

CMS Chamber Music Society of Lincoln Center

FRIDAY, DECEMBER 15, 2017, AT 7:30 ▶ 3,771ST CONCERT
SUNDAY, DECEMBER 17, 2017, AT 5:00 ▶ 3,772ND CONCERT
TUESDAY, DECEMBER 19, 2017, AT 7:30 ▶ 3,774TH CONCERT

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

KENNETH WEISS, harpsichord
KRISTIN LEE, violin
CHO-LIANG LIN, violin
DANIEL PHILLIPS, violin
DANBI UM, violin
MARK HOLLOWAY, viola
YURA LEE, viola
RICHARD O'NEILL, viola
EFE BALTACIGIL, cello
NICHOLAS CANELLAKIS, cello
COLIN CARR, cello

JOSEPH CONYERS, double bass
ROBERT LANGEVIN, flute
CAROL WINCENC, flute
RANDALL ELLIS, oboe
JAMES AUSTIN SMITH, oboe
STEPHEN TAYLOR, oboe
PETER KOLKAY, bassoon
JENNIFER MONTONE, horn
JULIE LANDSMAN, horn
BRANDON RIDENOUR, trumpet

JOHANN SEBASTIAN BACH
(1685–1750) **Brandenburg Concerto No. 5 in D major,
BWV 1051** (1720)

▶ Allegro
▶ Affettuoso
▶ Allegro

LIN, LANGEVIN, WEISS, PHILLIPS, Y. LEE, CARR, CONYERS

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

▶ [Allegro]
▶ Adagio ma non tanto
▶ Allegro

Y. LEE, O'NEILL, CARR, BALTACIGIL, CANELLAKIS,
CONYERS, WEISS

program continued on next page

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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CMS Chamber Music Society of Lincoln Center

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

- ▶ Allegro
- ▶ Andante
- ▶ Presto

K. LEE, WINCENC, LANGEVIN, UM, PHILLIPS, HOLLOWAY,
CANELLAKIS, CONYERS, WEISS

INTERMISSION

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

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

UM, WINCENC, SMITH, RIDENOUR, K. LEE, LIN, O'NEILL,
BALTACIGIL, KOLKAY, CONYERS, WEISS

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

- ▶ [Allegro]—
- ▶ Adagio
- ▶ Allegro

PHILLIPS, UM, K. LEE, O'NEILL, HOLLOWAY, Y. LEE,
CANELLAKIS, BALTACIGIL, CARR, CONYERS, WEISS

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

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

PHILLIPS, LIN, UM, HOLLOWAY, CARR, CONYERS, WEISS,
TAYLOR, ELLIS, SMITH, KOLKAY, MONTONE, LANDSMAN

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

The late scholar, author, and music critic Michael Steinberg—a friend and mentor during our formative artistic director years—was one of history's most eloquent advocates for great music. His encyclopedic knowledge of the art form was intimidating, yet his passion for music was so down to earth that it inspired listeners of all ages and levels of musical experience. Many things that Michael said about music are still stuck in our heads, but perhaps the one which comes back most often had to do with how to listen. Michael profoundly believed that the engagement of the listener was the key to a meaningful concert experience. To express this, he had a maxim: "Great music is not something that just happens to you; it's something you do."

So rather than expound on techniques for musical engagement, we thought we'd simply share a handful of opportunities that we'll be taking advantage of today to engage ourselves in the performance. Won't you join us?

No. 5: As harpsichordist Kenneth Weiss immerses himself in his long solo in the first movement, picture him as Johann Sebastian himself, lost in a spree of genius improvisation.

No. 6: Put yourself in second violist Richard O'Neill's shoes, as he chases first violist Yura Lee through the first movement, one breathless eighth note behind.

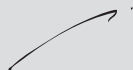
No. 4: Join in the game when lone violist Mark Holloway jumps in to start the last movement, one of the most joyous fugues ever composed.

No. 2: Moments in, let your spine tingle when trumpeter Brandon Ridenour runs up the scale to trill triumphantly on a high C.

No. 3: For one of the most viscerally kinetic pieces ever composed, let yourself move with the infectious rhythms. (Please don't dance in the aisles, but it's OK to want to).

