

# CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, DECEMBER 6, 2025, AT 7:30  
SUNDAY AFTERNOON, DECEMBER 7, 2025, AT 5:00  
4,643RD AND 4,645TH CONCERTS

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

**Paolo Bordignon**, harpsichord  
**Chad Hoopes**, violin  
**Kristin Lee**, violin  
**Richard Lin**, violin  
**Julian Rhee**, violin

**Arnaud Sussmann**, violin  
**Aaron Boyd**, viola  
**James Thompson**, viola  
**Edward Arron**, cello  
**Anthony Manzo**, double bass

## Vivaldi's Four Seasons

**Johann Sebastian Bach**  
(1685–1750) **Ciacona and Fuga in D minor for Organ, BWV 1178**  
(New York Concert Premiere) (c. 1705)  
BORDIGNON

**Ciacona in G minor for Organ, BWV 1179** (New York  
Concert Premiere) (c. 1705)  
BORDIGNON

**Georg Philipp Telemann**  
(1681–1767) **Fantasia No. 10 in D major for Violin, TWV 40:23**  
(1735)  
▶ Presto—Largo—Allegro  
HOOPES

**George Frideric Handel**  
(1685–1759) **Sonata in A major for Violin and Continuo, HWV 361,  
Op. 1, No. 3** (c. 1725)  
▶ Larghetto—Adagio  
▶ Allegro  
▶ Adagio  
▶ Allegro  
RHEE, ARRON, BORDIGNON

*(program continued)*

Lighting for this program was designed by **Joshua Benghiat**.

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, Colburn Foundation**, and **Patricia Kopec Selman and Jay E. Selman, MD**.

Chad Hoopes occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**.

The **Jerome L. Greene Foundation** is the 2025–2026 CMS Season Sponsor.

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

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

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

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**Arcangelo Corelli** **Concerto Grosso in D major for Strings and Continuo, Op. 6, No. 4** (published 1714)

(1653–1713)

- ▶ Adagio—Allegro
- ▶ Adagio—Vivace
- ▶ Allegro

LEE, LIN, ARRON, SUSSMANN, RHEE, THOMPSON, MANZO, BORDIGNON

**Johann Sebastian Bach** **Concerto in E major for Violin, Strings, and Continuo, BWV 1042** (before 1730)

- ▶ Allegro
- ▶ Adagio
- ▶ Allegro assai

SUSSMANN, LEE, HOOPES, LIN, RHEE, THOMPSON, BOYD, ARRON, MANZO, BORDIGNON

## INTERMISSION

**Antonio Vivaldi** **Concerto in E major for Violin, Strings, and Continuo, RV 269, Op. 8, No. 1, “Spring” from *The Four Seasons*** (1725)

(1678–1741)

- ▶ Allegro
- ▶ Largo
- ▶ Allegro

HOOPES, SUSSMANN, LEE, RHEE, LIN, THOMPSON, BOYD, ARRON, MANZO, BORDIGNON

**Concerto in G minor for Violin, Strings, and Continuo, RV 315, Op. 8, No. 2, “Summer” from *The Four Seasons*** (1725)

- ▶ Allegro non molto
- ▶ Adagio
- ▶ Presto

RHEE, LEE, HOOPES, LIN, SUSSMANN, THOMPSON, BOYD, ARRON, MANZO, BORDIGNON

**Concerto in F major for Violin, Strings, and Continuo, RV 293, Op. 8, No. 3, “Autumn” from *The Four Seasons*** (1725)

- ▶ Allegro
- ▶ Adagio molto
- ▶ Allegro

LEE, HOOPES, LIN, SUSSMANN, RHEE, THOMPSON, BOYD, ARRON, MANZO, BORDIGNON

**Concerto in F minor for Violin, Strings, and Continuo, RV 297, Op. 8, No. 4, “Winter” from *The Four Seasons*** (1725)

- ▶ Allegro non molto
- ▶ Largo
- ▶ Allegro

LIN, RHEE, HOOPES, SUSSMANN, LEE, THOMPSON, BOYD, ARRON, MANZO, BORDIGNON

# From the Artistic Directors

Dear Listener,

If you were fortunate enough to have attended Aaron Boyd's recent lecture, "From the Birth of the Violin to J. S. Bach and Glory of Cremona," you are well-versed in the history of tonight's music. Therefore, our welcome to this concert is largely for those who missed the lecture (it is still possible to see it on the CMS website).

