



Chamber  
Music Society  
of Lincoln Center

DAVID FINCKEL AND WU HAN, ARTISTIC DIRECTORS

## SONIC SPECTRUM I

Thursday, November 14, 2024, at 7:30 pm

*Daniel and Joanna S. Rose Studio at CMS*

# 2024-2025 SEASON



*CMS new music programming is supported, in part, by Francis Goelet Charitable Lead Trusts, Samuel I. Newhouse Foundation, The Aaron Copland Fund for Music, Inc., and the Alice M. Ditson Fund of Columbia University.*

*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.*

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*The Chamber Music Society is deeply grateful to Board member Paul Gridley for his very generous gift of the Hamburg Steinway & Sons model "D" concert grand piano we are privileged to hear this evening.*

*The Chamber Music Society wishes to express its deepest gratitude for The Daniel and Joanna S. Rose Studio, which was made possible by a generous gift from the donors for whom the studio is named.*

*This season is supported by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts, with the support of Governor Kathy Hochul and the New York State Legislature.*



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# Chamber Music Society of Lincoln Center

## **SONIC SPECTRUM I**

THURSDAY EVENING, NOVEMBER 14, 2024, AT 7:30

► 4,490TH CONCERT

**Daniel and Joanna S. Rose Studio at CMS**

**Sahun Sam Hong**, piano

**Gilbert Kalish**, piano

**Bella Hristova**, violin

**Mihai Marica**, cello

**Tara Helen O'Connor**, flute/alto flute

**Jose Franch-Ballester**, clarinet

**Guillaume Connesson** (b. 1970) ***Techno-Parade for Flute, Clarinet, and Piano*** (2002)  
O'CONNOR, FRANCH-BALLESTER, HONG

**Chan Ka Nin** (b. 1949) ***Among Friends for Clarinet, Cello, and Piano*** (1989)  
FRANCH-BALLESTER, MARICA, HONG

**Shulamit Ran** (b. 1949) ***Mirage for Flute, Clarinet, Violin, Cello, and Piano*** (1990)  
O'CONNOR, FRANCH-BALLESTER, HRISTOVA, MARICA, KALISH

**Paul Dean** (b. 1966) ***Suite for Clarinet and Cello*** (2019)  
► March for the love of chocolate oranges: with great affection and admiration to Sergei Prokofiev  
► Flight of the winged messenger: with homage to Gustav Holst  
► Sunset Music: in memory of Peter Sculthorpe  
► Tex and his amazing ropes: a tribute to the Vaudeville years  
FRANCH-BALLESTER, MARICA

*PROGRAM CONTINUES*

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

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

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**George Crumb**     ***Eleven Echoes of Autumn, 1965 (Echoes I) for***  
(1929–2022)     ***Clarinet, Alto Flute, Violin, and Piano* (1966)**

- ▶ Eco 1: Fantastico
- ▶ Eco 2: Languidamente, quasi lontano (hauntingly)
- ▶ Eco 3: Prestissimo
- ▶ Eco 4: Con bravura
- ▶ Eco 5: Cadenza I (for Alto Flute)
- ▶ Eco 6: Cadenza II (for Violin)
- ▶ Eco 7: Cadenza III (for Clarinet)
- ▶ Eco 8: Feroce, violento
- ▶ Eco 9: Serenamente, quasi lontano (hauntingly)
- ▶ Eco 10: Senza misura: (gently undulating)
- ▶ Eco 11: Adagio (like a prayer)

FRANCH-BALLESTER, O'CONNOR, HRISTOVA, KALISH

# Essay on the Program

## Echoes

BY PAUL GRIFFITHS

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Among so many things, music is one of the social media. Not only does it bring together, in situations such as this evening's, people who may have nothing else in common, it is also within itself a whole society of individual pieces, traditions, instruments, and forms, all talking to one another in a vast resonating chamber. The five composers represented on tonight's program were brought up in widely distant territories—France, China, Israel, Australia, and the United States—but all their works feature the clarinet, which provides one line of communication. As the concert proceeds, we will discover others.

But of course, there are also references that take us right outside tonight's immediate context, to areas that might seem altogether alien. Guillaume Connesson's *Techno Parade* is an example, rather in the way of the jazzed-up French chamber music of a century ago. Most of the piece is up-tempo, with notes whirling and swirling and rotating at ten a second, together with strong syncopation, initially from the pianist's left hand (stopped by the fingers of the right). As the composer puts it: "Two very incisive motifs turn and collide, making the piece at once festive and anxious. The clarinet's wailings and the obsessive patterns in the piano point towards the brutal energy of techno." After a short phase of noise effects from the piano (to be watched closely) and flute, all three players enter a "rhythmic trance", with which the piece concludes. Within five minutes it's all over.

