

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, DECEMBER 13, 2019, AT 7:30 ▶ 4,031ST CONCERT
SUNDAY AFTERNOON, DECEMBER 15, 2019, AT 5:00 ▶ 4,032ND CONCERT
TUESDAY EVENING, DECEMBER 17, 2019, AT 7:30 ▶ 4,033RD CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

HYEYeon PARK, piano-harpsichord
FRANCISCO FULLANA, violin
BELLA HRISTOVA, violin
ARNAUD SUSSMANN, violin
DANIEL PHILLIPS, violin/viola
HSIN-YUN HUANG, viola
RICHARD O'NEILL, viola
DMITRI ATAPINE, cello
NICHOLAS CANELLAKIS, cello
COLIN CARR, cello

XAVIER FOLEY, double bass
SOOYUN KIM, flute
TARA HELEN O'CONNOR, flute
RANDALL ELLIS, oboe
JAMES AUSTIN SMITH, oboe
STEPHEN TAYLOR, oboe
MARC GOLDBERG, bassoon
DAVID JOLLEY, horn
ERIC REED, horn
DAVID WASHBURN, trumpet

JOHANN SEBASTIAN BACH
(1685–1750) **Brandenburg Concerto No. 3 in G major, BWV 1048** (1720)
▶ [Allegro]—Adagio
▶ Allegro

HRISTOVA, FULLANA, SUSSMANN, HUANG, O'NEILL,
PHILLIPS, CANELLAKIS, CARR, ATAPINE, FOLEY, PARK

BACH **Brandenburg Concerto No. 1 in F major, BWV 1046** (1720)
▶ [Allegro]
▶ Adagio
▶ Allegro
▶ Menuet—Trio I—Polonaise—Trio II

PHILLIPS, SUSSMANN, HRISTOVA, HUANG, CARR, FOLEY,
PARK, TAYLOR, ELLIS, SMITH, GOLDBERG, JOLLEY, REED

program continued on next page



Celebrating 60 years of
culture and community

The Chamber Music Society acknowledges with sincere appreciation **Steve and JoAnn Month** for their generous gift of the Steinway & Sons model "D" concert grand piano.

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

CMS Chamber Music Society of Lincoln Center

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

- ▶ [Allegro]
- ▶ Adagio ma non tanto
- ▶ Allegro

O'NEILL, HUANG, CARR, CANELLAKIS, ATAPINE, FOLEY, PARK

INTERMISSION

**BACH Brandenburg Concerto No. 5 in D major,
BWV 1050 (1720)**

- ▶ Allegro
- ▶ Affettuoso
- ▶ Allegro

HRISTOVA, O'CONNOR, PARK, FULLANA, O'NEILL,
CARR, FOLEY

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

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

FULLANA, KIM, SMITH, WASHBURN, PHILLIPS, HRISTOVA,
HUANG, CANELLAKIS, GOLDBERG, FOLEY, PARK

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

- ▶ Allegro
- ▶ Andante
- ▶ Presto

SUSSMANN, KIM, O'CONNOR, HRISTOVA, FULLANA, O'NEILL,
ATAPINE, FOLEY, PARK

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ABOUT TONIGHT'S PROGRAM


Dear Listener,

Welcome to a concert which is a milestone of every CMS season: Bach's Brandenburg Concertos. Our predecessor in the position of artistic director, the distinguished clarinetist David Shifrin, installed the tradition of annual CMS performances of this cycle. The sustained success of his vision is enough alone for him to rightly deserve the CMS Award for Extraordinary Service to Chamber Music, conferred to him by us on this anniversary season's opening night.

That every measure of these concertos contains music of greatness is a common consensus among listeners of all degrees of familiarity with the concertos. But there are additional facts about the Brandenburgs that are amazing, if not unbelievable. Can anyone imagine composing and collecting a set of works of this quality, sending it to someone with a flowery dedication, and never being paid or even thanked for them? That's a sorry legacy Christian Ludwig, Margrave of Brandenburg, secured by apparently putting these masterpieces in a drawer and never having them performed. They were reportedly sold off after his death in 1734 for the equivalent of 24 dollars. Probably the greatest resume ever submitted, the concertos did not get Bach the job he sought. Essentially lost until 1849, just in time for the centenary of Bach's death, their absence deprived Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and likely Schumann from ever hearing the music we are about to enjoy, or even knowing of its existence. The set of concertos contains an unprecedented and unequalled creativity of instrumentation. Bach used the 17 musicians available to him in Cöthen in truly brilliant ways; one wonders if any chef could make six masterpiece meals, each completely different, with such limited ingredients.