It makes perfect sense that all of the concertos you will hear in this concert were composed during the lifetime of Antonio Stradivari, arguably the greatest violin maker of all time. In fact, most were written during or near Stradivari's "golden period," roughly 1700–1725, during which he perfected his model and produced hundreds of violins now worth uncountable millions of dollars. But Stradivari, his predecessors such as Amati, and successors such as Guadagnini did a lot more than simply make beautiful instruments. These violins' striking vocal qualities, coupled with their ease of handling, enabled composers to write violin music as never before. The parallels between violin making and composing stretch back more than a century before Vivaldi's *Four Seasons*, when during the early 17th century composers such as Carlo Farina, Mario Uccellini, and Heinrich Biber started pushing the boundaries of what was possible to do on the violin. They could do so due to the innovations of the Amati family in Cremona (1500–1740), Gasparo da Salò in Brescia (1542–1609), and Jacob Stainer in Tirol, Austria (1618–1683). Without this mutual inspiration, music for the violin would not have evolved into what we hear in this concert.

Vivaldi's quartet of violin concertos heard today is among the most popular music of all time, and rightfully so. However, while the *Four Seasons* are commonly identified as the first pieces of "program music" (telling a story in sound), we should remember that roughly 100 years earlier, the Italian composer Carlo Farina coaxed noises out of violins imitating barnyard animals in his *Capriccio stravagante* (last performed by us in 2019). The art of music is indeed a giant continuum, and how fortunate we are to be part of it.

Lastly, we are very pleased that we were able to add to the original program two short organ works which, just last month, were confirmed to have been written by none other than Johann Sebastian Bach. Throughout history, many have asserted that Bach was the greatest composer who ever lived. To be afforded the no. 1 spot among the handful of immortal classical composers comes with a great deal of attention, so the appearance of undiscovered works by Bach is akin to finding new stars in the sky. Who knows when (or if) the next work of his will turn up? Perhaps not in our lifetimes, making this a moment we are indeed fortunate to experience.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



# Notes on the Program

By *Ellen Exner*

Johann Sebastian Bach

## **Ciacona and Fuga in D minor for Organ, BWV 1178** **Ciacona in G minor for Organ, BWV 1179**

► Born March 21, 1685, in Eisenach

► Died July 28, 1750, in Leipzig

### **Works composed c. 1705**

► These are the New York concert premieres of these pieces.

► Combined duration: 10 minutes

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On November 17, 2025, the world was introduced to two organ pieces newly added to Johann Sebastian Bach's catalogue of works as *Ciacona and Fuga in D minor, BWV 1178*, and *Ciacona in G minor, BWV 1179*. There is only one manuscript source for these works, and it is kept in the Royal Library of Belgium. Although Bach's name does not appear in the manuscript itself, attribution of these two (otherwise anonymous) *ciaconas* is finally possible by way of the scribal hand. According to Dr. Peter Wollny, director of the prestigious Leipzig Bach Archive, the copyist can now be positively identified as Salomon Günther John, who studied with the young Johann Sebastian Bach during his very early career as organist in the city of Arnstadt (1703–1707).

It often happens in Bach scholarship that questions of authenticity arise. We do not have surviving autograph copies of all his pieces, and in such cases, the copyist's identity and relationship to the composer are essential tools for establishing provenance. Bach's students routinely copied his manuscript materials for their own use, or that of other performers in their (and thus his) immediate sphere. In short, identification of the copyist of these two organ *ciaconas*

as an early student of J. S. Bach makes the attribution entirely plausible. There are rarely better "smoking guns" in anonymous music of this vintage.

