



Chamber
Music Society
of Lincoln Center

THE ART OF THE RECITAL

GILLES VONSATTEL: *REVOLUTION*

THURSDAY EVENING, FEBRUARY 2, 2017 AT 7:30

Daniel and Joanna S. Rose Studio

3,663rd Concert

GILLES VONSATTEL, piano

**2016-2017
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

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THE ART OF THE RECITAL

THURSDAY EVENING, FEBRUARY 2, 2017 AT 7:30 ▶ 3,663RD CONCERT

Daniel and Joanna S. Rose Studio

GILLES VONSATTEL, piano

REVOLUTION

- JAN LADISLAV DUSSEK**
(1760-1812) *The Sufferings of the Queen of France for Piano, Op. 23* (1793)
- ▶ The Queen's imprisonment
 - ▶ She reflects on her former greatness
 - ▶ They separate her from her children
 - ▶ They pronounce the sentence of death
 - ▶ Her resignation to her fate
 - ▶ The situation and reflections the night before her execution
 - ▶ March
 - ▶ The savage tumult of the rabble
 - ▶ The Queen's invocation
 - ▶ The guillotine drops
 - ▶ The apotheosis
- LUDWIG VAN BEETHOVEN**
(1770-1827) *Six Bagatelles for Piano, Op. 126* (1824)
- ▶ Andante con moto: Cantabile e compiacevole
 - ▶ Allegro
 - ▶ Andante: Cantabile e grazioso
 - ▶ Presto
 - ▶ Quasi allegretto
 - ▶ Presto—Andante amabile e con moto
- BEETHOVEN** *Sonata in E-flat major for Piano, Op. 81a, "Les Adieux"* (1809-10)
- ▶ Les Adieux: Adagio—Allegro
 - ▶ L'Absence: Andante espressivo
 - ▶ Le Retour: Vivacissimamente

—INTERMISSION—

program continued on next page

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LEOŠ JANÁČEK *Sonata 1.X.1905 (From the Street, 1 October 1905) for Piano* (1905)

▶ The Presentiment: *Con moto*

▶ The Death: *Adagio*

FRANZ LISZT *"Funérailles" from Harmonies poétiques et religieuses for Piano* (1849)

FREDERIC RZEWSKI *"Winnsboro Cotton Mill Blues" from Four North American Ballads for Piano* (1979)

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NOTES ON THE PROGRAM

For generations, artists have poured their innermost musical thoughts and ideas into music for the solo keyboard. Now spanning over 300 years, this repertoire allows us to relive the past in all its visceral tumult and emotion. The music on this program was mostly chosen for its connections to political and social revolutions and upheavals. The scenes are set in quasi-operatic fashion, from the execution of Queen Marie Antoinette in 1793 during the French Revolution, the campaigns of Napoleon in 1809, the crushing of the Hungarian uprising in 1849, nationalist unrest in eastern Europe in 1905, and an evocation of the dehumanizing working conditions in 1920s industrial South Carolina, by a left-wing American composer in the 1970s. As we move through time, connections and contrasts are inevitably drawn. The abruptness and daring of Dussek's transitions (moving from legal proceedings, pious worship, frantic anxiety, the shrieking of a mob, and the afterlife), which sometimes flirt with comedy to our 21st-century ears, reappear in Beethoven's astonishingly eccentric and subversive Bagatelles. This cycle of miniatures has no overt link to any political revolution, but acts as a bridge between the Dussek and the Lebewohl Sonata. Beethoven's orchestral piano writing in his Op. 81a leads to the gigantic tableau that is Liszt's Funérailles, replete with tolling bells, funeral processions, and nothing less than a cavalry charge into the abyss. Rzewski's Winnsboro Cotton Mill Blues takes a similar tack, exploiting the mechanical nature of the piano to the hilt in depicting the crushing grind of a cotton mill, overwhelming the blues sung by its workers. In between, Janáček's music stands out for its intensely personal focus on a single common man, fatally shot. Rather than the death or triumph of a cause, we hear a pair of lungs, gasping for air.

—Gilles Vonsattel

The Sufferings of the Queen of France for Piano, Op. 23

JAN LADISLAV DUSSEK

- ▶ Born February 12, 1760 in Čáslav, Bohemia.
- ▶ Died March 20, 1812 in Saint Germain-en-Laye, France.

