

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, APRIL 7, 2017, AT 7:30 ▶ 3,690TH CONCERT

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

GILBERT KALISH, piano

SOOYUN KIM, flute

JAMES AUSTIN SMITH, oboe

STEPHEN TAYLOR, oboe

ROMIE DE GUISE-LANGLOIS, clarinet

TOMMASO LONQUICH, clarinet

MARC GOLDBERG, bassoon

PETER KOLKAY, bassoon

DAVID JOLLEY, horn

ERIC REED, horn

WIND VARIATIONS

WOLFGANG AMADEUS MOZART
(1756–1791) **Selections from *Don Giovanni* for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns (1787)**

- ▶ Overture
- ▶ Ah chi mi dice mai (No. 2)
- ▶ Madamina, il catalogo è questo (No. 3)
- ▶ Fin, ch'han dal vino (No. 8)
- ▶ Eh via buffone (No. 11)
- ▶ Presto presto pria ch'ei venga (No. 10)

SMITH, TAYLOR, DE GUISE-LANGLOIS, LONQUICH,
GOLDBERG, KOLKAY, JOLLEY, REED

LEOŠ JANÁČEK
(1854–1928) ***MLádí*, Suite for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Horn (1924)**

- ▶ Allegro
- ▶ Andante sostenuto
- ▶ Vivace
- ▶ Allegro animato

KIM, TAYLOR, LONQUICH, DE GUISE-LANGLOIS,
KOLKAY, JOLLEY

INTERMISSION

This concert is made possible, in part, by **The Florence Gould Foundation** and by an award from the **National Endowment for the Arts**.

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.

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CMS Chamber Music Society of Lincoln Center

**FELIX
MENDELSSOHN**
(1809–1847)

**Concertpiece No. 2 in D minor for Clarinet,
Basset Horn, and Piano, Op. 114 (1832)**

- ▶ Presto
- ▶ Andante
- ▶ Allegretto grazioso

LONQUICH, DE GUISE-LANGLOIS, KALISH

JACQUES IBERT
(1890–1962)

***Trois pièces brèves* for Flute, Oboe, Clarinet,
Bassoon, and Horn (1930)**

- ▶ Allegro
- ▶ Andante
- ▶ Assez lent—Allegro scherzando—Vivo

KIM, TAYLOR, LONQUICH, GOLDBERG, REED

**CAMILLE
SAINT-SAËNS**
(1835–1921)

**Tarantelle in A minor for Flute, Clarinet, and
Piano, Op. 6 (1857)**

KIM, DE GUISE-LANGLOIS, KALISH

**BOHUSLAV
MARTINŮ**
(1890–1959)

**Sextet for Flute, Oboe, Clarinet, Two Bassoons,
and Piano (1929)**

- ▶ Preludium
- ▶ Adagio
- ▶ Scherzo
- ▶ Blues
- ▶ Finale

KIM, SMITH, LONQUICH, KOLKAY, GOLDBERG, KALISH

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

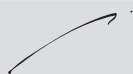
Any chamber music program that includes three centuries of music and ten performers playing six different instruments must have an interesting story behind it. And that story, as illustrated by our program today, is the history of wind and brass instruments and their inclusion in the chamber music genre.

Wind instruments, like string instruments, evolved from the most primitive materials such as hollowed bones. The idea of drilling key holes in them enabled these early instruments to vary their pitches, and later the invention of reeds added instruments of new color potential to the mix. By the Baroque age, mechanical keys began to appear, enabling greater range and accuracy. It's common these days to see specialists who manage to play on the early French horn with no valves, changing pitch only through pressure and embouchure. Likewise, authentic-instrument Baroque orchestras will use wooden flutes and other replicas. In this concert, however, you'll hear all the instruments (including the piano) in their most evolved forms.