"*Ciaconas*," or *chaconnes*, are pieces built from a repeated bass pattern with variations. Originally bass-governed dances, *chaconnes* transcended their original purpose to become stylized instrumental pieces. Two of Bach's hero composers from an older generation, Dieterich Buxtehude and Johann Pachelbel, employed a number of such *basses* in their dazzling north- and central-German organ works of the 17th century. The two "new" Bach *ciaconas* represent his earliest-surviving compositional layer and bear witness to a time when he, not unlike his student John, was still defining his style by way of imitating great models. In part, that is why neither *ciacona* sounds like the mature Johann Sebastian Bach. The stylistic element that seems most Bachian occurs in the D-minor *ciacona*, where the originally bass-pattered composition suddenly becomes an intricate fugue. That shift is uncommon, except in the case of Bach. Very few composers in their early twenties have established a definitive voice, particularly those living in times of great stylistic diversity. Bach becomes Bach as we know him only after about 1713, when encounters with the popular Italianate concerto style permanently reorient his compositional thinking. Before then, and especially in the earliest of days, he was a product of earlier Baroque tradition. That style is on display in these two new (to us) *ciaconas*.

Georg Philipp Telemann

## Fantasia No. 10 in D Major for Violin, TWV 40:23

▶ Born March 14, 1681, in Magdeburg

▶ Died June 25, 1767, in Hamburg

### Work composed in 1735

▶ These are the first CMS performances of this piece.

▶ Duration: 6 minutes

Georg Philipp Telemann was one of the most successful and celebrated composers of his era. Some of the reasons for that are on display in these exquisitely contrasting sections for solo violin. Fantasia No. 10 is one among six sets of twelve fantasias for unaccompanied solo instrument that Telemann produced during the 1730s.

Telemann was of course not the only composer to write music for unaccompanied violin. Other similar works of the Baroque era included: Heinrich Ignaz Franz von Biber's *Passacaglia* (1676), Johann Paul von Westhoff's *Suite and Six Partitas* (published 1683, 1696), and a work by Johann Georg Pisendel (1716?). All of these predate Johann Sebastian Bach's now-famous *Sonatas and Partitas for Solo Violin* (BWV 1001–1006, completed by 1720). Telemann knew Pisendel's work for sure, and it is entirely possible that he knew Bach's, although they were not yet published at the time.

The first of the Telemann Fantasia's three sections is a lively, major-mode fugue. Fugue is not a genre usually associated with solo melody instruments because fugues are usually polyphonic, or multi-voiced, requiring the imitative interplay of multiple independent lines of music. With only a single violin to work with, Telemann presented himself a

challenge. He met it by using the violin's four strings and their different ranges to create the impression of a fugue. He offered just enough of the genre's essential audible signatures to make the style implications clear. In order for the sonic illusion to work, Telemann had to tacitly rely on the collective musical knowledge of his contemporaries, who would have instantly recognized fugue as the movement's topic. There is something cosmopolitan and witty about Telemann's pre-compositional assumption, and it is revealing of both the man and his ideal audience. It is a tribute to his craft that the music is enjoyable whether or not one knows the game.

In the first section's opening bars, Telemann presents a clear fugue theme that is then "answered" in the next bars at the customary interval of a fifth higher. His intermittent use of the violin's lower range provides the bare essentials of yet another compositional voice (or independent part). In writing skillfully across the instrument's ranges, Telemann is able to suggest a fugue's complete architecture through one very efficient medium.

The next section, *Largo*, provides a substantial contrast with the preceding fugue. The effervescent mood dissipates to become suddenly somber and introspective. Telemann once again uses the violin's different ranges to provide both melody and accompaniment, although the warm harmonies of the past have now turned cold and distant. But the dark mood does not last. The closing gigue-like *Allegro* brings back the sunshine with bouncy, dance-inspired, joy-filled antics.

George Frideric Handel

## Sonata in A major for Violin and Continuo, HWV 361, Op. 1, No. 3

▶ Born February 23, 1685, in Halle

▶ Died April 14, 1759, in London

### Work composed c. 1725

▶ These are the first CMS performances of this piece.