Composed in 1793.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 11 minutes

His compositions and memory have faded from prominence, but Jan Ladislav Dussek was a musical titan in

his day and is a continuing influence in ours—a gifted and progressive composer, the first professional touring piano virtuoso, a pioneer in the use of the sustain pedal to achieve a singing quality on the instrument, a collaborator with the London piano maker John Broadwood in extending the instrument's range from five to six octaves (today's grand has a little over seven), a lavishly compensated teacher and protégé of royalty and nobility, and the first to turn the piano sideways on

the stage so that, according to Louis Spohr, “the ladies could admire his handsome profile.”

Dussek was born in 1760 into a richly musical family in Čáslav, Bohemia, 60 miles east of Prague, and started learning piano and organ at age five from his father, an organist and composer. (His mother played piano and harp; a brother and a sister became professional musicians.) He was trained as a chorister at the Franciscan church in Iglau (boyhood home of Gustav Mahler a century later) and received his secondary education at Kutná Hora and Prague before spending a term studying theology at the University of Prague in 1778. He abandoned the cloth for the keyboard when one Count Männer was so impressed by his playing that he underwrote his first concert tour, to Belgium and Holland. Dussek stayed in the Low Countries, performing, serving as organist in Amsterdam and The Hague, and teaching the children of Prince William V of Orange before heading to Hamburg in 1782 (where he met and may have studied with C.P.E. Bach) and St. Petersburg a year later to perform at the court of Catherine the Great. When he was implicated in a plot to assassinate Catherine, he fled to Lithuania, where he served as *Kapellmeister* to Prince Karl Radziwił.

By 1784 Dussek was back in Berlin, where his career as a virtuoso blossomed. He established his brilliant reputation with tours through Germany before making his auspicious Paris debut at the court of King Louis XIV in late 1786. He became a favorite of Marie Antoinette, who kept him in Paris performing and teaching until the French Revolution broke out in 1789. Dussek fled to London, where for the next decade he performed, taught, composed, published, and appeared



DUSSEK COMMEMORATED MARIE ANTOINETTE'S SAD AND TUMULTUOUS LAST DAYS IN *SUFFERINGS*, WHICH HE PUBLISHED AS ONE OF HIS OWN FIRM'S FIRST ISSUES.

with the visiting Joseph Haydn, who praised him as “one of the most upright, moral, and, in music, most eminent of men.” In 1792, he married singer and pianist Sophia Corri, daughter of the conductor Domenico Corri, and went into the publishing business with his father-in-law. After several years of growing indebtedness, the firm failed spectacularly in 1799—Corri was thrown into debtors’ prison for a brief time, Dussek absconded to Berlin (he never saw his wife or daughter again), and the recently emigrated Lorenzo da Ponte, librettist of Mozart’s *The Marriage of Figaro*, *Così fan tutte*, and *Don Giovanni*, lost his entire fortune in the venture and went bankrupt. Safely back on the Continent, Dussek resumed his career, touring widely again, composing, and serving from 1804 to 1806 as *Kapellmeister* to Prince Louis Ferdinand of Prussia, into whose dissolute life style he was drawn. After the Prince’s death at the battle of Saalfeld, Dussek returned to Paris, where he performed to great acclaim and accepted a position with Prime Minister Talleyrand, but he gave way increasingly to dissipation, drinking and eating to excess, suffering from gout and other ailments, and becoming bedridden during the last months of his life, which ended on March 20, 1812 in suburban Saint Germain-en-Laye, birthplace of Claude Debussy exactly 50 years later.

The most arresting of Dussek’s

programmatic works is the remarkable *The Sufferings of the Queen of France* (subtitled *A Musical Composition Expressing the Feelings of the Unfortunate Marie Antoinette During Her Imprisonment, Trial & Etc.*), which he composed in London as soon as news of the Queen's death, on October 16, 1793, reached the city. The Austrian-born Marie Antoinette, Dussek's patron before the Revolution, was an enthusiastic and accomplished practitioner and supporter of music, which was reportedly the only art she truly loved. She played harpsichord and harp, arranged for musical performances at every available opportunity, sang Gluck (with whom she studied), Mozart, and Grétry in an

"almost true but still pleasant voice," composed a number of songs, and treasured the bedside mechanical clock that played *Il pleut, bergère* ("It's Raining, Shepherdess," from an *opéra comique* by Louis-Victor Simon whose title character referred to the Queen, who commissioned the rusticated *Hameau de la Reine* [The Queen's Hamlet] on the grounds of Versailles as her country-like retreat). Dussek commemorated Marie Antoinette's sad and tumultuous last days in *Sufferings*, which he published as one of his own firm's first issues. The score, with its stunning topicality and vivid musical depictions, became a best-seller and appeared in several editions during the next decade. ♦

Six Bagatelles for Piano, Op. 126

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770 in Bonn.
- ▶ Died March 26, 1827 in Vienna.

