



NEW MILESTONES EXPANDED PITCHES

THURSDAY EVENING, MARCH 12, 2020 AT 7:30

Daniel and Joanna S. Rose Studio

2019-2020
50TH
ANNIVERSARY
SEASON

A large, stylized number '50' in a brown, rounded font. The '5' is composed of a vertical bar and a curved bottom, while the '0' is a simple circle.

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

ChamberMusicSociety.org

*Alexandra du Bois's Heron. Rain. Blossom. for Flute, Clarinet, Viola, and Cello (2020) is made possible, in part, by the **Virginia B. Toulmin Foundation**.*

*The New Milestones Series is made possible, in part, by the **Howard Gilman Foundation, Francis Goelet Charitable Lead Trusts, and The Gladys Kriebel Delmas Foundation**.*

*Livestreams and other digital initiatives are supported, in part, by **MetLife Foundation, The Hauser Foundation, and the Sidney E. Frank Foundation**.*

NEW MILESTONES

THURSDAY EVENING, MARCH 12, 2020 AT 7:30
4,075TH CONCERT

Daniel and Joanna S. Rose Studio

CHAD HOOPES, violin

KRISTIN LEE, violin

RICHARD O'NEILL, viola

MIHAI MARICA, cello

ADAM WALKER, flute

SEBASTIAN MANZ, clarinet

EXPANDED PITCHES

**ARNOLD
SCHOENBERG**
(1874-1951)

Trio for Strings, Op. 45 (1946)

► Part 1—1st Episode—Part 2—2nd Episode—
Part 3

LEE, O'NEILL, MARICA

**ALEXANDRA
DU BOIS**
(b. 1981)

***Heron. Rain. Blossom.* for Flute,
Clarinet, Viola, and Cello (2020) (CMS
Commission, World Premiere)**

► I. Adagio lontano (Heron)—
► II. Andante con moto (Rain)—
► III. Presto—Andante (Blossom)

WALKER, MANZ, O'NEILL, MARICA

TRISTAN MURAIL
(b. 1947)

***Paludes* for Flute, Clarinet, Violin, Viola,
and Cello** (2011)

WALKER, MANZ, HOOPES, O'NEILL, MARICA

BEN JOHNSTON
(1926-2019)

Quartet No. 4 for Strings, "Amazing Grace"
(1973)

HOOPES, LEE, O'NEILL, MARICA

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

**This evening's concert is being streamed live at [ChamberMusicSociety.org/WatchLive](https://www.chambermusicsociety.org/WatchLive)
Photographing, sound recording, or videotaping this event is prohibited.**

NOTES ON THE PROGRAM

How can a single tone relate to the total work of art? This relationship of whole to part, theorized by Arnold Schoenberg as the *Grundgestalt*—in which a molecular musical idea becomes a scalable seed that is both motif and form—is arguably the central problem of 20th century music. When Schoenberg abandoned tonal harmony to synthesize his 12-tone system in the early 20th century, he intended for every pitch in his atonal compositions to carry equal prominence. But this egalitarian approach dogged his attempts to distill the essence of the structural conventions of the common practice. Lacking the traditional guideposts of harmonic tension and resolution, Schoenberg built a connection to the grand forms of the recent past using two-note intervals—the essential building blocks of serialism.

The academy soon seized on the serial composition techniques of Schoenberg and his Second Viennese School, and many mid-century composition students were thus exposed to atonality. Ben Johnston was one such until he flouted his conservatory training in the mid-1940s. He turned to an exploration of alternate tuning systems that divide the octave into ratios other than the evenly spaced, equal-tempered chromatic scale idolized by Western music since the 18th century. Johnston ultimately developed his own *Grundgestalt*, employing the proportions between the frequencies of his microtonal palette—itsself derived from the naturally occurring overtone series—to govern the rhythmic and formal structures of his works.

A few decades after Johnston's discoveries, and across the Atlantic, Tristan Murail and his contemporaries at Paris's IRCAM sound research institute used the overtone series in a different way, seeking to describe acoustic spaces with computer-assisted spectral analysis. Though he explored some of the same ratio-focused tunings as Johnston, Murail developed his version of *Grundgestalt* holding in mind the belief that music "merely entails a parade of distortions: from the idea to the eventual form; from the form to the score; from the score to the performance; from the performance to the ear."