Mozart was already a composer who wrote liberally for wind instruments when he first went to Prague in 1787. There, by all accounts, he heard wind playing on a level that did not yet exist in Vienna. Mozart and Haydn are credited with bringing the wind family permanently into the symphony, and Mozart, already a master composer of multi-instrument serenades, would produce chamber music's masterpieces for winds. The work of Mozart we hear tonight reflects his wonderful experience in Prague, where his opera *Don Giovanni* was premiered and where Mozart enjoyed the kind of adulation and success that eluded him in Vienna.

The subsequent improvements to the wind family technology inspired an explosion of wind music composition in the 19th and 20th centuries, as evidenced by the breadth of our composer roster today, hailing from five countries and spanning the Classical and Modern ages. We have no doubt that the musical riches and virtuosity you are about to experience will constitute a highlight of your concert season.

Enjoy,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Just as a great chef can create an exquisite dish, composers use different instruments (sometimes alone or in various combinations) to create the most imaginative and harmonious sound world. On tonight's program, we have a six-course smorgasbord of wind chamber repertoire by some of the most ingenious composers. We start the program with reed instruments in pairs: two oboes, two clarinets, two bassoons along with two horns in Selections from Mozart's tragicomic opera Don Giovanni. Janáček's Mládí takes us to a different world, looking back at carefree childhood, using a rare sextet formation with an added clarinet to the conventional wind quintet. Mendelssohn's finely crafted concertpiece, featuring a combination of clarinet and its predecessor basset horn with added texture from the piano, leads to Ibert's lively and refined wind quintet Trois pièces brèves. For the fifth course, the brilliant sound of clarinet and flute in Saint-Saëns' Tarantelle is a perfect palette cleanser before the rambunctious finale with Martinů's Sextet featuring flute, oboe, clarinet, and not one but two bassoons, with the piano anchoring the ensemble. It is with great joy that we explore the wondrously colorful and delectable world of wind repertoire. I feel honored to share this extraordinary and delicious experience with you all tonight in beautiful Alice Tully Hall, alongside my most esteemed colleagues of the Chamber Music Society.

—Sooyun Kim

Selections from *Don Giovanni* for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns

WOLFGANG AMADEUS MOZART

► Born January 27, 1756, in Salzburg.

► Died December 5, 1791, in Vienna.

**Arranged by Johann Georg
Triebensee (1746–1813)**

**Composed in 1787;
arranged around 1790.**

► First CMS performance on May 5, 2002.

► Duration: 19 minutes

A transcription, according to the *Harvard Dictionary of Music*, is “the adaptation of a composition for a medium different from that for which it was originally written, so made

that the musical substance remains essentially unchanged.” Transcribers have been at work for centuries. Renaissance musicians converted motets into instrumental chamber pieces and madrigals into dances; Jean Baptiste Lully lifted ballet episodes from his operas to use as dinner music to stimulate the royal appetite of *Le roi soleil*; Bach adapted some of Vivaldi's string concertos to the organ to keep abreast of the latest Italian fashions in music. With the burgeoning commercialism of music after the middle of the 18th century, brought about by the public concert and the proliferating

species of amateur musicians who entertained themselves in the parlor, the age of Haydn and Mozart was a particularly active (and lucrative) one for professional transcribers.

Wolfgang Mozart was certainly not unaware of the flourishing transcription trade. Noting the demand for wind ensemble arrangements of operatic music, he wrote to his father on July 20, 1782 regarding his just-premiered *Abduction from the Seraglio*, “The wind version of my opera must be ready by Sunday week—otherwise someone will beat me to it, and he will get all the profits instead of me.” It is unknown whether Mozart ever actually made his transcription of *Seraglio*, though wind band arrangements of excerpts from that opera and from *The Marriage of Figaro* by Johann Wendt, an oboist in the court orchestra in Vienna, have come down to us. The most extensive 18th-century wind instrument arrangement of Mozart’s operatic music is the large suite of excerpts from *Don Giovanni*—19 of the opera’s 26 arias and ensembles—created by Johann Georg