Speaking of instrumentation, you've probably noticed by now the presence of a concert grand piano on the stage. The "Gould" piano, as we have come to call it, was discovered by us in a marvelous performance, easily found online, of the great Bach interpreter playing the Fifth Brandenburg Concerto on an instrument modified to combine the sonorities of both harpsichord and modern piano. All of the instruments on stage tonight have been improved over the ages. Violins made in Bach's time have been altered to increase projection and widen coloristic palette. Winds and brass have gained the keys and valves that enable accuracy and perfect intonation. We decided this year to add the "Gould" piano to the mix, as we believe it will be an excellent complement to the rich sound that CMS has brought to the Alice Tully stage for 50 years. The instrument will reveal its extraordinary expressive capacities in the expert hands of pianist Hyeyeon Park, who makes her CMS debut in these performances.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Ever since I discovered Bach as a little girl, I have always been profoundly moved by his music and, in particular, by the Brandenburg Concertos. They exude a tremendous sense of confidence, happiness, perfection, and completion. They have comforted me in moments of sadness, rejoiced with me, and accompanied me on my path of musical exploration. There is also a sense of transcendence encapsulated in these works. It seems like the composer's genius lies in working in an encyclopedic and timeless fashion, illustrating the boundless variety of what can be done with a Baroque orchestra. These pieces display limitless inventiveness in orchestration, textures, and contrasts, as well as an unbounded creativity. And all of these elements magically move the hearts of the audience today, just as they did 200 years ago, regardless of age or background. Today, surrounded by my stellar colleagues in this wonderful, festive CMS tradition, I feel immensely lucky that as the keyboard player, I will contribute to every second of these amazing works!

—Hyeyeon Park

The Brandenburg Concertos

JOHANN SEBASTIAN BACH

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

Composed around 1720.

- ▶ First CMS performance of the complete Brandenburg Concertos was on December 12, 1993.

- ▶ Total concert duration: 2 hours, 15 minutes

⊕ **A FEW THINGS TO KNOW:** *Bach wrote the six Brandenburg Concertos while working for the prince of Anhalt-Cöthen (north of Leipzig) but it's unknown exactly when or why he wrote them. He sent them to the Margrave of Brandenburg to try to impress him into giving him a job but was ultimately unsuccessful.*

⊕ **A FEW THINGS TO LISTEN FOR:** *The Brandenburg Concertos are full of dazzling solos, from the brilliant trumpet part in the Second Concerto to the virtuosic keyboard cadenza in the Fifth Concerto to the closely echoing violas in the Sixth Concerto. Only the Third Concerto, with nine ensemble strings plus continuo, has no dedicated solo parts.*

Brandenburg, in Bach's day, was a political and military powerhouse. It had been part of the Holy Roman Empire since the mid-12th century, and its ruler—the *Markgraf*, or *Margrave*—was

charged with defending and extending the northern imperial border (*mark*, or *marche* in Old English and Old French), in return for which he was allowed to be an Elector of the Emperor. The

house of Hohenzollern acquired the margraviate of Brandenburg in 1415, and a century later the family embraced the Reformation with such authority that they came to be regarded as the leaders of German Protestantism; Potsdam was chosen as the site of the electoral court in the 17th century. Extensive territorial acquisitions under Frederick William, the “Great Elector,” before his death in 1688 allowed his son, Frederick III, to secure the title and the rule of Brandenburg’s northern neighbor, Prussia, with its rich (and nearby) capital city of Berlin. He became King Frederick I of Prussia in 1701. Frederick, a cultured man and a generous patron, founded academies of sciences and arts in Berlin and built the magnificent palace Charlottenburg for his wife, Sophie Charlotte, which became one of the most important musical centers in early 18th-century Germany. When Frederick William I succeeded his father in 1713, however, he turned the court’s focus from music to militarism and dismissed most of the excellent musicians that his father had assembled. Several of them found employment at the court of Anhalt-Cöthen, north of Leipzig, where a young prince was just starting to indulge his taste and talents for music. Frederick William did, however, allow his uncle, Christian Ludwig, younger brother of the late King Frederick and possessor of the now-lesser title of Margrave of Brandenburg, to remain at the palace and retain his own musical establishment.

Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719 during his tenure as music director at the court of Leopold of Anhalt-Cöthen, the young prince who had recently signed up some of the musicians fired by Frederick William I. Bach worked at



Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719 during his tenure as music director at the court of Leopold of Anhalt-Cöthen.

Anhalt-Cöthen from 1717 to 1723 and early in 1719 Leopold sent him to Berlin to finalize arrangements for the purchase of a new harpsichord—a large, two-manual model made by Michael Mietke, instrument-builder to the royal court. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked Bach to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720 his wife died, so it was more than two years before he fulfilled Brandenburg’s request. By 1721 Leopold had become engaged to a woman who looked askance at his huge expenditures for musical entertainment. Bach seems to have realized that when she moved in, he would probably be moved out, so he began casting about for a more secure position. Remembering the interest the Margrave of Brandenburg had shown in his music, he picked six of the finest concertos he had written at Cöthen and sent them to Christian Ludwig in March of 1721 with a flowery dedication in French—but to no avail. No job materialized at Brandenburg and in 1723, Bach moved to Leipzig’s Thomaskirche, where he remained for the rest of his life. It is possible that the Margrave of Brandenburg never heard any of these magnificent works

that immortalized his name, since records indicate that his modest *Kapelle* might not have been able to negotiate their difficulties and instrumental requirements. The concertos apparently lay untouched in his library until he died, 13 years after Bach had presented them

to him, when they were inventoried at a value of only four *groschen* each. Fortunately they were preserved by the noted theorist and pedagogue Johann Philipp Kirnberger, a pupil of Bach, and eventually came into the collection of the Royal Library in Berlin. They were

ON BACH AND IMITATION HARPSICHORDS

This year, CMS presents the complete Brandenburg Concertos with a piano that has been modified using metal tacks to re-create the sound of a harpsichord. This instrument, which passionate and thoughtful Bach performer Glenn Gould fondly called the "harpsipiano," combines the distinctive twang of a harpsichord with the projection of the piano, creating a hybrid of Baroque and modern instrumental sounds. In 1962, Gould made



► Glenn Gould at the Piano-Harpsichord in *Glenn Gould on Bach* (1962)

a popular CBC broadcast recording of Bach's Fifth Brandenburg Concerto performing from the harpsipiano, but he was by no means the first to use this instrument. In his very first performances as conductor of the New York Philharmonic in 1909, Gustav Mahler played on a similar modified Steinway in his own arrangements of Bach's music.

He went on to bring the special piano with him on tours throughout New England and the Great Lakes region. In the intervening years, others, including Dutch conductor Willem Mengelberg and Harrison Potter of the New York Oratorio Society, gave major performances from the "piano-harpsichord." It was even played by American pianist and composer Lucas Foss in a performance of the Brandenburg Concertos in the 1940s. When he decided to use the instrument in his broadcast, Gould left us with a uniquely expressive and experimental piece of his legacy and also a hint at a part of Baroque music performance history that remains largely unexplored.

—Nicky Swett

To learn all about the "Harpsipiano," read the full article on the CMS website:
www.ChamberMusicSociety.org/Harpsipiano

brought to light during the 19th-century Bach revival, published in 1850, and have since come to be recognized as the supreme examples of Baroque instrumental music.

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

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

The Sixth Brandenburg Concerto—which includes parts for two viola da gambas, an instrument favored by Bach’s employer, Prince Leopold—is in the three movements traditional for the form. The opening *Allegro*, driven and dance-like at the same time, brings the violas to the fore with



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

strict canonic writing above the steady accompaniment and the occasional comments of the lower instruments. The second movement, which omits gambas, is among the richest of Bach’s long-limbed, contrapuntally bedecked, melodic flights, informed with an intensity of emotion that borders on the operatic. The finale returns the buoyant mood and dancing rhythmic figurations of the opening movement.

