



NEW MILESTONES ELECTRONIC CHAMBER MUSIC IN A NEW FORM

THURSDAY EVENING, JANUARY 16, 2020 AT 7:30

Stanley H. Kaplan Penthouse

2019-2020
50TH
ANNIVERSARY
SEASON

A large, stylized number '50' in a brown, sans-serif font. The '5' is composed of a horizontal bar at the top and a curved bottom. The '0' is a simple, thick-lined circle.

The Chamber Music Society of Lincoln Center

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New York, NY 10023

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www.ChamberMusicSociety.org

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NEW MILESTONES

THURSDAY EVENING, JANUARY 16, 2020 AT 7:30

4,043RD CONCERT

Stanley H. Kaplan Penthouse

MICHAEL BROWN, piano

CHRISTOPHER FROH, percussion

AYANO KATAOKA, percussion

EDUARDO LEANDRO, percussion

IAN DAVID ROSENBAUM, percussion

DAVID ADAMCYK, electronic sound

ELECTRONIC CHAMBER MUSIC IN A NEW FORM

**THOMAS
MEADOWCROFT**

(b. 1972)

***Cradles for Percussion Duo with Wurlitzer
e-Piano* (2013)**

KATAOKA, ROSENBAUM, ADAMCYK

KAIJA SAARIAHO

(b. 1952)

***Trois rivières for Percussion Quartet and
Electronics* (1994)**

▶ I

▶ II

▶ III

KATAOKA, ROSENBAUM, FROH, LEANDRO, ADAMCYK

**KARLHEINZ
STOCKHAUSEN**

(1928-2007)

***Kontakte for Piano, Percussion, and
Electronic Sounds, No. 12½* (1958-60)**

BROWN, ROSENBAUM, ADAMCYK

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's concert is being streamed live at ChamberMusicSociety.org/WatchLive

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

NOTES ON THE PROGRAM

The rise of electronic sound catalyzed a slow crisis of identity for music. Quotidian noise had infiltrated certain concert halls as early as the 1910s; in *The Art of Noise*, a Futurist screed of 1913, Luigi Russolo condemned the “the plaintive meowing of violins,” preferring to emulate “the different roars of railroad stations, iron foundries, and textile mills.” When these sounds first entered the compositional fray—often for humorous or sensational effect—they did so via the multifunctional brilliance of the percussion section. The climax of Erik Satie’s score for Jean Cocteau’s 1917 ballet *Parade* calls for the percussionist to rev up a siren, and George Antheil’s *Ballet mécanique* (1924) added electric bells and airplane propellers to its already massive orchestral battery.

It was thanks to Pierre Schaeffer’s misappropriation of the equipment at the French Radio Institution, where he was working as an engineer in the mid-1930s, that “non-musical” sounds seriously took hold of the collective imagination of composers. Schaeffer experimented with the malleable properties of magnetic tape by recording sounds and playing them backwards, sped up, slowed down, and on top of one another. By the time he coined the term *musique concrète* in the 1940s, the craze was on, and avant-garde composers across Europe began to jostle for coveted spots in electronic studios in order to add the awesome versatility of tape manipulation and analog synthesis to their technical repertoire. Further experimentation demonstrated that musical sounds themselves could be recorded and processed, which opened the door to a new frontier of sounds produced by traditional Western instruments.

Every work that makes use of electronics—whether live or recorded, subtle or bold—pays deference to Schaeffer’s fundamental principle of *musique concrète*: any sound can be music. Before the advent of electronic music, percussionists were already required to master a frightening variety of pitched and unpitched instruments for regular orchestral and, increasingly, chamber repertoire. This ingrained versatility makes them logical vessels for tonight’s works, each of which demands dexterity and grace from its players in order to nudge at the boundaries of how chamber music can sound.

Cradles for Percussion Duo with Wurlitzer e-Piano

THOMAS MEADOWCROFT

► Born August 28, 1972 in Canberra.

Composed in 2013.

► Premiered on March 16, 2013 at the Berliner Festspiele in Berlin, by Speak Percussion.