Triebensee around 1790, three years after the work had been premiered in Prague and two years after its first Vienna performance. Triebensee was born in Silesia in 1746, arrived in Vienna to become an oboist in the orchestra of the court theater in 1777, and five years later was appointed personnel manager and coach for the orchestra’s wind players and also assumed responsibility for the royal *Tafelmusik* (table music), which provided the musical entertainment for Emperor Joseph II during dinners, garden parties, and other social engagements at the Hofburg. Triebensee exercised these duties under the sonorous title, “Director and Teacher of the Royal Imperial Court Theater Wind Ensemble.” He died in Vienna in 1813. Though *Don Giovanni* received a disappointing reception at its Viennese premiere in 1788, Triebensee’s arrangement of such an extensive collection of excerpts indicates the quickly accumulating popularity of the work in that city and throughout Europe in the years after the composer’s death in 1791. ♦

***Mládí*, Suite for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Horn**

LEOŠ JANÁČEK

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

Composed in 1924.

- ▶ Premiered on October 21, 1924, in Brno.
- ▶ First CMS performance on November 4, 1973.
- ▶ Duration: 17 minutes

The inspiration for *Mládí* (Youth), which Janáček composed during three weeks in July 1924, the month of his 70th birthday, seems to have come from

the recollections of his childhood that he was then assembling for a biography of him by Max Brod, a close friend and the German translator of his operas, and a birthday tribute by Adolf Vesely, editor of the city’s newspaper, which focused largely on his early music education at St. Augustine Abbey in Brno between 1865 and 1874. The thematic seed for *Mládí* was a perky little *March of the Blue Boys*—the color of the uniform of the St. Augustine choristers—for piccolo, snare drum, and glockenspiel

that Janáček had composed in May, which became the theme for the work's third movement. The instrumentation—woodwind quintet plus bass clarinet—was apparently influenced by a performance of Roussel's *Divertimento*

by the Parisian ensemble *Société moderne des instruments à vent* that he had heard at the August 1923 ISCM Festival in Salzburg, where his Violin Sonata had been performed to much acclaim. *Mládí* was first played on

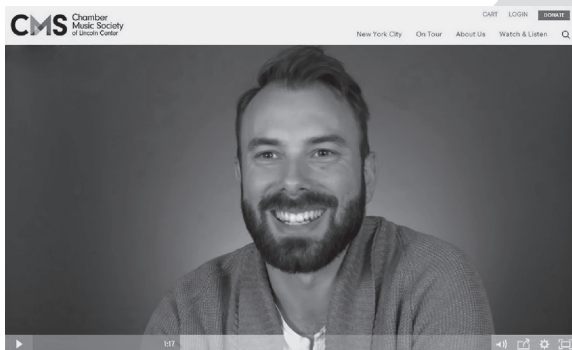
Q&A WITH TOMMASO LONQUICH

Where do you live?

Right now I live in Herning, Denmark. It's a small town of about 40,000 people in the middle of Jutland, a bit like the Midwestern United States. You know, I bought a house there, I have a little garden, and I'm actually very happy living there. I work a lot internationally and I get to travel a lot—to the states, to the south of Europe—so I like that arrangement. I have my own little home close enough to the airport that I can visit all kinds of new places.

What advice do you have for young musicians?

I think the most important thing for young musicians is to really love the music. You really have to delve deep and be a kind-of time traveler. Adding the dimension of context to music, realizing what the composer's language was, finding as far as we can what the performance practice of the time was, what the social-political situation was—I think all of that comes into the musician's imagination and it can make the music much more alive for the audience, whether or not the audience realizes that. As a young musician then you can build that base of fantasy in order to offer a more vibrant performance to the audience.



To watch Tommaso Lonquich's entire video profile, visit the Watch and Listen section of the CMS website.

October 21, 1924 by faculty members of the Brno Conservatory.