The solo instruments in the Brandenburg Concerto No. 5 are flute, violin, and harpsichord, which was included as a featured instrument to show off the new instrument Bach had brought back from Berlin. The first movement opens with a vigorous *tutti* theme for the ensemble, after which the trio of soloists is introduced. It becomes clear as the movement progresses that the harpsichord is *primus inter pares* of the solo instruments, and its part grows more elaborate with the passing measures, finally erupting in a sparkling ribbon of unaccompanied melody and figuration in the closing pages. The second movement is an expressive trio for the soloists alone. The entire ensemble joins in for the exhilarating finale.

A rousing orchestral *tutti* begins the Second Brandenburg Concerto, after which each of the soloists is introduced in turn. The remainder of the movement is given over to scintillating musical discussions of the themes among the soloists and the orchestra. The second movement is a quiet but impassioned trio for flute, oboe, and violin supported only by the bass and keyboard. The solo trumpet returns with a flourish in the finale.

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

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UPCOMING CONCERTS AT CMS

MEET THE MUSIC: LEAVE IT TO LUDWIG!

SUNDAY, JANUARY 12, 2:00 PM ▶ ALICE TULLY HALL

Beethoven himself will appear in Alice Tully Hall to help a young pianist play his music as he meant it to be played.

Concert for families with kids ages 6 and up.

1893: DEBUSSY'S STRING QUARTET

TUESDAY, JANUARY 14, 7:30 PM ▶ ALICE TULLY HALL

Surrounding Debussy's iconic String Quartet are Czech novelties both traditional and modernist, plus Brahms's mighty A major Piano Quartet.

ABOUT THE ARTISTS



DO-HYOUNG KIM

DMITRI ATAPINE

► Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, the Forbidden City Concert Hall in Beijing, and the National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program. He is a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the United States, Europe, and Asia. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. He holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. Professor of Cello and Department of Music Chair at the University of Nevada, Reno, Mr. Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.



SOPHIE ZHAI

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... the audience seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany, Delaware Lansing, Bangor, and New Haven symphonies and the Erie Philharmonic; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He also performs recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown, including a recital of American cello-piano works presented by CMS. He 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. He was recently named artistic director of Chamber Music Sedona. An alum of CMS’s Bowers Program, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.



COLIN CARR

▶ Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montréal, and all the major orchestras of Australia and New Zealand. Conductors he has worked with include Rattle, Gergiev, Dutoit, Elder, Skrowaczewski, and Marriner.

He has been a regular guest at the BBC Proms and has toured Australia and New Zealand frequently. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. Chamber music plays an important role in his musical life. He is a frequent visitor to international chamber music festivals and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center. His awards include First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, Second Prize in the Rostropovich International Cello Competition, and winner of the Young Concert Artists competition. He studied at the Yehudi Menuhin School with Maurice Gendron and later in London with William Pleeth. He has held teaching positions at the New England Conservatory and the Royal Academy of Music. St John's College, Oxford created the post of "Musician in Residence" for him. Since 2002, he has been a professor at Stony Brook University in New York. Mr. Carr plays a Matteo Goffriller cello made in 1730.



RANDALL ELLIS

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

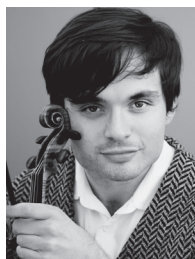
was principal oboist of the New York Chamber Symphony and received two Grammy nominations, including one for his recording of Howard Hanson's *Pastorale*. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, and the American Symphony Orchestra. He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



XAVIER FOLEY

▶ Double bassist Xavier Foley is the recipient of a prestigious Avery Fisher Career Grant. He was recently recognized on New York WQXR's "19 for 19" Artists to Watch list and featured on PBS Thirteen's *NYC-Arts*. As a concerto soloist, he has performed with orchestras including the Atlanta Symphony, Philadelphia Orchestra, and Nashville Symphony. Also a composer, he has been co-commissioned by Carnegie Hall and the Sphinx Organization for a new work entitled "For Justice and Peace"

for Violin, Bass, and String Orchestra, which will be performed at Carnegie Hall this season as part of a program designed to promote social justice. Other distinctions include first prizes at the Young Concert Artists International Auditions, Astral National Auditions, Sphinx's Competition, and International Society of Bassists Competition. In 2018, he made acclaimed debuts in the Young Concert Artists Series at Merkin Concert Hall and the Kennedy Center. He has also given recitals at New York's Morgan Library and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he has been re-engaged to perform on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center as a member of CMS's Bowers Program. A native of Marietta, Georgia, Mr. Foley is an alumnus of the Perlman Music Program and earned his bachelor's degree from the Curtis Institute of Music with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.