► Tonight is the first CMS performance of this piece.

► Duration: 10 minutes

Cradles juxtaposes placid auxiliary percussion and serene electric piano harmonies with the alien results of live tape manipulation. In Thomas Meadowcroft's words, "*Cradles* is a utopic lullaby intended to help put treasured analogue musical equipment to bed. The work takes its inspiration from the sensuous, tactile relationship between a performer and their instrument."

Reflecting his four years of studies under George Crumb, Meadowcroft's efficient, intricate score indicates specific onstage instrument placements. Eschewing the musical staff entirely, the work employs a proprietary visual language of symbols and simple diagrams that make use of the instruments' spatial arrangement. The lengths of tape hung between the percussionists each consist of approximately 40 seconds of keyboard sounds and 20 seconds of chime sounds. The score instructs the players both to interact with the various suspended and handheld instruments that surround them and to drag tape across the tapehead with a prescribed speed and direction. These actions are often prescribed simultaneously,

which creates the effect of mirroring the trajectory of the players' hands in the sonified motion of the tape as they reach for their chimes and bells. This manipulation of the tape approximates some of the characteristic textures of recorded *musique concrète*.

Though *Cradles* hearkens backwards in the realm of sound technology, the tightly constructed yet indeterminate form of the piece places it firmly in the vanguard of contemporary performance practice. In his comments preceding the score, Meadowcroft explains that the score is in two parts: "Parts A are generally elongated, non-developmental structures. Parts B are rapid, disjunctured, successive actions performed in small clusters." Though each performer has a different role to play during Part A, Part B grants agency by allowing them to choose jointly and at will from a selection of possible actions. Moreover, players should "oscillate between parts to construct a form"—in other words, the two sections "can be played in any order and may be repeated."

The composer stipulates that the work is finished "when the performers agree to stop or when the playback tape has run out." Meadowcroft cedes ultimate control over the form to the players, but he outlines an important transitional event that may only occur once per performance. At this time, the percussionists should "slowly drag tape across tape head, gradually speeding up to 'as fast as possible.'"

This action is a deliberate way to move from piano sounds to chime sounds on the pre-recorded tape.”

Cradles is dedicated to Speak

Percussion, for whom it was written, and to Julian Burnside, an Australian politician and patron of the arts who co-commissioned the work. ♦

***Trois rivières* for Percussion Quartet and Electronics**

KAIJA SAARIAHO

▶ Born October 14, 1952 in Helsinki.

Composed in 1994.

▶ Premiered on September 24, 1994 at the Strasbourg Music Festival in Strasbourg by the Hélios Quartet.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 16 minutes

The several years of her early 30s that Kaija Saariaho spent in residence at the Institute for Research and Coordination in Acoustics/Music (IRCAM) in Paris afforded her an immense expertise in computer-aided sound analysis. The ability to visualize the frequency spectrum of any given sound lent her a new understanding of the nature of sound that heavily influenced her compositional style, just as it had for Gerard Grisey and Tristan Murail, the forefathers of French spectralism—a movement that derived aesthetic inspiration from the waveforms that are the physical building blocks of music.

Some of the early fruits of Saariaho’s IRCAM work were the three *Jardins secrets* (*Secret Gardens*) of 1985-87 for acoustic instruments and electronics, whose core musical material is based on computer analyses of the involved instruments and whose

electronic material was recorded and processed with IRCAM technology. By the mid-1990s, the composer had moved away from explicitly computer-generated material but remained immersed in electroacoustic sound worlds. 1994 yielded both *Trois rivières* and the *Six Japanese Gardens* for solo percussion and electronics, which reproduces processed field recordings of nature, ritual singing, and Japanese percussion instruments in tandem with live music for percussion.

Trois rivières does not employ any pre-recorded sounds, relying instead on an array of eight microphones—one headset and one directional instrument mic for each percussionist—fed through artificial reverb to create alternately hushed and cacophonous atmospheres of quasi-ceremonial intrigue. Throughout the work, the percussionists whisper carefully placed syllables in close tandem with the complexly overlapping rhythms required of their hands. Saariaho explains that “the poem ‘Nuit de lune sur le fleuve’ (Moonlit night on the river) by the Chinese poet Li Po (701-762) constitutes the material for the voices” of the furiously multitasking players.

