

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

FRIDAY EVENING, DECEMBER 13, 2024, AT 7:30  
SUNDAY AFTERNOON, DECEMBER 15, 2024, AT 5:00  
TUESDAY EVENING, DECEMBER 17, 2024, AT 7:30  
4,501ST, 4,503RD, AND 4,505TH CONCERTS

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

**KENNETH WEISS**, harpsichord  
**AARON BOYD**, violin/  
piccolo violin  
**CHAD HOOPES**, violin  
**DANIEL PHILLIPS**, violin/viola  
**JAMES THOMPSON**, violin  
**PAUL NEUBAUER**, viola  
**MILENA PÁJARO-VAN DE STADT**,  
viola  
**DMITRI ATAPINE**, cello  
**INBAL SEGEV**, cello

**JONATHAN SWENSEN**, cello  
**BLAKE HINSON**, double bass  
**SOOYUN KIM**, flute  
**TARA HELEN O'CONNOR**, flute  
**RANDALL ELLIS**, oboe  
**JAMES AUSTIN SMITH**, oboe  
**STEPHEN TAYLOR**, oboe  
**MARC GOLDBERG**, bassoon  
**JULIA PILANT**, horn  
**STEWART ROSE**, horn  
**DAVID WASHBURN**, trumpet

## **The Brandenburg Concertos**

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

### **Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (c. 1720)**

- ▶ [Allegro]
- ▶ Adagio ma non tanto
- ▶ Allegro

NEUBAUER, PÁJARO-VAN DE STADT, SWENSEN, SEGEV,  
ATAPINE, HINSON, WEISS

### **Brandenburg Concerto No. 1 in F major, BWV 1046 (c. 1720)**

- ▶ [Allegro]
- ▶ Adagio
- ▶ Allegro
- ▶ Menuet—Trio—Polonaise

BOYD, PHILLIPS, THOMPSON, PÁJARO-VAN DE STADT,  
SEGEV, HINSON, WEISS, SMITH, ELLIS, TAYLOR, GOLDBERG,  
PILANT, ROSE

*(Program continues)*

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

**Brandenburg Concerto No. 5 in D major,  
BWV 1050** (c. 1720)

- ▶ Allegro
- ▶ Affettuoso
- ▶ Allegro

PHILLIPS, O'CONNOR, HOOPES, NEUBAUER, ATAPINE,  
HINSON, WEISS

**INTERMISSION**

**Brandenburg Concerto No. 4 in G major,  
BWV 1049** (c. 1720)

- ▶ Allegro
- ▶ Andante
- ▶ Presto

HOOPES, KIM, O'CONNOR, BOYD, THOMPSON,  
PÁJARO-VAN DE STADT, SWENSEN, HINSON, WEISS

**Brandenburg Concerto No. 3 in G major,  
BWV 1048** (c. 1720)

- ▶ [Allegro]
- ▶ Adagio
- ▶ Allegro

BOYD, THOMPSON, HOOPES, PÁJARO-VAN DE STADT,  
PHILLIPS, NEUBAUER, ATAPINE, SEGEV, SWENSEN, HINSON,  
WEISS

**Brandenburg Concerto No. 2 in F major,  
BWV 1047** (c. 1720)

- ▶ [Allegro]
- ▶ Andante
- ▶ Allegro assai

THOMPSON, KIM, SMITH, WASHBURN, PHILLIPS, HOOPES,  
NEUBAUER, ATAPINE, GOLDBERG, HINSON, WEISS

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**. Stephen Taylor occupies the **Mrs. John D. Rockefeller, 3rd Oboe 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**.

# ABOUT TONIGHT'S PROGRAM

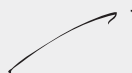
Dear Listener,

Since December 1993, the Brandenburg Concerto cycle has been performed every season. They are the only works of music that CMS repeats every year, yet this does not seem to present a problem. We ponder the thought that perhaps the Brandenburgs are different from other music, but they are not. They are certainly great music, but there is a lot of other great music. So why must we hear them annually?

As musicians, we are indeed prone to musical addictions. Audiences are as well: we know people who have become distraught if they don't hear Beethoven. Others crave French music and devour it with the same gusto as a fine French meal. If our CMS Brandenburgs experience has taught us anything, it is that we have come to accept—and relish—the fact that listeners are capable of enjoying numerous hearings of great works. And in chamber music, no two ensembles sound the same: one can easily hear and feel differences in interpretation from one performance to the next.