FRANCISCO FULLANA

▶ Spanish violinist Francisco Fullana has been praised as a "rising star" (*BBC Music Magazine*) and "frighteningly awesome" (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described Fullana as "an amazing talent." Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an

innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians' understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter's re-composition of Vivaldi's *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as "explosive" (*Gramophone*) and "electric and virtuosic" (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society of Lincoln Center. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



MARC GOLDBERG

▶ A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, Marc Goldberg is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke's, 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, Boston Symphony Orchestra, and Orpheus

Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the United States, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, Riverside Symphony, 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, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.



BELLA HRISTOVA

▶ Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova's growing international career includes numerous appearances as soloist with orchestra including performances with the Milwaukee and Kansas City symphonies and Beethoven's ten sonatas with acclaimed pianist Michael Houstoun on tour in New Zealand. This season, she performs ten different works as soloist with orchestra, from Mozart to Sibelius

to Bartók, as well as concertos by Florence Price (with the Knoxville Symphony) and David Ludwig (with the Hawaii Symphony and Symphony Tacoma). She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, and Michael Stern. A sought-after chamber musician at festivals, she performs at Australia's Musica Viva, Music from Angel Fire, Chamber Music Northwest, and the Santa Fe Chamber and Marlboro Music festivals. Her recording *Bella Unaccompanied* (A.W. Tonogold Records) features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J.S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. Ms. Hristova attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. An alum of CMS's Bowers Program, she plays a 1655 Nicolò Amati violin.



HSIN-YUN HUANG

► Violist Hsin-Yun Huang has been a soloist with the Berlin Radio Orchestra, Tokyo Philharmonic, China NCPA Orchestra, Taiwan Philharmonic, Russian State Symphony, Zagreb Soloists, Bogota Philharmonic, Brazil Youth Symphony, Puerto Rico Symphony, ICE, and the London Sinfonia. She performs regularly at festivals including Marlboro, Santa Fe, Music@Menlo, Seoul Spring, and Spoleto USA. She tours extensively with the Brentano String Quartet, most notably including

performances of the complete Mozart string quintets at Carnegie Hall. Recent highlights include concerto performances under the batons of Osmo Vänskä, David Robertson, Xian Zhang, and Max Valdés, appearances with the Shanghai and Guangzhou Symphonies, and serving as featured faculty with Yo-Yo Ma's new YMCB initiative in China. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Upcoming releases include the complete Sonatas and Partitas for Solo Violin by Bach and *FantaC*, a C-string-inspired solo album. Gold medalist in the 1988 Lionel Tertis International Viola Competition and the 1993 ARD International Competition in Munich, Ms. Huang was awarded the highly prestigious Bunkamura Orchard Hall Award. A native of Taiwan and an alumna of Young Concert Artists, she was inspired to play the viola by Haydn quartets. She currently serves on the faculties of The Juilliard School and the Curtis Institute of Music.

DAVID JOLLEY

► David Jolley 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 United States, 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 Stony Brook University, Mannes College of Music, Queens College, and Manhattan School of Music.



SOOYUN KIM

► Praised as “a rare virtuoso of the flute” by *Libération*, Sooyun Kim has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has been presented in recital in Budapest’s Liszt Hall, Millennium Stage at the

Kennedy Center, Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on Medici.tv. A winner of the Georg Solti Foundation Career Grant, she 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, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt, the Isabella Stewart Gardner Museum, and Glassmuseet Ebeltoft in Denmark. She choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupe in Denmark. An alum of CMS’s Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Ms. Kim plays on a rare 18-carat gold flute specially made for her by Verne Q. Powell Flutes.



TARA HELEN O’CONNOR

► Tara Helen O’Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in CMS’s Bowers Program. A Wm. S. Haynes flute artist, she regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest,

Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, Rockport Chamber Music Festival in Massachusetts, Bay Chamber Concerts, and the Bravo! Vail Music Festival. She is a newly appointed co-artistic director of the Music From Angel Fire Festival in New Mexico. A much sought-after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. She has appeared on A&E’s *Breakfast with the Arts*, *Live from Lincoln Center*, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society, and Bridge Records. She is associate professor of flute and coordinator of classical music studies at Purchase College. She is also on the faculty of Bard College and Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.