▶ Duration: 8 minutes

The genesis and publication history of Handel's early chamber works, including the sonatas of Opus 1 (his first publication), are difficult to untangle, down to the actual number of pieces this first set was even meant to contain. While several of the early works attributed to Handel were certainly not by him, his authorship of Op. 1, No. 3 is not in doubt.

Handel wrote this lovely sonata in A major for solo violin and basso continuo in the mid-1720s. Its four movements follow the then-standard *sonata da chiesa* ("church sonata") pattern of slow-fast-slow-fast. While the genre's term might have originated with music intended for use in sacred settings, by Handel's time, it seems mostly to have communicated only an overall sense of gravitas. Another feature of the genre's nomenclature is tempo markings that indicate a movement's overall mood and character beyond just its pace. That certainly applies to this sonata.

Handel was of course one of the great opera composers of his age. He brought a fine sense of dramatic pacing to all of his works, whether vocal or instrumental. The sonata's first movement, *Larghetto*, is sweet, expansive, and quite sincerely pensive. Its

character is very much like other movements for which Handel indicated "*Larghetto*," such as "Ombra mai fù" from *Serse* (paradoxically known as Handel's "*Largo*"), and the aria "Comfort ye" from *Messiah*. The movement's first bars repeat in the middle, inviting the violinist to embellish the now-familiar melody with new filigree, as a display of individual taste, technique, and imagination. The movement's final section is a brief *Adagio*. This change of character sets up a great contrast ahead of the second movement, *Allegro*, which is used here to indicate music that should be played in cheerful and lively manner. The movement's actual tempo has to be chosen with respect for the technical demands the music places on the player. It contains a lot of contrapuntal writing and at times requires the soloist to play multiple notes at once (double-stops). This movement features some of Handel's most demanding writing among the Op. 1 set.

The brief third movement, *Adagio*, brings things back to earth. Although it takes up a scant five bars, this *Adagio* communicates a moment of near-melancholy. Its heavy mood dissipates, though, the moment the final *Allegro* begins with its buoyant, dance-like melody. Although this final movement flirts in the middle with a turn toward the sadder-sounding minor mode, the good feelings are quickly restored and carried through to the very end. Handel equipped this wordless mini-drama with a perfectly happy ending.

Arcangelo Corelli

## Concerto Grosso in D major for Strings and Continuo, Op. 6, No. 4

► Born February 17, 1653, in Fusignano

► Died January 8, 1713, in Rome

### Work published in 1714

► These are the first CMS performances of this piece.

► Duration: 11 minutes

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Arcangelo Corelli's instrumental music was profoundly influential on Baroque-era composition. Its quality was excellent, and the fact that so much of it was also published (unusual for the time), ensured that its impact would be wide. His Op. 6 appeared in 1714, the year after its composer's death, although the materials had been fully prepared ahead of time, and some of the pieces were likely decades old.

Corelli is among the small handful of earlier composers whose works have enjoyed a continuous performance tradition since their initial appearance. The reason for their longevity is not a mystery: the music is expertly crafted, expressive, gratifying to play, and equally gratifying to listen to. Corelli's works are not free of technical complexities for the performer, but at least there is guaranteed return on the effort. Such is not always the case with difficult music.

Opus 6 is a collection of twelve concerti grossi, a generic distinction that indicates music written for a small orchestral group within which there is often an internal division of labor between soloists and accompanying ensemble. As with most Baroque music, contrast like this is everything: small group vs. large, loud vs. soft, major vs. minor, fast vs. slow, high vs. low, and so on.

This principle of contrast is in effect from the very beginning of Op. 6, No. 4, which starts with a slow, chordal build (*Adagio*) out of which suddenly bursts a frenzy of joyful fiddling from the featured “concertino,” or solo group of two violins and supporting cello. They are accompanied by the “ripieno” (or *tutti*) accompanying group, which consists of violins 1 and 2, viola, and basso. The two sub-teams compete as well as collaborate, working in concert (hence the term “concerto”) with one another in service of creating a constantly engaging musical texture.