Janáček's interest in developing musical equivalents of the rhythms and stresses of the Czech language in his vocal works finds an instrumental counterpart in *Mládí*, whose thematic materials are short-phrased, repetitive, and irregular in rhythm and length. Indeed, the opening motive is said to suggest the words *Mládí, zlaté mládí!*—Youth, golden youth! This phrase, ingeniously varied and decorated, returns like a refrain throughout the movement, with contrast provided by a complementary idea using rising scale patterns and by a quick-tempo march. The second movement is a sort of free variations on a theme whose

somber mood is countered by several mild, sweetly harmonized passages and some ungainly interjections by the bassoon and bass clarinet. The third movement is based on the *March of the Blue Boys*, which is twice interrupted by slower, more lyrical episodes. The exuberance and optimism of youth are embodied in the winged theme of the finale, whose falling, opening interval recalls that of the work's beginning. This theme, with its characteristic leaping phrase, courses throughout the finale, though it pauses near the end for a nostalgic recall of the principal motives of the first movement before an impetuous coda brings this youthful manifestation of Janáček's septuagenarian genius to a close. ♦

Concertpiece No. 2 in D minor for Clarinet, Bass Horn, and Piano, Op. 114

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1832.

- ▶ First CMS performance on May 17, 2009.
- ▶ Duration: 9 minutes

Felix Mendelssohn first met Carl Maria von Weber in May 1821, when Weber descended on Berlin to oversee the premiere of his opera *Der Freischütz*. Weber was 35; Mendelssohn was 12. From his earliest years, Mendelssohn was not shy about making friendships with the most important people of the day (he enraptured Goethe, then the most revered man in Germany, when they first met in 1821), and he learned all he could about and from Weber during his Berlin sojourn. It was probably at that time that Mendelssohn first heard

of Heinrich Bärmann, the great clarinet virtuoso with the Munich court orchestra for whom Weber had composed two fine concertos and a concertino ten years before. 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. Mendelssohn corresponded with Bärmann and wrote a Clarinet Sonata for him around 1825.

In September 1831, Mendelssohn arrived in Munich as one stop on his two-year grand tour of Europe. There he composed and premiered his G minor Piano Concerto and also visited with

Bärmann and his two clarinet-playing sons, Carl and Heinrich Jr. In October, Mendelssohn made an arrangement of Beethoven's String Quartet in F major, Op. 18, No. 1 for two clarinets, basset horn, and bassoon for a musical party at the Bärmanns, and it succeeded so well that he was inspired to write two original Concertpieces for clarinet, basset horn, and piano for Heinrich Sr. and Carl the next year, published posthumously as Op. 113 (F minor)

and Op. 114 (D minor). Both works are disposed in three movements (fast-slow-fast) and require a masterly technique that serves as testimony to the highly developed skills of the Bärmanns. The opening *Presto* of the Concertpiece No. 2 is the most dramatic movement in either work; the *Andante* is animated by an incessant, wide-ranging broken-chord accompaniment; and the closing movement is a scintillating showpiece for the paired clarinets. ♦

***Trois pièces brèves* for Flute, Oboe, Clarinet, Bassoon, and Horn**

JACQUES IBERT

- ▶ Born August 15, 1890, in Paris.
- ▶ Died there on February 5, 1962.

Composed in 1930.

- ▶ First CMS performance on November 4, 1983.
- ▶ Duration: 7 minutes

Jacques Ibert was the son of a Parisian businessman and it was his father's intention that the boy follow in the paternal footsteps when it came time to choose a career. Jacques had other ideas, however, and he studied music in secret so as not to incur Papa's displeasure. Curiously, Ibert chose to be admitted to the Paris Conservatoire not as a musician but as an actor, another of his ambitions since childhood, though he studied music along with histrionics. His musical instincts soon won out, however, and he decided that composition offered the more fruitful future course. He studied with Fauré and became friends with his classmates Arthur Honegger and Darius Milhaud. Ibert interrupted his studies during the First World War to serve with the French Navy, eventually becoming an officer in the Naval

Reserve. He continued his education after the war at the Paris Conservatoire with Paul Vidal, and in 1919 won the *Prix de Rome*. It was during his residency in Rome that he produced the work which brought him his first recognition, the *Ballade of Reading Gaol*, based on the poem by Oscar Wilde. From 1937 to 1955, Ibert served as director of the Academy of Rome, then left Italy to become head of the united management of the Paris Opéra and the Opéra Comique, a post he held for two years. His only visit to the United States was during the summer of 1950 to conduct master classes at the Berkshire Music Center at Tanglewood.

