

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, DECEMBER 16, 2016 AT 7:30 ▶ 3,645TH CONCERT
SUNDAY AFTERNOON, DECEMBER 18, 2016 AT 5:00 ▶ 3,646TH CONCERT
TUESDAY EVENING, DECEMBER 20, 2016 AT 7:30 ▶ 3,648TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

KENNETH WEISS, harpsichord
KRISTIN LEE, violin
SEAN LEE, violin
ARNAUD SUSSMANN, violin
DANIEL PHILLIPS, violin/viola
CHE-YEN CHEN, viola
PAUL NEUBAUER, viola
DMITRI ATAPINE, cello
TIMOTHY EDDY, cello
KEITH ROBINSON, cello

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

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

(1685–1750)

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

PHILLIPS, K. LEE, SUSSMANN, CHEN, EDDY, PINGEL,
WEISS, TAYLOR, ELLIS, SMITH, GOLDBERG, ROSE, REED

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

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

SUSSMANN, KIM, SMITH, WASHBURN, S. LEE, K. LEE,
NEUBAUER, ATAPINE, GOLDBERG, PINGEL, WEISS

program continued on next page

Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**, in honor of Dmitri Atapine.

The Chamber Music Society wishes to express its deepest gratitude for the **Daniel and Joanna S. Rose Studio**, our second home, which was made possible by a generous gift from the donors for whom the studio is named.

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CMS Chamber Music Society of Lincoln Center

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

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

NEUBAUER, CHEN, EDDY, ATAPINE, ROBINSON, PINGEL, WEISS

INTERMISSION

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

- ▶ [Allegro]—Adagio
- ▶ Allegro

SUSSMANN, S. LEE, K. LEE, CHEN, NEUBAUER, PHILLIPS,
ROBINSON, EDDY, ATAPINE, PINGEL, WEISS

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

- ▶ Allegro
- ▶ Affettuoso
- ▶ Allegro

K. LEE, O'CONNOR, WEISS, S. LEE, NEUBAUER, ATAPINE, PINGEL

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

- ▶ Allegro
- ▶ Andante
- ▶ Presto

S. LEE, KIM, O'CONNOR, SUSSMANN, K. LEE, CHEN,
ROBINSON, PINGEL, WEISS

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

As a set, Bach's Brandenburg Concertos rank as a true phenomenon, among those works of art that transcend their genres, are perceived as timeless, and reach beyond their conventional audiences. That these pieces of music are "great" is of course beyond argument, but the mystery of their extraordinary power offers an endlessly fascinating subject for exploration.

We don't know why Bach composed six Brandenburg Concertos, six sonatas and partitas for solo violin, six keyboard concertos, and six suites for solo cello. We also don't know why Mozart composed six quartets dedicated to Haydn and six viola quintets, or why Bartók composed six string quartets. Were they all consciously aware that the number six is indeed the first of only four identified as perfect by the ancient Greeks? Or does that magical number—divisible by one, two, and three and the sum of its divisors—offer artists some kind of perfect structure in which to express themselves to the fullest?

As a listening experience, audiences find performances of the complete Brandenburgs a wholly satisfying experience, but why? We suspect it's not simply that from moment to moment, each is wonderful hear; rather that, like a set of characters in a play by Shakespeare, each contributes a personality so distinct that an intoxicating chemistry is created between them. Certainly, each of Bach's Brandenburg Concertos bears its own identity: No. 1—majestic and regal; No. 2—flashy with instrumental variety; No. 3—visceral rhythms and homogeneous instrumental balance; No. 4—a true concerto for violin and flutes; No. 5—the most civil marriage of violin, flute, and harpsichord; and No. 6—simply a miracle created by violas.

We invite you to celebrate the holidays by discovering your own reasons for being part of our Brandenburg Concertos performances, and on behalf of CMS, we wish you a wonderful holiday and all the best for 2017.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

It's hard for me to believe that this season marks the ten-year anniversary of my relationship with The Chamber Music Society of Lincoln Center. Thank you to David and Wu Han, the staff at CMS, and all the musicians and patrons I have met over the years!

