CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, DECEMBER 8, 2024, AT 5:00
TUESDAY EVENING, DECEMBER 10, 2024, AT 7:30
4,497TH AND 4,499TH CONCERTS

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

PAOLO BORDIGNON, organ
BENJAMIN BEILMAN, violin
ALEXANDER SITKOVETSKY, violin
MATTHEW LIPMAN, viola
MIHAI MARICA, cello
EDGAR MEYER, double bass
JAMES AUSTIN SMITH, oboe
JURI VALLENTIN, oboe
DAVID WASHBURN, trumpet

Baroque Organ

ALESSANDRO SCARLATTI
(1660–1725)

Selections from *7 Arie con Tromba Sola* for Trumpet, Oboe, and Continuo (c. 1706)
- Si suoni la tromba
- Si riscaldi il Tebro
- Con voce festiva

WASHBURN, SMITH, BORDIGNON

JOHANN GOTTFRIED WALTHER
(1684–1748)

Concerto in B minor for Organ (after Vivaldi Concerto RV 275) (c. 1713)
- Allegro
- Adagio
- Allegro

BORDIGNON

HEINRICH IGNAZ FRANZ VON BIBER
(1644–1704)

"The Annunciation" from *Rosary Sonatas* for Violin and Continuo (c. 1676)
- Praeludium
- Aria (Variations)
- Finale

BEILMAN, MARICA, BORDIGNON

JOHANN SEBASTIAN BACH
(1685–1750)

"Sinfonia" from *Wir müssen durch viel Trübsal* for Organ, Two Oboes, Strings, and Continuo, BWV 146 (c. 1726)

BORDIGNON, VALLENTIN, SMITH, SITKOVETSKY, BEILMAN, LIPMAN, MARICA, MEYER

(Program continues)

JOHANN SEBASTIAN BACH

"Sinfonia" from *Ich habe meine Zuversicht*, for Organ, Two Oboes, Strings, and Continuo, BWV 188 (1728)
BORDIGNON, VALLENTIN, SMITH, SITKOVETSKY, BEILMAN, LIPMAN, MARICA, MEYER

INTERMISSION

LOUIS-CLAUDE DAQUIN
(1694–1772)

"Noël, grand jeu et duo" from *Livre de Noëls*, Op. 2 (1757)
BORDIGNON

GEORG PHILIPP TELEMANN
(1681–1767)

Trio Sonata in G minor for Oboe, Violin, and Continuo, TWV 42:g5 (1726)
- Mesto—Allegro
- Andante—Largo
- Vivace

SMITH, SITKOVETSKY, BORDIGNON

GEORGE FRIDERIC HANDEL
(1685–1759)

Concerto in A major for Organ, Two Oboes, Strings, and Continuo, HWV 307, Op. 7, No. 2 (1743)
- Ouverture
- A tempo ordinario
- Organo ad libitum
- Allegro

BORDIGNON, SMITH, VALLENTIN, BEILMAN, SITKOVETSKY, LIPMAN, MARICA, MEYER

GIUSEPPE TORELLI
(1658–1709)

Concerto in D major for Trumpet, Strings, and Continuo, G. 28, "Estienne Roger 188" (after 1701)
- Allegro
- Adagio
- Allegro

WASHBURN, BEILMAN, SITKOVETSKY, LIPMAN, MARICA, MEYER, BORDIGNON

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 **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**.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Even a cursory glance at the history of the organ will produce astonishment. We looked at organ histories to help us introduce this concert, and we'd like to share some of what we learned.

The organ was invented in Greece during the third century BCE. It seems we actually know the inventor's name: Ctesibius of Alexandria. The device was incredibly complicated, involving water to compress air, pumps, and some kind of keyboard. Also, even then, the organ was loud—very loud. It was used for outdoor entertainment. The basic operating principles of the organ have not changed.

Wait, there's more: The existing repertoire for the organ is (according to the *Encyclopedia Britannica*) both the largest and oldest of any instrument in Western music. The size of the pipes in a single organ can range from 32 feet to less than one inch. The organ has the largest pitch range of any instrument: up to nine octaves, and even more on a few specialized organs. And the organ is still the only instrument we can think of on which it is customary to play notes with your feet.

