

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, DECEMBER 14, 2018, AT 7:30 ▶ 3,896TH CONCERT
SUNDAY AFTERNOON, DECEMBER 16, 2018, AT 5:00 ▶ 3,897TH CONCERT
TUESDAY EVENING, DECEMBER 18, 2018, AT 7:30 ▶ 3,898TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

PAOLO BORDIGNON, harpsichord
ANI KAVAFIAN, violin
YURA LEE, violin
ALEXANDER SITKOVETSKY, violin
DANIEL PHILLIPS, violin/viola
MATTHEW LIPMAN, viola
PAUL NEUBAUER, viola
TIMOTHY EDDY, cello
MIHAI MARICA, cello
INBAL SEGEV, cello

ANTHONY MANZO, double bass
TARA HELEN O'CONNOR, flute
ADAM WALKER, flute
RANDALL ELLIS, oboe
JAMES AUSTIN SMITH, oboe
STEPHEN TAYLOR, oboe
PETER KOLKAY, bassoon
DAVID BYRD-MARROW, horn
STEWART ROSE, horn
DAVID WASHBURN, trumpet

JOHANN SEBASTIAN BACH
(1685-1750)

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

- ▶ Allegro
- ▶ Affettuoso
- ▶ Allegro

SITKOVETSKY, WALKER, BORDIGNON, KAVAFIAN,
NEUBAUER, EDDY, MANZO

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

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

NEUBAUER, LIPMAN, EDDY, MARICA, SEGEV,
MANZO, BORDIGNON

program continued on next page

This evening's festivities are sponsored by **Jeon Hyun Kim**.

**PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.**

CMS Chamber Music Society of Lincoln Center

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

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

KAVAFIAN, O'CONNOR, SMITH, WASHBURN, LEE,
SITKOVETSKY, NEUBAUER, MARICA, KOLKAY, MANZO,
BORDIGNON

INTERMISSION

**BACH Brandenburg Concerto No. 1 in F major,
BWV 1046 (1720)**

- ▶ [Allegro]
- ▶ Adagio
- ▶ Allegro
- ▶ Menuet—Trio—Polonaise

PHILLIPS, LEE, KAVAFIAN, LIPMAN, EDDY, MANZO,
BORDIGNON, TAYLOR, ELLIS, SMITH, KOLKAY, ROSE,
BYRD-MARROW

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

- ▶ Allegro
- ▶ Andante
- ▶ Presto

LEE, O'CONNOR, WALKER, KAVAFIAN, SITKOVETSKY,
PHILLIPS, SEGEV, MANZO, BORDIGNON

**BACH Brandenburg Concerto No. 3 in G major,
BWV 1048 (1720)**

- ▶ [Allegro]—Adagio
- ▶ Allegro

KAVAFIAN, LEE, SITKOVETSKY, LIPMAN, NEUBAUER, PHILLIPS,
MARICA, EDDY, SEGEV, MANZO, BORDIGNON

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

At a time of year when so many of us are busy with holiday activities, CMS is still in high gear.

When we arrived as Artistic Directors here in 2004, we would never have thought it possible that CMS's Brandenburg Concerto program would someday travel from New York. But soon, the quality of our performances (coupled with the irresistible appeal of the music) garnered interest across the country. This December, the program you are about to hear crosses the U.S. with appearances not only for our satellite partner in Chicago, the Harris Theater, but also makes its debut at Los Angeles's Walt Disney Concert Hall. And if that were not exciting enough, we are equally amazed to be performing, simultaneously with our Brandenburgs, at concert halls in Taipei, Taiwan, and Shanghai, China.

Certainly, as an organization, we have a lot to be grateful for. Our repertoire, among the richest of all musical genres, is served by an international, inter-generational roster of the most extraordinary musicians we know. Our home Alice Tully Hall, since its renovation, is touted as the world's finest chamber music hall. And perhaps most essential to our good fortune is your presence at such a wide variety of CMS presentations, from our educational events to our New Music series to the Rose Studio concerts. The growing and widening interest among our listeners in chamber music of all styles and periods serves as a beacon of inspiration for organizations like ours the world over.