Alexandra du Bois, an established millennial composer equally at home in the city and the forest, wrote *Heron. Rain. Blossom.* as a representation of natural space. Engaging with "sound as voice, breathe, and feeling," du Bois draws on Zen Buddhist philosophy and poetry to plumb the depths of each instrumentalist's exhalation. Both Murail and du Bois weave a quasi-linear tapestry in pursuit of a sonic environment, rather than carry the listener inexorably from open to close.

Trio for Strings, Op. 45

ARNOLD SCHOENBERG

- Born September 13, 1874 in Vienna.
- Died July 13, 1951 in Los Angeles.

Composed in 1946.

- Premiered on May 1, 1947 in Cambridge, Massachusetts by members of the Walden String Quartet.
- First CMS performance on June 19, 1988 by violinist James Buswell, violist Walter Trampler, and cellist Fred Sherry.
- Duration: 18 minutes

Arnold Schoenberg and his family were long settled into musical life in Los Angeles and their cozy house in Brentwood Park—not far from his plum UCLA professorship, and just across the street from Shirley Temple’s house—when the composer began sketches in June of 1946 for a commission from Harvard University. The piece wasn’t due until spring of the following year, destined for the Walden String Quartet’s program at the Symposium for Music Criticism that would also feature the premieres of Walter Piston’s Third String Quartet and Bohuslav Martinů’s Sixth. On August 2, however, Schoenberg’s life was interrupted by what he came to call “mein todesfall”—a nearly fatal heart attack that required an injection into his heart to revive him from a flatline condition.

While Schoenberg never fully recovered physically, he resumed composing just weeks after the incident and redirected the course of his trio to reflect the experience of his todesfall. Schoenberg confided to one friend that the many disorienting jump-cuts in the material were

representative of the semi-conscious state of his recovery, and to a student claimed that one moment in the work—a “blackout” fermata in the first movement after a period of intensely dissonant trauma—represented the kickstart of his heart by injection. However, Schoenberg maintained his outspoken distaste for program music, and never formally acknowledged this influence on the piece.

The String Trio resurfaced Schoenberg’s interest in condensing the emotional arc of a four-movement sonata into a single movement, a musical problem that occupied him for much of his early period. Schoenberg’s mathematical manipulations here belie the mastery he acquired over 40-odd years of working with 12-tone rows, teasing his matrices to imply the harmonic cadences he left behind. Reciprocally, on the macro level, the work is broken into a five-movement arch form—possibly a nod to the Fourth and Fifth Quartets of Bartók, of decades prior—that is arguably reminiscent of single-movement sonata-allegro form, with certain motives reappearing and developing throughout.

Many historical forms flitted across Schoenberg’s consciousness during this time. He was an Austrian ex-pat forced to cross the ocean in 1933 due to rising anti-Semitic sentiment in Europe, and the fragments of waltzes drifting across the trio’s jagged surface suggest a bitter longing for his roots. Schoenberg’s complicated nostalgia can be understood through

Charles Rosen's view that the trio is "a memorial to [Schoenberg's] own momentary death"—as a memorial is a remembrance of the course a life took, the trio can be seen as a reflection on Schoenberg's place in history. Indeed, posterity reveals more than a few parallels between this

late period of Schoenberg's career and the last works of Beethoven: The qualities of fractured rhetoric; halting, broken phrases; and a seeming inability to settle into a stable musical space all permeate the final entries of both composers, each stricken with grave illness in their waning years. ♦

BACKWARD AND FORWARD IN SCHOENBERG'S STRING TRIO: MASTERWORKS, MILESTONES, AND MEMORIES

BY JENNIFER IVERSON

Our contemporary consensus that Schoenberg produced masterworks is almost entirely a postwar phenomenon. His early career was marked by difficult relationships with Viennese audiences and conductors; it seems the best outcome of a chamber music concert was a *succès de scandale*. The situation deteriorated to the point where—when confronted with a Vienna audience's actual appreciation of *Pierrot Lunaire* (1912)—Schoenberg bitterly refused to acknowledge their applause. In 1920, he created a members-only club for serious, progressive chamber music listeners, explicitly excluding press critics and audience members with more conservative, tonal tastes. By the time he emigrated to Boston and then Los Angeles in the mid-1930s, his music was tacitly accepted—enough so that he landed faculty positions—though American audiences for new music were miniscule and he did not find a settled, robust cadre of supporters. After his death in 1951, his music was frequently played in postwar European festivals; but even at this juncture of rediscovery, powerful young composers like Pierre Boulez and Karlheinz Stockhausen denounced Schoenberg's reliance upon traditional sonata forms, valorizing instead the radicalism of Webern's miniatures. Schoenberg's music consistently struggled to find its public both within the academy and without. Given this, why have we collectively continued to listen and study a work like the String Trio, and to call it a milestone?