Naturally, the organ evolved over centuries and had its ups and downs in terms of popularity. However, it was during the Baroque era that organs became essential to musical events, and nowhere was more appropriate to construct one than in a church. The instrument's huge volume (already figured out by the Greeks) was, and still is, a great help in getting everyone to sing together. Moreover, during this time the organ came to be used as a continuo instrument as well (like the harpsichord), filling in harmonies to support ensembles. Organ concertos were composed, and an untold number of chorale preludes—the greatest of them by Bach—contributed to a new musical genre.

Alice Tully Hall is fortunate to have its magnificent organ, which was installed in 1975, a few years after the hall was built. At times, Tully Hall has hosted religious gatherings for which the organ came in very handy, but more often this organ is heard in concert settings such as solo recitals or as a chamber music

participant. Our program, assembled with the invaluable input of tonight's organist Paolo Bordignon, features eight composers from Germany, Italy, and France, and employs a sparkling variety of instruments for the organ to partner with. We simply can't wait to hear it.

Enjoy the concert,

David Finckel Wu Han
ARTISTIC DIRECTORS

ESSAY ON THE PROGRAM[1]

Baroque, Italian Style

By Ellen Exner

The many chamber pieces on this program represent an 81-year span (1676 to 1757) and comprise two different generations of Baroque composition. Works by Italian and Italian-inspired composers were the engines of the era's style, which had begun to shift already by the 1720s and 1730s. The dominance of the Italian style is on full display in this assortment of pieces, which showcases the many functions of the organ in Baroque music (soloist, ensemble member, accompanist) and the pervasive influence of Italian music on Baroque composition overall.

Italian vocal and instrumental forms, particularly arias and concertos, were excellent vehicles for technical display. They proved extremely popular with audiences, and one of the features that contributed to their accessibility was the compositional principle known as *ritornello* form. Understanding this principle unlocks the logic governing a significant amount of Baroque music, including the works of Johann Sebastian Bach.

It is not hard to identify ritornello-form movements. Ritornello means "little return," which describes an organized, alternating pattern of returning, familiar material juxtaposed with contrasting episodes of different, often virtuosic music. Ritornello structures are found mostly in fast-tempo movements,

[1] Editor's note: This essay, in its thematic exploration of the program, discusses the works in a different order from that of the performance.

whether instrumental or vocal. Sounding the ritornello is usually the job of the accompanying instruments, sometimes referred to as the *tutti* group. Their music is then repeated by the solo part upon its first entry (or solo "episode"), before it breaks off into elaborate display. After each episode (and there can be many), the accompaniment returns with music from the opening section, often in abbreviated form, before finally restating it in full at the end of the movement.

The musical exchange between accompaniment and soloist works like a dialogue, and tracking this dialogue is an effective way to listen to the pieces on this program. Ritornello form allows listeners at all levels to follow along and be delighted by the musical action, in part because thematic repetition builds comprehension. It is also a very efficient way of composing.

Italian arias are also ritornello structures, but they function within *da capo* form ("from the top"). In da capo arias, such as the three by Scarlatti on this program, there are two contrasting sections of music written to suit the original bipartite poetic text. These sections are generally referred to as A and B. The A section launches the work and is usually the most musically substantial, whereas the B section is usually shorter and different in character. It is followed immediately by the return of the A section's music and text ("da capo") to end the movement.

During the musical repeat of the A section, it was the singer's job to decorate the already-familiar material by adding ornaments or other extempore musical elaborations. This was an opportunity for unabashed displays of technique and creativity. Audiences loved it, and it is how singers built their fortunes.

Da capo arias were thus the highlight of Italian-style Baroque operas. They are also the heart of a more compact, chamber version of opera known as *cantata*. Italian cantatas were designed as elite entertainment, usually scored for voice and basso continuo. Occasionally, there was an additional solo treble instrument such as a violin, recorder, oboe, or trumpet (as on this program).

The three selections from **Alessandro Scarlatti's *7 Arie con Tromba Sola*** are paradigmatic of arias in the cantata genre, of which Scarlatti is considered one of the finest practitioners. Finding the most immediately expressive ways to musically deliver text was the original rallying cry of the Baroque era. In cantatas such as these, melodic arias alternated with declarative recitatives to tell stories of love, valor, virtue, rage, and loss.

These arias are in ritornello form. They begin with an instrumental introduction of the melodic material that is then repeated verbatim by the vocal soloist (in this case, oboist), before the soloist begins to develop their own material. The trumpet returns between vocal episodes and closes each movement with its opening music.

