

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JULY 21, 2026, AT 7:30 ▶ 4,737TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Juho Pohjonen, piano
Demarre McGill, flute
James Austin Smith, oboe
Romie de Guise-Langlois, clarinet
Marc Goldberg, bassoon
Nathaniel Silberschlag, horn

Summer Evenings V

Ludwig van Beethoven
(1770–1827) **Sonata in F major for Horn and Piano, Op. 17** (1800)
▶ Allegro moderato
▶ Poco adagio, quasi andante—

▶ Rondo: Allegro moderato

SILBERSCHLAG, POHJONEN

Samuel Barber
(1910–1981) **Summer Music for Flute, Oboe, Clarinet, Bassoon,
and Horn, Op. 31** (1955)
MCGILL, SMITH, DE GUISE-LANGLOIS, GOLDBERG, SILBERSCHLAG

Heitor Villa-Lobos
(1887–1959) **Trio for Oboe, Clarinet, and Bassoon** (1928)

▶ Animé

▶ Languissant

▶ Vif

SMITH, DE GUISE-LANGLOIS, GOLDBERG

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Otar Taktakishvili Sonata for Flute and Piano (1968)

(1924–1989) Allegro cantabile
Aria: Moderato con moto
Allegro scherzando
McGILL, POHJONEN

**Joseph Jongen Rhapsody in D minor for Flute, Oboe, Clarinet,
Bassoon, Horn, and Piano, Op. 70 (1922)**

(1873–1953) McGILL, SMITH, DE GUISE-LANGLOIS, GOLDBERG, SILBERSCHLAG,
POHJONEN

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Robert S. Feldman and Katherine Vorwerk**, the **Musicians Advocacy Fund**, **Leon Levy Foundation**, **Judy and Alan Kosloff**, and with public funds from the **National Endowment for the Arts**.

Jerome L. Greene Foundation is the 2026–2027 CMS Season Sponsor.

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

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

From the Artistic Directors

Dear Listener,

In today's concert, a lone pianist and five wind players are about to take you on a musical world tour.

Just for fun, we figured out the mileage according to program order. From Beethoven's Vienna to Barber's New York: 4,218 miles. From New York to Villa-Lobos's Rio de Janeiro: 4,823 miles. From Rio to Taktakishvili's Moscow: 7,174 miles. From Moscow to Jongen's Liège: 1,359 miles. These are as-the-crow-flies distances; of course, to drive or sail from one to another involves many more miles. Still, to be able to travel 17,574 miles in two hours, and experiencing five distinct cultures along the way, is something only possible in music—and the movies. For example, anyone who has seen recent *Mission: Impossible* movies knows that the frequent changes of locations, always highly contrasting, are among the most entertaining features of the series. The same holds true for this program.

Behind every composer who rises to the top lies a fascinating story. The road to artistic success is not drawn on any map, and anyone aspiring to, or destined for, the highest rank in their chosen discipline must eventually chart their own course. So, do read the about the composers you are hearing today in our informative program notes. Picking up even a few interesting facts before hearing the music will deepen the experience, we promise.

Our chamber music world is too often dominated by strings and piano; it is of course almost heretical for us—a cellist and pianist—to make that statement. But we can honestly report a joyful widening of our musical worlds through instrumentations and repertoire such as we hear today. This concert serves as a reminder that chamber music is both miles wide *and* miles deep: the landscape is vast, and just below the surface lie innumerable treasures.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Ludwig van Beethoven

Sonata in F major for Horn and Piano, Op. 17

► Baptized December 16, 1770, in Bonn
(likely born December 16)

► Died March 26, 1827, in Vienna

Composed in 1800

► First CMS performance on January 13, 1980, by hornist Barry Tuckwell and pianist André-Michel Schub

► Duration: 14 minutes

At a young age, the Bohemian horn player Jan Václav Stich (1746–1803) was sent to study in Prague, in Munich, and finally in Dresden with maestro Anton Joseph Hampel. At this time, “horn” meant “natural horn,” a brass instrument with a similar range and timbre to today’s French horn, but which was largely limited to producing notes that fit well within a harmonic series. Practically speaking, this meant that horn players did best playing triads or arpeggios, as opposed to scales or chromatic melodies. Hampel was credited with inventing a technique for manipulating pitches by sticking one hand in the bell of the instrument, which made it easier to play all 12 notes. He passed the method on to Stich, who in turn perfected it and spread it throughout Europe (after strategically changing his name to something more Italian, Giovanni Punto).

