

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, APRIL 27, 2018, 7:30 ▶ 3,832ND CONCERT

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

GILLES VONSATTEL, piano
IDA KAVAFIAN, violin
ERIN KEEFE, violin
YURA LEE, viola
NICHOLAS CANELLAKIS, cello
TOMMASO LONQUICH, clarinet

CLASSICAL EVOLUTION

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

**Trio in E-flat major for Clarinet, Viola, and
Piano, K. 498, “Kegelstatt” (1786)**

- ▶ Andante
- ▶ Menuetto
- ▶ Rondeaux: Allegretto

LONQUICH, LEE, VONSATTEL

**CARL MARIA
VON WEBER**
(1786–1826)

**Quintet in B-flat major for Clarinet, Two Violins,
Viola, and Cello, Op. 34 (1811–12, 1815)**

- ▶ Allegro
- ▶ Fantasia: Adagio ma non troppo
- ▶ Menuetto: Capriccio presto
- ▶ Rondo: Allegro giocoso

LONQUICH, KEEFE, KAVAFIAN, LEE, CANELLAKIS

INTERMISSION

**JOHANNES
BRAHMS**
(1833–1897)

**Quintet in F minor for Piano, Two Violins,
Viola, and Cello, Op. 34 (1862–64)**

- ▶ Allegro non troppo
- ▶ Andante, un poco adagio
- ▶ Scherzo: Allegro
- ▶ Finale: Poco sostenuto—Allegro non troppo

VONSATTEL, KAVAFIAN, KEEFE, LEE, CANELLAKIS

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

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

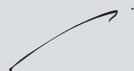
Dear Listener,

The "Classical style," as developed largely by Joseph Haydn during the late 18th century, played a central role in composing not only during the Classical era but also through the Romantic, modern, and even contemporary eras. Using small bits of music referred to as motifs, composers as disparate as Haydn, Brahms, and Shostakovich built large and complex movements and even whole works of music in which often simple motifs knit the entire structures together. It can be truthfully said in many cases, in a Haydn string quartet, for example, that everything we hear as the music progresses has come from something set out near the beginning, either exactly replicated or perhaps inverted, reversed, rhythmically expanded or contracted, or disguised in some other manner. That technique, when ingeniously used, unites the works on today's program with music composed both before and after them.

Mozart composed his charming "Kegelstatt" Trio during Haydn's time, taking Haydn's signature style to new heights of sophistication. Only a generation later, Carl Maria von Weber, a true Romantic at heart, used Classical techniques to create chamber music of operatic spirit, and in the case of his Clarinet Quintet heard today, foreshadowed the soon-to-emerge cult of the virtuoso as embodied by the violin wizard Paganini. And Johannes Brahms, whose autumnal music would close out the Romantic age at the end of the 19th century, still relied on Haydn's intensely disciplined standards, creating works in which not one note is superfluous or insignificant, and which, through their classically-connected construction, are totally satisfying both emotionally and intellectually.

We can only add what a delight it is for us to witness today's cast of CMS musicians, combining distinguished artists of this organization's many eras. The music they make together breathes a potent combination of tradition and daring, and their interpretations, like the Classical style they illustrate, are themselves studies in artistic evolution.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Performing for the CMS audience is always a highlight of my season, and I am especially looking forward to this concert in which I will be playing some of my favorite pieces with some of my favorite musicians! This concert comes at the end of an eight-city tour, so as opposed to most performances which take place following several days of rehearsal, we will have “lived” with this program for two weeks already and will be even more familiar with it. It will be especially meaningful for me to play alongside Ida Kavafian since she has been my teacher and mentor for 20 years! The program opens with one of my favorite works by Mozart, the “Kegelstatt” Trio (if only there was a violin part!), and those who aren’t familiar with the Weber Quintet will absolutely love it. Brahms for me is like musical comfort food, and I can’t think of a better piece to end the program with than the majestic Piano Quintet.

—Erin Keefe

Trio in E-flat major for Clarinet, Viola, and Piano, K. 498, “Kegelstatt”

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

Composed in 1786.