It's fitting to celebrate with the Brandenburg Concertos of J.S. Bach, as I performed them in my first Alice Tully Hall concert with CMS ten years ago. The one-of-a-kind Brandenburgs always sound fresh and vital to me, with their wide assortment of melodies, both lively and stirring, and incredibly varied combinations of solo instruments and sections that bring together a large, diverse cast of artists. I never get tired of studying, rehearsing, and performing these pieces and I am so looking forward to sharing the stage with all of the wonderful musicians for this evening's program.

—Arnaud Sussmann

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

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 marry 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



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

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 came eventually 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 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.

A rousing orchestral *tutti* begins the Second Brandenburg, 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 Sixth Brandenburg Concerto—which includes parts for two viola da gambas (performed tonight on cellos), 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

THE BRANDENBURGS AT CMS

Performances of the Brandenburg Concertos are a holiday tradition at the Chamber Music Society. The first complete performance took place on December 12, 1993, but CMS had presented all of the concertos except the first in Alice Tully Hall prior to that time. Over the years, CMS has experimented with different orders for the pieces, varying cast sizes, and tweaking the instrumentation—in 2012 natural horns replaced valved horns in the first concerto and in 2010 David Shifrin played the trumpet part in the second concerto on a soprano clarinet. They were recorded in 1996 for the Delos label and again in 2009 on the CMS Live label.

Past CMS ensembles have traveled to present the concertos in Newark, Princeton, Peekskill, Chicago, Portland, and at the Kennedy Center in Washington, DC, in addition to on-campus performances at Frederick P. Rose Hall and then-Avery Fisher Hall. In recent years, increasing demand for the Brandenburgs caused CMS to expand from two performances to three in New York, and this year, for the first time, the cast made a full nationwide tour starting December 8 in East Lansing, Michigan and ending December 14 in Costa Mesa, California. In total, the Brandenburgs will be presented ten times this season, giving audiences across the country world-class performances of this timeless music.

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 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 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.

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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ABOUT THE ARTISTS

DO-HUNG-DO



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, Zankel and Weill halls at Carnegie Hall, and the National Auditorium of Spain. An avid chamber musician, he has previously performed with The Chamber Music Society of Lincoln Center and his frequent festival appearances have included Music@Menlo,

La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, Nevada, and Cactus Pear, with performances broadcast in Spain, Italy, the US, Canada, Mexico, and South Korea. His multiple awards include the 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, BlueGriffin, and Bridge record labels. Mr. Atapine holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. The artistic director of Ribadesella Chamber Music Festival and the Argenta Concert Series, he is the cello professor at the University of Nevada, Reno and a member of Chamber Music Society Two.



CHE-YEN CHEN

► Taiwanese-American violist Che-Yen Chen is a founding member of the Formosa Quartet, the First Prize winner of the 2006 London International String Quartet Competition. He was awarded First Prize in the 2003 Primrose International Viola Competition, and has been described by the *San Diego Union Tribune* as an artist whose “most impressive aspect of his playing was his ability to find not just the subtle emotion, but the humanity hidden in the music.” Having served as the

principal violist of the San Diego Symphony for eight seasons, and having appeared as principal violist with numerous major orchestras in North America, he now devotes his time to the Formosa Quartet and teaching, recitals, and other chamber music projects. The quartet’s many commissions have contributed to the 21st century’s string quartet literature. In 2016, the ensemble premiered Lei Liang’s *Song Recollections*; based on music indigenous to aboriginal tribes of Taiwan, the piece is the result of a two-year commissioning project that looks ahead to a new disc of music inspired by Hungarian and Taiwanese folk traditions. Other commissions include Shih-Hui Chen’s *Returning Souls: Four Pieces on Three Formosan Amis Legends* and *Fantasia on the Theme of Plum Blossom*, Dana Wilson’s *Hungarian Folk Songs*, and Wei-Chieh Lin’s *Pasibutbut*. A former member of CMS Two, Mr. Chen is currently on the faculty at the USC Thornton School of Music, and has given master classes in major conservatories and universities across North America and Asia.



