keyboard variations, the occasional goofy mandolin sonatina. But he didn't give any of these scores a coveted opus number—that sign that something is ready to be published as a work of consequence—until the collection of three piano trios that he released in August of 1795 and dedicated to Prince Karl Alois Lichnowsky, one of his most loyal patrons. He found his mentor and former composition teacher, Joseph Haydn, slightly less supportive than expected. According to Beethoven's friend Ferdinand Ries, when Haydn heard the premiere of these trios in 1795, he advised his one-time student to refrain from publishing the third in the set, a piece in a seething C minor. Haydn was simply offering pragmatic advice about the relative accessibility of these creations, but Beethoven took offense. Though he waited quite a while before sending the pieces out on the open market, he did insist on releasing all three as a group.

What was so shocking about Op. 1, No. 3? It may have been the opening measures of the piece, which are full of rhetorical pauses and daring harmonic leaps that would have taken the

Viennese public by surprise. Though the movement eventually settles into a Classical sonata form with contrasting themes, it still represents a significant departure from the style and structure of piano trios by Mozart and by Haydn himself. Beethoven's extravagant piano writing, which comes out in cadenzas and wild cascades of sound, may also have come as a jolt.

The second movement, a theme-and-variations set in E-flat major on a prayer-like theme, provides a brief history of the cello's role in piano trios. The lower string player doubles the left hand of the piano in the theme, emerges for more and more involved countermelodies in Variations 1–3, and, at long last, takes center stage in the passionate minor-key version of the tune found in Variation 4.

The mere presence of a minuet was a sign from Beethoven that this was a work at the scale of a symphony or a string quartet and not a shorter, three-movement, sonata-like piece as the trios of Mozart and Haydn were. The offbeats of the strings at the opening of the movement obscure where the downbeat falls, creating a strong sense of rhythmic tension. The major-key contrasting trio, which in Haydn-like fashion has highly unpredictable

phrase lengths, features snippets of a cello melody that is constantly interrupted by sweeping piano scales. The finale restores the explosive quality of the first movement and leaves little doubt as to why fiery Beethoven felt he simply had to publish this piece

with the rest. But the trio ends quietly, with a shimmering, final fade to nothing—a poignant dissipation of the uncontrollable energy that appears to have unnerved poor Haydn. ♦

— Program note © Nicky Swett

## Poem in October for Tenor, Winds, Strings, and Harpsichord

### JOHN CORIGLIANO

► Born February 16, 1938, in New York City

#### *Composed in 1970*

- CMS commissioned this piece and gave the world premiere on October 25, 1970, with tenor Leo Goeke, flutist Paula Robison, oboist Leonard Arner, clarinetist Gervase de Peyer, violinists Charles Treger and Hiroko Yajima, violist Walter Trampler, cellist Leslie Parnas, and harpsichordist Charles Wadsworth
- Duration: 17 minutes

In Dylan Thomas's "Poem in October," a man celebrates his thirtieth birthday. It is a cold, wet, fall morning, and he decides to go for a walk up the hillside near his hometown. From his perch, he sees the weather turn, the sun emerges, and he is filled with warmth borrowed from the past: "the blue altered sky / Streamed again a wonder of summer / With apples / Pears and red currants." Down below, he spies traces of his own history: the ghost of his childhood self, wandering the forest with his mother. This has the makings of a tragic image. But in a surprising turn, Thomas transforms nostalgia into an optimistic promise, and the speaker expresses a hope that he can experience these feelings again if he goes back to this spot on his next birthday: "O may my heart's truth / Still be sung / On this high hill in a year's turning."

In 1969, Charles Wadsworth, the founding artistic director of the Chamber Music Society of Lincoln Center, approached the American

composer John Corigliano about writing something for voice and a large, mixed chamber ensemble. Corigliano had long been taken with Thomas's poetry: "I first encountered Dylan Thomas's work in 1959, my last undergraduate year at Columbia College. It was a revelation. Both the sound and structures of Thomas's words were astonishingly musical." When he received the commission from Wadsworth, Corigliano had recently reached the age of thirty himself, and felt that "[Thomas's] feelings in *Poem in October* (inspired by his turning thirty) mirrored my own thoughts at arriving at that age."