- ▶ First CMS performance on October 18, 1969, by clarinetist Gervase de Peyer, violist Walter Trampler, and pianist Charles Wadsworth.
- ▶ Duration: 20 minutes

Among Mozart’s most loyal friends during his last years in Vienna were the members of the Jacquin family. The *paterfamilias*, Nikolaus Joseph von Jacquin was a distinguished botanist and professor of chemistry at Vienna University who instilled the love of music in his children, Joseph Franz (21 in 1787), Gottfried (19), and Franzisca (18). Mozart was fond of the Jacquins, and he visited them frequently to share their dinner, play his music for them, and keep Franzisca up with her lessons when she proved to be one of his most talented

piano students. For the entertainment of the household, Mozart composed the Trio in E-flat major for Clarinet, Viola, and Piano (K. 498) in August 1786. He wrote the viola part for himself (he refused to touch the violin after moving to Vienna, always playing viola at his frequent chamber music evenings) and the clarinet part for Anton Stadler, a fellow Freemason and a superb performer who later inspired from him the Clarinet Quintet (K. 581) and Clarinet Concerto (K. 622). The old tale that this trio was conceived or composed during a game of nine-pins founders on the shoals of apocrypha (the sobriquet “Kegelstatt”—bowling alley—still attaches itself to the piece, however), though Mozart did note on the manuscript of another work from the same time, the Twelve Duos for Two Horns (K. 487), that it was “*untern Kegel schreiben*”—written while bowling. (Mozart worked out most of

his compositions completely in his head before committing them to paper without mistakes or revisions, a clerical activity whose drudgery he was known to have alleviated with games, schnapps, or friendly conversation.) The trio was published in Vienna in 1788, though Artaria, concerned that its sales would be hampered by its unusual scoring for the still-novel clarinet, issued the work with a substitute violin part.

As befits a piece composed for friends, the instruments participate on an equal basis in the trio, exchanging, complementing, and accompanying each others' musical thoughts. In its unstinting concentration on the turn motive pronounced by the piano in the very first measure, the opening movement shows its indebtedness to Joseph Haydn's technique of thematic development in sonata forms, which

had also served as the model and inspiration for Mozart's "Haydn" Quartets of the three preceding years. The clarinet introduces a subsidiary theme, a sort of proto-waltz, which does not, however, keep the music from referring stubbornly to the opening phrase. The second movement is among the longest and most serious in expression of all 18th-century minuets. It contrasts the limpid grace of the clarinet with the rather gruff interjections of the viola, and so much looks forward to the encroaching age of Romanticism that Eric Blom said it revealed "a kind of Emily Brontë-like smoldering passion." The last movement is a melodically rich rondo in which the clarinet alone presents the theme, viola plays it on its first return, and viola and clarinet together give its last recurrence. ♦

Quintet in B-flat major for Clarinet, Two Violins, Viola, and Cello, Op. 34

CARL MARIA VON WEBER

- ▶ Born December 18, 1786, in Eutin, Germany.
- ▶ Died June 5, 1826, in London.

Composed in 1811–12 and 1815.

- ▶ Premiered on August 26, 1815, in Munich, with Heinrich Bärmann as clarinetist.
- ▶ First CMS performance on November 21, 1971, by clarinetist Gervase de Peyer, violinists Hiroko Yajima and Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 25 minutes

On March 14, 1811, Carl Maria von Weber—who spent so much of his life on the road that Lucy and Richard Stebbins titled their book about him *Enchanted Wanderer*—stopped in Munich on a tour through southern Germany

during which he gave several concerts and hoped to find a permanent post. Munich, capital of the new Bavarian kingdom just established by Napoleon, boasted an active musical life, with two concert societies—the dilettantish "Harmony" and the more seriously inclined "Museum"—a fine opera company, and an audience willing to support additional musical ventures. As soon as he arrived, Weber made the acquaintance of the music-loving Court Minister Josef von Monteglas, through whose influence with King Maximilian I a concert of works by the visiting composer was arranged. At the same time, Weber renewed his friendship with Heinrich Bärmann, an excellent clarinetist he had met several months

earlier in Mannheim, the city of one of Europe's greatest orchestras, which may have been the first to include clarinet players in its regular personnel roster. Bärmann was born in Potsdam in 1784, trained at the School of Military Music there, and served in the band of the Prussian Life Guards. He was captured by the French at Jena, escaped, and made his way to Munich, where he obtained a post as a court musician. He later toured through England, France, Italy, and Russia, and won wide fame as one of the outstanding clarinet virtuosos of his day. Bärmann's personal charm and artistry (Weber called him a "dear friend ... and a truly great artist and a wonderful person") and Weber's love for the dark-hued and expressive clarinet, his confessed favorite among the wind instruments, inspired the composer to write a solo piece for the royal concert, a sell-out as soon as its April 5 date was announced. The one-movement Concertino (Op. 26), which utilized the expanded technical possibilities offered by the ten-key instrument Bärmann had recently acquired, was finished in a fortnight. It created such delight at the performance that not only did the King order two full-scale clarinet concertos, but also "the whole orchestra has been the very devil demanding concertos from me," Weber wrote to a friend on April 30. "Two Clarinet Concertos (of which the one in F minor is almost ready), two large arias, a Cello Concerto for Legrand [never written], a Bassoon Concerto. You see I'm not doing at all badly, and very probably I'll spend the summer here, where I'm earning so much that I've something left over after paying my keep." Weber finished the F minor Clarinet Concerto in May 1811 (first played, by Bärmann, on June 13) and the one in E-flat major in July (premiered—"to frantic applause," boasted Weber—on November 25).