No. 1: And, as Bach's First Brandenburg comes to its regal and stately close, let the music fill you with the warmth of the holidays that we treasure, as we do this incredible music.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Some of my most meaningful musical memories have been right here on this stage performing the Brandenburg Concertos for CMS. In December of 2004, my first year in residence as a CMS Two artist, my first performances in this hall were the Brandenburg Concertos. It was an all-star cast and I was in total awe: it would be an understatement to say that these performances helped define to myself what music-making at the highest level is about. Personally meaningful to me was the opportunity to perform the Sixth Concerto with my mentor, Paul Neubauer. To share the stage with my hero, engaged in the most meaningful of musical conversations of the greatest music by the greatest composer, with an audience completely with us... it was as difficult to fall asleep after the performances as if I were a child on Christmas Eve. The music of Bach is supreme, one of my life's greatest gifts. No matter the interpretation or the interpreter, Bach always wins. What a joy, privilege, and honor to be here with my wonderful colleagues, sharing these sublime works with you.

—Richard O'Neill

The Brandenburg Concertos

JOHANN SEBASTIAN BACH

- ▶ Born March 21, 1685, in Eisenach, Germany.
- ▶ Died July 28, 1750, in Leipzig.

Composed around 1720.

- ▶ First CMS performance of the complete Brandenburg Concertos was on December 12, 1993.
- ▶ Total concert duration: 2 hours, 15 minutes

Brandenburg, in Bach's day, was a political and military powerhouse. It had been part of the Holy Roman Empire since the mid-12th century, and its ruler—the *Markgraf*, or *Margrave*—was charged with defending and extending the northern imperial border (*mark*, or *marche* in Old English and Old French), in return for which he was allowed

to be an Elector of the Emperor. The house of Hohenzollern acquired the Margraviate of Brandenburg in 1415, and a century later the family embraced the Reformation with such authority that they came to be regarded as the leaders of German Protestantism; Potsdam was chosen as the site of the electoral court in the 17th century. Extensive territorial acquisitions under Frederick William, the "Great Elector," before his death in 1688 allowed his son, Frederick III, to secure the title and the rule of Brandenburg's northern neighbor, Prussia, with its rich (and nearby) capital city of Berlin. He became King Frederick I of Prussia in 1701. Frederick, a cultured man and a generous patron, founded academies

of sciences and arts in Berlin, and built the magnificent palace Charlottenburg for his wife, Sophie Charlotte, which became one of the most important musical centers in early 18th-century Germany. When Frederick William I succeeded his father in 1713, however, he turned the court's focus from music to militarism, and dismissed most of the excellent musicians that his father had assembled. Several of them found employment at the court of Anhalt-Cöthen, north of Leipzig, where a young prince was just starting to indulge his taste and talents for music. Frederick William did, however, allow his uncle, Christian Ludwig, younger brother of the late King Frederick and possessor of the now-lesser title of Margrave of Brandenburg, to remain at the palace and retain his own musical establishment.

Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719 during his tenure as music director at the court of Leopold of Anhalt-Cöthen, the young prince who had recently signed up some of the musicians fired by Frederick William I. Bach worked at Anhalt-Cöthen from 1717 to 1723, and early in 1719 Leopold sent him to Berlin to finalize arrangements for the purchase of a new harpsichord—a large, two-manual model made by Michael Mietke, instrument-builder to the royal court. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked Bach to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720 his wife died, so it was more than two years before he fulfilled Brandenburg's request. By 1721 Leopold had become engaged to a woman who looked askance at his huge expenditures for musical entertainment. Bach seems to have realized that when she moved in,



The Brandenburgs were brought to light during the 19th-century Bach revival, and have since come to be recognized as the supreme examples of Baroque instrumental music.

he would probably be moved out, so he began casting about for a more secure position. Remembering the interest the Margrave of Brandenburg had shown in his music, he picked six of the finest concertos he had written at Cöthen and sent them to Christian Ludwig in March of 1721 with a flowery dedication in French—but to no avail. No job materialized at Brandenburg, and in 1723 Bach moved to Leipzig's Thomaskirche, where he remained for the rest of his life. It is possible that the Margrave of Brandenburg never heard any of these magnificent works that immortalized his name, since records indicate that his modest *Kapelle* might not have been able to negotiate their difficulties and instrumental requirements. The concertos apparently lay untouched in his library until he died, 13 years after Bach had presented them to him, when they were inventoried at a value of four *groschen* each—only a few cents. Fortunately they were preserved by the noted theorist and pedagogue Johann Philipp Kirnberger, a pupil of Bach, and eventually came into the collection of the Royal Library in Berlin. They were brought to light during the 19th-century Bach revival, published in 1850, and have since come to be recognized as the supreme examples of Baroque instrumental music.