Corigliano's setting of the poem premiered in October 1970, at the start of CMS's second season. The wind solos that open the piece sound like shepherds' horns, which vividly set a pastoral scene. Throughout, this is the role of flute, oboe, and clarinet: they create the feeling of a country town glistening in the damp autumn. The

# POEM IN OCTOBER

*By Dylan Thomas*

It was my thirtieth year to heaven  
Woke to my hearing from harbor and neighbor wood  
And the mussel pooled and the heron  
Priested shore  
The morning beckon  
With water praying and call of seagull and rook  
And the knock of sailing boats on the net webbed wall  
Myself to set foot  
That second  
In the still sleeping town and set forth.

My birthday began with the water-  
Birds and the birds of the winged trees flying my name  
Above the farms and the white horses  
And I rose  
In rainy autumn  
And walked abroad in a shower of all my days.  
High tide and the heron dived when I took the road  
Over the border  
And the gates  
Of the town closed as the town awoke.

A springful of larks in a rolling  
Cloud and the roadside bushes brimming with whistling  
Blackbirds and the sun of October  
Summery  
On the hill's shoulder,  
Here were fond climates and sweet singers suddenly  
Come in the morning where I wandered and listened  
To the rain wringing  
Wind blow cold  
In the wood faraway under me.

Pale rain over the dwindling harbor  
And over the sea wet church the size of a snail  
With its horns through mist and the castle  
Brown as owls,  
But all the gardens  
Of spring and summer were blooming in the tall tales  
Beyond the border and under the lark full cloud.

There could I marvel  
My birthday  
Away but the weather turned around.

It turned away from the blithe country  
And down the other air and the blue altered sky  
Streamed again a wonder of summer  
With apples  
Pears and red currants  
And I saw in the turning so clearly a child's  
Forgotten mornings when he walked with his mother  
Through the parables  
Of sun light  
And the legends of the green chapels

And the twice told fields of infancy  
That his tears burned my cheeks and his heart moved in mine.  
These were the woods the river and sea  
Where a boy  
In the listening  
Summertime of the dead whispered the truth of his joy  
To the trees and the stones and the fish in the tide.  
And the mystery  
Sang alive  
Still in the water and singing birds.

And there could I marvel my birthday  
Away but the weather turned around. And the true  
Joy of the long dead child sang burning  
In the sun.  
It was my thirtieth  
Year to heaven stood there then in the summer noon  
Though the town below lay leaved with October blood.  
O may my heart's truth  
Still be sung  
On this high hill in a year's turning.

"Poem in October," by Dylan Thomas, from THE POEMS OF DYLAN THOMAS,  
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violins are given a slightly different job. Their early solos sound like folk fiddling, with just a bit of a harsh edge that recalls the devilish rhythms of Stravinsky's *The Soldier's Tale*. The strings do a good deal of text painting, providing undulating, legato lines under the singer's mentions of the fishermen and their boats, and playing short, brittle figures to imply the raindrops that batter the village. The wild wind, where it emerges, is heard in sudden rustling in the harpsichord.

Early on, the singer establishes a motif of a leap of an octave, followed by a descending scale. It is first heard on the text "the morning," but the gesture recurs throughout the piece

and acts as a foreshadowing of the restorative image of the innocent child. In his composing, Corigliano sustains the same ambiguities of mood that Thomas displays in his text. The music we hear when the speaker recalls whispering his joy "in the listening summertime of the dead" is downright funereal, and there are other moments of sincere mourning for lost youth. But though the weather threatens to go this way or that, any doubts about the merits of growing older are ultimately tempered by sincere joy and a desire to feel the weight of memory in a positive way, if only once a year. ♦

— Program note © Nicky Swett

## Quartet No. 1 in G minor for Piano, Violin, Viola, and Cello, Op. 25

### JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg
- ▶ Died April 3, 1897, in Vienna

**Composed in 1860–61**

- ▶ First CMS performance on November 28, 1969, by pianist Murray Perahia, violinist Pina Carmirelli, violist Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 40 minutes

Things never came easily for Brahms. He was a perfectionist with the spirit of a curator, forever tinkering, circling around an idea, and consulting with friends and colleagues, until a work satisfied him completely. If it didn't, he destroyed it—simple as that. This personality trait explains the seemingly small body of work left to posterity by such a monumental figure. Looking specifically at his chamber music output, there are only 24 pieces in total. For perspective, Beethoven's string quartets alone add up to 16.