Composed in 1824.

- ▶ First CMS performance on February 12, 1970.
- ▶ Duration: 20 minutes

The Op. 126 Bagatelles date from the winter of 1823-24, the time Beethoven was just completing two of the most monumental projects of his life—the *Missa Solemnis* and the Ninth Symphony—and making plans for their premieres the following spring. Unlike Beethoven's first two sets of Bagatelles, which were collections of independent pieces composed over a period of several years, the Op. 126 set was apparently conceived as an integrated cycle. He wrote on the manuscript that this was a *Ciclus von Kleinigkeiten* (Cycle of Trifles), and

arranged the numbers according to a rigorous sequence of keys, separating them (except for the first two numbers) by the interval of a major third: 1. G major—(2. G minor)—3. E-flat major—4. B minor—5. G major—6. E-flat major. Stylistically, they favor the meditative over the dramatic, with many of the movements bearing a marking of *cantabile* (singing), *amabile* (amiable, with love), or *dolce* (sweetly). As do several other of his late works (Op. 126 was his last music for piano except for the *Diabelli Variations*), the Bagatelles seek to synthesize the essence of Classical musical form by making bold juxtapositions of starkly contrasting material, a quality most noticeable in the closing movement, where a tiny, violent *Presto* passage surrounds the nocturnal body of the movement, but also encountered, with less vehemence, elsewhere in the set. ♦

Sonata in E-flat major for Piano, Op. 81a, "Les Adieux"

LUDWIG VAN BEETHOVEN

Composed in 1809-10.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 17 minutes

On May 4, 1809, as Napoleon's forces swept inexorably toward Vienna (so ill prepared to defend itself that some soldiers had to be armed with muskets and swords commandeered from the prop rooms of the city's theaters and opera houses), the imperial family, including the 20-year-old Archduke Rudolph, Beethoven's student and patron, was evacuated to safety in the distant countryside. That very day, Beethoven began a piano sonata "written from the heart on the occasion of the departure of His Imperial Highness, Archduke Rudolph," as he recorded on the title page; he headed the first movement *Das Lebewohl*—The Farewell. (When Breitkopf and Härtel published the score in July 1811, they changed Beethoven's preferred German titles to more easily marketable French.) The slow movement (*Abwesenheit*—*L'Absence*) was written before the French withdrew from Vienna on November 20th; the finale (*Das Wiedersehen*—*Le Retour*) was begun when Rudolf and his royal

clan returned to the city, on January 30, 1810. Beethoven, fulfilling a promise made during the autumn to Breitkopf und Härtel to "let you have a few pieces for solo piano," sent the "Les Adieux" Sonata to the publisher the following week, along with the Op. 78 Sonata and the little Sonatina in G major (Op. 79).

The comings and goings of 18th-century carriages were customarily signaled by blasts on the postilion's horn, and the sound of the posthorn was taken over into cultivated music as a symbol for parting. "Les Adieux" opens with just such a musical gesture, here enriched with the open-interval harmony of the old valveless instruments ("horn fifths") and inscribed with the phrase *Lebewohl*—Farewell. An upward leaping motive immediately balances the descending horn fifths, and is transformed into the movement's main theme when the arrival of the fast tempo marks the beginning of its sonata form. The descending scale notes of *Lebewohl* are recalled in the second theme, and are combined with the leaping motive in the compact development section. A full recapitulation and a reflective coda round out the movement. Beethoven summarized the emotional essence of the *Andante* with its title—*Absence*—and its performance instruction: "with much expression." A sudden shift of mood and tempo ("as fast as possible") indicates the start of the exuberant sonata-form finale (*Return or, better, Reunion*), which is based on a main theme of joyous naïveté and a second theme whose fast, rocking rhythms may be intended to evoke the swaying of the coach heading home. ♦

▼
BEETHOVEN BEGAN A PIANO SONATA "WRITTEN FROM THE HEART ON THE OCCASION OF THE DEPARTURE OF HIS IMPERIAL HIGHNESS, ARCHDUKE RUDOLPH."