The human attraction to music is still ultimately a mystery. What is it about these vibrations, which we cannot see or touch, that affects us so? The easiest explanation is to accept music as a natural wonder, like the oceans or the mountains, which exert such a pull on us. And the pull of certain works of music, such as the Brandenburg Concertos, has gripped us in a similar way. This is not to be concerned about: let's bask annually in the joy of Bach and allow it to launch us into the New Year with hope and vigor.

Enjoy the concert, and all our best wishes for the holidays,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

By Ellen Exner

## The Brandenburg Concertos, BWV 1046–1051

### JOHANN SEBASTIAN BACH

► Born March 21, 1685, in Eisenach

► Died July 28, 1750, in Leipzig

► Total concert duration: 2 hours, 15 minutes

***Compiled in 1721, though likely composed earlier***

Each of Johann Sebastian Bach's *Six Concerts avec plusieurs Instruments* ("Six Concertos with Several Instruments"), or "Brandenburg Concertos," as they are now usually called, is its own world in microcosm. In 1721, Bach compiled this set of highly individual, and in many ways unusual, chamber pieces for all different combinations of instruments and sent them in score format, with a humble letter of dedication, to Christian Ludwig, the Margrave of Brandenburg (1667–1734). It is thought that Bach must have played for the Margrave in 1719, on a trip to Berlin to pick up a new double-harpsichord. Bach's dedication states that the concertos were sent at the Margrave's request, based on his delight in Bach's talents. Without Christian Ludwig's keen ear, it is likely that we would not have these pieces, which are now so iconic within Western culture that they are among Earth's musical ambassadors to outer space: the first movement of the Second Brandenburg Concerto is on *Voyager 1*'s "Golden Record."

Paradoxically, these concertos were hardly known during Bach's lifetime and did not enjoy a continuous performance history until the 20th century. In part, this is because their style and instrumentation were

perceived as archaic. Several of the concertos feature instruments specific to the Baroque period, such as recorders, violino piccolo, hunting horns, harpsichord, violas da gamba, and the entire concept of a basso continuo group. Many ensembles have adapted the music to the modern versions of the instruments Bach seems to have been calling for, while those groups specializing in historically inspired performance practice use instruments thought to replicate as closely as possible those for which Bach originally composed. Both approaches lead to solutions that yield different, but clearly satisfactory results. Performances of the Brandenburg Concertos continue to delight audiences and pack concert halls.

Baroque instrumental concertos were usually in three movements (fast-slow-fast), all of which were designed to feature a solo instrument or group of instruments (the "concertino," or "solo" group), set against an accompanying ensemble (the "tutti" or "ripieno" group). An effective way to listen to these concertos is to identify the moments of **collaboration** between groups (sharing of musical themes), **contrast** (the sound, or "timbre" of one group juxtaposed with another), and **competition** (battles for ownership over themes, displays

of virtuosity). Concertos are in many ways like a **conversation**, one that is lively in the fast outer movements and more intimate and confessional in the middle, slow movements. As always in Baroque music, the basso continuo group of keyboard plus bass instruments functions like the rhythm section in a jazz ensemble: it keeps the underlying harmonic structure defined and the rhythmic action perpetually moving forward.

### **Concerto No. 6 in B-flat major, BWV 1051**

This concerto, more than perhaps any other in the set, demands especially close listening because of the subtly different timbres of the string instrument groups it features. While the members of the violin family (including violas, cellos, basses) have survived into the 21st century, members of the viola da gamba family (for which Bach originally wrote this work) mostly have not, outside the circles of historically inspired performance practice. While the gambas' music can be played by modern cellos and the violone part assigned to double bass, a fundamental compositional idea behind this concerto is the juxtaposition of these distinct branches of the stringed-instrument family. This music is in some ways understated, yet beautifully crafted. When performing it on modern instruments, great care must be taken to ensure that Bach's extraordinary musical lines are not subsumed by timbral homogeneity.