The solo instruments in the Brandenburg Concerto No. 5 are flute, violin, and harpsichord, which was included as a featured instrument to show off the new instrument Bach had brought back from Berlin. The first movement opens with a vigorous

tutti theme for the ensemble, after which the trio of soloists is introduced. It becomes clear as the movement progresses that the harpsichord is *primus inter pares* of the solo instruments, and its part grows more elaborate with the passing measures,

THE CMS HARPSICHORD

- ▶ *The Chamber Music Society's harpsichord was built during the 1972–73 season by American harpsichord maker William Dowd (1922–2008). The instrument is based on a design by Pascal Taskin (1723–93), a French master builder of harpsichords and pianos who served as keeper of the king's instruments under Louis XVI.*
- ▶ *It has two keyboards and three sets of strings: one set for each keyboard and an additional set that is tuned an octave higher for the bottom keyboard. The octave-pitched register, which adds weight and volume to the sound, can be engaged by sliding a lever. The two keyboards can also be coupled, so that the lower keyboard plucks both keyboards' strings, making a louder sound, while the upper keyboard plucks a single set of strings. In this way, the harpsichordist can imitate the "terrace dynamics" of loud and soft by alternating playing the lower and upper keyboards.*
- ▶ *The inside of the lid is inscribed with the phrase "To wake the soul by tender strokes of art" from Prologue to Mr. Addison's Cato (1713) by Alexander Pope.*
- ▶ *It was designed with the acoustics of Alice Tully Hall in mind, and debuted here on November 4, 1973, in a performance of Bach's Sixth Brandenburg Concerto, BWV 1051, by Jaime Laredo, Walter Trampler, Judith Davidoff, Fortunato Arico, Leslie Parnas, and Alvin Brehm, with Richard Goode on the harpsichord.*



finally erupting in a sparkling ribbon of unaccompanied melody and figuration in the closing pages. The second movement is an expressive trio for the soloists alone. The entire ensemble joins in for the exhilarating finale.

The Sixth Brandenburg Concerto—which includes parts for two viola da gambas, performed tonight on cellos—is in the three movements traditional for the form. The opening *Allegro*, driven and dance-like at the same time, brings the violas to the fore with strict canonic writing above the steady accompaniment, and the occasional comments, of the lower instruments. The second movement, which omits gambas, is one of Bach's richest, long-limbed, contrapuntally bedecked melodic flights, informed with an intensity of emotion that borders on the operatic. The finale returns the buoyant mood and dancing rhythmic figurations of the opening movement.

Both the soloists and the thematic kernels of the opening movement are introduced at the outset of the Fourth Concerto. The movement bounds along with good humor and high spirits to its conclusion. The *Andante* is a dark-hued lament whose character would allow it to fit easily into Bach's most fervent church cantatas. The festive mood of the opening movement returns in the finale, whose rhythmic propulsion gives it the spirit of a great, whirling dance.

A rousing orchestral *tutti* begins the Second Brandenburg Concerto, after which each of the soloists is introduced in turn. The remainder of the movement is given over to scintillating musical discussions of the themes

among the soloists and the orchestra. The second movement is a quiet but impassioned trio for flute, oboe, and violin supported only by the bass and keyboard. The solo trumpet returns with a flourish in the finale.

The Third Brandenburg represents a special type of the Baroque concerto grosso—the orchestral concerto. Rather than a specific group of concertino instruments being set off against the larger ensemble, the orchestra is, in effect, a collection of soloists. Each of the nine instruments making up the ensemble (three each of violins, violas, and cellos) may act as soloist, but more frequently a single group is featured while the others serve as accompaniment. The opening measures not only introduce the movement, but also provide a storehouse of motives from which the ensuing music is spun. After the brief respite of a lone *Adagio* measure, the whirling motion resumes with a vigorous gigue.