The three arias on the program express the various themes. In *Si suoni la tromba* ("Let the trumpet sound") the battlefield's trumpet calls are clearly in evidence, and the theme is pride in heroic warriors. The theme of *Si riscaldi il Tebro* ("Let the Tiber warm") is love. Evocative words for the musical setting include "murmuring" and "responding," which are depicted here in the trumpet part. *Con voce festiva* ("With festive voice") rounds out tonight's selection; the theme is festive music (represented by dance rhythms) and once again the idea of a lover's happy response, but specifically in the voice of the trumpet.

Basso continuo ("continuous bass") is another defining element of Baroque-era music, and it was ubiquitous within ensembles. The continuo functions much like the rhythm section in jazz music, in that it provides the essential rhythmic and harmonic

framework. The continuo part is "realized" by one or more instruments capable of sounding a bassline, and ideally includes an instrument capable of sounding chords (such as an organ, harpsichord, theorbo, or lute). Harpsichords and organs were most commonly used for playing continuo in chamber music. In performances of Bach's church cantatas, organ and harpsichord were often used together.

Bach's cantatas combine elements of Italian cantatas with Lutheran sacred genres such as chorale hymns and motets. The two sinfonias by Bach on this program open his **Cantatas BWV 146 (*Wir müssen durch viel Trübsal*)** and **BWV 188 (*Ich habe meine Zuversicht*).** It was not common for him to begin a sacred cantata with an instrumental piece, let alone one that featured the organ in a solo capacity. Far more often, his first movements were choruses. It is tempting to think that Bach included these sinfonias to showcase his own legendary skills as an organist, but it was never his job to serve in that capacity in the Leipzig churches for which he was Music Director.

If these sinfonias sound like concerto movements, it is because they are. Bach repurposed them from his harpsichord concerto BWV 1052, which was itself originally a (now lost) violin concerto. It was entirely common in the Baroque era to adapt pre-existing pieces for new functions and for whatever performing forces were available, just as is being done on the present program.

Transcribing or adapting music was also how Bach learned to compose using ritornello principle. Among his transcriptions is one of **Giuseppe Torelli's** violin concertos for harpsichord (BWV 979). Torelli was as famous as Vivaldi for his innovative instrumental concertos, which were also constructed along the ritornello model in the fast movements. The cathedral of San Petronio in Bologna, in which he spent a significant portion of his professional life, was known for its virtuosic instrumental music culture. Among the musicians Torelli worked with there was a trumpeter by the name of Giovanni Pellegrino Brandi, for whom the **D-major Concerto** might well have been composed.

Bach was not alone in transcribing in order to learn and repurpose. His cousin **Johann Gottfried Walther,** the composer, organist, theorist, and lexicographer, lived nearby and was similarly interested in embracing the popular Italian style. Like Bach, Walther repaid his educational debt with compositional interest. In the **Concerto in B minor for Organ** (after Vivaldi's Concerto RV 275), the organ is the solo instrument and provides both the orchestral tutti (ritornello) sections as well as the solo material. The functional differentiation is often signaled by the organist's registration choices.

Slow middle movements within instrumental works (such as concerto or sonata) are almost never ritornello forms. Interior movements were often less structured and sometimes minimally notated because Baroque composers relied on their musicians to supply expressive improvisation. In practice, there was an expectation of fresh creation.

Minimal notation is prevalent in **George Frideric Handel's Op. 7** organ concertos. The second concerto in this set was written for use in the premiere of his oratorio *Samson* at Covent Garden in 1743, on the heels of *Messiah*'s astounding success in Dublin. Known throughout his life for his improvisatory abilities at the organ, Handel's prowess was featured as part of *Samson*'s debut. A significant portion of his original manuscript organ part simply says "ad libitum." He knew how to fill the space, as would any of his colleagues then as now.

The Alice Tully Hall organ when it was installed in 1975.

Louis-Claude Daquin's "Noël, grand jeu et duo" from *Livre de Noëls* for Organ, Op. 2, is a stylistic outlier on this program in many ways. Although it features the organ as a solo instrument and was written by a composer active during the Baroque era, it is a work that belongs more to the French Baroque keyboard tradition, which was dogmatically resistant to most of the era's prevailing Italianate trends. Although this collection comes from 1757, thus rather late in the game, "Noël, grand jeu et duo" is clearly Baroque in its heavy use of surface ornaments (melodic decorations in rapid notes). The movement's coherence

is provided by its theme-and-variations structure. Just as in ritornello form, repeated material makes it easy for listeners to track the creative changes that occur on each new appearance. The charm of Daquin's piece is in the myriad ways the folk-like melody re-appears in continually changing guises, rhythms, and ranges. Tonight, the organist has the opportunity to demonstrate the various timbral possibilities of the symphonic instrument built into Alice Tully Hall, which was designed along nineteenth-century French models in dialogue with large, Romantic-era orchestras.