The first movement's joy is short-lived, though, as the second movement is a delicately ponderous *Adagio* (once more, a contrast). The music instantly projects “lament” because the composer has chosen to write repeated, descending treble and bass lines that only momentarily move on from the topic. The movement concludes with a notated invitation to the solo group to add a little music of their own invention, perhaps by way of elaborating on the tragedy suggested by the movement's opening musical topic. (Some listeners will recognize the Baroque-era lament topic from Purcell's *Dido and Aeneas*.)

Whatever the sad situation had been, it is entirely forgotten with the arrival of the last two movements, both of which are lively, mostly major-mode dialogues between the solo group and the accompanying ensemble. The closing section of the final movement is a headlong race to the finish, starring the violinists from both ensembles whose music requires them to fiddle away as if for their very lives. All in all, this concerto is a delightful romp.

Johann Sebastian Bach

## Concerto in E major for Violin, Strings, and Continuo, BWV 1042

### Work composed before 1730

- ▶ First CMS performance on December 9, 2011, by violin soloist Ida Kavafian, with violinists Jessica Lee and Amy Lee, violist Mark Holloway, cellist Andreas Brantelid, double bassist Kurt Muroki, and harpsichordist Kenneth Cooper
- ▶ Duration: 17 minutes

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Although little is known for certain about the chronological position of the Violin Concerto in E major (BWV 1042) among Johann Sebastian Bach's works, it was undoubtedly written to please. Whether the intended audience was his royal employer, Prince Leopold of Anhalt-Cöthen (for whom he worked from 1717 to 1723), or a paying public gathered to hear Bach's Leipzig chamber ensemble (the Collegium Musicum) in the following years, one can only imagine that the performance was met with delight.

Unlike Bach's particularly cerebral works, including many of his devotional ones, this concerto is largely free of the kind of demanding, densely contrapuntal writing with which he is often associated. Perhaps this is because the violin concerto was composed in dialogue with the lighter, more popular Italianate style made famous at the time by the works of composers such as Antonio Vivaldi. Bach first encountered Vivaldi's Venetian-style instrumental concertos around 1713. His study of their forms and procedures, along with how his German contemporaries such as Telemann and Handel employed them, changed the way Bach composed for the rest of his career. One hears direct echoes in this work of both Vivaldi and Telemann (particularly the final movement of the latter's E-major Violin Concerto, TWV 51:E2).

As with Vivaldi's solo violin concertos, Bach's is also immediately tuneful, with organized exchanges of musical material between the accompanying ensemble (the *tutti* group) and the soloist. It also follows the genre's newly standardized three-movement pattern of fast-slow-fast. Contrast within and among movements is always the concerto's main topic, and this piece is no exception.

The first and third movements of BWV 1042 are ebullient, with the third employing a joyful dance style. The middle movement, though, offers something very different: a passionate, sinuous, slightly melancholy aria "sung" by the violin. This *Adagio* is definitely a work born more of the operatic stage than the church. Its music demonstrates Bach's command of a highly expressive style in which he rarely got to fully indulge within his usual vocal repertory of sacred pieces. His outlet for it seems to have been movements such as this one, along with the opening instrumental sinfonias from some of his sacred cantatas, where his solo "voice" of choice tended to be either violin or oboe. Had Bach ever gotten to compose an actual opera aria, this movement offers a taste of how it might have sounded.

On the whole, this concerto demonstrates a side of Bach's compositional art that was more extroverted and intentionally public-pleasing. His sacred, liturgical works, while undeniable masterpieces in their own right, were designed to serve a different master. Pieces such as the Violin Concerto in E major offer a view into the more playful side of Bach, where earthly contentment is the entire goal.