The Brandenburg Concerto No. 1 originated in the three-movement Sinfonia in F major (BWV 1046a) that Bach composed to introduce the "Hunting Cantata" he wrote to celebrate the birthday of Prince Christian of Saxe-Weissenfels in 1713—*War mir behagt, ist nur die muntre Jagt* (The Merry Hunt Is My Delight), BWV 208, source of the much-loved pastorale *Sheep May Safely Graze*. The opening movement contains a joyous abundance of notes driven by a muscular rhythmic energy. The *Adagio* is a poignant lament. The third movement is bright and virtuosic. The finale is a procession of dances. ♦

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ABOUT THE ARTISTS



EFE BALTACIGIL

► Cellist Efe Baltacıgil recently made his debut with the Berliner Philharmoniker and Sir Simon Rattle alongside his brother Fora. He also performed Tchaikovsky's *Rococo Variations* with the Seattle Symphony, after which the *Seattle Times* described his "sublimely natural, so easily virtuosic, phenomenal, effortless musicianship." Recent performances include Brahms's Double Concerto with violinist David Coucheron and the Norwegian Radio Orchestra, and Richard Strauss's *Don Quixote* with the Seattle Symphony. He was a 2006 Avery Fisher Career Grant recipient, named 2013 String Player of the Year in Turkey, and was a member of the European Concert Hall Association's Rising Stars program. Winner of the 2005 Young Concert Artists International Auditions, he made his recital debut under its aegis at Zankel Hall. He has appeared with Pinchas Zukerman and Yo-Yo Ma at Carnegie Hall, participated in Ma's Silk Road Project, and toured with Musicians from Marlboro. A member of the East Coast Chamber Orchestra, he was the associate principal cellist of the Philadelphia Orchestra until 2011 and is currently the principal cellist of the Seattle Symphony. He received his bachelor's degree from the Mimar Sinan University Conservatory in Istanbul and artist diploma from the Curtis Institute of Music. A former member of Chamber Music Society Two, Mr. Baltacıgil plays a Francesco Rugieri cello made in Cremona in 1680 and given to him by a Turkish sponsor.



NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a "superb young soloist," Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as "impassioned... [with] the audience seduced by Mr. Canellakis's rich, alluring tone." He recently made his Carnegie Hall concerto debut, performing with the American Symphony Orchestra in Isaac Stern Auditorium. Other recent and upcoming highlights include concerto appearances with the Albany, New Haven, and Greenwich symphonies, the Erie Philharmonic, and the Pan-European Philharmonia in Greece. He also embarked on a U.S. recital tour of American cello-piano works, including a recital in New York City presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour throughout the world. He presents numerous recitals each season with his duo collaborator, pianist/composer Michael Brown, and is a regular guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. A former member of CMS Two, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory, and is on faculty at the Brooklyn College Conservatory of Music. Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos.

SOPHIE ZHAI



COLIN CARR

► Cellist Colin Carr appears throughout the world as soloist, chamber musician, recording artist, and teacher. He has been a regular guest at BBC Proms and has twice toured Australia. With his duo partner Thomas Sauer he has played recitals throughout the United States and Europe, and recorded the complete cello/piano works of Mendelssohn on Cello Classics, and Beethoven on the MSR label. His recordings for GM of the Bach Suites and the unaccompanied cello works of Kodály,

Britten, Crumb, and Schuller are highly acclaimed, as well as his recent recording of the complete Bach Suites on the Wigmore Live Label. Chamber music plays an important role in his musical life. He is a frequent guest of the Chamber Music Society of Lincoln Center and Boston Chamber Music Society. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. He has recorded the string sextets of Schoenberg and Tchaikovsky with the Emerson String Quartet and Paul Neubauer. Winner of the Young Concert Artists competition, he received First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, and Second Prize in the Rostropovich International Cello Competition. After teaching at the New England Conservatory for 16 years, Mr. Carr became a professor at the Royal Academy of Music, and St. John's College in Oxford created the post of Musician in Residence for him. In 2002 he became a professor at Stony Brook University in New York. His cello was made by Matteo Goffriller in Venice in 1730.



JOSEPH H. CONYERS

► Joseph H. Conyers was appointed assistant principal bassist of The Philadelphia Orchestra in 2010. He joined Philadelphia after tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony, where he served as principal bass. A 2004 Sphinx Competition laureate, he has performed with many orchestras as soloist and in numerous chamber music festivals. He is the inaugural recipient of the Young Alumni Award from his alma mater, the Curtis Institute of Music,

where he studied with Hal Robinson and Edgar Meyer. An advocate for music education, he is executive director of Project 440—an organization that engages, educates, and inspires young musicians, providing them with the career and life skills they need to develop into tomorrow's civic-minded, entrepreneurial leaders. Additionally, he is the music director of the All City Orchestra, which showcases the top musicians of the school district of Philadelphia. Project 440 partners with the school district in providing its curriculum in college and career preparedness, social entrepreneurship, as well as community engagement and interactive performance. He is a frequent guest clinician presenting classes across the country including Yale University, New England Conservatory, the Colburn School, and University of Georgia. Mr. Conyers has served on the Board of Overseers of the Curtis Institute of Music, the board of the American String Teachers Association, and currently sits on the National Advisory Board for the Atlanta Music Project. He performs on the "Zimmerman/Gladstone" 1802 Vincenzo Panormo double bass, which he has affectionately named "Norma."