Learned counterpoint plays a prominent role in this concerto: the first movement is propelled by a strict canon between the two violas at such a close interval that it ends up sounding more like an echo effect than a compositional feat. The slow movement is scored intimately, for just three instruments (violas and cello)

plus basso continuo. The melody is immediately lovely and ingratiating, with the two violas warmly exchanging the theme and responding to each other's statements with gently affirming repetitions and supportive harmonies. Those who recall the original *Prairie Home Companion* will recognize the opening of the third movement as Minnesota Public Radio's theme music. Perhaps it was chosen for that role because it is immediately engaging, easy to enjoy, and has a regularly irregular rhythm that keeps things interesting without tipping into complexity. It is an example of Bach at his most charming.

### **Concerto No. 1 in F major, BWV 1046**

Of the six concertos in the set, the first is the most unusual in form. Instead of the typical three movements, this one has four, closing not with the expected *Allegro*, but an extended *Menuet*. The featured soloists in this concerto are a pair of hunting horns (corni da caccia), principal oboe (plus two more oboes and a bassoon), and a rare member of the violin family, the "violino piccolo" (a violin tuned a third higher than usual).

All concertos are about contrast, and in this case, Bach explores the possibilities not just through musical material, but by using the unique sounds (or timbres) of the highly differentiated solo instruments. The defining feature of the first movement is its kaleidoscopic surface, in which the musical themes pass from one instrument group to another, changing in character with every iteration. There are also several contrasting musical styles on display, from the bucolic, slightly humorous horn calls in the first movement, to a heart-wrenching operatic duet in the second movement (solo oboe + violino piccolo). These lead to a dance-inspired, dazzlingly

virtuosic third movement featuring solo violin, and a *Menuet* finale that includes a “bonus” *Polonaise* (an elegant courtly dance associated with the royal Polish court) and second trio. The overall structure is ABACADA, where the returning Menuet is “A”: Menuet–Trio 1 [oboes + bassoon]–Menuet–Polonaise [strings]–Menuet–Trio 2 [horns + oboes]–Menuet. It is a most unorthodox ending for a concerto. Regardless, each of these movements delights in its own way.

### **Concerto No. 5 in D Major (BWV 1050)**

The Fifth Brandenburg Concerto is the only one of the set known to have had an afterlife in the decades immediately following Bach’s death. Three versions of it exist in performance-ready copies made by members of Bach’s inner circle, and there is clear evidence that it was also performed in early-19th-century Berlin by members of the Sing-Akademie. The keyboard soloist on that occasion was Sara Levy, who was Felix Mendelssohn’s great-aunt and a student of none other than Bach’s oldest son, Wilhelm Friedemann.

This concerto is remarkable for its musical content alone, but it is also groundbreaking because of the extraordinary solo role assigned to the harpsichord, especially in the first movement (*Allegro*). Modern audiences are used to the concept of the keyboard concerto; in Bach’s time, employing the harpsichord as a solo instrument was highly unusual. Traditionally, in ensembles, it was an accompanying instrument (a member of the basso continuo section). Possibly, this virtuosic keyboard part was Bach’s way of sending the Margrave his business card.

The second movement, *Affetuoso*, uses a rare (for Bach) tempo indication

that captures the character of the movement: It is “affective,” which is to say emotive, with endearing pathos. The solo instruments interact conversationally, responding to each other’s short, melodic utterances with empathy and engagement. They build upon one another’s material, sometimes even completing each other’s sentences. This compositional style was entirely modern for the 1720s and was not one often found in Bach’s music. It is more common in the chamber music of his fashionable contemporary Georg Philipp Telemann, and that of Bach’s older sons, particularly Carl Philipp Emanuel (Telemann’s godson).

The closing *Allegro* is a lively movement that displays Bach’s contrapuntal skill. In this case, the action is fugal: the solo instruments imitate one another’s material, passing the theme amongst themselves, playing countermelodies, offering elaborations. Solo episodes occur in between statements of the original material, opening the texture up for displays of virtuosity, mostly from the harpsichordist, whose part frequently amounts to dazzling filigree seemingly for its own sake.