The following piece by Chan Ka Nin is scored for an ensemble—clarinet,

cello, and piano—with notable antecedents in trios by Beethoven and Brahms. Echoes of these great masters, however, are outweighed by the long reverberation of Chan's Chinese heritage, which has remained alive in his creative self, even though he left his native Hong Kong with his parents when he was fifteen. Their destination was Canada, where Chan found warm appreciation as a composer and as a teacher of music theory and composition at the University of Toronto. He wrote *Among Friends* in 1989 for faculty colleagues who had gotten together to perform as the Amici Chamber Ensemble: hence his title. This, though, is also directly relevant to the music, which pursues conversations among three instruments that may have different temperaments—Chan draws attention to "the agile free spirit of the clarinet, the lyrical lines of the cello and the wide interval leaps of the piano"—but happily engage with one another in twosomes or as a trio. Very occasionally one or another will, with consent, stand forward for a few measures of cadenza.

To quote the composer again, the work is "essentially a set of variations based on the initial notes F-B♭-A♭ by the clarinet." This idea and its aftermath pervade not only the whole opening *Allegro* but also the sections that follow, distinguished by changes of speed and character but playing continuously. Towards the end of its fifteen-minute duration, the piece becomes ever more Chinese in resonance, ever more pentatonic.

Just six weeks older than Chan Ka Nin, Shulamit Ran is another composer who left home in her mid-teens for

North America (coming from Israel to the United States in her case), spent a long time as a college professor (at the University of Chicago), and began to recover her early musical environment as she passed the age of forty. *Mirage* documents that turn, as she points out in her note:

“In one movement, *Mirage*’s eleven minutes are shaped into an asymmetrical, loosely structured five-part form. Throughout, I aimed for a free-flowing, yet intense, at times incantational style of delivery. Relationships between the instruments span the gamut from polyphonic to heterophonic to one pivotal unison phrase occurring about four-fifths of the way through the work—a phrase emblematic of the entire composition. Harmonically and melodically, the work reminds me, I think, of modes associated with Middle Eastern music. These become chromatically saturated in areas, especially in the dense, central area of the arch form.”

Ran’s use of the term “incantational style” applies particularly to the outermost sections, suggestive of chant with florid decorations. As she reminds us by calling her sources “Middle Eastern,” similar kinds of chant are to be found in Islamic devotional music as well as Jewish, as is not surprising, given that for many centuries the two populations lived side by side in relative peace. Here in *Mirage* the chant is led by the alto flute, amplified for the effect that makes on tone color.

The piano, which has been asleep through the first section, wakes up for the second, which has the tension of an archery bow pulled back. This tension is released into kinetic energy and eventually into dance. A sequence of climactic gestures then brings about the return of the high-tension music, and it is here we meet the unison phrase. The piece ends with a short reprise of the

chant, anchored to B♭, as it was at the start.

Ran composed the piece for the Da Capo Players, a group taking their instrumentation from that of Schoenberg’s *Pierrot lunaire*. This has become, since the 1960s, a standard ensemble, though echoes of the Schoenberg tend to be avoided. Ran, certainly, goes nowhere near.

Similar in length to this Ran composition, but in four movements, the Suite for Clarinet and Cello by the Australian composer Paul Dean is full of very specific references.

“The first movement,” he records, “started life as a tribute to one of my heroes: Sergei Prokofiev. The quirky fast march rhythm that starts the movement reminded me somewhat of any number of his quasi-marches, and this one just grew and grew from various games and rhythmic variations I could drag from that opening measure.”

Next comes a “humble tribute” to Gustav Holst, and in particular to the third movement of *The Planets*: “Mercury, the Winged Messenger.” This is followed by a homage in memory of Dean’s fellow Australian Peter Sculthorpe, very quiet, with double notes on the clarinet and some Sculthorpe quotes on the cello at the center.

The finale came about when the composer discovered on YouTube some brief instants of spinning-rope routines done by the mid-twentieth-century Australian vaudeville performer Tex Glanville. “So the Suite finishes,” Dean concludes, “with a romp through the world of vaudeville, and a time that was more filled with humor and entertainment than our world today.”