RANDALL ELLIS

▶ Randall Ellis served as principal oboist of Lincoln Center's Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York and is solo English horn in the New York Pops Orchestra. He is a member of the Emmy Award-winning All-Star Orchestra and Windscape Woodwind Quintet, artist-in-residence at the Manhattan School of Music. Principal oboist and faculty member of the Eastern Music Festival, he was

principal oboist of the New York Chamber Symphony and received two Grammy nominations, including one for his recording of Howard Hanson's *Pastorale*. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, and the American Symphony Orchestra. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at the 92nd Street Y. In addition to many appearances on PBS's *Live From Lincoln Center*, he has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. Mr. Ellis attended the North Carolina School of the Arts and the SUNY Stony Brook where he studied with Ronald Roseman. He teaches oboe and chamber music at Skidmore College and coaches in the graduate orchestral performance program at the Manhattan School of Music.



MARK HOLLOWAY

▶ Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia Chamber Players, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at festivals in France, Musikdorf Ernen in Switzerland,

and at the International Musicians Seminar in Prussia Cove, England. Around New York, he has appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera. He has been principal violist at Tanglewood and of the New York String Orchestra, and has played as guest principal of the American Symphony, Riverside Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival, with the Israeli Chamber Project, Tertulia, Chameleon Arts Ensemble, and on radio and television throughout the Americas and Europe, most recently on a *Live From Lincoln Center* broadcast. Hailed as an "outstanding violist" by *American Record Guide*, and praised by Zürich's *Neue Zürcher Zeitung* for his "warmth and intimacy," he has recorded for the Marlboro Recording Society, CMS Live, Music@Menlo LIVE, Naxos, and Albany labels. A former member of Chamber Music Society Two, Mr. Holloway was a student of Michael Tree at the Curtis Institute of Music and received his bachelor's degree from Boston University.



PETER KOLKAY

► Called “superb” by the *Washington Post* and “stunningly virtuosic” by the *New York Times*, Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant and win first prize at the Concert Artists Guild International Competition. He is associate professor of bassoon at the Blair School of Music at Vanderbilt University where he was part of the inaugural class of Chancellor’s Faculty Fellows. He has presented solo recitals at Weill Recital Hall, Merkin Hall, the

Chicago Cultural Center, and Centro Cultural Ollin Yolitzli in Mexico City. Mr. Kolkay is a regular performer at the Spoleto USA, Music@Menlo, and Bridgehampton Chamber Music summer festivals. He actively engages with composers in the creation of new works for the bassoon; he gave the world premiere of Joan Tower’s bassoon concerto, and will premiere a new work for bassoon and string quartet by Mark-Anthony Turnage during the 2018–19 season. He is a member of the IRIS Orchestra in Germantown, Tennessee, and an alum of Chamber Music Society Two. Mr. Kolkay holds degrees from Lawrence University (Appleton, Wisconsin), the Eastman School of Music, and Yale University, and studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins. A native of Naperville, Illinois, he now calls downtown Nashville home.



JULIE LANDSMAN

► Formerly principal horn of the Metropolitan Opera Orchestra for 25 years, Julie Landsman is a distinguished performing artist and educator who has served as faculty at The Juilliard School since 1989. She is a member of the Orpheus Chamber Orchestra, and has performed with the New York Philharmonic, Houston Symphony, St. Paul Chamber Orchestra, and Philadelphia Orchestra. She has recorded for the RCA, Deutsche Grammophon, CRI, Nonesuch, and Vanguard labels,

and is most famous for her performance of Wagner’s “Ring” cycle as solo horn with the MET Opera under the direction of James Levine. She has performed as a chamber musician at many festivals and concert series, including the Marlboro Music Festival, Chamber Music Northwest, the Santa Fe Chamber Music Festival, Sarasota Music Festival, La Jolla Summerfest, the Chamber Music Society of Lincoln Center, and the Metropolitan Museum of Art. This summer she will perform and teach at the Music Academy of the West and the Sarasota Music Festival. She received the Pioneer Award from the International Women’s Brass Conference and was a featured artist at the International Horn Society Conference in 2012 and 2015. In addition to being on the Juilliard faculty, Ms. Landsman teaches at the Bard Conservatory and she recently released a series of Carmine Caruso horn lessons on YouTube. She received a bachelor’s degree from Juilliard under the tutelage of James Chambers and Ranier De Intinnis. A native of Brooklyn, she currently resides in Nyack, New York.