Antonio Vivaldi

## *The Four Seasons, Op. 8, Nos. 1–4*

- ▶ Born March 4, 1678, in Venice
- ▶ Died July 27 or 28, 1741, in Vienna

### **Works composed in 1725**

- ▶ First CMS performance of all four concertos on September 13, 2000, by violin soloists Ani Kavafian, Ida Kavafian, Cho-Liang Lin, and Joseph Silverstein, with violinists Ivan Chan, Timothy Fain, Nicholas Kitchen, and Cathy Meng Robinson; violists Paul Neubauer and Chauncey Patterson; cellists Keith Robinson and Fred Sherry; double bassist Edgar Meyer; and harpsichordist John Gibbons
- ▶ Total duration: 40 minutes

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Insofar as any Baroque music can be considered broadly popular, Vivaldi's *Four Seasons* ranks alongside J. S. Bach's Brandenburg Concertos when it comes to instant name recognition and audience appeal. These two sets of pieces have certain things in common, such as a compositional approach that leverages rapidly shifting sonic variety that is designed to engage and hold a listener's attention. Both also operate on built-in contrasts across parameters such as large and small—as in the soloist(s) vs. the accompanying group (*tutti*, or ripienists)—loud vs. soft, fast vs. slow, strings vs. winds (when present), high vs. low, and topical shifts, such as joy vs. melancholy. The list goes on.

In the case of Vivaldi's *Four Seasons*, the hook of familiar, seasonal depictions invites listeners to relate directly to each of the set's first four concertos—Spring, Summer, Autumn, and Winter—which themselves are an ever-renewing example of local contrast within large-scale continuity. The concrete titling of pieces after familiar things or concepts is known as “program music.” Programmatic works are more common in later repertoires (such as the Romantic era), and although there are other examples in Baroque music, especially in the French repertory, Vivaldi's is probably the best known.

Each individual concerto in the set follows the tempo pattern of fast-slow-fast across its three movements, with the initial fast movements mostly employing what is known as the “ritornello principle.” This form of compositional logic is yet another embodiment of contrast, in this case the alternation of same vs. different in terms of musical material. It manifests itself as structural repetition of motives and themes by the accompanying group to anchor the soloist's fanciful episodes of variety. The memorable melodies that return throughout a movement tend to be the ritornello material. They are the snippets that live on in the mind's ear, imprinted there as singable fragments long after the concert is over. The solo violin parts in *The Four Seasons* are extraordinarily virtuosic, more so than in many of Vivaldi's other concertos, which has led some scholars to suggest that he wrote these pieces to feature himself.

As an opera composer, Vivaldi was particularly good at crafting memorable melodies and creating highly effective, dramatic music. His Op. 8 collection, which includes *The Four Seasons*, was published in 1725 with the subtitle “The Encounter of Harmony and Imagination,” which seems an apt description indeed. The music for each of the first four concertos was published alongside a sonnet that describes characteristic seasonal scenes which Vivaldi then depicted in tones. He also included specific explanations of his composed sounds in the music itself, such as “the barking dog” (Spring, movement ii), and birdcalls, identified by species (Summer: cuckoo, turtledove, and bullfinch); the second movement of Autumn features “portrayal of a drunken stupor;” while Winter brings us seasonal experiences such as the chattering of teeth.

The focus of Vivaldi's depictions was not just on reproducing recognizable sounds of

the seasons, though, but also on how each affected one's bodily humors and temperament. Composition of a piece that in part reflects the relationship between humans and their environment was very much a reflection of naturalist tendencies at the time, and it can be fun to listen to Vivaldi's music for these seasons with attention to the body's reactions

to how the music feels, in order to test the somatic truths of Vivaldi's depictions. On whatever level one chooses to engage, *The Four Seasons* are a highly diverting set of pieces that demand little of the listener, yet offer instant rewards.

*Program notes © Ellen Exner*

## Accompanying Sonnets

### **Spring (Concerto No. 1 in E major)**

*Allegro*

Spring has arrived with joy  
Welcomed by the birds with happy songs,  
And the brooks, amidst gentle breezes,  
Murmur sweetly as they flow.  
The sky is caped in black, and  
Thunder and lightning herald a storm:  
When they fall silent, the birds  
Take up again their delightful songs.

*Largo*

And in the pleasant, blossom-filled meadow,  
To the gentle murmur of leaves and plants,  
The goatherd sleeps, his faithful dog beside him.

*Allegro*

To the merry sounds of a rustic bagpipe,  
Nymphs and shepherds dance in their beloved spot  
When Spring appears in splendor.