Punto worked in Paris for most of his career, but in the late 1790s he had a brief period in Vienna, where he bumped into the young Ludwig van Beethoven. Beethoven wrote the Sonata in F major (Op. 17) for

them to play together, which they premiered in April of 1800. The piece opens with a triumphant horn fanfare—the kind of music that would have been possible for the instrument before Hampel’s and Punto’s innovations. The piano responds with lyrical fare in the make of Beethoven’s early piano sonatas. After a second fanfare, the horn takes up the tune, finding its way up a gradual ascent, and hitting on a number of chromatic pitches. The movement becomes a dialogue between diverging identities for the instrument: the traditional celebratory, leaping, arpeggiated function, and a newfound capacity for winding, expressive lines that would grow to be strongly associated with the horn over the course of the 19th century.

The brief *Poco adagio* is a funeral march, whose severe dotted figures melt away into the merry, closing *Rondo*. We might hear this short, sad interlude as a cousin of a section of Beethoven’s wildly popular Septet (Op. 20), written the same year, in which the showstopping finale is preceded by a melodramatic, funereal horn intro. When the Horn Sonata’s closing movement begins in earnest, Beethoven again stages a dialogue between melodic leaps and steps; in this case, the horn’s arpeggiating tendencies win out, and direct the piano to follow suit.

Program note © Nicky Swett

Samuel Barber

Summer Music for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31

- Born March 9, 1910, in West Chester, Pennsylvania
- Died January 23, 1981, in New York City

Composed in 1955

- First CMS performance on January 6, 1974, by flutist Paula Robison, oboist Leonard Arner, clarinetist Gervase de Peyer, bassoonist Loren Glickman, and hornist Paul Ingraham
- Duration: 12 minutes

Samuel Barber declared his vocation early and kept his word. In a letter to his mother at age nine, he wrote, “I was not meant to be an athlete [*sic*]. I was meant to be a composer, and will be I’m sure.” At 14 he entered the young artist program at the Curtis Institute of Music in Philadelphia, where he spent a decade honing three disciplines: composition, voice, and piano. It was his brief professional career as a baritone, pursued in his twenties, that left the deepest mark on his musical imagination. Nearly two-thirds of his output comprises art songs, choral works, and vocal orchestrations. The singing impulse born from his lifelong relationship with the voice equally pervades his purely instrumental writing.

Summer Music originated with a 1953 commission from the Chamber Music Society of Detroit, who commissioned Barber for a septet composed of the principal players of the Detroit Symphony Orchestra. Delayed

by work on his opera *Vanessa*, Barber missed the commission deadline.

He revived the project after hearing the New York Woodwind Quintet in Maine the following year, reshaping it into a piece for the standard grouping of flute, oboe, clarinet, bassoon, and horn. Over the next year, he attended their rehearsals, brought drafts for trial readings, and shaped the work closely around their sound. The premiere took place in Detroit in March 1956, after which the Quintet performed it at Harvard, on a South American tour, and at Carnegie Hall.

Marked “Slow and indolent,” the work unfolds across a single 12-minute movement poised between late Romanticism and modernism. The horn establishes a repeating ostinato as the oboe sings above it—a melody that drifts between tonality and ambiguity before gently resolving. This languid opening is interrupted by a faster passage in sharp rhythmic unison, which is itself broken by a horn call. The ostinato returns, now lengthened and gradually accelerating, until it carries the music back to the original oboe theme. What follows is something like a fever dream: familiar material woven together with new ideas. Barber was insistent that the piece carry no program—it is, he said, an evocation of summer in the most elemental sense: “not killing mosquitoes.”