ROBERT LANGEVIN

► In 2000 Robert Langevin joined the New York Philharmonic as Principal Flute, in The Lila Acheson Wallace Chair. His 2012 performance of Nielsen's Flute Concerto was recorded for inclusion in The Nielsen Project, the orchestra's multi-season traversal of all of the Danish composer's symphonies and concertos, released by Dacapo Records. He is a member of the Philharmonic Quintet of New York with which he has performed concerts on many continents. Prior to the philharmonic, he

was Principal Flute Chair of the Pittsburgh Symphony and associate principal of the Montreal Symphony Orchestra. As a member of Musica Camerata Montreal and l'Ensemble de la Société de Musique Contemporaine du Québec, he premiered many works, including the Canadian premiere of Pierre Boulez's *Le Marteau sans maître*. In January 2017, he made his Carnegie Hall solo debut in Pierre Boulez's *Mémoriale* under the direction of Daniel Barenboim in a concert commemorating the first anniversary of the composer's death. Born in Sherbrooke, Quebec, Mr. Langevin studied with Jean-Paul Major at the Montreal Conservatory of Music. Not long after, he won the prestigious Prix d'Europe, which enabled him to work with Aurèle Nicolet at the Staatliche Hochschule für Musik in Freiburg, Germany. He then went on to study with Maxence Larrieu in Geneva. He is currently on the faculties of The Juilliard School, The Manhattan School of Music, and the Orford International Summer Festival.



KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic

of Russia, the Korean Broadcasting Symphony, and in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the United States to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



YURA LEE

▶ Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London’s Wigmore Hall, Vienna’s Musikverein, Salzburg’s Mozarteum, Brussels’ Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At

age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d’Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. A former member of Chamber Music Society Two, Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



CHO-LIANG LIN

▶ Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio. Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the orchestras

of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schiffrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and Santa Fe Chamber Music Festival. As music director of La Jolla Music Society’s SummerFest since 2001, Mr. Lin has helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University’s Shepherd School of Music. He plays the 1715 “Titian” Stradivarius.



JENNIFER MONTONE

► Jennifer Montone joined The Philadelphia Orchestra as principal horn in 2006, and is currently on the faculties of The Curtis Institute of Music and The Juilliard School. She was formerly the principal horn of the Saint Louis Symphony, associate principal horn of the Dallas Symphony, adjunct professor at Southern Methodist University, and performer/faculty at the Aspen Music Festival and School. Named the Paxman Young Horn Player of the Year in London in 1996,

she has since won many solo competitions and awards, including an Avery Fisher Career Grant in 2006 and a 2013 Grammy Award for her recording of Penderecki's Horn Concerto entitled *Winterreise*. She has performed with the Berlin Philharmonic, Cleveland Orchestra, Orpheus Chamber Orchestra, New York Philharmonic, Metropolitan Opera Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra, and New Jersey Symphony Orchestra, in which she was awarded the position of third horn while still a student. She performs regularly at the Chamber Music Society of Lincoln Center, La Jolla SummerFest, Strings Festival, and Santa Fe Chamber Music Festival, and is a coach at the New World Symphony. A native of northern Virginia, Ms. Montone was in the National Symphony Fellowship Program, where she studied with Edwin Thayer, was a fellow of the Tanglewood Music Center, and attended the Marlboro Music Festival. She is a graduate of The Juilliard School as a student of Julie Landsman.



RICHARD O'NEILL

► Violist Richard O'Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season include the world premieres of Lera Auerbach's

24 Preludes for Viola and Piano and the Christopher Theofanidis Viola Concerto with the Albany Symphony and David Alan Miller, the complete Mozart viola quintet cycle with the Szymanowski Quartet, and the opening recital for the MUSCO Performing Arts Center in California with Dong-Hyek Lim. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colon, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. A Universal/DG recording artist, he has made eight solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. A former member of CMS Two, he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, OXFAM, and UNICEF and runs marathons for charity.