Lastly, with George Crumb, we come to echoes of nature: echoes of fall, and of falling, failing time, and natural echoes, too, as isolated events reverberate within the hall or within the framework of the

piano. Crumb wrote the piece in the spring of 1966, recalling the previous autumn, his first as professor at the University of Pennsylvania (and like Chan and Ran, he stayed for decades at the same institution). *Eleven Echoes of Autumn*, 1965 was among his earliest mature works, and it established distinctive qualities of fascinating sound, often created by instruments used in new ways, and indeed of echoing, whether in repetition or in a sense of distance hovering around the sound. His own view comes over in his note, printed in the score:

“Each of the *echi* exploits certain timbral possibilities of the instruments. For example, *eco 1* (for piano alone) is based entirely on the 5th partial harmonic, *eco 2* on violin harmonics in combination with 7th partial harmonics produced on the piano (by drawing a piece of hard rubber along the strings). A delicate aura of sympathetic vibrations emerges in *echi 3* and *4*, produced in the latter case by alto flute and clarinet playing into the piano (close to the strings). At the conclusion of the work the violinist achieves a mournful, fragile timbre by playing with the bow hair completely slack.

“The most important generative element of *Eleven Echoes* is the ‘bell motif’—a quintuplet figure based on the whole-tone interval—which is heard at the beginning of the work. This diatonic figure appears in a variety of rhythmic guises, and frequently in a highly chromatic context.

“Each of the eleven pieces has its own expressive character, at times overlaid by quasi-obbligato music of contrasting character, e.g., the ‘wind music’ of the alto flute and clarinet in *eco 2* or the ‘distant mandolin music’ of the violin in *eco 3*. The larger expressive curve of the work is arch-like: a gradual growth of intensity to a climactic point (*eco 8*),

followed by a gradual collapse.

“Although *Eleven Echoes* has certain programmatic implications for the composer, it is enough for the listener to infer the significance of the motto-quote from Federico García Lorca: ‘... y los arcos rotos donde sufre el tiempo’ (‘... and the broken arches where time suffers’). These words are softly intoned as a preface to each of the three cadenza (*echi 5–7*) and the image ‘broken arches’ is represented visually in the notation of the music which underlies the cadenzas.”

Crumb refers here to how the staves are bent round in arcs of circles, in an example of how he takes a device that was formal or functional in a work from the European avant-garde (Stockhausen’s Refrain in this instance) and makes it expressive. This goes, too, for his use of non-standard instrumental techniques, beginning with the bell sounds on the piano that open the piece. These are achieved by touching the relevant string at the appropriate point to release the fifth partial, i.e., the tone two octaves plus a slightly off major third above.

Such elements of notation and sound, including whispered words, may make *Eleven Echoes* seem the newest work on the program. Yet it is by some way the oldest—as old now as Mahler’s First Symphony was when Crumb took up his pen.

*Paul Griffiths is a music critic, novelist, and librettist.*

## LEARN MORE ABOUT TONIGHT'S PROGRAM



For more about the program including an interview with Chan Ka Nin and a special playlist, scan the QR code or visit

**ChamberMusicSociety.org/  
sonic-spectrum-111424**

# About the Artists

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ASHLEIGH TAYLOR

## Jose Franch-Ballester

Spanish clarinetist Jose Franch-Ballester is the recipient of an Avery Fisher Career Grant and a winner of both the Young Concert Artists and Astral Artists auditions. He is Assistant Professor of Clarinet and Chamber Music at the University of British Columbia in Vancouver, and regularly performs as the Principal Clarinetist at Camerata Pacifica in Santa Barbara, California. As a soloist, he has performed with orchestras such as the BBC Concert Orchestra, Louisville Orchestra, Santa

Barbara Chamber Orchestra, Malaysian Philharmonic Orchestra, Orquesta Sinfónica Nacional de México, I Musici Montreal, and Orquesta Sinfónica Radio Televisión Española. Born in Moncofa into a family of musicians, Franch-Ballester graduated from the Joaquín Rodrigo Music Conservatory in Valencia, continuing his studies at the Curtis Institute of Music. He is an alum of CMS's Bowers Program.



## Sahun Sam Hong

Pianist Sahun Sam Hong was the winner of the 2017 Vendome Prize at Verbier, and received second prize at the 2017 International Beethoven Competition Vienna. He was also a 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 a founding member 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 for six years with Leon Fleisher at the Peabody Institute of Johns Hopkins University. A member of CMS's Bowers Program, Hong is currently based in New York City and continues his studies with Yong Hi Moon at Peabody.