Program note © Noémie Chemali

Heitor Villa-Lobos

Trio for Oboe, Clarinet, and Bassoon

- Born March 5, 1887, in Rio de Janeiro
- Died November 17, 1959, in Rio de Janeiro

Composed in 1928

- This is the first CMS performance of this piece.
- Duration: 18 minutes

Born in 1887, Heitor Villa-Lobos came of age in a Brazil still inventing itself. The Empire had collapsed just two years after his birth, and the young republic was straining toward a national identity it had not yet found. His father, an amateur musician, introduced him to the cello and clarinet before he passed away when Heitor was 11. Eschewing any formal path, the teenager taught himself guitar and began performing with a street band in Rio as a means of supporting himself. At 16 he was playing in a theater orchestra; at 18, he struck out into Brazil's interior, traveling for the better part of a decade and absorbing the folk and indigenous music traditions he encountered along the way.

The details of those years grew mythic in the telling with his accounts of remote tribes and perilous encounters whose veracity no one could quite confirm. But when Villa-Lobos returned to Rio, he brought that raw, unapologetic experience directly into his music. The Eurocentric critical establishment was scandalized. The public was captivated. By the early 1920s, he had become the defining voice of Brazilian classical music—a reputation sealed at the landmark “Week of

Modern Art” in 1922, where he served as the festival's musical standard-bearer.

The following year, with government backing and the support of influential patrons, Villa-Lobos traveled to Paris, where he lived and worked until 1930. There he met Stravinsky, Ravel, Prokofiev, and Varèse, and achieved an international stature unmatched by any other Latin American composer.

All of these cultural currents—the street bands and theater orchestras of Rio, the indigenous music of Brazil's vast interior, the Parisian avant-garde—converge in the Trio for Oboe, Clarinet, and Bassoon. The work opens with the clarinet and bassoon locked in rhythmic unison while the oboe cuts through the texture above them; as the movement unfolds, each instrument steps forward in turn before all three arrive together at the emotional climax, trading insistent rhythmic motifs in a Stravinskian assertion of primitive energy. The movement ends as dramatically as it proceeds, with a unison crescendo cut short by a single, theatrical stroke.

The second movement offers a change of atmosphere, blending the hazy harmonic color of French Impressionism with the easy, swaying lilt of South American dance. The finale returns to driving, propulsive rhythms rooted in the tribal music and dance Villa-Lobos witnessed in his years of wandering, bringing this work to an energetically charged close.

Program note © Noémie Chemali

Otar Taktakishvili

Sonata for Flute and Piano

- Born July 27, 1924, in Tbilisi
- Died February 21, 1989, in Moscow
- Composed in 1968**
- This is the first CMS performance of this piece.
- Duration: 16 minutes

Otar Taktakishvili occupies a unique and fascinating place in 20th-century music. Born in Soviet Georgia in 1924, he rose to prominence with remarkable speed—composing the official anthem of the Georgian Soviet Socialist Republic while still a student at the Tbilisi Conservatory, and joining its faculty just two years after graduating. Taktakishvili went on to serve as the Conservatory's rector and accumulated three USSR State Prizes and the 1982 Lenin Prize, previously awarded to Prokofiev and Shostakovich. He was both genuinely celebrated and deeply enmeshed in the Soviet cultural apparatus.

Taktakishvili belonged to a generation of Soviet composers trained in traditional Russian music theory, largely insulated from the Western avant-garde. Unlike his predecessors Prokofiev and Shostakovich, who faced censure for music deemed too complex or subversive, Taktakishvili and his contemporaries wrote in an accessible idiom that invited no such scrutiny. He was unabashedly

conservative, going so far as to publicly criticize composers who adopted twelve-tone technique. The result was a style rooted in diatonic melody, clear formal structure, and the folk traditions of his native Georgia.