The other stylistic extreme on this program is **Heinrich Ignaz Franz von Biber's *Rosary Sonata* No. 1, "Annunciation,"** probably composed in the 1670s. It is the earliest of the pieces on the program, and while it is very much in the Italian sonata style of its time, it is more reliant on earlier models that predate the dominance of ritornello structures, which had not yet been codified. Other types of formal procedures lent coherence to the proceedings, such as theme-and-variations, ground basses, fugues, and dance forms. The first movement of this sonata, *Praeludium*, is meant to be performed as though it were the kind of non-notated, opening improvisation commonly expected of the era's performers. It is followed by a highly structured theme-and-variations movement. The *Finale* contains a static bass note in the continuo part, above which the violin soloist is free to perform virtuosic echo effects, stretching time as much, or as little, as they like. Both the first and third movements exemplify the Baroque *stylus phantasticus*, which is all about virtuosic, technical display that is also maximally expressive.

Biber's *Rosary Sonatas* get their name from the original copy of these pieces presented by the composer to his employer, the Archbishop of Salzburg. That copy contains a series of woodblock prints at the start of each of the fifteen sonatas that depict biblical scenes from the life of Jesus. These sonatas pose a number of technical challenges for the violinist, not least of which are the unusual retunings of the violin's strings (known as *scordatura* tunings) that many of them call for. Biber was also very fond of writing double- and triple-stops for violin, indicating that two or three notes are meant to be played at once. At the time, both techniques were novel.

Georg Philipp Telemann's Trio Sontata in G minor, TWV 42:g5, comes from a collection called *Essercizzi musici*. This collection was once dated to the 1740s, but according to more recent research, the compositions come from the 1720s. Telemann was a cosmopolitan composer, famous across Europe during his lifetime for having a complete mastery of all the leading styles of the day and an impeccable sense of timing. In part because he relied on revenue from his music publishing business, chamber works such as this collection of trio sonatas were designed to be rewarding to play as well as delightful to listen to. History seems to prefer a brooding, tormented genius, but Telemann's music merits a much greater share of the limelight even though he was erudite, prolific, and successful.

This trio sonata is the only representative on tonight's program of the most common form of Baroque-era instrumental chamber music. The term *trio* refers to the number of parts, usually two treble instruments plus basso continuo. This sonata is in three movements, the first two containing sections that offer contrasting moods and tempos, and the third rounding out the action in toe-tapping manner.

The first movement, *Mesto—Allegro*, begins with a number of sighing figures,

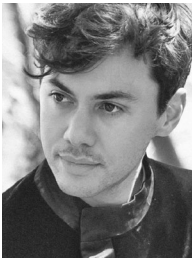
and, like much of Telemann's music, can be heard in terms of an intimate dialogue among close friends. In this case, the oboe seems to be in confessional mode with the violinist, whose music responds sympathetically to the oboe's every utterance. Soon enough, the mood shifts to the energetic *Allegro*, with a lively trading of complementary musical gestures.

Ever the master of contrast, Telemann's second movement exchanges the frenetic pace of the previous *Allegro* for slowly unfolding tensions in the *Andante* that give way in the *Largo* section to an expressive exchange of empathetic dialogue between the solo instruments.

The closing *Vivace* offers yet another gripping change of pace, this time a quick, triple-meter movement that uses dance-like rhythms, none of which have been used up to this point in the sonata. It provides a satisfyingly rousing conclusion to a truly well-crafted little piece.

Program note © Ellen Exner

ABOUT THE ARTISTS



SOPHIE ZHAI

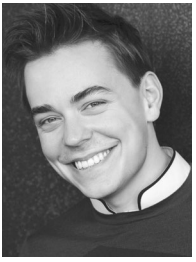
BENJAMIN BEILMAN

▸ Violinist Benjamin Beilman's 2024–25 season includes returns to the Chicago Symphony, Antwerp Symphony, and Hamburger Symphoniker. He also makes debuts with the Belgian National Orchestra and the Tokyo Metropolitan Symphony. In the US, performances also include a return to the Cincinnati Symphony and a recital tour with Steven Osborne. In April 2022, he became one of the youngest artists to join the faculty of the Curtis Institute of Music. He has performed with major orchestras including the Chicago Symphony, Philadelphia Orchestra, Rotterdam Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, Houston Symphony, and Minnesota Orchestra. An alum of CMS's Bowers Program, Beilman studied at the Curtis Institute of Music and the Kronberg Academy (with Christian Tetzlaff), and has received a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He plays the "Ysaÿe" Guarneri del Gesù (1740), generously on loan from the Nippon Music Foundation.