### **Summer (Concerto No. 2 in G minor)**

*Allegro non molto*

Under the merciless sun of the season  
Languishes man and flock, the pine tree burns.  
The cuckoo begins to sing and at once  
Join in the turtledove and the goldfinch.  
A gentle breeze blows, but Boreas  
Is roused to combat suddenly with his neighbor,  
And the shepherd weeps because overhead  
Hangs the fearsome storm, and his destiny.

*Adagio*

His tired limbs are robbed of rest  
By his fear of the lightning and the frightful thunder  
And by the flies and hornets in furious swarms.

*Presto*

Alas, his fears come true:  
There is thunder and lightning in the heavens  
And the hail cuts down the tall ears of grain.

**Autumn (Concerto No. 3 in F major)**

*Allegro*

The peasant celebrates with dancing and singing  
The pleasure of the rich harvest,  
And full of the liquor of Bacchus  
They end their merrymaking with a sleep.

*Adagio molto*

All are made to leave off dancing and singing  
By the air which, now mild, gives pleasure  
And by the season, which invites many  
To find their pleasure in a sweet sleep.

*Allegro*

The hunters set out at dawn, off to the hunt,  
With horns and guns and dogs they venture out.  
The beast flees and they are close on its trail.  
Already terrified and wearied by the great noise  
Of the guns and dogs, and wounded as well  
It tries feebly to escape, but is bested and dies.

**Winter (Concerto No. 4 in F minor)**

*Allegro non molto*

Frozen and shivering in the icy snow,  
In the severe blasts of a terrible wind,  
To run stamping one's feet each moment,  
One's teeth chattering through the cold.

*Largo*

To spend quiet and happy times by the fire  
While outside the rain soaks everyone.

*Allegro*

To walk on the ice with tentative steps,  
Going carefully for fear of falling.  
To go in haste, slide, and fall down to the ground,  
To go again on the ice and run,  
In case the ice cracks and opens.  
To hear leaving their iron-gated house Sirocco,  
Boreas, and all the winds in battle—  
This is winter, but it brings joy.

*Author unknown, possibly Vivaldi. Translation from Italian by Betsy Schwarm.*

*Source: Encyclopedia Britannica*

# About the Artists

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HAR-ROD KIM



## Edward Arron

Cellist Edward Arron has garnered recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. The 2025–26 season marks his 13th year as the co-artistic director with his wife, pianist Jeewon Park, of the Performing Artists in Residence series at the Clark Art Institute in Williamstown, Massachusetts. He tours and records as a member of the Ehnes Quartet, and appears regularly at the Boston and Seattle Chamber Music Societies, the Brooklyn Chamber Music Society, Bargemusic, Caramoor, Bowdoin International Music Festival, Charlottesville Chamber Music Festival, Seoul Spring Festival in Korea, Music in the Vineyards Festival, Lake Champlain Chamber Music Festival, Manchester Music Festival, and the Kuhmo Chamber Music Festival in Finland. A native of Cincinnati, Ohio, Arron studied in New York with Peter Wiley. He is a graduate of the Juilliard School, where he studied with Harvey Shapiro. He has served on the faculty at University of Massachusetts Amherst since 2016.

MATTI DINI



## 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.



## 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.



## 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 currently holds the Susan S. and Kenneth L. Wallach Chair at CMS, supported by the Wallach Artist Fund. He has been featured

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



## Kristin Lee

A recipient of the Avery Fisher Career Grant as well as a top-prize winner of the International Naumburg Violin Competition and the Astral Artists' National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, and chamber musician. Lee has appeared as soloist with the Philadelphia Orchestra, St. Louis Symphony, Hawai'i Symphony, the Hong Kong Philharmonic, and many others. She is also the co-founder and Artistic Director of Emerald City Music in

Seattle. Lee released her critically acclaimed debut solo album, *American Sketches*, on First Hand Records in November 2024. In 2026, she will collaborate with Grammy-nominated ensemble Sandbox Percussion, featuring a new commission by Vivian Fung. Lee's violin was crafted in Naples in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley. She is an alum of CMS's Bowers Program.