Nowhere is this more evident than in the Sonata for Flute and Piano, his best-known work in the West and a staple of the 20th-century flute repertoire. The Sonata unfolds across three movements, each drawing on the melodic simplicity and rhythmic directness of Georgian folk music. The first movement presents two contrasting themes: an opening melody in C major that moves in gentle stepwise motion within a narrow range, and a more playful, scherzo-like second theme that introduces flashes of chromaticism.

The slow second movement, *Aria*, offers a long, lyrical line in A minor—vocal in character, unornamented, and deeply songlike. The finale returns to dance, opening in a lilting compound meter before introducing a contrasting theme in a simple duple feel, its grace notes and repeated rhythms evoking the sound of folk performance. Throughout, the piano's ostinato figures and pedal tones provide a grounding, almost ritualistic backdrop.

Program note © Noémie Chemali

Joseph Jongen

Rhapsody in D minor for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano, Op. 70

► Born December 14, 1873, in Liège, Belgium

► Died July 12, 1953, in Sart-lez-Spa, Belgium

Composed in 1922

► This is the first CMS performance of this piece.

► Duration: 20 minutes

Joseph Jongen is often considered second only to César Franck among Belgian composers, yet his name remains largely unfamiliar outside of organ music circles. That neglect is puzzling. His contemporary, Lord Berners, described his music as possessing “remarkable lyric charm and dramatic power,” and the Rhapsody, Op. 70, bears that out in full.

Born in Liège in 1873, Jongen was admitted to the Conservatoire there at the precocious age of seven and stayed for sixteen years. In 1897 he won the Belgian Prix de Rome, which allowed him to travel to Italy, Germany, and France, where he encountered other composers like Richard Strauss, Vincent d'Indy, and Florent Schmitt. These meetings left a lasting mark; the lush harmonic language of late German Romanticism, the modal elegance of the French school, and the adventurousness of the Parisian avant-garde all found their way into his musical voice. With the outbreak of World War I, he and his family moved to England, where he founded a piano quartet with violinist Désiré Defauw, violist Lionel Tertis, and cellist Émile Doehaerd. After the war he returned to Belgium, began teaching

at the Brussels Royal Conservatory, and from 1925 to 1939 served as its director.

The Rhapsody was composed in 1922, shortly after his return, which proved to be a moment of creative renewal following the upheavals of the war years. Symphonic in scope and almost concerto-like in ambition, it unfolds with the spontaneity its title promises: a flight of fancy ranging freely across moods, colors, and textures. The opening gives way to a *Tempo di Habanera*, a nod to the Spanish exoticism that so captivated his Parisian contemporary Ravel. From there, the music pivots into a *molto vivo* driven by relentless eighth notes and sudden *sforzando* accents; it is the most overtly modernist passage in the work, with the angular energy of Stravinsky pressing through the texture. Then, just as unexpectedly, the mood softens into a lyrical, Chopin-like moment for the piano—intimate and song-like, almost a concerto cadenza.

What follows is a series of episodes giving each voice its moment: the flute soaring above a horn ostinato, the oboe and piano sharing a tender exchange, and finally the horn stepping forward for a commanding solo marked *cor fièrement* (“the horn, proudly.”) Throughout, the piano binds the ensemble together as co-protagonist rather than mere accompanist. The result is a work of considerable charm and ambition, and a compelling case for rediscovering one of Belgium’s finest musical voices.

Program note © Noémie Chemali

About the Artists



CLAIRE MCADAMS

Romie de Guise-Langlois

Romie de Guise-Langlois has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra, as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul

chamber orchestras, NOVUS NY, the Orchestra of St. Luke's, the New Haven and Stamford symphony orchestras, and The Knights Chamber Orchestra. A native of Montreal, de Guise-Langlois holds degrees from McGill University and the Yale School of Music. She is a member of the Boston Chamber Music Society and an alum of Ensemble Connect and CMS's Bowers Program. Associate Professor of Clarinet at University of Massachusetts, Amherst, she previously served on the faculty of Montclair State University.