### **Concerto No. 4 in G Major (BWV 1049)**

Of the six Brandenburg concertos, the scoring of No. 4 is arguably the most delicate. Bach’s original solo voices are two recorders (though flutes are sometimes used now, as in these performances) and violin. Their roles as the featured instruments are immediately foregrounded in the opening *Allegro*. The recorders are treated throughout as a unit, probably due to the softness of their timbre, while the solo violin can easily cut through the ensemble unaided. Its role in this concerto is significantly more virtuosic

# THE CMS STORY

Bach's Brandenburg Concertos have an interesting performance history at CMS. Their first performances on our stage emerged over many years:

- No. 5 in D major: February 18, 1973
- No. 6 in B-flat major: November 4, 1973
- No. 2 in F major: April 12, 1974
- No. 4 in G major: January 18, 1976
- No. 3 in G major: October 27, 1989
- No. 1 in F major: December 12, 1993

CMS audiences were thus introduced to the Brandenburg Concertos not as you hear them today, but one at a time, in mixed programs alongside works by composers such as Janáček, Fauré, and Verdi. After their initial performances, most were seldom repeated (if at all) until December 12, 1993, the date of No. 1's CMS premiere, when all six concertos were performed together for the first time. One wonders why it took so long—until CMS's 25th season—for this now perennially in-demand program to become a reality. We can only surmise that the immersion effect of hearing them as a group added up to much more than the sum of the parts, probably unexpectedly.

than what Bach writes for the recorders, although they, too, get their moments to shine in this spritely movement.

The second movement (*Andante*), is an abrupt change of character to something more liquid and reflective. Here, Bach gives the recorders an unrivaled chance to reveal one of their expressive superpowers: breathy, wistful, melancholy. This is a movement inspired by the Baroque opera stage.

A lively fugue for the third movement rounds things off. Fugue's characteristic imitative texture is in evidence from the outset: the main melody gets stated by the different instruments in turn. Between statements, solo passages (or "episodes") feature both the solo violin

and the recorders. Things get almost manically virtuosic for the violinist in this movement, and Bach unleashes through it a contrapuntal tour de force. From a technical standpoint, this closing *Presto* is the weightiest of the concerto's three movements—an atypical feature, as that honor is usually reserved for the first movement.

## **Concerto No. 3 in G Major (BWV 1048)**

Brandenburg Concerto No. 3 stands out for its scoring, which, like that of Concerto No. 6, contains no wind instruments. Three violins, three violas, and three cellos turn Bach's compositional exploration of timbral juxtaposition into a subtle game that rewards close attention.

The opening statement of the first movement is in unison, and then the three solo groups take turns sounding the theme's components. Active listening in Baroque concertos means paying close attention to how each instrument, or group of instruments, is functioning in any given moment. The players with the melodic material are always in the lead, and Bach creates a great deal of surface interest by continually redistributing the main themes among the different solo groups. The intention is to surprise and delight.

Musical content in the second movement is almost entirely up to the discretion of the performers. Bach's original notation consists of just two chords, though he did not intend for them to be rendered literally. Like all composers of his era, Bach often used notational shorthand to indicate that the musicians should improvise something ear-catching over and around the written harmonies. But who is to do the improvising, and how long should it last? Answers will vary. Plausible solutions include one of the string players improvising a solo over chords supplied by the continuo section, or a few bars provided by the harpsichordist alone.

The concluding movement is an unstoppably energetic *Allegro* that borrows its character and form from the dance, in this case a gigue. The movement is in two tightly constructed, repeated sections. Although there are brief solo flourishes here and there, no one instrument group dominates. The effect is one of joyful, exuberant collaboration.

### **Concerto No. 2 in F major (BWV 1047)**

This spritely concerto in three movements follows the standard fast-slow-fast pattern of its day. Along

with the Fifth Brandenburg Concerto, the Second is probably the most famous of the set, even though Bach's instrumentation presents special challenges to modern ensembles. For example, Bach calls for "tromba" as well as "fiauto". While it is tempting to read these as "trumpet" and "flute," "tromba" indicates a valveless trumpet in F and "fiauto" means treble recorder, not flute (which was called "traverso"). The sounds, or timbres, of the 18th-century instruments are decidedly different from those of the modern piccolo trumpet and flute often used to realize these parts, though the composer's timbral contrasts remain in place.