And, with our gratitude for the large measure of friendship and support you afford us, we wish you all the happiest of holidays and a prosperous and healthy 2019.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

I think my first actual memory of performing involved the Third Brandenburg Concerto. With my mom and my Aunt Pat coerced onto the sofa as my audience, I earnestly played the double bass part all by itself, as if it were the greatest solo ever written...

It never crossed my mind that someone might not find those bouncing octaves to be as compelling as anything in those Suzuki violin books! Shortly thereafter, I lugged my bass over to my best friend's house to play that cool bass line again. I hadn't gotten far before I was abruptly drowned out by the blasting of the Third Brandenburg in its full glory from his sister's stereo, followed moments later by her voice saying "That's how it's supposed to go!" I was a bit chagrined at the time, but hidden in there is the kernel of what has truly sustained my lifelong fascination with making music; the real magic is in how it all comes together. And it still feels like magic; after innumerable performances of the Brandenburgs with colleagues from around the globe and across generations, in great halls and impromptu reading sessions, on both modern and period-appropriate instruments, I find I'm still discovering the many ways these pieces can go!

—Anthony Manzo

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 harpsichord 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 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 four *groschen* each—only a few cents. 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 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 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

IMPROVISATION IN THE BRANDENBURG CONCERTOS

Bach is famous for his meticulously worked-out music. The Brandenburgs are no exception, so they make an interesting example of a sometimes-overlooked feature of Baroque music: how incredibly improvisational it is. When we think of improvisation, we tend to think of a cadenza, the moment in a concerto when the orchestra drops out and the soloist plays a virtuosic fantasia. Two of the Brandenburgs have cadenzas—there's a shorter one in the Third Concerto over a held chord and a longer one in the Fifth Concerto. However, improvisation is also at the foundation of Baroque music. A composer like Bach would write the bassline for various instruments (in the Brandenburgs they're cello and bass) and expect a harmony instrument (like the harpsichord) to extemporize its part based on the chords suggested by the bassline. Called basso continuo, this practice was common throughout the Baroque period and is one of the defining features of Baroque music.

—Laura Keller

For the entire article, go to the CMS website.



► Paolo Bordignon, Inbal Segev, and Anthony Manzo demonstrating basso continuo

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.

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 strict canonic writing above the steady accompaniment, and the occasional comments, of the lower instruments. The second movement, which omits gambas, is one of Bach's richest, 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.

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.

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



It is possible that the Margrave of Brandenburg never heard any of these magnificent works that immortalized his name

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.

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.

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. ♦

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ABOUT THE ARTISTS

PAOLO BORDIGNON

► Harpsichordist, organist, and conductor Paolo Bordignon has received acclaim for lively and distinctive interpretations of early music to compelling performances of avant-garde repertoire. He is harpsichordist of the New York Philharmonic and performs in 2018–19 with Camerata Pacifica, Orpheus Chamber Orchestra, Santa Fe Chamber Music Festival, New Jersey Symphony Orchestra, ECCO—East Coast Chamber Orchestra, and a Trans-Siberian Arts Festival tour with the

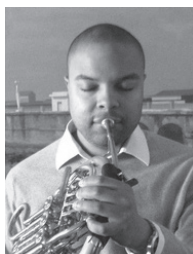
Sejong Soloists. He has appeared with the English Chamber Orchestra, American Symphony Orchestra, St. Paul Chamber Orchestra, Lincoln Center's Mostly Mozart Festival Orchestra, the Knights, and the Orchestra of St. Luke's. He has collaborated with Sir James Galway, Itzhak Perlman, David Robertson, Reinhard Goebel, Paul Hillier, Bobby McFerrin, and Midori, as well as Renée Fleming and Wynton Marsalis in a Juilliard Gala. With the Clarion Music Society, he gave the world premiere of several newly rediscovered chamber works of Mendelssohn. He has performed organ recitals at St. Thomas Church Fifth Avenue in New York and St. Eustache in Paris, and he has been a regular organ recitalist at the Metropolitan Museum of Art, including a ten-recital residency in 2010–11. Born in Toronto of Italian heritage, Mr. Bordignon studied organ with Brian Rae and John Tuttle. He attended the Curtis Institute of Music, where he studied organ with John Weaver and harpsichord with Lionel Party, and The Juilliard School. He is an associate of the Royal Conservatory of Music and a fellow of the Royal Canadian College of Organists.