MATT DINE

PAOLO BORDIGNON

▸ Paolo Bordignon is harpsichordist of the New York Philharmonic and organist and choirmaster of St. Bartholomew's Church, Park Avenue. Recent appearances include concertos with the Philadelphia Orchestra and the American Symphony Orchestra, and performances with Camerata Pacifica, Santa Fe Chamber Music Festival, Orpheus Chamber Orchestra, Mark Morris Dance Company, and The Knights. He has also recently performed with the MET Orchestra Musicians, Boston Symphony Chamber Players, St. Paul Chamber Orchestra, All-Star Orchestra, English Chamber Orchestra, and ECCO. Born in Toronto of Italian heritage, Bordignon attended St. Michael's Cathedral Choir School before attending the Curtis Institute of Music in Philadelphia. He is an Associate of the Royal Conservatory of Music and a Fellow of the Royal Canadian College of Organists, and he earned master's and doctoral degrees from The Juilliard School.



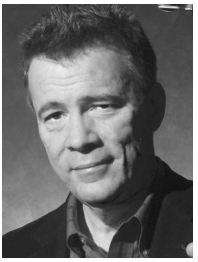
JIYANG CHEN

MATTHEW LIPMAN

▸ American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of the Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.

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.



JIM MCGUIRE

EDGAR MEYER

▸ Edgar Meyer is the only bassist to be awarded the Avery Fisher Prize in addition to a MacArthur Award. He was honored with his sixth and seventh Grammy Awards for *As We Speak* with Béla Fleck, Zakir Hussain, and Rakesh Chaurasia, released in May 2023. He recently completed a duo recording with Christian McBride, coming out this March, as well as a recording of his three concertos with The Knights, conducted by Eric Jacobsen and produced by Chris Thile. Additionally, Meyer is part of a five-composer group, each having composed a movement for a US premiere with Joshua Bell and the New York Philharmonic in September 2023. In fall 2024, his newly formed trio with violinist Tessa Lark and cellist Joshua Roman tours the US, performing string trios he composed in the 1980s as well as a newly commissioned work. Meyer is the subject of an ongoing documentary filmed and produced by Tessa Lark, Andrew Adair, and Michael Thurber.

CAL VINCYNG

ALEXANDER SITKOVETSKY

▸ Violinist Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. His concerto debut came at the age of eight, and in the same year he moved to the UK to study at the Menuhin School. He debuted at Vienna's Musikverein with the Tonkünstler Orchester, made return visits to Anima Musicae Budapest and Russian Philharmonic Novosibirsk, and has performed as soloist with many major orchestras around the world. He is a founding member of the Sitkovetsky Trio, which regularly performs throughout Europe, Asia, and the Americas. Sitkovetsky is an alum of CMS's Bowers Program and plays the 1679 "Parera" Antonio Stradivari violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.

LAURA EDWARDS

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.

VERENA BRUENING

JURI VALLENTIN

▸ German oboist Juri Vallentin has gained international attention as a prize winner of major competitions such as the International Tchaikovsky Competition as first oboist, the German Music Competition, and the International Oboe Competition of Japan. He has performed as soloist with the MDR Symphony Orchestra; the Mariinsky Orchestra; the Lower Saxony State Orchestra; the Brandenburg State Orchestra; and the Munich Chamber Orchestra, among others. His albums *Bridges*, with music from five centuries, and *Ebenbild*, which combines music and literature, as well as numerous radio productions for BR, SWR, and Deutschlandfunk document his artistic work. He co-founded the wind quintet BREEZE in 2021. Born in Mainz, he studied in Nuremberg and at the Conservatoire de Paris, where he graduated with highest honors. Vallentin is professor of oboe at the Karlsruhe University of Music and a member of CMS's Bowers Program.

DAVID WASHBURN

▸ David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, and California philharmonics; the Los Angeles, San Diego, St. Matthew's, and South Bay chamber orchestras; and the Berkeley, Burbank, and Glendale symphonies. Active in the recording studio, he has played principal trumpet for the soundtracks of many major films. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master's degree with distinction from the New England Conservatory and his bachelor's degree from the Thornton Music School at the University of Southern California.