The exchange of musical motives among the four solo instruments (violin, oboe, trumpet, flute), generates the action of the first movement (*Allegro*). From the outset, it is as if the soloists are presenting themselves to the listener in turn. Their dialogue is playful throughout, until the second movement (*Andante*). Here, Bach excludes the trumpet, reserving the spotlight for the solo violin, oboe, and flute. Their interaction is that of three sympathetic voices, complimenting and commenting upon each other's statements. The solo violin introduces fairly simple melodic material which permeates the texture. The ticking regularity of the bassline and relatively concise range of the melody projects a mood that is almost pensive and restrained. For the exuberant third movement, the trumpet returns with its now-famous solo melody, setting in motion busy, fugue-like imitation as each solo instrument once again takes up the opening theme in turn, alternately offering countermelodies and new ideas in subsequent episodes. ♦

*Program notes © Ellen Exner*



# ABOUT THE ARTISTS



## DMITRI ATAPINE

► Dmitri Atapine is an alum of CMS's Bowers Program and a frequent guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His many awards include first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He holds a doctorate from the Yale School of Music. Atapine is Professor of Cello at the University of Nevada, Reno, and is Artistic

Co-Director of the Friends of Chamber Music Kansas City, Apex Concerts (Reno, Nevada), and the Ribadesella Chamber Music Festival (Spain), as well as the Co-Director of the Young Performers Program at Music@Menlo Chamber Music Institute (California).



## AARON BOYD

► Violinist Aaron Boyd enjoys an international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. A former member of the Escher String Quartet, with whom he received an Avery Fisher Career Grant and the Martin E. Segal prize, he was also founder of the Zukofsky Quartet. He has been involved in many premieres, working with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. Born in

Pittsburgh, Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas, Paul Zukofsky, and Harvey Shapiro. He serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University.



## RANDALL ELLIS

► Randall Ellis was principal oboist of the Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York, and solo English horn in the New York Pops Orchestra. He is a member of the Emmy-winning All-Star Orchestra and the Windscape Woodwind Quintet. Principal oboist of the Eastern Music Festival, he was also principal oboist of the New York Chamber Symphony and received two

Grammy nominations. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, and American Symphony Orchestra. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at 92Y. Ellis attended the North Carolina School of the Arts and Stony Brook University. He teaches oboe and chamber music at Skidmore College.



## MARC GOLDBERG

► A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, Marc Goldberg is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke's, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and Orpheus Chamber

Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Goldberg is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, and the Bard College Conservatory of Music.



## BLAKE HINSON

► Bassist Blake Hinson joined the New York Philharmonic in 2012 after a two-year appointment as principal bass of the Grand Rapids Symphony. Previously, he played with the New World Symphony as a fellow and performed with the Philadelphia Orchestra. A native of West Des Moines, Iowa, Hinson was accepted at age 16 to the Curtis Institute of Music, where he studied with Harold Robinson and Edgar Meyer. He has taught at the Richard Davis Bass Foundation

weekend, coached the New York Youth Symphony bass section, and served as a clinician for Manhattan Concert Productions at Carnegie Hall. He has been on the faculty at Stony Brook University since 2016.



## 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 Dvorák 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.



## 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.



## PAUL NEUBAUER

► Violist Paul Neubauer has been called a "master musician" by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.



## TARA HELEN O'CONNOR

► Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director—along with her husband, violinist Daniel Phillips—of the Music from Angel Fire Festival in New Mexico, and a member of the woodwind quintet Windscape and the Bach Aria Group. Additionally, she is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. A Wm. S. Haynes flute artist, O'Connor is on faculty at Yale School of Music. Additionally, she teaches at Bard College and the Manhattan School of Music.



## MILENA PÁJARO-VAN DE STADT

► Violist Milena Pájaro-van de Stadt has appeared as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts throughout the United States, Latin America, Europe, and Asia, including an acclaimed 2011 debut recital at London's Wigmore Hall. She was the founding violist of the Dover Quartet, and played in the group from 2008 to 2022. In 2013 the Dover Quartet was the first-prize

winner and recipient of every special award at the Banff International String Quartet Competition, and won the gold medal and grand prize in the 2010 Fischoff Chamber Music Competition. Her numerous awards also include first prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. Pájaro-van de Stadt has degrees from the Curtis Institute of Music and Rice University's Shepherd School of Music.