Saariaho provides thorough musical description in her own note

for the work. "As the title suggests, *Trois rivières* is divided into three separate sections. The first part introduces all the instrumental colours used in the piece. The rhythmic aspect is here nearly eliminated, giving room for the timbral scales, colours, resonances, attacks, and textures to come to the fore. The instruments come from all members of the percussion family, but unpitched instruments are given a primary role. The second part adds a rhythmic aspect to the nuances of colour and texture, as an ostinato is developed in markedly varying directions. The last part is an epilogue, recalling components of the two preceding parts. Here, earlier aspects of the material are reorganised and placed in different relationships to each other.

Nuit de lune sur le fleuve

Doucement la brise sur le fleuve se lève,
Tristement les arbres près du lac frissonnent.
Je monte sur la proue par la belle nuit calme.
On étale les nattes et la barque légère
s'élance.
La lune suit la fuite des monts sombres,
L'eau s'écoule avec le ciel bleu,
Aussi profonde qu'inversement le Fleuve
céleste.
Rien n'est visible, sinon l'ombre mêlée de
l'arbre et du nuage.

Le route du retour est longue, longue;
L'immensité de fleuve est triste, triste.
Je suis seule, les fleurs d'orchidée s'effacent,
Le chant du pêcheur rappelle ma tristesse.
Le détour escarpé dérobe le rivage en arrière,
Le sable clair signale un écueil par devant.
Je pense à vous, Seigneur, que ma vue
n'atteint plus
Et le regard perdu au loin, médite mon regret.

Li Po



THE VOICES OF THE PERCUSSIONISTS ACT TOGETHER AS AN EXTENSION OF THE INSTRUMENTS, BEING USED TO CREATE EITHER RHYTHMICALLY FREE TEXTURES OR STRICTLY NOTATED RHYTHMS.

The voices of the percussionists act together as an extension of the instruments, being used to create either rhythmically free textures or strictly notated rhythms. They are treated instrumentally, combining to create rhythms and timbres, which are amplified and further enhanced throughout." ♦

Moonlit Night on the River

Softly the breeze rises on the river,
Sadly the trees shiver near the lake.
I go up to the prow in the calm, beautiful night.
The mats are spread out and the boat springs lightly
forward.
The moon follows the fleeing of the dark mountains,
The water flows with the blue sky,
As deeply, upside down, as the celestial sky.

Nothing is visible, only the blended shadow of tree
and cloud.

The road of return is long, long;
The immensity of the river is sad, sad.
I am alone, the orchid flowers disappear,
The song of the fisherman recalls my sadness.
The steep detour hides the shore behind,
The pale sand shows a reef in front.
I think of you, Lord, my sight no longer reaches you,

And my vision, lost in the distance muses on my
regret.

Translation by Harold Slamovitz

Kontakte for Piano, Percussion, and Electronic Sounds, No. 12½

KARLHEINZ STOCKHAUSEN

- ▶ Born August 22, 1928 in Mödrath, Germany.
- ▶ Died December 5, 2007 in Kürten, Germany.

Composed in 1958-60.

- ▶ Premiered on May 10, 1960 in Cologne.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 35 minutes

By the end of 1952, Olivier Messiaen had wrung a variety of atonal, pointillistic works out of his pupil, a 24-year-old Karlheinz Stockhausen. Nevertheless, Stockhausen itched to engage with the burgeoning realm of electronic music. After a brief, Paris-based apprenticeship to Pierre Schaeffer, 1953 saw Stockhausen accept an assistant position in Herbert Eimert's nascent Studio for Electronic Music of the West German Radio (Westdeutscher Rundfunks, or WDR) in Cologne. The resident composers of the WDR Studio shunned the organicism of *musique concrète* in favor of the elektronische Musik aesthetic, which prioritized sounds synthesized from scratch by noise-generating machines. In the coming years, Stockhausen would attempt to reconcile these opposing styles, an effort that culminated in 1956's *Gesang der Jünglinge*, No. 8, which blends filtered and chopped recordings of the human voice with purely electronic mimicry of the voice's resonance. Like many of Stockhausen's electronic works to follow, *Gesang der Jünglinge*

employs a quadraphonic or four-channel setup in which four speakers form a square around the audience. This configuration can give the impression of sound traveling in two dimensions around the space, depending on the position of the listener.