Sonata 1.X.1905 (From the Street, 1 October 1905) for Piano

LEOŠ JANÁČEK

- ▶ Born July 3, 1854 in Hukvaldy, Moravia.
- ▶ Died August 12, 1928 in Ostrava, Czechoslovakia.

Composed in 1905.

- ▶ Premiered on January 27, 1906 in Brno by Ludmilla Tucková.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 13 minutes

Leoš Janáček was among those many Czechs who longed for freedom for their native land from the Habsburgs. The son of a village schoolmaster, Janáček became a chorister in Brno at age 11 before going to Prague, Vienna, and Leipzig for advanced musical training. He did much to further the musical life of his country, founding the Brno Philharmonic Society in 1881 and later serving as professor at the Prague Conservatory. In addition, Janáček not only gave much time to collecting folk music, which he considered an indispensable component of his country's national character, he also developed a specifically Czech vocal style based on the sounds, rhythms, and inflections of the local spoken dialects, comparable to that achieved by Mussorgsky in Russia.

Janáček's political views matched his cultural ones in seeking to be free from Germanic domination, so it was both painful and infuriating for him when a rally in Brno on October 1, 1905 by Czech students demanding the establishment of a university that was Czech in both its outlook and its language was forcefully put down by Austrian troops. A 20-year-old student, Frantisek Pavlik, was killed in the demonstrations, and Janáček was fired to memorialize the young man's

death in a deeply felt piano work that he titled for the fateful date, according to the European fashion: *Sonata 1.X.1905 (From the Street, 1 October 1905)*. He prefaced the score with lines summarizing the terrible incident:

The white marble steps of the
Beseda in Brno—
Frantisek Pavlik, a humble worker,
sinks down covered in blood—
He came, his heart filled with
passion, for the university,
And was struck down by brutal
murderers.

Janáček originally included three movements in the sonata, but he destroyed the last one before Ludmilla Tucková premiered the work in Brno on January 27, 1906. After hearing the piece performed, Janáček tossed the two remaining movements into the river Vltava, but Tucková had already secretly copied them. She preserved her score and presented it to the composer in 1924, when he was 70. He thanked her for her foresight, and allowed the sonata to be published.

The movements' titles—*The Presentiment* and *The Death*—are eloquently realized by the music itself, among the earliest of Janáček's works to display the powerful, individual, and disturbing idiom that was to become his characteristic musical speech. "The Presentiment" occurs in the fourth measure of the first movement, when a sharp, strident motive breaks into the peaceful, folkish melody of the opening. These two contrasting ideas are played out, structurally and emotionally, as the movement proceeds through its sonata form. Though the second movement

is called *The Death*, it evokes not Pavlik's murder in Brno, but the grief afterwards. Its only significant thematic material is the little arch-phrase of the

"presentiment" in the first movement, now freighted with sorrow and regret, from which it weaves a haunting, moving threnody. ♦

"Funérailles" from *Harmonies poétiques et religieuses* for Piano

FRANZ LISZT

- ▶ Born October 22, 1811 in Doborján, Hungary (now Raiding, Austria).
- ▶ Died July 31, 1886 in Bayreuth, Germany.

Composed in 1849.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 11 minutes

Though Liszt was born in Hungary, he was raised in the French language (he never did learn to speak Hungarian very well, despite several attempts), moved with his family to Vienna at the age of ten, and visited his homeland only infrequently thereafter. He maintained an interest in his native land, however, and he was considerably anguished by the brutal Austrian suppression of the ill-fated Hungarian uprisings in 1848 and 1849, though he abstained from any personal commitment to the cause of his countrymen. The execution on October 6, 1849 of Prime Minister

Lajos Batthyány, who had campaigned in vain for the peaceful resolution of differences between Austria and Hungary, moved him to composition, however, and he produced the eloquent *Funérailles* within days of the event. *Funérailles* was included in a set of ten pieces on sacred and meditative subjects issued in 1853 with the title *Harmonies poétiques et religieuses*, Liszt's first important piano publication after taking over the music directorship of the Weimar court. He borrowed the name from a collection of poems by the French writer and statesman Alphonse de Lamartine, whose verses also provided the title for the contemporaneous symphonic poem *Les Préludes*. *Funérailles* was dedicated to Liszt's long-time companion, Jeanne Élisabeth Carolyne, the Princess Sayn-Wittgenstein, who created a delicious furor as the composer's mistress in Weimar. ♦

"Winnsboro Cotton Mill Blues" from *Four North American Ballads* for Piano

FREDERIC RZEWSKI

- ▶ Born April 13, 1938 in Westfield, Massachusetts.