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 enables 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.

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
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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
Gilles Vonsattel, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Shai Wosner, PIANO/HARPSICHORD
Wu Han, PIANO
Wu Qian, PIANO

STRINGS
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Aaron Boyd, VIOLIN/PICCOLO VIOLIN
Stella Chen, VIOLIN
Guillermo Figueroa, VIOLIN/VIOLA
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie R. Samuels Violin Chair)
Ida Kavafian, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
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PLAYBILL QUIZ: AUDRA'S TURN

By Andrew Gans

The history-making Audra McDonald is back on Broadway this season, again breaking ground as the first Black actor to play one of the most coveted roles in musical theatre: Momma Rose in the Arthur Laurents-Jule Styne-Stephen Sondheim classic *Gypsy* at the newly renovated Majestic Theatre. McDonald—who is joined onstage in the George C. Wolfe-directed production by Danny Burstein, Joy Woods, and Jordan Tyson—holds more competitive acting Tony Awards than any other actor. Those six performances are pictured below. Can you identify each show's title?

1. McDonald won her first Tony in 1994 for playing Carrie Pipperidge in the Tony-winning revival of this Richard Rodgers and Oscar Hammerstein II classic that was directed by Nicholas Hytner.

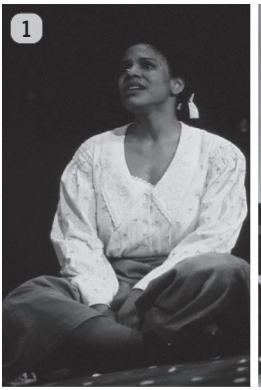
2. Zoe Caldwell and McDonald both won 1996 Tonys for their performances as, respectively, Maria Callas and aspiring opera singer Sharon Graham, in this Tony-winning play by Terrence McNally.

3. For playing the ill-fated Sarah—opposite the Coalhouse of Brian Stokes Mitchell—in this Terrence McNally-Stephen Flaherty-Lynn Ahrens musical, McDonald won the 1998 Tony for Best Featured Actress in a Musical.

4. The 2004 revival of this Lorraine Hansberry family drama earned Tonys for McDonald and Phylicia Rashad, who played, respectively, Ruth and Lena Younger, in the Kenny Leon-directed production.

5. The 2012 Tony-winning revival of this George and Ira Gershwin and DuBose and Dorothy Heyward classic co-starred Norm Lewis and McDonald. Lewis earned a Tony nomination and McDonald won the Tony for Best Performance by an Actress in a Leading Role in a Musical.

6. For her stunning performance as the late Billie Holiday in this Lanie Robertson play with music, which was directed by Lonny Price, McDonald won her sixth, record-breaking Tony for Best Performance by an Actress in a Leading Role in a Play.



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JOAN MARCUS

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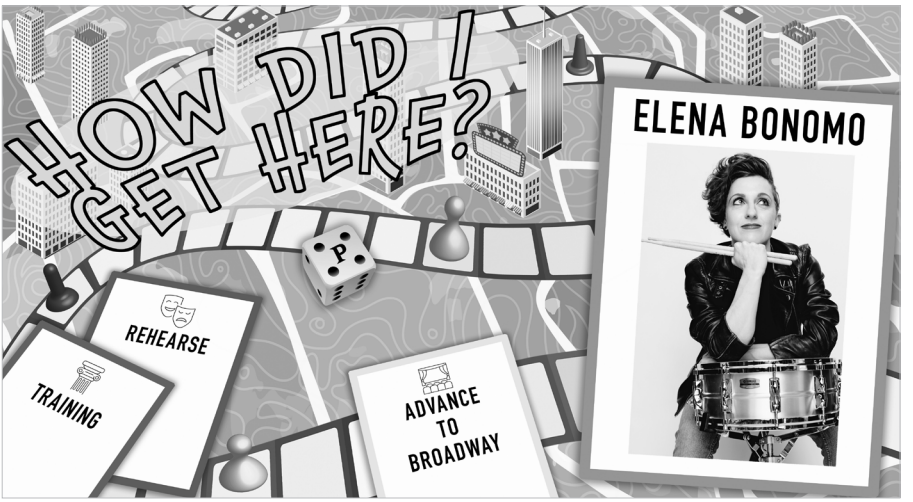
ANSWERS: **1.** *Carousel* **2.** *Master Class* **3.** *Ragtime* **4.** *A Raisin in the Sun* **5.** *The Gershwins' Porgy and Bess* **6.** *Lady Day at Emerson's Bar & Grill*