Sidetracked briefly by several instrumental works—including a WDR commission, the colossal *Gruppen*, No. 6 (1957) for three orchestras—Stockhausen returned to the WDR Studio full-time in 1958, envisioning a magnum opus of electronics and of total serialism, in which every musical parameter—timbre, pitch, intensity, and duration—would all be connected and controlled. He employed Gottfried Michael Koenig as an assistant in anticipation of the immense precision, dexterity, and focus required during the thousands of hours of tape splicing that would be required in the gargantuan task of constructing *Kontakte*, No. 12. Sharing the limited spatial and technical resources of the studio with György Ligeti and Mauricio Kagel, Stockhausen and Koenig battled their way through a number of trials and misfires. They labored for three full months on one short section before realizing that they hadn't left enough room between hundreds of tape splices, causing the pace of that passage to be unduly rushed. They started over.

Stockhausen identified a crucial moment just past the 17-minute mark of *Kontakte*—Structure X, as it is labeled in the score—that he

CONTACTS...

BY PAUL GRIFFITHS

While Karlheinz Stockhausen was working on *Kontakte*, or "Contacts," during the two years leading up to June 11, 1960, when this composition for pianist and percussionist with electronic sound on tape had its first performance, the principle of meeting, of communication, was very much in the air. Summit conferences of world leaders, always involving those of the colossally armed United States and Soviet Union, kept staving off the threat of a conflict that could have virtually eliminated life from the planet. Satellites, if partly motivated by military concerns, stepped up the range and the speed of telecommunications. Scanning the heavens, we began searching for another Earth. *Kontakte*, partly in its use of electronically created sound, offered an image of encounter from another domain of technical research. Contact comes about here between pianist and percussionist, and between both and the electronic sound laid down at the time on tape.

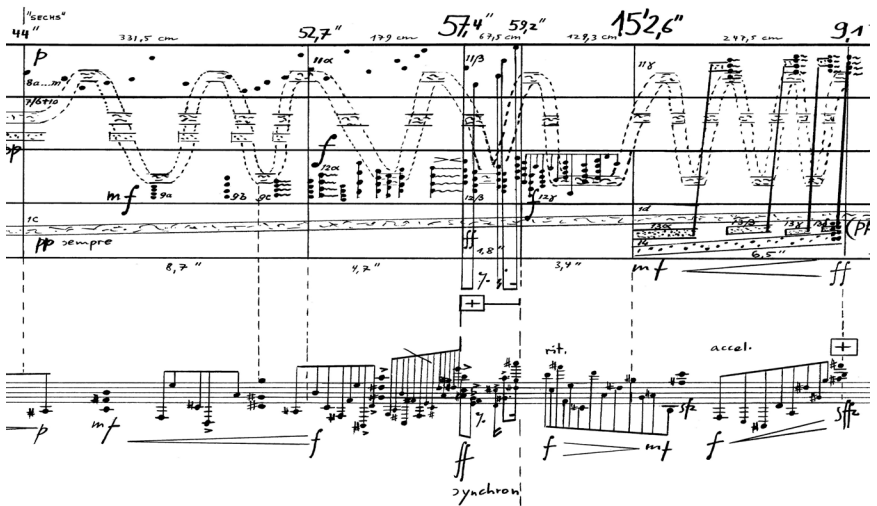
The work's importance to Stockhausen is marked by the many lectures and articles he devoted to it, as well as the many performances he supervised, bringing audiences around the world into contact with this music of contact. For evidence of its wider significance, we can point to the frequency with which the recording of the première goes on being reissued, the frequency also of new performances, and the piece's immense progeny of works that continue and extend its innovations...