Ibert's fine craft, good humor, and distinctive Gallic sensibilities are all embodied in the *Trois pièces brèves* that he composed for woodwind quintet in 1930. The first movement opens with a spirited introduction which leads to a cheerful theme that sounds like an English jig on holiday in Paris. Some ideas from the introduction are banded about before the jig tune returns to round out the movement. The *Andante* is a delicate duet for flute and clarinet modeled on the two-part inventions of

Bach; the other instruments enter only to provide a tiny coda. The finale is a vest-pocket sonata form, with a mock-serious introduction, a bounding main theme

begun by the clarinet, a parody waltz as the second subject (also initiated by the clarinet), a brief development section, and a recapitulation of both themes. ♦

Tarantelle in A minor for Flute, Clarinet, and Piano, Op. 6

CAMILLE SAINT-SAËNS

- ▶ Born October 9, 1835, in Paris.
- ▶ Died December 16, 1921, in Algiers.

Composed in 1857.

- ▶ Premiered in 1857 in Paris.
- ▶ First CMS performance on January 6, 1974.
- ▶ Duration: 7 minutes

The artistic, literary, and intellectual life of 19th-century Paris was immeasurably enriched by the endless round of soirées that were given by many of the city's most glamorous personalities. Camille Saint-Saëns was perfectly suited by temperament and talent to the stimulating world of the *salon*, and as soon as he finished his studies at the Conservatoire, he started receiving invitations to join in the conversation, entertain at the piano, and hobnob with such celebrities as Pauline Viardot, Franz Liszt, and Clara Schumann. In the mid-1850s, Mme. Viardot introduced Saint-Saëns to Gioacchino Rossini, who had ruled Parisian musical society since becoming a permanent resident of the city after abandoning opera composition with *William Tell* almost three decades earlier. Saint-Saëns became a frequent guest at Rossini's home and a regular participant in his *salons*. In 1857, Saint-Saëns composed a showy Tarantelle for Flute, Clarinet, and Piano whose sparkling style was an homage to his host and mentor and the quick-witted Rossini hatched a delicious way to introduce it to his guests. Saint-Saëns

continued the story: "As there was never any printed program at these celebrated evenings, Rossini contrived to give the impression that the Tarantelle was his own work... When the encore was finished, Rossini took me into the dining room and made me sit near him, holding me by the hand so that I couldn't get away. Then came the procession of admirers and camp-followers: 'Ah! Maestro! What a masterpiece! What a marvel!' and so on. And when the victim had exhausted all the superlatives he could think of, Rossini would blandly reply: 'I entirely agree with you. But I didn't write it—this gentleman here is the composer.'" The Tarantelle enjoyed a similar success at its public premiere, given by the noted flutist Louis Dorus and clarinetist Adolphe Leroy at the Salle Pleyel on April 4, 1867.

The Tarantelle is arranged in three succinct formal paragraphs. It opens with a spirited section, built above a repeated motif in the piano, modeled on the traditional *tarantella*, the old Neapolitan dance in whirling 6/8 meter that was said to rid the body of poison after the bite of the deadly tarantula spider. Next comes a broad, lyrical passage in which flute and clarinet trade melodic phrases and sweeping arabesques. This delightful example of Saint-Saëns' precise and tasteful art closes with a dazzlingly virtuosic episode that recalls the whirling dance music of the opening. ♦

Sextet for Flute, Oboe, Clarinet, Two Bassoons, and Piano

BOHUSLAV MARTINŮ

► Born December 8, 1890, in Polička, Bohemia.

► Died August 28, 1959, in Liestal, Switzerland.

Composed in 1929.

► Tonight is the first CMS performance of this piece.