MATT DINE

DAVID BYRD-MARROW

► Applauded as “stunning and assured” by the *New York Times*, American hornist David Byrd-Marrow is the solo horn of the International Contemporary Ensemble (ICE), a new music collective that performs internationally and serves as ensemble-in-residence at Lincoln Center's Mostly Mozart Festival. Working with a uniquely wide range of performers, he has premiered works by Matthias Pintscher, Arthur Kampela, George Lewis, Tyshawn Sorey, Anna Thorvaldsdottir, Du Yun, Marcos Balter, Wang Lu, Kate Soper, Miguel Zenón, and Chick Corea. He frequently performs at festivals including the Ojai Music Festival, Bay Chamber Concerts, the Mostly Mozart Festival, the Tanglewood Music Center, and as faculty at the Banff Music Centre. Formerly a member of Carnegie Hall's Ensemble Connect, he has also made guest appearances in the New York Philharmonic, the Knights, Decoda, the Atlanta and Tokyo symphony orchestras, the Orpheus Chamber Orchestra, the Mostly Mozart Festival Orchestra, and the Washington National Opera. As a soloist, he has performed Mozart's *Sinfonia concertante* with the Seattle Symphony. He has recorded on many labels including Tundra, More Is More, Nonesuch, EMI, Deutsche Grammophon, and Naxos. Mr. Byrd-Marrow received his Bachelor of Music degree from The Juilliard School and Master of Music from Stony Brook University.



DIIDER LAFERRE



TIMOTHY EDDY

▶ Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including

the 1975 Gaspar Cassado International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and Sony Classical labels. He is currently professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.



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 Windscape Woodwind Quintet, artist-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.



ANI KAVAFIAN

▶ Violinist Ani Kavafian enjoys a prolific career as a recitalist, chamber musician, and professor. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, Detroit Symphony Orchestra, and San Francisco Symphony. In the 2018-19 season, she continues her longtime association as a season artist of the Chamber Music Society with appearances in New York and around the

United States. Last summer she participated in several music festivals including Chamber Music Northwest, the Heifetz Institute, Sarasota Chamber Music Festival, Norfolk Chamber Music Festival, Great Lakes Festival, the Bridgehampton Chamber Music Festival, and Virtuoso Bel Canto Festival in Lucca, Italy. She and her sister, violinist and violist Ida Kavafian, have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a professor at Yale University and this season performed Stravinsky's *Soldier's Tale* at Carnegie's Zankel Hall with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award, and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Ms. Kavafian studied violin in the United States with Ara Zerounian and Mischa Mischakoff. She received her master's degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



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 to win first prize at the Concert Artists Guild International Competition. He has presented solo recitals at Weill Recital Hall, Merkin Hall, the Chicago Cultural Center, and Centro Cultural Ollin Yolitzli in Mexico 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 gave the world premiere of Joan Tower's bassoon concerto, and will premiere a new work for bassoon and string quartet by Mark-Anthony Turnage during the 2018-19 season at the Chamber Music Society. He is a member of the IRIS Orchestra in Germantown, Tennessee, and has served as guest principal bassoon of the St. Paul Chamber Orchestra. He holds degrees from Lawrence University, 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, Mr. Kolkay serves as associate professor of bassoon at the Blair School of Music at Vanderbilt University, and calls Nashville home. He is an alum of The Bowers Program (formerly CMS Two).