Enjoy the full essay by Associate Professor of Music at the University of Chicago, Jennifer Iverson, along with other video, audio, and written content about this concert, on the CMS New Milestones Landing Page.

WWW.CHAMBERMUSICSOCIETY.ORG/SCHOENBERG

Heron. Rain. Blossom. for Flute, Clarinet, Viola, and Cello

ALEXANDRA DU BOIS

► Born August 16, 1981 in Virginia Beach.

Composed in 2020; commissioned by CMS.

► Tonight is the world premiere of this piece.

► Duration: 15 minutes

*grasses lie unseen
in the field under the snow
the white heron hides itself
in its own appearance.*
–Eihei Dōgen (1200-1253)

Northeast native Alexandra du Bois cites a connection to nature from a young age as part of the impetus behind her compositional life. A sense of environmental and social justice pervades her work, which David Harrington of the Kronos Quartet described as “a conscience in a time of oblivion, countering abuses of moral authority with an internal, personal sound.”

As the composer notes, “*Heron. Rain. Blossom.* explores tone and beauty of breath inherent within single-line instruments focusing on sound as voice, breath, and feeling.” Du Bois frequently draws upon great thinkers for inspiration; her portfolio includes works inspired by the words of Bob Dylan, Thich Nhat Hanh, and Federico García Lorca. The composer cites three interrelated points of influence here: Japanese Zen master and poet Eihei Dōgen, Zen painter and calligrapher Kazuaki Tanahashi, and Abstract Expressionist painter Mark Rothko—relating the three in terms of “spatial

depth and meditative power, their images and philosophies seamlessly interchanging with one another,” in the composer’s words.

She continues: “While ‘heron’ is represented through the Dōgen waka poems (waka is a precursor to the ubiquitous haiku form), and several monochrome Rothko canvases, ‘blossom’ in the title refers to the blossoming of the heart from sitting in silence while weathering the never-ceasing mind. ‘Rain’ references what is always washed away; all thoughts must pass through, like rain, but not stay with us.”

Du Bois intends to represent Dōgen’s heron “as one with its own nature or environment, and as one with breath.” Like haiku, the waka medium focuses on scansion of 5 and 7 syllables, and du Bois in turn “focuses on meters and patterns of 5 and 7, and their shape and irregularity. Inhales and exhales for counts of 5 and 7 inform both melody and meter throughout the construction and thematic material of the work.”

Invoking Buddhist philosophy, du Bois de-emphasizes linear temporality, “instead seeking space

▼
**HERON. RAIN.
BLOSSOM. EXPLORES
TONE AND BEAUTY
OF BREATH INHERENT
WITHIN SINGLE-
LINE INSTRUMENTS
FOCUSING ON SOUND
AS VOICE, BREATH, AND
FEELING.**

and the place where heart and mind merge—through the awareness of breath that drives the work.” The three movements can be performed

in any order and do not incorporate the customary pauses in between, allowing for an uninterrupted wash of sound. ♦

***Paludes* for Flute, Clarinet, Violin, Viola, and Cello**

TRISTAN MURAIL

► Born March 11, 1947 in Le Havre, France.

Composed in 2011.

- Premiered on September 30, 2011 in Strasbourg, France by Ensemble Cairn.
- Tonight is the first CMS performance of this piece.
- Duration: 10 minutes

Paris in the early 1970s found composers Tristan Murail and Gérard Grisey—the forefathers of what has come to be called spectralism—beginning their investigations into the physical, acoustical properties of sound. They observed the layers of overtones that comprise timbre—which allows a listener to distinguish the textures of different instruments even while they play the same note in the same octave—and used their findings as the inspiration for a new compositional idiom. Murail has referred to spectralism as the bridge between composers whose main investigation is in form, and composers who are preoccupied with sound itself.