► Duration: 15 minutes

Bohuslav Martinů was born in the Czech village of Polička in the church tower where his father was watchman and keeper. As a boy, Bohuslav took violin lessons, but his real interest was in composition. He started composing at age ten, and studied first at the Prague Conservatory (from 1906 until 1910) and then privately with Josef Suk before winning a small scholarship that enabled him to settle in Paris in the summer of 1923. Martinů lived there in great poverty for 17 years, but he was invigorated by the heady artistic atmosphere of the French capital. Perhaps surprisingly, it was only when Martinů was living away from Czechoslovakia that he discovered an interest in the music of his homeland. Blacklisted by the Nazis, he fled from Paris in June 1940 and emigrated to America the following year. Though his popularity and the demand for new works spread quickly in the New World, Martinů's heart remained in Czechoslovakia. An invitation to teach at the Prague Conservatory came after World War II, but he was unable to accept it because of the establishment of the communist regime in 1947. Instead, he took a summer teaching post at Tanglewood and joined the music faculty of Princeton University the following year. He left that post in 1953 and moved to Nice for two years, but

returned in 1955 to teach at the Curtis Institute in Philadelphia. The following year he accepted a faculty position at the American Academy in Rome. He died in Liestal, Switzerland in 1959.

Martinů was one of the 20th century's most prolific composers, producing over 400 scores in a wide variety of styles in all musical genres. He wrote with ease, seldom revised, and released everything he composed, so his total output is uneven in quality. His early works show both the influence of French Impressionism (in their harmony, orchestration, and mood) and a certain interest in Czech folk song. His move to Paris in 1923 broadened his views, and, in addition to experimenting with jazz and ragtime, he drew upon Stravinsky, Les Six and, especially, Roussel to devise a new stylistic direction. His discovery of the music of Corelli and Vivaldi in the late 1920s lent his works of those years a touch of then-fashionable neo-classicism. During the 1930s, he rediscovered his Czech heritage, and its influence led him to a musical language that was more mellow, lyrical, and direct, qualities especially prominent during his American years, when nostalgia for his homeland was painfully strong.

Le Jazz Hot, that seminal American cultural export, was all the rage when Martinů arrived in Paris in 1923, and several of his compositions of those years fell under the influence of that brash and exciting musical force. "Elements of jazz are gradually penetrating into symphonic composition," he wrote in an article published in a Czech music journal in 1925. "Having thus passed through the creative process, composers will then

create a new form, as was the case with the polka in our country.” Martinů put his own words into practice during a brief but intense flirtation with jazz as a creative stimulus during the 1920s, when he channeled his subtilizations of its rhythms, sonorities, melodic contours, and ethos into a number of works, most notably the ballets *Who Is the Most Powerful in the World?* (1923) and *Echec au Roi* (1930), *Trois Esquisses de Danses Modernes* (1927), *La Revue de Cuisine* (1927), *Jazz Suite* (1928), *Le Jazz* (1928), Sextet for Wind Instruments and Piano (1929), and three operas: *The Soldier and the Dancer*, *Les Larmes du Cocteau*, and *Three Wishes*.

The Sextet for Piano and Winds was written in one week—January 28 to February 4, 1929, eight months before the economic crash that precipitated the Great Depression—and marked the close of Martinů’s jazz period, his farewell to the Roaring Twenties. Appropriately, its five movements comprise a compendium of various styles and techniques that had infused



It was only when Martinů was living away from Czechoslovakia that he discovered an interest in the music of his homeland.

other of his compositions of that time. The catchy syncopations of the *Preludium*, which are moderated with a certain French élan, are rooted in ragtime and James P. Johnson’s 1922 hit, *Charleston*. The *Adagio* is Martinů’s chamber analogue of a romantic Broadway ballad. The *Scherzo* is an improvisation-like showpiece for flute and piano. The fourth movement is a *Blues* leavened by a central passage in the old pre-ragtime cakewalk style. The *Finale*, which demonstrates how to build a fugue around a jazzy theme, brings the sextet to an exuberant close. ♦

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UPCOMING CONCERTS AT CMS

THE CELLISTS OF LINCOLN CENTER

SUNDAY, APRIL 23, 2017, 5:00 PM ▶ ALICE TULLY HALL

With an unforgettable program of music ranging from the Renaissance to modern times, The Cellists of Lincoln Center return to offer an evening of unmatched sonority, beauty, and fun.