The quintet demonstrates the high level of clarinet performance that had been attained by 1815.

In September 1811, while he was touring in Switzerland, Weber began another work for Bärmann, a quintet for clarinet and strings. The first two movements were finished by the following March, but an avalanche of commitments across Germany and Eastern Europe then kept Weber away from Munich and Bärmann until June 1815, when he was welcomed as a resident guest into the clarinetist's home for the summer. Soon after his arrival, Weber completed the elaborate *Grand Duo Concertante* for Clarinet and Piano and played it in a public concert with Bärmann on August 2, in the presence of the royal family. Two weeks later, on Bärmann's birthday, Weber presented the virtuoso with the three completed movements of the Quintet for Clarinet and Strings (Op. 34), and polished off the finale by August 25; Bärmann gave the premiere the following day.

Weber's Quintet for Clarinet and String Quartet (unlike Mozart's peerless work for the same instrumental forces) is a showcase for the clarinet rather than a true democratic venture in chamber ensemble interaction. In his biography of the composer, John Warrack called the piece "a pocket concerto, written purely for delight in virtuoso effect," and the quintet does indeed demonstrate the high level of clarinet performance that had been attained by that early date in the instrument's history, when it had been a member of the orchestral ensemble for barely 40 years.

The quintet opens with a slow-motion string melody that serves as a

foil for the collection of increasingly agile clarinet motives comprising the main theme. A precipitous fall into the clarinet's lowest register and a brief silence mark the arrival of the second subject, which is spread across most of the clarinet's considerable compass. Nimble, showy figurations and a quiet reminiscence of the dotted-rhythm motive from the main theme close the exposition. The development, which treats principally main-theme material, is neither overly long nor overly involved. A proper recapitulation ensues, and the movement is brought to a scintillating close by the showy closing theme and some punctuating gestures. The *Fantasia*

is a sweet, wordless aria for the clarinet that allows the instrument to display its limpid tone, liquescent agility, and wide dynamic range. The *Menuetto* is launched by a rocket theme shot up in the first measure by the clarinet, which is immediately balanced by a prim little string curtsy; a jaunty, syncopated phrase rounds out the *Menuetto's* thematic material. A suave, smoothly flowing trio provides contrast as the movement's central section. The finale, a jolly rondo of rhythmic drive, melodic invention, and brilliant instrumental writing, closes the quintet, one of the most infectious and enjoyable entries in the clarinet's chamber repertory. ♦

Quintet in F minor for Piano, Two Violins, Viola, and Cello, Op. 34

JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg.
- ▶ Died April 3, 1897, in Vienna.

Composed 1862–64.

- ▶ Premiered on March 24, 1868, in Paris by the Erard Quartet and pianist Luise Japha.
- ▶ First CMS performance on March 16, 1975, by pianist Rudolf Serkin, violinists Pina Carmirelli and Pasquale Pellegrino, violist Luciano Vicari, and cellist Francesco Strano.
- ▶ Duration: 40 minutes

When Brahms ambled into his favorite Viennese café one evening, so the story goes, a friend asked him how he had spent his day. "I was working on my symphony," he replied. "In the morning I added an eighth note. In the afternoon I took it out." The anecdote may be apocryphal, but its intent faithfully reflects Brahms's painstaking process of creation, which is seen better perhaps nowhere than with the F minor Piano Quintet.

Brahms began work on the piece as a string quintet with two cellos, the same scoring as Schubert's incomparable C major Quintet, in early 1862, and by August, he had the first three movements ready to send to his friend and mentor Clara Schumann. On September 3rd, she replied: "I do not know how to start telling you the great delight your quintet has given me. I have played it over many times and I am full of it." When she received the finale in December, she wrote, "I think the last movement rounds the whole thing off splendidly.... The work is a masterpiece."