## JULIA PILANT

► Julia Pilant is the Assistant Principal Horn of the Metropolitan Opera Orchestra and a horn instructor at Bard College. Before joining the Met, she was Principal Horn with the Syracuse Symphony Orchestra for ten years. She then returned to New York City where she performed frequently with the Orpheus Chamber Orchestra, New York City Ballet, New York City Opera, the Orchestra of St. Luke's, American Symphony Orchestra, the Stamford Symphony, and various

Broadway shows. In addition, she has played principal horn for the Saito Kinen and Tokyo Opera Nomori music festivals and the Mito Chamber Orchestra in Japan under music director Seiji Ozawa. In 1994 she won the American Horn Competition. Pilant received her bachelor's degree from the Eastman School of Music and her master's and doctoral degrees from the Juilliard School.



## STEWART ROSE

► Stewart Rose has performed as a member of the Metropolitan Opera Orchestra horn section, as acting principal with New York City Ballet Orchestra, and as acting associate principal with the New York Philharmonic. He has been guest principal with the Philadelphia Orchestra, Metropolitan Opera Orchestra, St. Paul Chamber Orchestra, and Saito Kinen Orchestra. A native New Yorker, he began playing with Orpheus Chamber Orchestra in the 1980s and

has been principal horn with Orchestra of St. Luke's since its inception. He also served as principal horn with New York City Opera at Lincoln Center for 25 years. Rose's first solo recording, *From the Forest*, a collection of early classical works for horn and orchestra by Haydn, Telemann, Leopold Mozart, and Christoph Forster with St. Luke's Chamber Ensemble, was released on St. Luke's Collection to great critical acclaim.



## INBAL SEGEV

► Inbal Segev has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, and Pittsburgh Symphony, collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Macelaru, and Zubin Mehta. She has commissioned new works from Timo Andres, John Luther Adams, Anna Clyne, Avner Dorman, and others. A native of Israel, at 16 Segev was

invited by Isaac Stern to continue her cello studies in the US, where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's cello was made by Francesco Ruggieri in 1673.



## JAMES AUSTIN SMITH

► Oboist, chamber musician, and on-stage host James Austin Smith appears regularly 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 he curates intimate evenings of food, drink, and music in New York, San Francisco, and Serenbe, Georgia. He is a professor of oboe

and chamber music at Stony Brook University and the Manhattan School of Music, and a regular guest at London's Guildhall School of Music and Drama. A Fulbright scholar and alum of CMS's Bowers Program, he holds degrees in music and political science from the Yale School of Music and Northwestern University.



## JONATHAN SWENSEN

► Cellist Jonathan Swensen is the recipient of an Avery Fisher Career Grant and was featured as “One to Watch” in *Gramophone*. He made his concerto debut performing the Elgar Concerto with Portugal’s Orquestra Sinfónica do Porto Casa da Música, and has performed with the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Mobile Symphony, Greenville Symphony, and the Aarhus, Odense, and Iceland symphonies. He has

captured first prizes at the Windsor International String Competition, Khachaturian International Cello Competition, and the Young Concert Artists International Auditions. A graduate of the Royal Danish Academy of Music, Swensen continued his studies with Torleif Thedéen at the Norwegian Academy of Music in Oslo and Laurence Lesser at New England Conservatory, where he received his Artist Diploma. He is a member of CMS’s Bowers Program.



## STEPHEN TAYLOR

► Stephen Taylor is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and is co-principal oboist of the Orpheus Chamber Orchestra. Among his many recordings are Bach arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter’s Oboe Quartet, for which he received a Grammy

nomination. He has performed many of Carter’s works, giving several world and US premieres. He has been awarded a performer’s grant from the Fromm Foundation at Harvard University and has collaborated with the Vermeer, Shanghai, Orion, American, and Artis-Vienna String Quartets. Trained at the Juilliard School, Taylor is a member of its faculty as well as of the Yale and Manhattan schools of music. He plays rare Caldwell model Lorée oboes.



## JAMES THOMPSON

► Violinist James Thompson is on faculty at Music@Menlo and has been a member of CMS’s Bowers Program since 2021. He has performed for prestigious chamber music organizations across the country, including the Four Arts Society, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water

Chamber Orchestra. He has been invited to speak at a variety of concert series and has recently served as a teaching fellow at the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. Thompson holds bachelor’s, master’s, and artist diploma degrees from the Cleveland Institute of Music.