Enjoy the full essay by novelist, librettist, and critic Paul Griffiths, along with other video, audio, and written content about this concert, on the CMS New Milestones Landing Page.

WWW.CHAMBERMUSICSOCIETY.ORG/KONTAKTE

considered the key to deciphering the meaning of the work. He suggested that the title, whose English translation is "Contacts," might refer to "contacts between different forms and speeds in different layers." During Structure

X, the contacts are between pitch and rhythm, both of which are determined by the frequency, or tempo, of a sonic impulse. By using the studio's impulse generator to sound just two clicks every second, Stockhausen heard a constant



©KONTAKTE by Karlheinz Stockhausen, Stockhausen-Stiftung für Musik, Kürten (www.karlheinzstockhausen.org)

rhythmic pulse he could tap his foot to. When he increased the rate of the impulses from two to 169 every second—the initial frequency of Structure X—he no longer perceived rhythm, but instead heard the approximate tone of F below middle C. By progressively decreasing the frequency of impulses emitted by the generator by a stomach-churning six-and-a-half octaves, Stockhausen reveals the physical horizon that separates pitch and rhythm. This slope downward all the way from 169 impulses per second (a tone) to two impulses per second (a rhythm) creates a seamless and completely audible transition between two usually distinct modes of sonic perception.

After completing the tape, Stockhausen turned his focus to the contacts between live and recorded sound. Anticipating his indeterminate

works of the late 1960s, like *Prozession* (1967) and *Kurzwellen* (1968), Stockhausen originally intended for four musicians to improvise along with the tape while each controlled the volume of one of the channels “like a musical tennis match, with the players serving and returning balls of sound one to another.” However, seeing in early rehearsals that the musicians were entirely unprepared to assume such autonomy, the composer wrote parts for them. While preparing the piece, players must rehearse extensively with a stopwatch synced to the fixed tape in order to both anticipate and respond to its generally arrhythmic gestures with precision. Players do benefit from the meticulously rendered graphic approximation of the sounds produced by the tape that is the most striking visual feature of the score of *Kontakte*. ♦

Josh Davidoff is a New York-based composer and arts administrator.

ABOUT THE ARTISTS

DAVID ADAMCYK

▶ David Adamcyk is a Canadian composer, sound artist, electronic musician, and sound engineer living in New York. He creates musical works and installations for the concert hall and theatrical stage, often incorporating technology. His music has been played in North America, South America, Australia, and Europe and has won numerous prizes, including four from the SOCAN Foundation composer's competition and the CBC/SRC Evolution composition competition. He has received support from the American Composer's Fund, the Canada Council for the Arts, and the Conseil des arts et des lettres du Québec. As a collaborator/assistant, he has worked with composers Martin Matalon, Philippe Leroux, Denys Bouliane, Zosha Di Castri, and Natacha Diels, as well as with visual artists Julia Randall, Ben Hagari, and Julia Sherman. His expertise in concert music electronics has led him to work with leading ensembles and institutions including the New York Philharmonic, Carnegie Hall, the Montreal Symphony Orchestra, IRCAM, Juilliard's Axiom Ensemble, ICE, NYNME, Ekmeles, Yarn/Wire, Ensemble Cairn, Esprit Orchestra, Quasar, and the SMCQ. In addition to having completed IRCAM's cursus, Mr. Adamcyk holds a doctorate in composition from McGill University and was a SSHRC-funded postdoctoral researcher at Columbia University's Computer Music Center. He is currently the technical director of Talea Ensemble and teaches sound recording, 20th- and 21st-century music analysis, live sound, and electronic music at Columbia University and the Manhattan School of Music.