Brahms's tendencies were likely exacerbated by the tremendous amount of admiration and praise he received from important people at an

early age. When he was just 20 years old his new friend, the great violinist Joseph Joachim, suggested that he pay a visit to Robert and Clara Schumann. It was a meeting that would irrevocably change the trajectory of Brahms's life and career within a matter of weeks. On September 30, 1853, Brahms showed up on the Schumanns' doorstep and was invited in to play through some of his compositions. Robert was so moved that he authored an essay titled *New Paths* that was published soon after, in October. There, for all the music world to see, he declaimed his anticipation of "one man who would bring us mastery, not as the result of a gradual development, but as Minerva, springing

fully armed from the head of Cronus," then announcing unequivocally, "he is come. . . . His name is Johannes Brahms."

Just four months later Brahms was compelled to return to the Schumanns' household to offer a helping hand after Robert suffered a nervous breakdown, a symptom of the illness that would ultimately claim his life in 1856. In the direct aftermath of this turbulent emotional time, Brahms spent the next several years focused on composing chamber music, the results of which were two piano quartets, one piano quintet, two string sextets, a horn trio, and a cello sonata (plus, interestingly, arrangements of select Schumann chamber works). Although these chamber works are magnificent accomplishments, their lengths reveal they might have functioned as experiments in composing for larger forms. Up until then, Brahms's output had been dominated by works for piano or voice, and he struggled to be satisfied with his large-scale pieces. During this same period, defined as his "first maturity," Brahms wrestled for years writing his first piano concerto (which was received tepidly) and started his first symphony, which, famously, would not be completed until over twenty years later.

Regarding the Piano Quartet No. 1, Daniel Mason quipped in a 1932

*Musical Times* article that Brahms required significant "elbow-room" to explore the limits of sonata form in the opening movement. Remarkably, however, though multiple thematic ideas are explored, everything centers around a simple primary cell of just four notes heard at the very opening of the work. In the second movement, Brahms continues to showcase the richness of his musical imagination by supplanting a minuet with an intermezzo while retaining a contrasting trio section, which he also brings back briefly as a coda. A defining feature of the movement is the nervous ostinato rhythmic pattern reminiscent of similar patterns in the works of Schubert—a composer with whom Brahms had become preoccupied. The third movement is a study in opposites as long lyrical melodies are paired with what has been described as "martial music." A Brahmsian trademark, the infusion of Hungarian-style dance rhythms, brings the quartet to its conclusion in a rondo "alla Zingarese," or "in Roma style." This characteristic would permeate his entire output and was introduced to him by his friend and colleague, Eduard Reményi, a Hungarian violinist. ♦

— Program note © Kathryn Bacasmot



# ABOUT THE ARTISTS



JONATHAN TCHLER

## PAUL APPLEBY

► Tenor Paul Appleby's concert calendar for the 2024–25 season includes the title role of Berlioz's *La damnation de Faust* with Hannu Lintu leading the Gulbenkian Orchestra and Choir, Haydn's *The Creation* with Martin Pearlman and Boston Baroque, concert performances of Puccini's *La Rondine* with Sir Antonio Pappano and the London Symphony Orchestra, and Evangelist in Bach's *Matthäus-Passion* with Kent Tritle at the Cathedral of St. John the Divine. He returns to the Metropolitan

Opera for the company premiere of John Adams's *Antony and Cleopatra*, reprising the role of Caesar, which was written for him. Respected as a consummate recital artist, he has toured extensively collaborating with Wu Han, Conor Hanick, Natalia Katjukova, Ken Noda, and Brian Zeger, among others. Appleby is a founding core member of the American Modern Opera Company (AMOC) and is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. A recipient of an Artist Diploma in Opera Studies at the Juilliard School, he also earned a master's degree from Juilliard and a bachelor's degree from the University of Notre Dame.