GRAPHIC BY VI DANG. PHOTO BY GRACE STOCKDALE

Drummer Elena Bonomo sits on the stage every night for *SIX.*

By Andrew Gans

In October, *SIX* celebrated its third anniversary on Broadway. Drummer Elena Bonomo has been with the production since its October 2021 opening. Bonomo is one of the onstage musicians, the Ladies in Waiting, in Lucy Moss and Toby Marlow's Tony-nominated musical about the six Renaissance women who married King Henry VIII. The all-female-identifying band also includes music director Julia Schade, associate music director Valerie Maze, guitarist Kimi Hayes, and bass player Michelle Osborne, plus offstage percussionist Mariana Ramíre.

Below, Bonomo shares her mentor's most inspiring advice and her most memorable day jobs.

Where did you train/study?

Elena Bonomo: I studied at Berklee College of Music in Boston, MA. I am still in touch with my private teacher and mentor, Neal Smith. He saw something in me from the beginning and has been nothing but kind, supportive, and encouraging over the years. As a student, he pushed me to be the best drummer I can be during our lessons. I still live by his greatest piece of advice: "Take care of the music, and the music will take care of you."

Most Broadway musicians are not seen on stage. Do you enjoy the visibility?

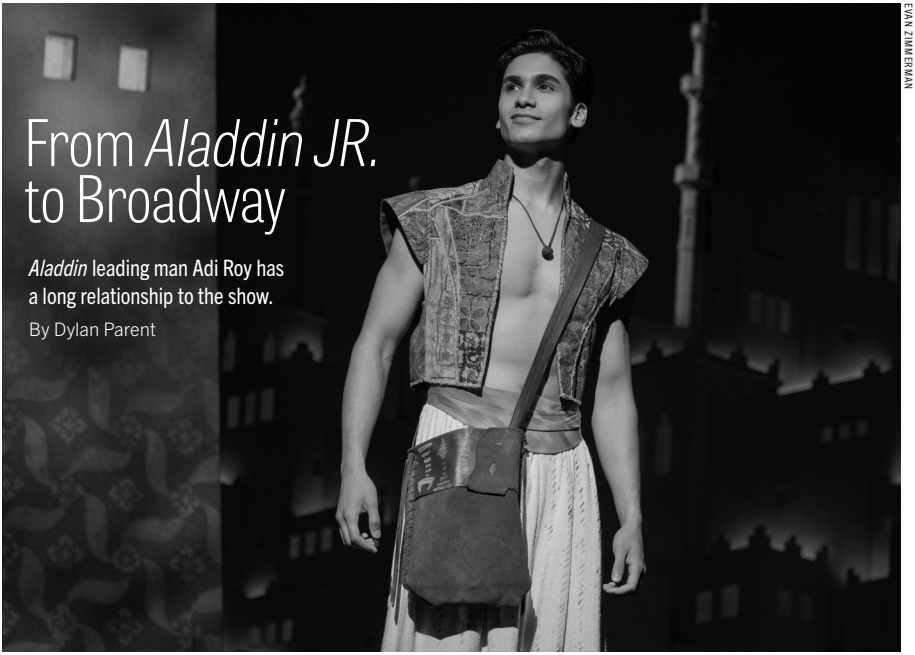
I love being on stage! For me, it's so much more fun than being in a pit. I love wearing a costume and being part of the show. I feel very lucky because drummers are usually isolated in a separate room for volume control. So to be able to see the rest of the cast, band, and audience and interact with them every night is truly a blessing!

What has been the most special part of performing in *SIX* with its all-female-identifying cast and band?

The most fun part about being in *SIX* for me is that I truly enjoy coming to work every night. Everyone in our theatre is there to support each other, listen to each other, and lift each other up. Luckily, it's becoming a lot more common to see women playing rhythm section instruments like drums, bass, and guitar—so I hope that one day, we can be an inspiration to little girls who come see the show so they know that women can be musicians, too!

What is the most memorable day job you ever had?

My very first job in high school was working as a sandwich artist at Subway. I tried so hard to make the sandwiches look as pretty as the poster! I also worked at Hershey Park for two summers in college, where I played in a strolling percussion group called the Cocoa Rhythm Factory, and an all-girl rock band called Pattie & The Peppermints (a little foreshadow to my first Broadway show, maybe?).