## Richard Lin

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2025, he released a new album with pianist

Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vivaldi, Richard Strauss, John Corigliano, and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. He is an alum of CMS's Bowers Program.



COOMANIVAN RIFER

## Anthony Manzo

Anthony Manzo's vibrantly interactive music-making has made him a ubiquitous figure in the chamber music world. He appears regularly with CMS and at festivals including Spoleto USA, La Jolla SummerFest, Santa Fe Chamber Music, and the Bowdoin Festival. Currently a core member of ECCO (the East Coast Chamber Orchestra), he was previously the solo bassist of the Munich Chamber Orchestra and the New Century Chamber Orchestra. He has also been guest principal with Camerata Salzburg, where collaborations included a summer

residency at the Salzburg Festival and two tours as soloist alongside bass-baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." Mr. Manzo also appears regularly with the Handel & Haydn Society and the Philharmonia Baroque, and is on the double bass and chamber music faculty at the University of Maryland. His instrument was made in Paris around 1890—and has been fitted with a removable neck for all his traveling!



TODD ROSENBERG

## Julian Rhee

Winner of the prestigious 2024 Avery Fisher Career Grant, Korean-American violinist Julian Rhee came to international prominence following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal finish at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Stuttgarter Kammerorchester, Oregon Symphony, Milwaukee Symphony, Calgary Philharmonic, Belgian National Orchestra, Antwerp Symphony, Indianapolis Sym-

phony, Pittsburgh Symphony, Richmond Symphony, and San Diego Symphony. Julian is a member of CMS's Bowers Program and has performed at festivals including Marlboro Music, Ravinia Steans Institute, and North Shore Chamber Music Festival. He studied at the New England Conservatory with Miriam Fried, and currently works with Christian Tetzlaff at the Kronberg Academy. Julian is the recipient of the 1699 "Lady Tennant" Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the generosity of the Mary B. Galvin Foundation and the Stradivari Society.



MATT DINE

## Arnaud Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers

Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival. Mr. Sussmann plays a 1731 Stradivarius violin on loan from a private owner.



## James Thompson

Violinist/violist James Thompson enjoys a multifaceted career as a chamber musician, concertmaster, educator, and lecturer. He is a recent graduate of the Chamber Music Society of Lincoln Center's Bowers Program. Thompson performs regularly for chamber music organizations across the country, and he serves as the director of Music@Menlo's annual winter residency in California. Solo engagements include appearances with the Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music Orchestra, and the Cleveland Pops orchestra. He currently serves as concertmaster of the Erie Philharmonic, the Blue-Water Chamber Orchestra, and the Caroga Arts Ensemble. As a guest artist, he has recently led classes for the Eastman School of Music and the Music Institute of Chicago, among others. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.

# 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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Michael Stephen Brown, PIANO  
Gloria Chien, PIANO  
Anna Geniushene, PIANO\*  
Sahun Sam Hong, PIANO\*  
Gilbert Kalish, PIANO  
Anne-Marie McDermott, PIANO (Alice  
Tully and Edward R. Wardwell Piano  
Chair)  
Ken Noda, PIANO  
John Novacek, PIANO  
Evren Ozel, PIANO\*  
Juho Pohjonen, PIANO  
Mika Sasaki, HARPSICHORD  
Cory Smythe, PIANO  
Gilles Vonsattel, PIANO  
Angus Webster, PIANO  
Kenneth Weiss, HARPSICHORD  
Orion Weiss, PIANO  
Wu Han, PIANO  
Wu Qian, PIANO

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Benjamin Beilman, VIOLIN  
Aaron Boyd, VIOLIN/VIOLA  
Stella Chen, VIOLIN  
Francisco Fullana, VIOLIN  
Chad Hoopes, VIOLIN (Susan S. and  
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Bella Hristova, VIOLIN  
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Leila Josefowicz, VIOLIN  
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*\*Denotes a 2024–2027 member of the Bowers Program, CMS's three-season residency for exceptional early-career musicians.*

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*Updated on November 3, 2025*

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