MICHAEL BROWN

▶ Michael Brown has been described as "one of the leading figures in the current renaissance of performer-composers" (*New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center and an alum of CMS's Bowers Program. He makes regular appearances with orchestras such as the National Philharmonic, the Seattle, Grand Rapids, North Carolina, and Albany symphonies, and was selected by pianist Andrés Schiff to perform an international solo recital tour, making debuts in Zurich's Tonhalle and New York's 92nd Street Y. He has appeared at the Tanglewood, Mostly Mozart, Marlboro, Ravinia, Music@Menlo, Tippet Rise, Bridgehampton, and Bard music festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. A prolific composer, Mr. Brown wrote a Piano Concerto that will be premiered in 2020 at the Gilmore Festival and by the NFM Leopoldinum Orchestra in Poland. He was the composer and artist-in-residence at the New Haven Symphony for the 2017-19 seasons and a 2018 Copland House Award winner. He is the First Prize winner of the Concert Artists Guild competition and earned degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. A native New Yorker, he lives there with his two 19th-century Steinway D's, *Octavia* and *Daria*.

CHRISTOPHER FROH

► Percussionist Christopher Froh specializes in promoting and influencing the creation of new music through critically-acclaimed performances and dynamic lectures. To date, he has premiered over 120 chamber and solo works by composers from 17 countries. His collaborations include some of the most significant composers of the 20th and 21st centuries including Chaya Czernowin, David Lang, Steve Mackey, John Adams, George Crumb, Liza Lim, Matthias Pintscher, and Keiko Abe. He has also worked extensively realizing percussion scores of player piano and fixed-media pieces by Conlon Nancarrow, a project that culminated in a solo recital at the Whitney Museum in New York City and performances with the Chamber Music Society of Lincoln Center. He has performed with leading voices in chamber music including the Chamber Music Society, Yo-Yo Ma and the Silk Road Ensemble, Music@Menlo, and the St. Paul Chamber Orchestra. Strongly committed to developing diverse and under-represented voices in the performing arts, Mr. Froh has created visionary outreach programs targeting underserved communities. His workshops, lectures, and classes have shared the immediacy and relevance of music with homeless and housing-insecure populations, children of migrant farmworkers, and at-risk youth. He teaches percussion and chamber music at the University of California at Davis and the CSU Sacramento School of Music.

AYANO KATAOKA

► Percussionist Ayano Kataoka is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. The first percussionist to be chosen for The Bowers Program, she has collaborated with many of the world's most respected artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History in 2009. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, Bridge, New Focus, and Albany record labels. Since 2013 she has toured the US and Mexico extensively as a percussionist for *Cuatro Corridos*, a chamber opera led by soprano Susan Narucki and Mexican author Jorge Volpi that addresses human trafficking across the US-Mexican border. The recording of Hebert Vazquez's *Azucena*, the first scene of *Cuatro Corridos*, on Bridge Records was nominated for a Latin Grammy in the Best Contemporary Composition category. A native of Japan, Ms. Kataoka began her marimba studies at age five, and percussion at 15. She received her artist diploma degree from Yale University, where she studied with marimba virtuoso Robert van Sice. She is currently an associate professor at University of Massachusetts Amherst.

EDUARDO LEANDRO

▶ Eduardo Leandro is the artistic director of the Contemporary Chamber Players at Stony Brook University, where he is also associate professor in percussion. He conducts the New York New Music Ensemble, and he has conducted ensembles such as Camerata Aberta in Brazil, Ensemble Namascae in France, and the Stony Brook Symphony Orchestra, NYU Symphony Orchestra, Talea, and Sequitur Ensembles in the United States. As a percussionist he has performed as soloist and with ensembles in Europe, Asia, and the Americas. He is part of the percussion duo Contexto, currently on its 30th season, which has spent ten years as ensemble-in-residence at the Centre International de Percussion in Geneva, premiered dozens of works, and recorded several CDs. He has performed in music festivals throughout the world such as the Suita Music Festival in Osaka, Ferienkurse für Neue Musik Darmstadt, Festspiel in Salzburg, Ars Musica in Brussels, Archipel in Geneva, Nit de Altea in Spain, Espinho Music Meeting in Portugal, Izmir Music Festival in Turkey, Athenaeum Concert Series in Helsinki, and Festival d'Automne in Paris. Born in Belo Horizonte, Brazil, Mr. Leandro attended São Paulo State University, the Rotterdam Conservatory in the Netherlands, and Yale University; studied conducting with Gustav Meier and David Gier; and percussion with John Boudler, Jan Pustjens, and Robert van Sice. He has been a guest lecturer at the Peabody Conservatory, regular faculty at Yellow Barn Summer Institute in Vermont, and faculty at the Winter Festival in Campos do Jordão in Brazil.