CREDIA

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, 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. In June 2020, he joins the Takács Quartet as their new violist.



DAVID KIM

HYEYEON PARK

▶ Described as “a pianist with power, precision, and tremendous glee” (*Gramophone*), pianist HyeYeon Park has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others. A Seoul Arts Center “Artist of the Year 2012,” she is prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, DC). An active chamber musician, she has performed at multiple festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn, and Santander (Spain) and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, and Ani and Ida Kavafian. She released a critically acclaimed world-premiere recording of Lowell Liebermann's works for cello and piano with cellist Dmitri Atapine and her solo CD *Klavier 1853* was released in 2017. Ms. Park holds a doctorate from the Peabody Institute of Johns Hopkins University as well as degrees from Yale School of Music and Korea National University of Arts. She is artistic director of Apex Concerts (Nevada) and piano professor at the University of Nevada, Reno.



DANIEL PHILLIPS

▶ Violinist Daniel Phillips enjoys a versatile career as a chamber musician, solo artist, and teacher. A graduate of Juilliard, his major teachers were his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the Orion String Quartet, which performs regularly at the Chamber Music Society. Available on recording are the complete quartets of Beethoven and Leon Kirchner. Since winning the 1976 Young Concert

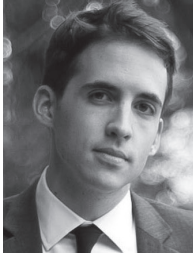
Artists Competition, he has performed as a soloist with many orchestras, including the Pittsburgh, Boston, Houston, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and Music from Angel Fire, has participated in the International Musicians Seminar in Cornwall, England since its inception, and recently returned to the Marlboro Music Festival. He has served on the faculty of the Heifetz Institute and the St. Lawrence String Quartet Seminar at Stanford. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A judge in the 2018 Seoul International Violin Competition and the 2019 Fischoff Chamber Music Competition, he is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School. He lives with his wife, flutist Tara Helen O'Connor, on Manhattan's upper west side.



ERIC REED

▶ Eric Reed is the newest member of the American Brass Quintet and serves on the horn and chamber music faculties at The Juilliard School. 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 Connect, as well as the Oregon, New World, and Harrisburg symphonies. He is a member of the newly-formed Ensemble Échappé,

a sinfonietta dedicated to music of the 21st century. Based in New York City, he has performed with dozens of the area's cultural organizations, including the Metropolitan Opera, New York Philharmonic, and American Ballet Theater. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He has recently given world premiere performances of works by John Zorn, Philip Lasser, Eric Ewazen, William Bolcom, Steven Franklin, Robert Paterson, Kenneth Fuchs, and Eric Nathan. Chamber ensembles he has performed with include the International Contemporary Ensemble, Sejong Soloists, and Israeli Chamber Project. He has appeared at the Cape Cod and Bridgehampton chamber music festivals. Mr. Reed is on the faculty of the Aspen Music Festival and School and Round Top Festival Institute.



JAMES AUSTIN SMITH

► Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist James Austin Smith performs new and old music across the United States and around the world. He is an artist of the International Contemporary Ensemble (ICE), Decoda (Affiliate Ensemble of Carnegie Hall), and Cygnus, co-principal oboist of the Orpheus Chamber Orchestra, and Artistic and Executive Director of Tertulia, a chamber music series

that takes place in restaurants in New York and San Francisco. A devoted educator, he serves on the oboe and chamber music faculties of Stony Brook University and the Manhattan School of Music. His festival appearances include Music@Menlo, Marlboro, Lucerne, Bowdoin, Orlando, Stift, Norfolk, Bridgehampton, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA. He has performed with the St. Lawrence, Orion, Rolston, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. An alum of CMS’s Bowers Program, he holds a master’s degree from the Yale School of Music, as well as Bachelor of Arts in Political Science and music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall’s Ensemble Connect. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota’s *Pioneer Press* writes, “Sussmann has an old-school sound reminiscent of what you’ll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener.” A thrilling musician capturing the attention of classical critics and audiences around the world,

he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London’s Wigmore Hall, Lincoln Center’s Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. He has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of The Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is Co-Director of Music@Menlo’s International Program and teaches at Stony Brook University.



STEPHEN TAYLOR

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

Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter's Oboe Quartet, for which he 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 United States 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.