Murail’s *Paludes* (“marshlands”), composed roughly 40 years after the inception of this technique, displays its mature application. Setting the piece in the remote environs of the novel from which it takes its name, André Gide’s *Paludes*,

Murail represents the marshlands by instructing the performers in extended techniques meant to represent the animals of the marsh, such as the frog and the jay. He provides extremely specific notation for each instrument to facilitate specific resonances, calling for certain muted violin strings on the violin and novel multiphonic fingerings in the winds to mimic, tastefully, this wildlife’s complex calls. In an homage to Gide’s evasive prose, Murail calls *Paludes* “a strange little book, it is the story of... and then, no, there is no story. The subject of *Paludes*, is *Paludes*—as we would say today in program notes: a ‘mise-en-abyme.’” The mise-en-abyme, or the picture-within-the-picture of self-reflection (popularized in Hollywood by Christopher Nolan’s *Inception*), can be seen both directly and conceptually in *Paludes*. Near the end of the work, an endlessly descending, spiraling canon gives the listener the feeling of being drawn in to a repeating yet shrinking series. The philosophy of spectralism itself continues that metaphor: By finding organizing principles and harmonic relationships in sounds and using those to notate music that itself represents harmonious or discordant principles, Murail produces an infinite fractal of possibilities. ♦

Quartet No. 4 for Strings, "Amazing Grace"

BEN JOHNSTON

- ▶ Born March 15, 1926 in Macon, Georgia.
- ▶ Died July 21, 2019 in Deerfield, Wisconsin.

Composed in 1973.

- ▶ Premiered in 1973 in Milwaukee, Wisconsin by the Fine Arts Quartet.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 12 minutes

In 1943, Ben Johnston, first-year Master's in Music candidate, grew disenchanted with the tunnel vision of the curriculum at Cincinnati Conservatory. He defected from the academy to apprentice in Northern California with the instrument builder and microtonalist Harry Partch. Using naturally occurring ratios found in the harmonic series, Johnston started composing serial, highly-controlled works using extended tuning systems—resulting in pieces with more than 50 notes per octave, far removed from the traditional 12 pitches in the equal-tempered chromatic scale. By 1963, now quite distanced from the musical establishment, Johnston wrote that the error of atonality was in "an abandonment of the problem of rendering complexity intelligible;" after all, "music is first of all for the ear."

Originally believing that he could redeem the "muddy sound" of serialism by expanding the palette of the composer beyond 12 notes per octave, Johnston eventually became interested in broadening tonality, rather than breaking it down. 1973's

String Quartet No. 4 brings to bear all of Johnston's expanded tuning theory and rhythmic proportionalism, using as a basis the simple melody of the hymn "Amazing Grace." This reference to folk tradition places Johnston comfortably in the lineage of antecedent American hymn-setter Charles Ives.

The variations in Quartet No. 4 successively explore three different tuning systems, each with a greater number of possible pitches than the one before, to construct an increasingly complex soundscape while staying true to the "Amazing Grace" hymn. The composer describes it as an "increasing proliferation not only of notes but of microtonal scale degrees..." and explains, "I wanted the associations of the words and images of "Amazing Grace's" various verses to determine how I treated successive variations." The statement of the work's theme and its first two variations are set in Pythagorean intonation, based on the mathematical ratio of 3:2, which corresponds to the interval

▼
1973'S STRING QUARTET NO. 4 BRINGS TO BEAR ALL OF JOHNSTON'S EXPANDED TUNING THEORY AND RHYTHMIC PROPORTIONALISM, USING AS A BASIS THE SIMPLE MELODY OF THE HYMN "AMAZING GRACE."

of a just perfect fifth. In Variation II, Johnston introduces a rhythmic device that mimics the tuning ratio. Variation III introduces 5-limit tuning, which produces a seven-note scale that sounds like the equal-tempered major scale. By Variations IV and V, the 7-limit system is able to

approximate the equal-tempered chromatic scale. Johnston combines and divides these three tuning areas to continue Variations VI through X. The omnipresent “Amazing Grace” theme serves as reference point through these alien yet somehow familiar sound worlds. ♦

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

ABOUT THE ARTISTS

CHAD HOOPES

► Acclaimed by critics for his exceptional talent and magnificent tone, American violinist Chad Hoopes has remained a consistent performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant. Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, and Orchestre National du Capitole de Toulouse for the French premiere of Qigang Chen's concerto *La joie de la souffrance*. He has performed with leading orchestras, including the San Francisco, Pittsburgh, Houston, and National Symphonies, as well as the Minnesota, Colorado Music Festival, and National Arts Centre Orchestras. A former member of The Bowers Program, he frequently performs with the Chamber Music Society of Lincoln Center. He has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and at Lincoln Center's Great Performers series in New York City. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist Wayne Marshall was released last autumn. Born in Florida, he began his violin studies at the age of three in Minneapolis, and continued his training at the Cleveland Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Professor Ana Chumachenco, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

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 US 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. An alum of

CMS's Bowers Program, 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.