EVAN ZIMMERMAN

From *Aladdin JR.* to Broadway

Aladdin leading man Adi Roy has a long relationship to the show.

By Dylan Parent

"My introduction [to *Aladdin*] is pretty funny and circuitous," *Aladdin* star Adi Roy says with a chuckle. "My first introduction to *Aladdin was* when I was in *Aladdin JR.* in middle school." Roy played, you guessed it, the street rat himself. The experience was life-changing, and a little frightening, for the then-eighth grader.

Boasting the biggest party on Broadway, *Aladdin* has been enchanting audiences at the New Amsterdam Theatre since 2014. Though the magic carpet has landed in 11 countries and sparked multiple tours around the world, Roy's introduction to Prince Ali wasn't from the audience of a theatrical production. Nor was it the beloved 1992 animated feature on which the musical is based.

"It [was] one of my first leads in a musical," Roy recounts. "So I was, one, very scared. But at the same time, a lot of the friends I made that year and through that show are still friends of mine to this day."

Roy credits his success to his immigrant parents, and their unwavering support of him after he caught the theatre bug at a young age. Their rallying behind him and his unconventional career has been an important constant.

"Coming from an immigrant household, there was the pressure to go the normal route and do something academic," Roy says. "My parents both have PhDs. My sister is a chemical engineer [with a degree] from Columbia." Despite academic expectations for their son, Roy says his parents outfitted him with every artistic activity—music, choir, acting—the young boy's extracurricular schedule could accommodate. A self-proclaimed "nerd," theatre was the "outlet" for Roy on a difficult day, a place where he could get lost in a wonderland.

Now, that fantasy world is Agrabah, where Roy performs so convincingly it's difficult to determine where the Roy on the phone, bursting with joy, ends and Aladdin, utterly endearing, begins. Having been with *Aladdin* from middle school to a North American tour in 2022 and now to a Broadway stage, Roy says it's the spirit of play that helps keep things fresh.

"Aladdin, as much as he goes through, he's a fun guy," Roy says. "If I'm trying to have fun on stage, hopefully that will show to the audience as well. I try to key into the joy and key into the energy that Aladdin has. If you see me backstage right before the show, I'm just jumping around, saying hi to everyone, checking in on everyone. You make connections with the people on stage, and you have fun. You play."

‘There Will Be Blood’

How understudy Sid Solomon covers five roles in *The Play That Goes Wrong*.

By Diep Tran

Understudies are commonly considered the heroes of the stage. They can memorize two or three parts in a show and can easily step into any of those roles at the drop of a hat—ensuring that the show goes on. Sid Solomon is particularly impressive; he has memorized *five* roles in the Off-Broadway hit comedy *The Play That Goes Wrong*.

“You can tell me I’m on with five minutes to spare, or, as has happened a handful of times, you can throw me on in the middle of the show, and it’s not going to be a concern for me,” says Solomon, with complete humility.

The Play That Goes Wrong has been running in New York since 2017—it first premiered on Broadway and then moved to a smaller venue Off-Broadway at New World Stages in 2019. Solomon has been with the show for six years, first in 2018 with the national tour and then Off-Broadway since 2019. In *The Play That Goes Wrong*, a fictional company of actors is trying to put on a murder mystery play, but things start going awry—from people missing their cues to pieces of the set falling down. Created by Mischief Theatre Company, it’s been running in the West End since 2012.

All the onstage chaos is carefully coordinated, and actors are encouraged to stop the show if something truly goes wrong. Luckily for Solomon, that has not been the case, though he’s come close. Such as the time when, during a fight scene, he misjudged the distance between him and a grandfather clock.

“I got so close that when I pulled my head back, I scraped the front side of the front of my face across the face of the clock and took out large chunks of skin on my forehead and my nose,” he recalls. Blood started running down his face. But he felt normal and was able to finish the scene, run backstage and get bandaged up, and finish the show.

At the ER after the show, everything came back clear, though Solomon admits that he does bleed easily. “I have a little bit of a reputation at the show for being a bleeder. If I get cut a little bit, there will be blood,” he says, nonchalantly while sipping on tea.

This November marks Solomon’s fifth anniversary with the show, and he doesn’t foresee himself leaving anytime soon. Nor is he looking to become a principal cast member. “I love what I do, I really do,” he enthuses. “And frankly, I do not see being an understudy as inherently being a stepping stone to being in a principal role. . .All of these are jobs that are valuable, all within their own right.”