LISA MARIE MAZZUCCO

## Bella Hristova

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has appeared as a soloist with orchestras across the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for an eight-orchestra concerto commission, written for her by her husband, composer David Serkin Ludwig, and recently recorded it with the Buffalo Philharmonic and JoAnn Falletta. Her discography also includes the complete

Beethoven and Brahms sonatas with pianist Michael Houstoun. A champion of new music, she has commissioned works by Joan Tower, Nokuthula Ngwenyama, and Ellen Taaffe Zwilich for her project Lineage. She is a recipient of a 2013 Avery Fisher Career Grant and first-prize winner of the Michael Hill and Young Concert Artists competitions. Hristova studied with Ida Kavafian and Jaime Laredo, is an alum of CMS's Bowers Program, and plays a 1655 Nicolò Amati violin.





## Gilbert Kalish

The profound influence of Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music. In 2002 he received the Richard J. Bogomolny National Service Award for his contributions to chamber music, and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber

Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. A distinguished professor at Stony Brook University, Kalish has performed with the Chamber Music Society of Lincoln Center since 2004.



## Mihai Marica

Romanian-born cellist Mihai Marica has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals. He is a founding member of the award-

winning Amphion String Quartet and recently joined the acclaimed Apollo Trio. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he was awarded master's and Artist Diploma degrees. He is an alum of CMS's Bowers Program.



## 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.

# About the Composers

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## **Chan Ka Nin**

Chan Ka Nin was born in Hong Kong and moved with his family to Vancouver in 1965. At the University of British Columbia, he studied composition with Jean Coulthard while pursuing a bachelor's degree in electrical engineering. After graduation he decided to continue studying composition with Bernhard Heiden at Indiana University, where he eventually obtained his master's and doctoral degrees. Since 1982, he has taught theory and composition at the University of Toronto. His numerous international awards include the Béla Bartók International Composers' Competition, Barlow International Competitions, and two Juno Awards for Best Classical Compositions. Characteristically luminous in texture and exotic in instrumental colors, Chan's music has been described by critics as "sensuous," "haunting," and "intricate." The composer often draws his inspiration directly from his personal experiences: for example, the birth of one of his daughters, the death of his father, his spiritual quests, or his connection to nature and concern for the environment.

## **Guillaume Connesson**

Guillaume Connesson is currently one of the most performed French composers in the world. He has received commissions from the Royal Concertgebouw Orchestra, Philadelphia Orchestra, Orchestre National de France, Chicago Symphony Orchestra, Netherlands Philharmonic Orchestra, and Orchestre National de Lyon, and many others. His discography includes two chamber music albums and three symphonic albums on Deutsche Grammophon. After studying at the Conservatoire National de Région de Boulogne-Billancourt (his hometown) and the Conservatoire National de Paris, he won first prizes in choral conducting, history of music, analysis, electro-acoustics, and orchestration. Since 2020, he has been a professor of orchestration at the Conservatoire National Supérieur de Musique de Paris. He will be in residence in the 2025–26 season at the Bern Symphony Orchestra.

## **George Crumb**

George Crumb was a winner of Grammy and Pulitzer Prizes. His music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Honored by numerous institutions with honorary doctorates, and the recipient of dozens of awards and prizes, Crumb made his home in Pennsylvania, in the same house where he and his wife of more than 60 years raised their three children. George Crumb's music is published by C.F. Peters, and an ongoing series of Complete Crumb recordings is being issued on Bridge Records.

## **Paul Dean**

Brisbane-born composer and clarinetist Paul Dean is regarded as one of Australia's foremost musicians in his capacities as soloist, chamber musician, composer, and artistic director. He currently holds positions as Professor at Queensland Conservatorium, Griffith University, Co-Artistic Director of Ensemble Q, and conductor of the Queensland Youth Orchestra. In 2025 he moves to the position of Kinnane Professor of Music at the University of Queensland. In his role as composer, he has gained a name as one of the most significant Australian composers and is a recipient of the coveted 2022 Paul Lowin Prize and the 2023 APRA Work of the Year — Large Ensemble. He held the position of Composer in Residence in 2019 with the Melbourne Symphony Orchestra. In 2022 he was Composer in Residence at the Australian Festival of Chamber Music in Townsville. His opera *Dry River Run* was commissioned and premiered by the Queensland Conservatorium Opera School and performed in 2018.

## **Shulamit Ran**

Shulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor. In addition to receiving the Pulitzer Prize in 1991, Ran has been awarded most major honors given to composers in the US. Her music has been played by leading performing organizations around the world.

# 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 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 Saturday and 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.

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*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 **SOLD OUT!** ➔

### AN EVENING WITH SIR STEPHEN HOUGH

Sun, Nov 24, 6:30 pm

AT DAVID GEFFEN HALL

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

*Chaminade, Liszt*

### BAROQUE FESTIVAL

#### BACH CONCERTOS

Fri, Dec 6, 7:30 pm

### 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



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