DANIEL PHILLIPS

▶ Violinist Daniel Phillips enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, his major teachers were his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the 30-year-old Orion String Quartet, which is in residence at Mannes College of Music and performs regularly at the Chamber Music Society of Lincoln Center. Available on

recording are the complete quartets of Beethoven and Leon Kirchner. Since winning the 1976 Young Concert Artists Competition, he has performed as a soloist with many orchestras, including the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and has participated in the International Musicians Seminar in Cornwall, England since its inception. He also serves on the summer faculty of the Heifetz Institute and the St. Lawrence String Quartet Seminar at Stanford. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A judge in the 2018 Seoul International Violin Competition, he is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School. He lives with his wife, flutist Tara Helen O'Connor, on Manhattan's upper west side.



BRANDON RIDENOUR

▶ Brandon Ridenour's wide-ranging activities as a soloist and chamber musician, paired with his passion for composing and arranging, are evident in his versatile performances and unique repertoire. At the age of 20, he became the youngest member ever to join the Canadian Brass, a position he held for seven years. While with the group, he played in distinguished venues around the world, performed on television, NPR's *Tiny Desk*, recorded ten albums, and received three Juno Award

nominations. He has appeared as a soloist with the National Symphony Orchestra, Los Angeles Philharmonic, and the Indianapolis, Jacksonville, and Edmonton symphony orchestras. Other solo appearances include performances at the Kennedy Center, Walt Disney Hall, and Carnegie Hall. He is the winner of the 2006 International Trumpet Guild solo competition and the 2014 CAG Victor Elmaleh Competition. As a composer, he is a recipient of the Morton Gould ASCAP Young Composer Award and a winner of the 2016 National Composition Contest for the American Composers Forum, resulting in a commissioned piece for the cross-genre string quintet, *Sybarite 5*. He has recorded three solo albums; his latest release is *Fantasies and Fairy Tales*, which features his own virtuosic arrangements of classical masterworks for trumpet and piano. A graduate of The Juilliard School and an alumnus of Carnegie Hall's Ensemble ACJW, Mr. Ridenour began playing piano under the tutelage of his father, Rich Ridenour, with whom he still performs frequently. He is also a part of chamber groups Decoda, Founders, and USEFULchamber.



JAMES AUSTIN SMITH

► Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist James Austin Smith performs equal parts new and old music across the United States and around the world. He is an artist of the International Contemporary Ensemble (ICE), Decoda (Affiliate Ensemble of Carnegie Hall), Talea, and Cygnus, as well as co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New

York and San Francisco. A devoted educator, he serves on the oboe and chamber music faculties of Stony Brook University, the Manhattan School of Music, and Purchase College. His festival appearances include Marlboro, Music@Menlo, Lucerne, Bowdoin, Orlando, Stift, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelor of Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall’s Ensemble Connect. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzels, Humbert Lucarelli, and Ray Still.



STEPHEN TAYLOR

► Stephen Taylor is one of the most sought-after oboists in the country. He is a solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and Speculum Musicae, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh,

Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter’s Oboe Quartet for which Mr. Taylor received a Grammy nomination. He has performed many of Carter’s works, giving the world premieres of Carter’s *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the U.S. premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in *Who’s Who in American Colleges and Universities* and has been awarded a performer’s grant from the Fromm Foundation at Harvard University. Trained at The Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Mr. Taylor plays rare Caldwell model Lorée oboes.



DANBI UM

► *The Strad* calls violinist Danbi Um “utterly dazzling,” with “a marvelous show of superb technique.” She has appeared as soloist with the Israel Symphony, Auckland Philharmonic, Herzliya Chamber Symphony, Vermont Symphony, and Dartmouth Symphony, and in such venues as the Kennedy Center, Philadelphia’s Kimmel Center, Boston’s Isabella Stewart Gardner Museum, the Kumho Arts Hall in Seoul, the Tel Aviv Museum of Art, and in Bennett-Gordon Hall at the Ravinia

Festival. She is a winner of Astral Artists’ 2015 National Auditions, and a current member of Chamber Music Society Two. Festival appearances include the Marlboro, Ravinia, Music@Menlo, Yellow Barn, Moab, Caramoor, North Shore, and Moritzburg chamber music festivals. At Music@Menlo, she recently performed a recital on its Carte Blanche Concerts series. In April 2018, she will give her CMS recital debut in Lincoln Center’s Rose Studio with Orion Weiss, and she also appears with Weiss in Philadelphia in recitals for “Morning Musicales,” and at the American Philosophical Society. Other upcoming events include recitals at the National Museum of Women in the Arts in Washington, D.C., and with the Palm Beach Chamber Music Society. In fall 2017 she joined the acclaimed Escher String Quartet as second violinist. Ms. Um graduated with a bachelor’s degree from the Curtis Institute of Music. She also holds an artist diploma from Indiana University, and her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays a 1683 “ex-Petschek” Nicolò Amati violin, on loan from a private collection.