MARC GOLDBERG

Marc Goldberg

A member of the St. Luke's Chamber Ensemble and New York Woodwind Quintet, Marc Goldberg is principal bassoonist of the Festival Orchestra of Lincoln Center, Orchestra of St. Luke's, American Ballet Theater, the Saito Kinen Orchestra, and the NYC Opera. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Boston Symphony Orchestra, Metropolitan Opera, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous

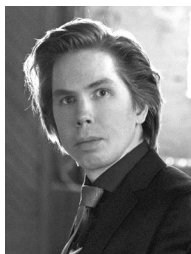
recordings. A long-time season artist of the Chamber Music Society of Lincoln Center, he has been a guest of the Boston Symphony Chamber Players, the Brentano Quartet, Music@Menlo, Musicians from Marlboro, and Carnegie Hall's Zankel Band. Goldberg is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, and the Bard College Conservatory of Music.



Demarre McGill

Flutist Demarre McGill has gained international recognition as a soloist, recitalist, chamber, and orchestral musician. Winner of an Avery Fisher Career Grant and the Sphinx Medal of Excellence, he has appeared as a soloist with the Philadelphia Orchestra, and the San Francisco, Seattle, Pittsburgh, Dallas, Grant Park, San Diego, Chicago, and Baltimore Symphony Orchestras. Now principal flute of the Seattle Symphony, he previously served as principal flute of the Dallas Symphony, San Diego Symphony, Florida Orchestra, and Santa Fe Opera Orchestra. He has

also served as acting principal flute of the Metropolitan Opera Orchestra and the Pittsburgh Symphony Orchestra. McGill is an alum of CMS's Bowers Program and has participated in the Santa Fe, Marlboro, Seattle, and Stellenbosch chamber music festivals, among others.



Juho Pohjonen

Pianist Juho Pohjonen is in demand internationally as an orchestral soloist, recitalist, and chamber performer. An ardent exponent of Scandinavian music, he has a growing discography offering music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho, and Jean Sibelius. Recent engagements include the Taiwan, BBC, and Los Angeles Philharmonic orchestras; the Cleveland and Minnesota orchestras; and the symphonies of San Francisco, Atlanta, New Jersey, and Colorado. Pohjonen is an alum of the Chamber Music Society of

Lincoln Center's Bowers Program and enjoys an ongoing relationship with the organization. Pohjonen earned a master's degree from Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in Helsinki. He was selected by Sir András Schiff as the winner of the 2009 Klavier Festival Ruhr Scholarship. In 2019, Pohjonen launched *MyPianist*, an AI-based app that provides interactive piano accompaniment.



Nathaniel Silberschlag

Nathaniel Silberschlag was appointed principal horn of the Cleveland Orchestra in May 2019 and took up the position in August prior to the start of the 2019–20 season. He previously served as assistant principal horn of the Washington National Opera/Kennedy Center Opera House orchestra, where he was the youngest member ever to win a position with the ensemble, at the age of 19. He made his debut in Italy at age 9, with news of the performance appearing on the front page of Italy's newspaper *La Stampa*. As soloist, he has performed with

the Juilliard Orchestra, Bulgarian Philharmonic, Romania State Symphony, New York's Little Orchestra Society, and the Chesapeake Orchestra. He has also played concerts with a variety of ensembles, including the New York Philharmonic and Orpheus Chamber Orchestra. Silberschlag completed his bachelor's degree from the Juilliard School in May 2019, where he was a student of Julie Landsman and recipient of the Kovner Fellowship.



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, San Francisco, and beyond. 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. Smith's April 2027 Carnegie Hall debut recital, *Elemental*, connects the oboe to ancient, global traditions of double reed playing, asserting its role in the human soundscape. A Fulbright scholar and alum of Carnegie Hall's Ensemble Connect and CMS's Bowers Program, he holds degrees in music and political science from Northwestern and Yale University.

About the Chamber Music Society

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 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 performances and education events free to the public.

CMS Chamber Music Society of Lincoln Center

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James Austin Smith, OBOE
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Marc Goldberg, BASSOON
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Updated on June 25, 2026

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CMS is most grateful to **Thompson Coburn, LLP**, for their insightful pro bono services and steadfast commitment to CMS and chamber music.

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

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