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YURA LEE

▶ Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels's Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of The Bowers Program (formerly CMS Two), Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



MATTHEW LIPMAN

▶ American violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing." The recipient of a 2015 Avery Fisher Career Grant, he has appeared as soloist with the Minnesota Orchestra, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Juilliard Orchestra, Ars Viva Symphony, and Montgomery Symphony, with CMS in Alice Tully Hall, and in recital at the WQXR Greene Space in New York City and the Phillips Collection in Washington, D.C. His debut solo album *Ascent* will be released by Cedille Records in February 2019. His recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields topped the Billboard charts. He was featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs regularly at the Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Cleveland, and White Nights festivals. A top prizewinner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he received his bachelor's and master's degrees from The Juilliard School as a student of Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of The Bowers Program (formerly CMS Two), Mr. Lipman is on faculty at Stony Brook University and performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



ANTHONY MANZO

► Anthony Manzo is a sought-after chamber musician who feels at home across the wide range of classical music, whether out front as a soloist, or providing the foundation within an orchestra, exploring on historic instruments, or collaborating in his first love—chamber music. He performs regularly at noted venues including Lincoln Center and the Spoleto Festival in Charleston, South Carolina. He also serves as the solo bassist of San Francisco’s New Century Chamber Orchestra, and is

a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he happens to be near his home in Washington, D. C. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart’s “Per questa bella mano.” He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as “endowed with beautiful and unexpected plaintiveness” by the *Boston Musical Intelligencer*), and Philharmonia Baroque in San Francisco. Additionally, he is a member of the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).



MIHAI MARICA

► Romanian-born cellist Mihai Marica is a First Prize winner of the “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the

Louisville Orchestra, and the Santa Cruz Symphony in the United States. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer, and is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. This season he joins the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master’s and artist diploma degrees. He is an alum of The Bowers Program (formerly CMS Two).



PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal

Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College as well as a visiting professor at DePaul University.



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 The Bowers Program (then called CMS Two). 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. 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 and the legendary Bach Aria Group. 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, head of the wind department, and coordinator of classical music studies at Purchase College. Additionally, she is on the faculty of Bard College and the Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.



DANIEL PHILLIPS

▶ Violinist Daniel Phillips enjoys a versatile career as an established 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 30-year-old Orion String Quartet, which is in residence at Mannes College of Music and 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, Music from Angel Fire, and has participated in the International Musicians Seminar in Cornwall, England since its inception. He also serves on the summer 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, 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.



STEWART ROSE

▶ Praised by the *New Yorker* for his “forceful yet elegant virtuosity,” French hornist Stewart Rose is one of the preeminent horn players of his generation. In recent seasons he has performed as guest principal horn with the New York Philharmonic, Philadelphia Orchestra, Metropolitan Opera Orchestra, St. Paul Chamber Orchestra, and the Saito Kinen Orchestra. He has appeared at the Marlboro, Tanglewood, Mostly Mozart, Spoleto, Edinburgh, Eastern Shore, and

Bridgehampton festivals, and is a frequent guest with the Chamber Music Society of Lincoln Center. A native New Yorker, he began playing with the Orpheus Chamber Orchestra in 1981 and has been principal horn of Orchestra of St. Luke's since 1983. He also served as principal horn with the New York City Opera for 25 years. Mr. Rose's first solo CD, *From the Forest*—a collection of early classical works for horn and orchestra by Haydn, Telemann, Leopold Mozart, and Christoph Forster with St. Luke's Chamber Ensemble—was released on St. Luke's Collection to great critical acclaim. Other recent recordings include his appearance as first horn on New York Philharmonic releases including Berlioz's *Harold in Italy* with Lorin Maazel, Sebastian Currier's *Time Machine* with Anne-Sophie Mutter and Alan Gilbert, and *Concerto: One Night in Central Park* with Andrea Bocelli; Tchaikovsky: *Winter Dreams and The Tempest* with Pablo Heras-Casado and Orchestra of St. Luke's; and Kevin Puts's *Seven Seascapes* premiere recording with the Bridgehampton Chamber Music Festival.