The violinist Joseph Joachim also received a copy of the new score from Brahms. At first he was enthusiastic, writing to the composer on November 5, 1862, "This piece of music is certainly of the greatest importance and is strong in character." After playing through the quintet several times over the ensuing six months, however, he had reservations

about it. "The details of the work show some proof of overpowering strength," he noted, "but what is lacking, to give me pure pleasure, is, in a word, charm. After a time, on hearing the work quietly, I think you will feel the same as I do about it." Brahms tinkered with the score to satisfy Joachim's objections, and had it played privately in Vienna, but decided that medium and music were still unhappily coupled.

By February 1863, the String Quintet had been recast as a Sonata for Two Pianos. Clara continued to be delighted with the work's musical substance, but thought that "it cannot be called a sonata. Rather it is a work so full of ideas that it requires an orchestra for

its interpretation. [These were the years before the First Symphony appeared, when Clara constantly encouraged Brahms to write something in that grand genre.] These ideas are for the most part lost on the piano. The first time I tried the work I had the feeling that it was an arrangement.... Please, remodel it once more!"

One final time, during the summer of 1864, Brahms revised the score, this time as a Quintet for Piano, Two Violins, Viola, and Cello, an ensemble suggested to him by the conductor Hermann Levi. "The quintet is beautiful beyond words," Levi wrote. "You have turned a monotonous work for two pianos into a thing of great beauty, a masterpiece of chamber music."

THE F MINOR PIANO QUINTET

Brahms's F minor Piano Quintet, his only work for this combination of instruments, is perhaps the most serious and epic of his chamber music. It shows the confluence of styles that marks his greatest compositions: the formal strength and developmental ingenuity of Beethoven; the efflorescent counterpoint of Bach; the rich, chromatic harmony of Schumann. Also among the roster of influences in this piece must be counted the music of Schubert, about whom Brahms wrote to Adolf Schubring in 1863, "My love for Schubert is of a very serious kind, probably because it is not just a fleeting infatuation. Where else is there a genius like his?"

—Dr. Richard E. Rodda



► Cover of the first edition of the Piano Quintet, Op. 34

The opening movement—tempestuous and tragic in mood, not unlike the D minor Piano Concerto, completed in 1859—is in a tightly packed sonata form. The dramatic main theme is stated immediately in unison by violin, cello, and piano, and then repeated with greater force by the entire ensemble. The complementary theme, given in C-sharp minor above an insistently repeated triplet figuration, is more subdued and lyrical in nature than the previous melody. The closing theme achieves the brighter tonality of A-flat major to offer a brief respite from the movement's pervasive strong emotions. The development section treats the main and second themes, and, also like the First Piano Concerto, ushers in the recapitulation on a great wave of sound.

Brahms's Schubertian strain rises closest to the surface in the tender second movement. The outer sections of the three-part form (A–B–A) are based on a gentle, lyrical strain in sweet, close-interval harmonies,

while the movement's central portion uses a melody incorporating an octave-leap motive.

The *Scherzo* is one of Brahms's most electrifying essays. The *Scherzo* proper comprises three elements: a rising theme of vague rhythmic identity; a snapping motive in strict, dotted rhythm; and a march-like strain in full chordal harmony. The central trio grows from a theme that is a lyrical transformation of the *Scherzo*'s chordal march strain.

The *Finale* opens with a pensive slow introduction fueled by deeply felt chromatic harmonies, exactly the sort of passage that caused Arnold Schoenberg to label Brahms a "modernist." The body of the movement, in fast tempo, is a hybrid of rondo and sonata forms, a formal technique that finds its roots in the music of Haydn. Despite the buoyant, Gypsy flavor of the movement's thematic material, the tragic tenor of this great quintet is maintained until its closing page. ♦

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UPCOMING CONCERTS AT CMS

SCHUMANN QUARTET

SUNDAY, APRIL 29, 2018, 5:00 PM ▶ ALICE TULLY HALL

The Schumann Quartet presents a program of indispensable favorites plus an intriguing contemporary tribute to Robert Schumann, by the masterful Berlin composer Aribert Reimann.

TEMPEST IN C MINOR

SUNDAY, MAY 6, 2018, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, MAY 8, 2018, 7:30 PM ▶ ALICE TULLY HALL

C minor (the dark side of C major) has often been the key of choice for composers in stormy moods. Join us for Beethoven, Brahms, and Fauré at their turbulent best.