THE ST. LAWRENCE STRING QUARTET

TUESDAY, APRIL 25, 2017, 7:30 PM ▶ ALICE TULLY HALL

CMS welcomes back the SLSQ, whose contagious enthusiasm makes it one of the most treasured ensembles of our day.

ABOUT THE ARTISTS

CLAIRE MCADAMS



ROMIE DE GUISE-LANGLOIS

► Praised as “extraordinary” and “a formidable clarinetist” by the *New York Times*, Romie de Guise-Langlois has appeared as soloist with the Houston Symphony, Ensemble ACJW, the Burlington Chamber Orchestra, the Yale Philharmonia, and McGill University Symphony Orchestra, and at Music@Menlo and Banff Centre for the Arts. She is a winner of the Astral Artists’ National Auditions and was awarded first prize in the Houston Symphony Ima Hogg Competition, the Woolsey Hall

Competition at Yale University, the McGill University Classical Concerto Competition, and the Canadian Music Competition. An avid chamber musician, she has toured with Musicians from Marlboro and has appeared at the Metropolitan Museum of Art, the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and Chamber Music Northwest, among many others. She has performed as principal clarinetist for the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, the New Haven and Stamford Symphony Orchestras, and The Knights Chamber Orchestra. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She is a former member of Chamber Music Society Two, an alum of Ensemble Connect, and is currently on the faculty of Montclair State University and UMass/Amherst.

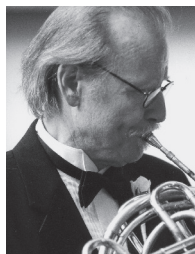
MATT DINE



MARC GOLDBERG

► A member of the New York Woodwind Quintet, Marc Goldberg is principal bassoonist of Lincoln Center’s Mostly Mozart Festival Orchestra, the American Ballet Theater, the NYC Opera, the Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, the Boston Symphony Orchestra, the Orchestra of St. Luke’s, and Orpheus,

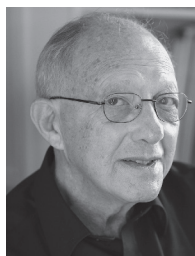
touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, American Symphony Orchestra, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of The Chamber Music Society of Lincoln Center, Da Camera Society of Houston, the St. Luke’s Chamber Ensemble, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall’s Zankel Band, and the Boston Chamber Music Society. He has appeared at the summer festivals of Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen, and Marlboro, and has been associated with the Bard Music Festival since its inception. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, The Hartt School, Bard College Conservatory of Music, and New York University.



DAVID JOLLEY

► David Jolley has thrilled audiences throughout the world with his “remarkable virtuosity” (*New York Times*), and has been hailed as “a soloist second to none” by *Gramophone* magazine. A chamber artist of unusual sensitivity and range, he has frequently collaborated with such groups as the Kalichstein-Laredo-Robinson Trio, the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, Musicians from Marlboro, and The Chamber Music Society of Lincoln Center. He is currently a

member of the virtuoso wind quintet Windscape; the Trio Valtorna, with violinist Ida Kavafian and pianist Gilles Vonsattel; and the New York Brass Arts Trio, with trumpeter Joe Burgstaller and trombonist Haim Avitsur. He was also a founding member, now emeritus, of the Orpheus Chamber Orchestra, with which he toured widely and made over two dozen recordings for the Deutsche Grammophon label. He has made solo appearances with symphonies across the U.S., including Detroit, Rochester, Memphis, San Antonio, Phoenix, Florida West Coast, New Mexico, and Vermont. His keen interest in enlarging the solo horn literature has led to the composition of works for him by Ellen Taaffe Zwilich, John Harbison, George Tsontakis, and George Perle. He most recently premiered a concerto by Lawrence Dillon with the Carolina Chamber Orchestra. He has six solo recordings under the Arabesque label, including Mozart and Strauss concertos with the Israel Sinfonietta. Mr. Jolley is on the faculty of Stonybrook University, Mannes College of Music, Queens College, and Manhattan School of Music, where he is also Chair of Brass.