DARIO ACCOSTA

INBAL SEGEV

► Cellist Inbal Segev's playing has been described as "characterized by a strong and warm tone... delivered with impressive fluency and style" and with "luscious phrasing" by the *Strad*. She has performed as soloist with leading orchestras such as the Berlin Philharmonic, Israel Philharmonic, and Pittsburgh Symphony, and has collaborated with prominent conductors such as Zubin Mehta, Lorin Maazel, and Marin Alsop. She has commissioned new works by Avner Dorman,

Timo Andres, Gity Razaz, and Dan Visconti, and in 2018 was the first cellist to perform Christopher Rouse's Violoncello Concerto since Yo-Yo Ma premiered it in the 1990s. She co-founded the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus, and co-curates chamber music at the Baltimore Symphony Orchestra New Music Festival. Her recent discography includes acclaimed recordings of Romantic cello works with pianist Juho Pohjonen (Avie) and Bach's Cello Suites (Vox). Her YouTube channel features her popular master class series *Musings with Inbal Segev*, which has thousands of subscribers across continents and close to one million views. Her many honors include prizes at the Pablo Casals, Paulo, and Washington International competitions. Ms. Segev began playing the cello in Israel and at age 16 was invited by Isaac Stern to come to the United States to continue her studies. She holds degrees from The Juilliard School and Yale University. Her cello was made by Francesco Ruggieri in 1673.



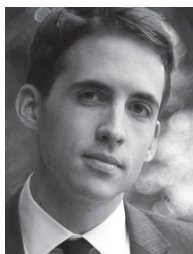
VINCING

ALEXANDER SITKOVETSKY

► Violinist Alexander Sitkovetsky was praised by *Gramophone* magazine for "his confident, entirely natural musicianship."

The 2018–19 season will see him perform with the Residentie Orkest The Hague, Anhaltische Philharmonie Dessau, Camerata Zurich, Anima Musicae Chamber Orchestra, and return to the London Philharmonic Orchestra, Camerata Salzburg, Arctic Philharmonic, and the Welsh National Opera Orchestra. In past seasons he has performed with the Yomiuri Nippon

Symphony Orchestra, Royal Philharmonic Orchestra, Australian Chamber Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, Royal Northern Sinfonia, New York Chamber Players, BBC Scottish Symphony Orchestra, Tokyo Symphony Orchestra, Moscow Symphony Orchestra, and Orquesta Filarmónica de Bolivia. His critically acclaimed CPO recording of Andrzej Panufnik's Violin Concerto with the Konzerthaus Orchester Berlin won an ICMA Special Achievement Award. He was awarded first prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian. He is an alum of The Bowers Program (formerly CMS Two), and in 2016 received the Lincoln Center Emerging Artist Award. He is a founding member of the Sitkovetsky Piano Trio, with which he has won various prizes including the Mecklenburg Vorpommern Kammermusik Prize. He has also played in a string quartet project with Julia Fischer since 2012, performing in some of Europe's most prestigious venues. Mr. Sitkovetsky was born in Moscow and moved to the United Kingdom to study at the Menuhin School. Lord Menuhin was his inspiration throughout his school years and they performed together on several occasions.



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 equal parts 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), Talea, and Cygnus, as well as co-artistic 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, Schleswig-Holstein, 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 The Bowers Program (formerly CMS Two), Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelor 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 alum of Carnegie Hall’s Ensemble Connect. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.



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 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 Tempo*; and the U.S. 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.



ADAM WALKER

► At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. Highlights this season include four appearances at Wigmore Hall, where he collaborates with

Tabea Zimmermann, Agnès Clément, Sean Shibe, Clara Mouritz, and James Newby. Elsewhere in Europe he makes his debut at Hamburg's Elbphilharmonie, while other highlights include the Musée du Louvre and Musée de Grenoble. He also makes his Finnish debut with the Tampere Philharmonic under Michael Francis. An ambassador for the flute, he regularly performs with the major U.K. orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony, and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens Luxembourg, and the RTE National Symphony Orchestra. Mr. Walker studied at Chetham's School of Music with Gitte Sorensen and at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017. He is a member of The Bowers Program (formerly CMS Two).