## 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.



## KENNETH WEISS

► Kenneth Weiss, a native New Yorker, attended the High School of Performing Arts as a pianist before discovering his passion for the harpsichord and the lesser-known repertoire of the 17th and 18th centuries. A former student of pioneer Gustav Leonhardt, he is based in Europe, where he has been on the faculty of the Paris Conservatory since 1996. He has recorded Bach's *Goldberg Variations*, *The Art of Fugue*, the complete *Well-Tempered Clavier*, Rameau opera and ballet

transcriptions, several Scarlatti albums, and two recordings devoted to Elizabethan keyboard music: *A Cleare Day* and *Heaven & Earth*. The *New York Times* has praised his performances as "ear-catching, graceful and edifying." Highlights of the 2024–25 season include solo recitals of Bach's *Art of Fugue* in Barcelona, Paris, and San Francisco, his debut at Music@Menlo, an Australian tour with violinist Lina Tur Bonet, and the release of a new recording with flutist Sooyun Kim.

JENNY GORMAN



# 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.



# CMS Chamber Music Society of Lincoln Center

## UPCOMING CONCERTS

### SONIC SPECTRUM II

Thu, Jan 23, 7:30 pm ▶

*Brahms, Joel Thompson, Carlos Simon,  
Perry Goldstein*

### HAYDN, MOZART, AND BEETHOVEN

Sun, Jan 26, 5:00 pm **LIMITED AVAILABILITY**

### BEETHOVEN TRILOGY II

### BEETHOVEN QUARTET CYCLE III

Tue, Jan 28, 7:30 pm

### BEETHOVEN TRILOGY II

### BRUCKNER'S STRING QUINTET

Sun, Feb 2, 5:00 pm

*Beethoven, Bruckner*

### BEETHOVEN TRILOGY II

### BEETHOVEN QUARTET CYCLE IV

Tue, Feb 4, 7:30 pm

### ROSE STUDIO SERIES

### ARENSKY AND RIMSKY-KORSAKOV

Thu, Feb 13, 6:30 pm **LIMITED AVAILABILITY**

Thu, Feb 13, 9:00 pm ▶

### ART OF THE RECITAL

### JUHO POHJONEN

Thu, Feb 20, 7:30 pm ▶ **LIMITED AVAILABILITY**

*Jyrki Linjama, Scriabin, Liszt, Beethoven,  
Messiaen*

## SPANISH JOURNEY

Sat, Feb 1, 7:30 pm

*Obradors, Albéniz, Arbós,  
Falla, Sarasate, Rodrigo, Turina*

An eclectic cast of artists, including guitar virtuoso Jason Vieaux and soprano Vanessa Becerra, combine the guitar's intoxicating sounds, the Spanish language's seductive tones, and the trios' vivid style to illustrate the identity and flair of Spanish culture.



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# Artists of the 2024–2025 Season

## VOCALISTS

Tony Arnold, SOPRANO  
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Vanessa Becerra, SOPRANO  
Jamie Barton, MEZZO-SOPRANO  
Frederica von Stade,  
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Ben Bliss, TENOR  
Matthew Polenzani, TENOR  
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Randall Scarlata, BARITONE

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

## STRINGS

Benjamin Beilman, VIOLIN  
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

Julian Rhee, VIOLIN\*  
Philip Setzer, VIOLIN  
Alexander Sitkovetsky, VIOLIN  
Arnaud Sussmann, VIOLIN/VIOLA  
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Sihao He, CELLO  
Mihai Marica, CELLO  
David Requiro, CELLO  
Keith Robinson, CELLO  
Inbal Segev, CELLO  
Jonathan Swensen, CELLO\*  
Paul Watkins, CELLO  
Nina Bernat, DOUBLE BASS\*  
Blake Hinson, DOUBLE BASS  
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Edgar Meyer, DOUBLE BASS  
Jason Vieaux, GUITAR  
Wu Man, PIPA  
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## WOODWINDS

Sooyun Kim, FLUTE  
Demarre McGill, FLUTE  
Tara Helen O'Connor, FLUTE  
Adam Walker, FLUTE  
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James Austin Smith, OBOE  
Stephen Taylor, OBOE (Mrs. John  
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Juri Vallentin, OBOE\*  
Romie de Guise-Langlois,  
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PERCUSSION

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Wu Qian, PIANO  
Alexander Sitkovetsky, VIOLIN  
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*\*Denotes a 2024–2027 member  
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*Updated on November 25, 2024*

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