## DMITRI ATAPINE

► Cellist Dmitri Atapine, whose playing has been described as "highly impressive throughout" (*The Strad*), regularly appears on world's foremost stages and frequently performs with the Chamber Music Society, where he is an alum of the Bowers Program. Featured at leading festivals—including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, Nevada, and others—he has won many awards including first prize at the Carlos Prieto Cello Competition, as

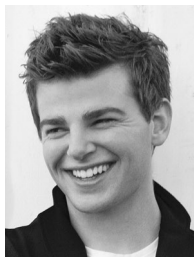
well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. Professor of Cello at the University of Nevada, Reno, Atapine holds a doctorate from the Yale School of Music. He is Artistic Co-Director of the Friends of Chamber Music Kansas City, Apex Concerts, and Ribadesella Festival, and also co-directs the Young Performers Program at Music@Menlo.



## STELLA CHEN

► American violinist Stella Chen garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, Baltimore Symphony, Belgian National Orchestra, and many others. She

received her doctorate from the Juilliard School, where she serves as teaching assistant to her longtime mentor, Li Lin. A member of CMS's Bowers Program, Chen plays the General Kyd 1720 Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



## CHAD HOOPES

► American violinist Chad Hoopes performs with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, Orpheus Chamber Orchestra, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he has been featured on recordings including the

recent Moritzburg Festival Dvořák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing Mendelssohn's Violin Concerto on the Naïve label. A 2017 recipient of Lincoln Center's Avery Fisher Career Grant, Hoopes studied at the Cleveland Institute of Music and the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.



## SAHUN SAM HONG

► Pianist Sahun Sam Hong was the winner of the 2017 Vendome Prize at Verbier, and a prizewinner of the 2023 Naumburg International Piano Competition and 2017 International Beethoven Competition Vienna. He was also the recipient of a 2021 American Pianists Award. He has been invited to perform at major chamber music festivals, and is a prolific arranger of chamber music and orchestral works. He is the Co-Artistic Director of ensemble132, a chamber music

collective that presents his transcriptions on annual tours. At the age of 16, Hong graduated from Texas Christian University, studying with John Owings. He also studied with Leon Fleisher and Yong Hi Moon at the Peabody Institute. A member of CMS's Bowers Program, Hong is currently based in New York City, and serves on the faculty of CUNY Queens College.



## SOOYUN KIM

► Since her concerto debut with the Seoul Philharmonic Orchestra, flutist Sooyun Kim has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has appeared in recital in Budapest's Liszt Hall, Millennium Stage at the Kennedy Center, Sibelius Academy in Helsinki, and Kobe's Bunka Hall. She is a winner of the Georg Solti Foundation Career Grant and numerous other

international awards. An alum of CMS's Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.



## TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career. He is Solo Clarinetist with Ensemble MidtVest, and as a chamber musician has partnered with Christian Tetzlaff, Pekka Kuusisto, Carolin Widmann, Ani and Ida Kavafian, Nicolas Dautricourt, David Shifrin, David Finckel, Nicolas Altstaedt, Wu Han, Gilbert Kalish, Anneleen Lenaerts, Yura Lee, Gilles Vonsattel, and the Danish and Vertavo string quartets. As a guest principal in several orchestras, he has

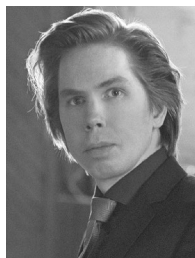
collaborated with conductors including Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. As a soloist, he has appeared with the Radio Television Orchestra of Slovenia, Orchestra Canova, and the Orchestra del Teatro Olimpico of Vicenza, among others. An alum of CMS's Bowers Program, Lonquich is Founder and Co-Artistic Director of Schackenberg Musikfest, and can be heard on more than twenty albums.