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 *Rogue One*, *Coco*, *A Quiet Place*, *Spider-man: Homecoming*, *War for the Planet of the Apes*, *10 Cloverfield Lane*, *Furious 7*, *Independence Day: Resurgence*, *Godzilla*, *The Amazing Spider-man*, *White House Down*, *The 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 Episode VII* and *VIII*. 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.

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A concert for families with
kids ages 6 and up

1/13/19 • 2:00 PM • ATH

NEW MUSIC

Works by Per Nørgård,
William Bolcom, Ed Bennett,
and Anthony Cheung

1/17/19 • 6:30 PM • RS

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VENUE GUIDE:

ATH ALICE TULLY HALL

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ESTEEMED ENSEMBLE

Works by Suk, Brahms,
and Dvořák

1/27/19 • 5:00 PM • ATH

1/29/19 • 7:30 PM • ATH

MASTER CLASS WITH DANIEL HOPE

1/28/19 • 11:00 AM • RS

THE ART OF THE RECITAL

Tara Helen O'Connor and
Pedja Muzijevic

2/7/19 • 7:30 PM • RS

TOTAL MOZART

A performance of Mozart's
sublime and inspiring music

2/10/19 • 5:00 PM • ATH

INTERNATIONAL COLLECTION

Featuring a US premiere
by Huw Watkins

2/22/19 • 7:30 PM • ATH

MASTER CLASS WITH GILLES VONSATTEL

2/25/19 • 11:00 AM • RS

FAREWELLS

Works by Beethoven,
Strauss, and Dvořák

2/26/19 • 7:30 PM • ATH

HUNGARIAN FIRE

Works by Brahms, Bartók,
Ligeti, and more

3/3/19 • 5:00 PM • ATH

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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for setting the benchmark for chamber music worldwide. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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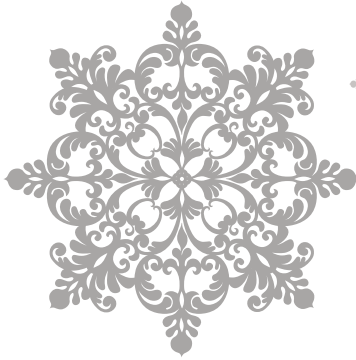
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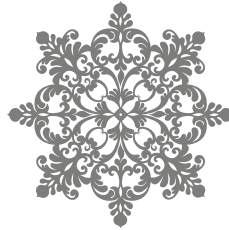
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Mané Galoyan, *soprano*
Joëlle Harvey, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Paolo Bordignon, *harpsichord*
Kenneth Weiss, *harpsichord*
Benjamin Beilman, *violin*
Nicolas Dautricourt, *violin*
Chad Hoopes, *violin*
Daniel Hope, *violin*
Bella Hristova, *violin*
Paul Huang, *violin*
Ani Kavafian, *violin*
Ida Kavafian, *violin*
Erin Keefe, *violin*
Kristin Lee, *violin*

Sean Lee, *violin*
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Philip Setzer, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Misha Amory, *viola*
Mark Holloway, *viola*
Hsin-Yun Huang, *viola*
Matthew Lipman, *viola*
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello*
Efe Baltacigil, *cello*
Nicholas Canellakis, *cello*
Timothy Eddy, *cello*
David Finckel, *cello*
Clive Greensmith, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
Keith Robinson, *cello*
Inbal Segev, *cello*
Nicholas Tzavaras, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
David Starobin, *guitar*
Bridget Kibbey, *harp*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Anthony McGill, *clarinet*

Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
David Byrd-Marrow, *horn*
David Jolley, *horn*
Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Brandon Ridenour, *trumpet*
David Washburn, *trumpet*
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Daniel Druckman, *percussion*
Ayano Kataoka, *percussion*
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Vladimir Balshin, *cello*

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Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

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Adam Barnett-Hart, *violin*
Danbi Um, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

ORION STRING QUARTET

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

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The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

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Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

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Erik Schumann, *violin*
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Mark Schumann, *cello*

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(as of November 29, 2018)

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