SEBASTIAN MANZ

► Clarinetist Sebastian Manz has been praised for his “enchantingly beautiful intonation and technical prowess” by *Fono Forum*. In the 2019-20 season he performs as a soloist with major European orchestras such as the Camerata Salzburg and the Munich Chamber Orchestra. On the chamber music stage, he gives performances at the Elbphilharmonie Hamburg, the Concertgebouw Amsterdam, and will appear at different festivals including the prestigious festival Heidelberger Frühling in Germany and the Jazzfestival Viersen, collaborating with artists like Sebastian Studnitzky, Herbert Schuch, Sarah Christian, Julian Steckel, the wind quintet *variation5*, the Danish String Quartet, and the Armida Quartett. At the ARD International Music Competition in 2008, he won not only first prize in the clarinet category, which had not been awarded for 40 years, but also the coveted Audience Prize and other special prizes. He is solo clarinetist with the SWR Symphony Orchestra in Stuttgart and artistic director of the festival *:alpenarte*. He is also active in the “Rhapsody in School” organization founded by Lars Vogt, which is committed to bringing classical music into schools. His recording of the complete works of Carl Maria von Weber was included in the list of the German Record Critics’ “Quarterly Critics Choice” and won an ECHO Classic award. He recently released his recording *A Bernstein Story*. Mr. Manz was born in Hanover, and his teachers include the acclaimed clarinetists Sabine Meyer and Reiner Wehle. He is a member of CMS’s Bowers Program.

MIHAI MARICA

► Romanian-born cellist Mihai Marica is a first prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Last season, he joined the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master’s and artist diploma degrees. He is an alum of CMS’s Bowers Program.

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, Hiroshima, and Korean symphonies; the Moscow, Vienna, Württemberg, and Zurich chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of this season include the complete Beethoven string quartet cycle for the Seattle Chamber Music Society with the Ehnes Quartet, and a South Korean recital tour with harp player Emmanuel Ceysson. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colón, Hong Kong's Cultural Center, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine 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. An alum of CMS's Bowers Program, 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, and UNICEF and runs marathons for charity. From June 2020, he joins the Takács Quartet as their new violist.

ADAM WALKER

► At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. An ambassador for the flute with a ferocious appetite for repertoire, he regularly performs with the major UK orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony, and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg, and the RTE National Symphony Orchestra. A committed chamber musician with a curious and creative approach to repertoire, he joined the Chamber Music Society's Bowers Program in 2018. Recital highlights over recent seasons have included Wigmore Hall, LSO St. Luke's, De Singel, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper, and the Utrecht, West Cork, Delft, and Moritzburg Chamber Music Festivals. Born in 1987, Mr. Walker studied at Chetham's School of Music with Gitte Sorensen and later at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017.



2020 › 2021

Subscriptions on sale now.

CHAMBERMUSICSOCIETY.ORG

UPCOMING EVENTS AT CMS

1937: BARTÓK'S SONATA FOR TWO PIANOS AND PERCUSSION

SUNDAY, MARCH 15, 5:00 PM ▶ ALICE TULLY HALL

A feast for the eyes and ears, Bartók's ingenious creation stands alone in the chamber music literature, an astonishing synthesis of percussion and keyboard.

INSIDE CHAMBER MUSIC

WEDNESDAY, MARCH 18, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Lecture on Messiaen's Quartet for the End of Time.

The event will be streamed live at ChamberMusicSociety.org/WatchLive

1940: MESSIAEN'S QUARTET FOR THE END OF TIME

FRIDAY, MARCH 20, 7:30 PM ▶ ALICE TULLY HALL

Brahms in his most introspective mood, and Stravinsky nodding to the Classical style, lead to Messiaen's mesmerizing, mystical depiction of the apocalypse.