Composed in 1979.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 11 minutes

Frederic Rzewski is one of modern music's great iconoclasts. Rzewski (ZHEFF-skee) had an excellent and thoroughly conventional education—piano lessons with Charles Mackey, a pupil of the celebrated Russian virtuoso Josef Lhévinne; undergraduate study at Harvard with Randall Thompson

and Walter Piston; a master's degree from Princeton, where his principal teachers were Roger Sessions and Milton Babbitt. Rzewski went to Italy on a Fulbright scholarship in 1960 to study with Luigi Dallapiccola in Florence, and he has since lived mostly in Europe. He became known as a first-rate pianist in avant-garde music during those years and also taught at the *Kölner Kurse für Neue Musik* (Cologne Courses for New Music) and became closely involved with such noted classical and jazz modernists as Karlheinz Stockhausen, Christian Wolff, John Cage, David Tudor, Steve Lacy, and Anthony Braxton. Rzewski lived in New York City from 1971 to 1976, but then went back to Europe, where he joined the faculty of the Conservatoire Royal de Musique in Liege, Belgium, a position he held until his retirement in 2005. He has also lectured at Yale, University of Cincinnati, SUNY Buffalo, California Institute of the Arts, University of California at San Diego, Mills College, Royal Conservatory of the Hague, Hochschule der Künste in Berlin, and Hochschule für Musik in Karlsruhe.

Rzewski's music is dynamic in impact and original in concept—his works incorporate improvisation, use 12-tone technique in novel ways, employ experimental and graphic notation, and evoke powerful soundscapes. A profound social consciousness informs many of his compositions: *The People United Will Never Be Defeated!* is a tribute to the Chilean struggle against the repression of the Pinochet government in the mid-1970s; *De Profundis* quotes from letters that Oscar Wilde wrote while he was imprisoned for homosexuality; *To the Earth* is intended to convey what he called the "sense of fragility" of our planet; *The*

Triumph of Death uses texts from Peter Weiss' play based on the 1964 Frankfurt trial of former prison camp guards.

In the late 1800s, some enterprising citizens of Winnsboro, South Carolina, about 30 miles north of Columbia, opened a mill to cash in on the international demand for cotton. Conditions in the mill, as in most of 19th-century industry, were poor, and before long a song had arisen out of the workers' plight: *I got the blues, I got the blues, I got the Winnsboro cotton mill blues. Lordy, lordy, spoolin's hard. You know and I know I don't have to tell, you work for Tom Watson, got to work like hell. I got the blues, I got the blues, I got the Winnsboro cotton mill blues.* The *Winnsboro Cotton Mill Blues* became one of the many songs of social protest during the 1930s, and it was later recorded by Huddie Ledbetter and Pete Seeger. In 1979, the *Winnsboro Cotton Mill Blues* inspired a dramatic piano piece from Frederic Rzewski, the last of his *Four North American Ballads*. In the music, as in the mill, the machine comes first, with an incessant, inhuman pounding ("expressionless," instructs the score) that seems to grow closer and more ominous until something snaps, and the spinning is suddenly reduced to a feeble whirring. Some long bluesy chords and a few phrases of smooth melody are heard before the machine is again pounding thunderously away. A break, a rest period perhaps (or maybe a strike), quiets the machine and allows for a poignant presentation of the blues tune. The mill is not idle for long, however, and the machine starts up again, soon engulfing the workers' song. The mechanical rhythms clatter on, fading into an uneasy silence that seems to imply they could go on forever. ♦

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ABOUT THE ARTIST

GILLES VONSATTEL

▶ A “wanderer between worlds” (Lucerne Festival), Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. Comfortable with and seeking out an enormous range of repertoire, he displays a musical curiosity and sense of adventure that has gained him many admirers. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competitions as well as the 2016 Andrew Wolf Chamber Music Award, he has in recent years made his Boston Symphony, Tanglewood, and San Francisco Symphony debuts, while performing recitals and chamber music at Ravinia, Tokyo’s Musashino Hall, Wigmore Hall, Bravo! Vail, Music@Menlo, the Gilmore festival, the Lucerne festival, and the Munich Gasteig. His 2014 New York solo recital was hailed as “tightly conceived and passionately performed...a study in intensity” by the *New York Times*.