GILBERT KALISH

► The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony

Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertoires; of special note are those made with Ms. DeGaetani and that of Ives' *Concord Sonata*. A distinguished professor at SUNY Stony Brook, Mr. Kalish has performed with The Chamber Music Society of Lincoln Center since 2004.



SOOYUN KIM

► Praised as “A rare virtuoso of the flute” by *Libération*, Sooyun Kim has established herself as one of the rare flute soloists in the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has enjoyed a flourishing career performing with orchestras around the world including the Bavarian Radio, Munich Philharmonic, Munich Chamber, and Boston Pops orchestras. She has been presented in recital series in Budapest, Paris, Munich, Kobe,

Helsinki, Stockholm, the Algarve in Portugal, and Seoul; and at the Gardner Museum, Kennedy Center, and Carnegie and Jordan halls. Her European debut recital at the Louvre was streamed live on medici.tv to great acclaim. This season’s highlights include orchestral appearances with the Glacier Symphony, Kobe City Chamber, and Amadeus Festival orchestras performing concertos of Christopher Rouse, Mercadante, and Mozart. Also, as a member of Third Sound, she performed music of American composers at the Havana Contemporary Music Festival in Cuba. A winner of the Georg Solti Foundation Career Grant, Ms. Kim has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Chamber Music Northwest festivals. A former member of CMS Two, she studied at the New England Conservatory under the tutelage of Paula Robison. Ms. Kim performs on Verne Q. Powell flutes.



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, and was named a Chancellor’s Faculty Fellow for 2015-17. He has presented solo recitals at Weill Recital Hall, Merkin Hall, the Chicago Cultural Center, and the Teatro

Nacional in Panama City. He 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 recently gave the world premiere of Joan Tower’s bassoon concerto and will premiere a new piece by Tania León this season. His debut solo disc, *BassoonMusic* (CAG Records), spotlights works by 21st-century American composers. 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.



TOMMASO LONQUICH

► Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on 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, Klaus Thunemann, Sergio Azzolini, Charles Neidich, Christoph Richter, Umberto Clerici, Gilbert Kalish, Alexander Lonquich, Jeffrey

Swann, and the Allegri and Danish 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*, BBC, and other radio programs around the world. He 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 Sofia in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is a member of Chamber Music Society Two.



ERIC REED

► Eric Reed is an internationally recognized horn player, chamber musician, and educator. Based in New York City, he has played concerts and presented master classes on five continents and in a variety of ensembles and musical styles. He is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties of The Juilliard School and New York University. In addition to his work with the ABQ, he performs regularly with the Orchestra of St.

Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble ACJW. Additionally, he has been on the rosters of the Oregon, New World, and Harrisburg symphonies, and has performed with dozens of New York City's diverse cultural organizations. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He is a member of the newly formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century. He has recently given world premiere performances of works by composers Eric Ewazen, William Bolcom, Robert Paterson, Kenneth Fuchs, Eric Nathan, and John Zorn. In addition to his endeavors in and around New York, he maintains an active performance and teaching schedule away from home. He is on the faculty of the Round Top Festival Institute and Aspen Music Festival and School, and has appeared at the Cape Cod Chamber Music Festival and the Strings Music Festival in Steamboat Springs, Colorado.



JAMES AUSTIN SMITH

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

of Music and Purchase College and is co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. His festival appearances include Marlboro, Music@Menlo, Lucerne, Chamber Music Northwest, 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. His debut solo recording *Distance* was released in early 2015 on South Africa’s TwoPianists Record Label. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelors 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 ACJW. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzels, Humbert Lucarelli, and Ray Still.



STEPHEN TAYLOR

► Stephen Taylor, one of the most sought-after oboists in the country, holds the Mrs. John D. Rockefeller III solo oboe chair at the Chamber Music Society. 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 US 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.



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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 150 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' 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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