KENNETH WEISS

► Kenneth Weiss is an American harpsichordist with an active career as a soloist, conductor, chamber musician, and teacher. He has performed extensively in Europe, North America, and Asia—Wigmore Hall, Tokyo’s Bunkakaikan Hall, Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, La Roque d’Antheron, Auditorio Nacional in Madrid, and the Amsterdam Concertgebouw. He is a frequent guest of the Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and NYC’s Music Before 1800. He is

Professor of Harpsichord at the *Haute Ecole de Musique* in Geneva, Switzerland, and Professor of Chamber Music at the Paris Conservatory. Highlights of the 2017–18 season include a solo Bach tour in Japan, a recital on the historic Dallam Organ (1653) in Brittany, France, a duo recital with cellist Marc Coppey at the Théâtre des Bouffes du Nord in Paris, performances of Bach’s *Musical Offering* in France and Spain and the release of *Les Elements*, a new solo French music recording. Born in New York City, he attended the High School of Performing Arts and the Oberlin Conservatory of Music where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. His recordings for Satirino records have been widely acclaimed. They include Bach’s *Goldberg Variations*, *Partitas*, and *Well-Tempered Clavier*, a recording of Rameau operas and ballets transcriptions, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—*A Cleare Day* and *Heaven & Earth*.



CAROL WINCENC

► Hailed “Queen of the flute” by *New York Magazine*, flutist Carol Wincenc was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and a Distinguished Alumni Award from Manhattan School of Music. Recently she recorded an all-Yuko Uebayashi album with the Escher String Quartet,

and performed at Carnegie’s Weill Recital Hall with her collaborator/pianist Bryan Wagnon of the Metropolitan Opera. She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music@Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d’Or Award, a Recording of Special Merit award with András Schiff, and *Gramophone* magazine’s Pick of the Month with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of Les Amies with harpist Nancy Allen and violist Cynthia Phelps. Ms. Wincenc teaches on the faculties of The Juilliard School and Stony Brook University, and she is renowned for her popular series with Lauren Keiser Music Publishers: the *Carol Wincenc 21st Century Flute*.

UPCOMING CONCERTS AT CMS

HOMAGE TO SCHUBERT

FRIDAY, JANUARY 19, 2018, 7:30 PM ► ALICE TULLY HALL

A seamless juxtaposition of Schubert’s most memorable lieder with his quintessential chamber works makes obvious why the shy, diminutive Viennese composer became one of the titans of music.

BRAHMS & DVOŘÁK

SUNDAY, JANUARY 28, 2018, 5:00 PM ► ALICE TULLY HALL

TUESDAY, JANUARY 30, 2018, 7:30 PM ► ALICE TULLY HALL

This pairing brings to life the creative energy that reverberated between the German neo-classicist and the champion of Czech folk music, producing some of classical music’s most essential works.

A MUSICAL JOURNEY TO GREECE

Discovery & Culture in the Classical Land

APRIL 9-18, 2018

Concerts performed by CMS Artists led by David Finckel and Wu Han



The Chamber Music Society of Lincoln Center is pleased to offer this travel-music program to Greece.

It is a historic journey that will begin in Athens, with a performance at the splendid Stavros Niarchos Foundation Cultural Center, and continue to Pelion, a tree-covered mountainous peninsula that faces the sea on both sides, and one of the most beguiling and unspoiled parts of Greece. Scattered around the sides of the mountain are old villages that have preserved their unique character and architecture through the centuries.

We will enjoy concerts performed by CMS artists, led by David Finckel and Wu Han, at places of historical importance, explore bucolic villages, visit ancient landmark sites, interact with the village folk and sample the local cuisine.

This is a unique and unusual travel opportunity: spectacular Greece, CMS musicians, and much-admired Professor of Classics, John Hale, as our guest lecturer. We invite you to join us.

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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS's mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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Carol Wincenc, *flute*
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