ABOUT THE ARTISTS



SOPHIE ZHANG

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 and 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.



CHRISTIAN STENNER

IDA KAVAFIAN

► Violinist/violist Ida Kavafian just completed her 33rd successful year as artistic director of Music from Angel Fire, the renowned festival in New Mexico. Her close association with the Curtis Institute continues with her large and superb class, the recent endowment of her faculty chair by Curtis Board President Baroness Nina von Maltzahn, and the awarding of the Lindback Foundation Award for Distinguished Teaching, which is presented in recognition of outstanding service in stimulating

and guiding Curtis students. In addition to her solo engagements, she continues to perform with her piano quartet, OPUS ONE, and her most recent ensemble, Trio Valtorna. Co-founder of those ensembles as well as Tashi and the Bravo! Vail Valley Music Festival (which she ran for ten years), she has toured and recorded with the Guarneri, Orion, Shanghai, and American string quartets; as a member of the Beaux Arts Trio for six years; and with such artists as Chick Corea, Mark O’Connor, and Wynton Marsalis. A graduate of The Juilliard School, where she studied with Oscar Shumsky, she was presented in her debut by Young Concert Artists. In addition to Curtis, she teaches at Juilliard and the Bard College Conservatory. Ms. Kavafian and her husband, violist Steven Tenenbom, have also found success outside of music in the breeding, training, and showing of champion Vizsla dogs, including the 2003 Number One Vizsla All Systems in the United States and the 2007 National Champion. She has performed with the Chamber Music Society since 1973.



ERIN KEEFE

► Concertmaster of the Minnesota Orchestra, American violinist Erin Keefe has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Winner of a 2006 Avery Fisher Career Grant as well as the 2009 Pro Musicis International Award, she took the Grand Prizes in the Valsesia Music International Violin Competition (Italy), the Torun International Violin Competition (Poland), the Schadt Competition, and the Corpus Christi International String

Competition. She has been featured on *Live From Lincoln Center* three times with CMS, performing works by Brahms, Schoenberg, Bach, and Corelli. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, and recordings of works by Dvořák with David Finckel and Wu Han for the CMS Studio Recordings label. In 2010, she released her first solo CD, recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards, and Bridgehampton Chamber Music festivals. A former member of CMS Two, Ms. Keefe earned a master's degree from The Juilliard School and a bachelor's degree from the Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer.



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's 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.



ANNA GRUDNINA

TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on the most prestigious stages on four continents and at major festivals. He is solo clarinetist with Ensemble MidtVest, an acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Nicolas Dautricourt, David Shifrin, Charles Neidich, Klaus Thunemann, Sergio Azzolini, Umberto Clerici, Gilbert Kalish,

Alexander Lonquich, Jeffrey Swann, and the Danish, Zaïde, and Allegri string quartets. He performs regularly as solo clarinetist with the Leonore Orchestra in Italy and has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. He has conceived several collaborative performances with dancers, actors, and visual artists. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at The Juilliard School. He is co-artistic director of KantorAtelier, a vibrant cultural space based in Florence, dedicated to the exploration of music, theatre, art, and psychoanalysis. He can be heard on a number of CD releases for DaCapo, CPO, and Col Legno, as well as on broadcasts for *Performance Today*, the BBC, and other radio programs around the world. Mr. Lonquich graduated from the University of Maryland under the tutelage of Loren Kitt, furthering his studies with Alessandro Carbonare and Michel Arrignon at the Escuela Superior de Musica Reina Sofía in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is a member of CMS Two.



MARCO BORGREVE

GILLES VONSATTEL

► Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. He has appeared with the Munich Philharmonic, Orchestre Symphonique de Montréal, Boston Symphony, and San Francisco Symphony, and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo!

Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, the Lucerne festival, and Spoleto USA. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the United States and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Chicago Symphony (*Bernstein's Age of Anxiety*), Gothenburg Symphony (*Messiaen's Turangalila Symphonie*), Orchestra della Svizzera Italiana (*Berg's Kammerkonzert*), Mozart concertos with the Vancouver Symphony and Florida Orchestra, as well as multiple appearances with the Chamber Music Society. A former member of Chamber Music Society Two, Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He is on the faculty of the University of Massachusetts at Amherst.

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.

Administration

David Finckel and Wu Han, Artistic Directors ♦ **Suzanne Davidson, Executive Director**

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Martin Barr, *Controllor*
Susan Mandel, *Executive and Development Assistant*

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