Reengaged by the San Francisco Symphony, he has also appeared with the Warsaw Philharmonic, Calgary Philharmonic, Edmonton Symphony, l’Orchestre Symphonique du Québec, Boston Pops, Nashville Symphony, Musikkollegium Winterthur, Staatskapelle Halle, and L’orchestre de chambre de Genève. Chamber partners include musicians such as James Ehnes, Frank Huang, Ilya Gringolts, Nicolas Altstaedt, David Shifrin, David Finckel, Stefan Jackiw, Jörg Widmann, Gary Hoffman, Carter Brey, Anthony Marwood, Paul Neubauer, Paul Watkins, Philip Setzer, Emmanuel Pahud, Karen Gomyo, David Jolley, Ida Kavafian, and the Swiss Chamber Soloists. He has appeared in concert with the Pacifica, Orion, Ebène, Danish, Daedalus, Escher, and Borromeo quartets. Deeply committed to the performance of contemporary works, he has premiered numerous works both in the United States and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. His 2011 recording for the Honens/Naxos label of music by Debussy, Honegger, Holliger, and Ravel was named one of *Time Out New York’s* classical albums of the year, while a 2014 release on GENUIN/Artist Consort received a 5/5 from FonoForum and international critical praise. His latest solo release (2015) for Honens of Scarlatti, Webern, Messiaen, Debussy, and George Benjamin’s *Shadowlines* received rave reviews in *Gramophone*, the *New York Times*, and *American Record Guide*.

Recent projects include Berg’s *Kammerkonzert* with the Orchestra della Svizzera Italiana, a tour with Jörg Widmann and the Irish Chamber Orchestra, Mozart concertos with the Vancouver Symphony and Florida Orchestra, performances at Seoul’s LG Arts Centre and at the Beijing Modern Music Festival, collaborations with Kent Nagano with L’Orchestre Symphonique de Montréal and the Munich Philharmonic (Bernstein’s *Symphony No. 2, The Age of Anxiety*) as well as numerous appearances internationally and throughout the United States with the Chamber Music Society of Lincoln Center. Mr. Vonsattel received his bachelor’s degree in political science and economics from Columbia University and his master’s degree from The Juilliard School, where he studied with Jerome Lowenthal. He is on the faculty of the University of Massachusetts at Amherst, and makes his home in New York City. He is a Steinway Artist.

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Mendelssohn on Fire

February 10, 7:30 PM & February 12, 5:00 PM

Jeffrey Kahane, piano; Arnaud Sussmann, violin; David Finckel, cello; Escher String Quartet

Joyous Mendelssohn

February 21, 7:30 PM

Huw Watkins, Orion Weiss, piano; Paul Huang, Sean Lee, violin; Matthew Lipman, Paul Neubauer, viola; Paul Watkins, cello

Mendelssohn's Sorrow

February 26, 5:00 PM

Juho Pohjonen, piano; Danbi Um, violin; Jakob Koranyi, cello; Schumann Quartet

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UPCOMING EVENTS AT CMS

THE SHANGHAI QUARTET

TUESDAY, FEBRUARY 7, 7:30 PM ▶ ALICE TULLY HALL

The esteemed Shanghai Quartet returns to the CMS stage with a stunning program of masterpieces and discoveries which will entrance audiences.

INSIDE CHAMBER MUSIC

WEDNESDAY, FEBRUARY 8, 6:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

Lecture on Ravel's String Quartet in F major.

This event will be streamed live at www.ChamberMusicSociety.org/watchlive

MENDELSSOHN ON FIRE

FRIDAY, FEBRUARY 10, 7:30 PM ▶ ALICE TULLY HALL

SUNDAY, FEBRUARY 12, 5:00 PM ▶ ALICE TULLY HALL

CMS's Winter Festival begins with Mendelssohn's dazzling first piano trio, Mozart's meditative Adagio, K. 540, and turbulent string quartets of both Schubert and Mendelssohn.