DAVID WASHBURN

► David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, and California philharmonics; the Los Angeles, San Diego, St. Matthew's, and South Bay chamber orchestras; and

the Berkeley, Burbank, and Glendale symphonies. He has performed at the Santa Fe, La Jolla, and Music@Menlo chamber music festivals as well as with the Chamber Music Society of Lincoln Center. Active in the recording studio, he has played principal trumpet for the soundtracks of *Toy Story 4*, *Spiderman: Far From Home*, *Incredibles 2*, *Rogue One*, *Coco*, *A Quiet Place*, *Spiderman Homecoming*, *War for the Planet of the Apes*, *Fast and Furious 7*, *10 Cloverfield Lane*, *Independence Day Resurgence*, *Godzilla*, *The Amazing Spiderman*, *White House Down*, *Karate Kid*, *Avatar*, *The Legend of Zorro*, *A Beautiful Mind*, *Troy*, *Titanic*, and *Deep Impact*. He has also been a member of John Williams's trumpet section for over 20 years, recently recording *Star Wars Episodes VII, VIII, and IX*. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master's degree with distinction from the New England Conservatory of Music and his bachelor's degree from the Thornton Music School at the University of Southern California.

CMS AT 50 ANNIVERSARY LIBRARY EXHIBITION

OCTOBER 3, 2019–MARCH 7, 2020

The New York Public Library for the Performing Arts
Dorothy and Lewis B. Cullman Center



President of Lincoln Center for the Performing Arts William Schuman, First Chamber Music Society Chair Alice Tully, and Founding Artistic Director Charles Wadsworth.

In celebration of the 50th anniversary season, explore the rich history of CMS and a timeline of the evolution of chamber music. Visit the CMS exhibition at The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center (located at 40 Lincoln Center Plaza).

FREE AND OPEN TO THE PUBLIC. NO TICKETS REQUIRED.

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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 in New York, 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 120 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” (*Wall Street Journal*). Many of these extraordinary performances are live-streamed on the CMS website, 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 Bowers Program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution celebrates its 50th anniversary season in 2019–20, 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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ARTISTS OF THE 2019–20 SEASON

Tony Arnold, *soprano*
Joëlle Harvey, *soprano*
Paul Appleby, *tenor*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Peter Dugan, *piano*
Jeffrey Kahane, *piano*
Gilbert Kalish, *piano*
Anne-Marie McDermott, *piano*
Ken Noda, *piano*
Hyecheon Park, *piano/harpsichord*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Kenneth Weiss, *harpsichord*
Adam Barnett-Hart, *violin*
Aaron Boyd, *violin*
Francisco Fullana, *violin**
Chad Hoopes, *violin*
Bella Hristova, *violin*
Paul Huang, *violin*
Ani Kavafian, *violin*
Ida Kavafian, *violin*
Erin Keefe, *violin*
Alexi Kenney, *violin**
Soovin Kim, *violin*
Kristin Lee, *violin*
Sean Lee, *violin*
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin/viola*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Angelo Xiang Yu, *violin**
Misha Amory, *viola*
Che-Yen Chen, *viola*
Mark Holloway, *viola*

Hsin-Yun Huang, *viola*
Matthew Lipman, *viola*
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Richard O'Neill, *viola*
Cynthia Phelps, *viola*
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Dmitri Atapine, *cello*
Nicholas Canellakis, *cello*
Colin Carr, *cello*
Estelle Choi, *cello*
Timothy Eddy, *cello*
David Finckel, *cello*
Clive Greensmith, *cello*
Gary Hoffman, *cello*
Mihai Marica, *cello*
David Requiro, *cello**
Keith Robinson, *cello*
Inbal Segev, *cello*
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Anthony Manzo, *double bass*
Edgar Meyer, *double bass*
Nathaniel West, *double bass*
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Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Adam Walker, *flute**
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Stephen Taylor, *oboe*
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Alexander Fiterstein, *clarinet*
Jose Franch-Ballester, *clarinet*
Tommaso Lonquich, *clarinet*
Sebastian Manz, *clarinet**
Anthony McGill, *clarinet*
Ricardo Morales, *clarinet*
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Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Angela Anderson Smith, *bassoon*

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Jeffrey Lang, *horn*
Eric Reed, *horn*
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