## 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.



## JUHO POHJONEN

► Pianist Juho Pohjonen is in demand internationally as an orchestral soloist, recitalist, and chamber performer. An ardent exponent of Scandinavian music, Pohjonen has a growing discography showcasing music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho, and Jean Sibelius, as well as his recent album *Visionaries of the Keyboard* featuring Rameau and Scriabin. Recent engagements include the German Radio Philharmonic, BBC Philharmonic, Taiwan National Symphony

Orchestra, Philharmonia Orchestra of London, Finnish Radio Symphony, Arctic Philharmonic, and Los Angeles Chamber Orchestra. He has also appeared with Cleveland and Minnesota Orchestras; Los Angeles Philharmonic; the Symphonies of San Francisco, Atlanta, and Colorado; and the National Arts Centre Orchestra, Scottish Chamber Orchestra, and Danish National Symphony. He made his London debut at Wigmore Hall and has played recitals throughout Europe and the US. Pohjonen is an alum of CMS's Bowers Program. In 2019, he launched MyPianist, an AI-based app providing interactive piano accompaniment.



## JAMES AUSTIN SMITH

► Performer, curator, and on-stage host James Austin Smith “proves that an oboist can have an adventurous solo career.” (*The New Yorker*). Smith appears at leading national and international chamber music festivals, as Co-Principal Oboe of the conductor-less Orpheus Chamber Orchestra, and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, Smith creates intimate evenings of music, food, and drink in New

York and San Francisco, as well as an annual festival in a variety of global destinations. He serves as Artistic Advisor to Coast Live Music in the San Francisco Bay Area and mentors graduate-level musicians as a professor of oboe and chamber music at Stony Brook University and as a regular guest at London’s Guildhall School. A Fulbright scholar and alum of Carnegie Hall’s Ensemble Connect and CMS’s Bowers Program, he holds degrees in music and political science from Northwestern and Yale University.

## 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 1,500 video recordings, and broadcasts that are distributed to millions of listeners around the world.

# CMS Chamber Music Society of Lincoln Center

## FALL CONCERTS

### BEETHOVEN TRILOGY: EARLY PERIOD

#### BEETHOVEN QUARTET CYCLE II

Sun, Oct 27, 5:00 pm

*Op. 18 Quartets, Nos. 4–6*

### ROSE STUDIO & LATE NIGHT ROSE

#### HUMMEL & PROKOFIEV

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

Thu, Oct 31, 9:00 pm ▶

#### SCHWANENGESANG

Sat, Nov 9, 7:30 pm

*Schubert, Schumann*

### CONTEMPORARY MUSIC SERIES

#### SONIC SPECTRUM I

Thu, Nov 14, 7:30 pm **LIMITED AVAILABILITY** ▶

*Guillaume Connesson, Chan Ka Nin,*

*Shulamit Ran, Paul Dean, George Crumb*

#### VIRTUOSO WINDS

Sun, Nov 17, 5:00 pm

*Beethoven, Glière, Poulenc, Martinů, Reinecke*

### ROSE STUDIO & LATE NIGHT ROSE

#### DEBUSSY & SAINT-SAËNS

Thu, Nov 21, 6:30 pm **SOLD OUT!**

Thu, Nov 21, 9:00 pm **LIMITED AVAILABILITY** ▶

### AN EVENING WITH

#### SIR STEPHEN HOUGH

Sun, Nov 24, 6:30 pm

**AT DAVID GEFEN HALL**

*Chopin, Sir Stephen Hough (world premiere),  
Chaminade, Liszt*

### BAROQUE FESTIVAL

#### BACH CONCERTOS

Fri, Dec 6, 7:30 pm

*Bach*

### BAROQUE FESTIVAL

#### BAROQUE ORGAN

Sun, Dec 8, 5:00 pm

Tue, Dec 10, 7:30 pm

*A. Scarlatti, Walther, Biber, Bach, Daquin,  
Telemann, Handel, Torelli*

### BAROQUE FESTIVAL

#### BACH'S COMPLETE

#### BRANDENBURG CONCERTOS

Fri, Dec 13, 7:30 pm

Sun, Dec 15, 5:00 pm **LIMITED AVAILABILITY**

Tue, Dec 17, 7:30 pm

*Bach*



## GET TICKETS TODAY

CALL (212) 875-5788 OR VISIT

**CHAMBERMUSICSOCIETY.ORG**

▶ Indicates that this event will be streamed live for free on [ChamberMusicSociety.org](http://ChamberMusicSociety.org).

# 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  
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Wu Qian, PIANO

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*Updated on September 20, 2024*

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