IAN DAVID ROSENBAUM

▶ Praised for his “spectacular performances” (*Wall Street Journal*), and his “unfailing virtuosity” (*Chicago Tribune*), percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, he has premiered over one hundred new chamber and solo works. He has collaborated with and championed the music of established and emerging composers alike, from Andy Akiho, Christopher Cerrone, and Amy Beth Kirsten to John Luther Adams, George Crumb, and Paola Prestini. In 2017, he released his first full-length solo album, *Memory Palace*, on NS Tracks. It features five of his commissions as well as collaborations with Brooklyn Rider and flutist Gina Izzo. He has appeared at the Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, and Yellow Barn festivals, and has collaborated with the Dover Quartet, and Brooklyn Rider. In 2012 he joined CMS's Bowers Program as only the second percussionist in the program's history. Highlights of the 2019-20 season include the world premiere of *Seven Pillars*, an evening-length multidisciplinary work by Andy Akiho at the Mondavi Center, performances at the Chamber Music Society of Lincoln Center, and debuts at the Moab Music Festival, Rockport Music, and Dumbarton Oaks. He is on faculty at the Mannes School of Music and a member of Sandbox Percussion, the Percussion Collective, and the Pittsburgh New Music Ensemble. Mr. Rosenbaum performs with Pearl/Adams instruments, Vic Firth mallets, and Remo drumheads.

WATCH LIVE

This season, view chamber music events streamed live to your computer or mobile device, and watch them at your leisure up to 72 hours later. Browse the program, relax, and enjoy a front row seat from anywhere in the world.

1/30/20 • 9:00 PM

Late Night Rose

2/6/20 • 7:30 PM

Art of the Recital: Paul Watkins & Alessio Bax

2/13/20 • 11:00 AM

Master Class with Frederik Øland and Fredrik Schøyen Sjölin

2/26/20 • 11:00 AM

Master Class with Radovan Vlatković

3/12/20 • 7:30 PM

New Milestones

3/18/20 • 6:30 PM

Inside Chamber Music Lecture

3/25/20 • 6:30 PM

Inside Chamber Music Lecture

3/26/20 • 7:30 PM

Art of the Recital: Sean Lee & Peter Dugan

4/1/20 • 6:30 PM

Inside Chamber Music Lecture

4/6/20 • 11:00 AM

Master Class with Arnaud Sussmann

4/15/20 • 6:30 PM

Inside Chamber Music Lecture

4/22/20 • 6:30 PM

Inside Chamber Music Lecture

4/23/20 • 9:00 PM

Late Night Rose

4/29/20 • 6:30 PM

Inside Chamber Music Lecture

4/30/20 • 7:30 PM

New Milestones

5/7/20 • 9:00 PM

Late Night Rose

5/14/20 • 7:30 PM

Art of the Recital: Dmitri Atapine & Hyeyeon Park

*All times are listed in EST
(EDT when applicable).*

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UPCOMING EVENTS AT CMS

1864: SAINT-SAËNS'S FIRST PIANO TRIO

SUNDAY, JANUARY 26, 5:00 PM ▶ ALICE TULLY HALL

French chamber music almost completely disappeared after the Baroque era, and it was Camille Saint-Saëns who forged the path for his countrymen in the mid-19th century.

ROSE STUDIO & LATE NIGHT ROSE

THURSDAY, JANUARY 30, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

THURSDAY, JANUARY 30, 9:00 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Featuring works by Nielsen and Mozart.

The 9:00 PM event will be streamed live at www.ChamberMusicSociety.org/WatchLive

THE ART OF THE RECITAL

THURSDAY, FEBRUARY 6, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Cellist Paul Watkins and pianist Alessio Bax perform Beethoven Sonatas.

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