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 is the principal oboist of Lincoln Center's Mostly Mozart Festival Orchestra, Little Orchestra Society, and is solo English horn in the New York Pops Orchestra. He is the oboist in the Windscape woodwind quintet, which is ensemble-in-residence at the Manhattan School of Music. He is principal oboist and serves on the faculty of the Eastern Music Festival in Greensboro, North Carolina. He was principal oboist of the New York Chamber Symphony and in that capacity 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, and the Florida Orchestra. Mr. Ellis has toured extensively as a guest artist with the Orpheus Chamber Orchestra and 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. He has freelanced with the Ensemble Wien-Berlin, Orchestra of St. Luke's, the New York Philomusica, and the Orchestras of the Martha Graham, Paul Taylor, and the American Ballet Theatre dance companies. Mr. Ellis has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. He received his bachelor's degree from the North Carolina School of the Arts and his master's degree from SUNY Stony Brook where he studied with Ronald Roseman. He teaches oboe and chamber music at Skidmore College in Saratoga Springs, NY.



MARC GOLDBERG

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

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



SOOYUN KIM

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

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



LISA MARIE MAZZICCO

KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural

Philharmonic of Russia, the Korean Broadcasting Symphony, and in recitals on many of the world's finest stages including Carnegie Hall, Avery Fisher Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



ERIC RYAN ANDERSON

SEAN LEE

► Violinist Sean Lee has attracted audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he enjoys a multi-faceted career as both performer and educator. A former member of Chamber Music Society Two, he continues to perform regularly with The Chamber Music Society of Lincoln Center in New York City, as well as on tour in the 2016-17 season across the United States and Asia. Embracing the legacy of his late teacher, violinist

Ruggiero Ricci, Mr. Lee is one of the few violinists who perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw attention for his perspective and insight for aspiring young violinists. His recital and concerto performances have taken him to Carnegie Hall, Festival di Carro Paganiniano, Wiener Konzerthaus, and Tel Aviv Museum of Art. Mr. Lee has called New York City home since moving there at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He teaches at the Perlman Music Program, where he was a student, as well as The Juilliard School's Pre-College Division. He performs on a violin originally made in 1999 for violinist Ruggiero Ricci, by David Bague.



PAUL NEUBAUER

▶ Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He is the newly appointed artistic director of the Mostly Music series in New Jersey. In September he was featured in a *Live from Lincoln Center* broadcast with CMS. This season he also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, and as soloist with orchestras. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. 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 Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS' *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, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer is on the faculty of The Juilliard School and Mannes College.



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 Chamber Music Society Two 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, and the Bravo! Vail 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 Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory and the contemporary program at Manhattan School of Music and is a visiting artist, teacher, and coach 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 Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the 29-year-old Orion String Quartet, which is in residence at Mannes College of Music and performs regularly at The Chamber Music Society of Lincoln Center. Available on recording are the complete

quartets of Beethoven and Leon Kirchner. Since winning the 1976 Young Concert Artists Auditions, he has performed as a soloist with the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio, and Yakima symphonies. Last season marked his concerto debut with the Yonkers Symphony. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and has participated in the International Musicians Seminar in Cornwall, England since its inception by Sandor Vegh. He also serves on the summer faculty of the Heifetz Institute. 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. 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.



SCOTT PINGEL

► In 2004, Scott Pingel became the principal bass of the San Francisco Symphony and the *San Francisco Chronicle* named him one of the most prominent additions to the ensemble. Previously, he served as principal bass of the Charleston Symphony Orchestra, performed with the Metropolitan Opera, and served as guest principal with the National Arts Center Orchestra in Canada. His solo performances with ensembles such as the San Francisco Symphony, the San Francisco

Academy Orchestra, and the Charleston Symphony Orchestra, and his recitals (frequently consisting of his own arrangements) have received critical acclaim. As a chamber musician, he has collaborated with luminaries including Yo-Yo Ma and members of the Emerson, Miró, Pacifica, St. Lawrence, Danish, and Takács quartets. He can often be heard at the Arizona Musicfest, Music@Menlo, and Music in the Vineyards festivals and on television and radio programs including NPR's *Performance Today*. Formerly active as a jazz musician and electric bassist, he worked with greats including Michael Brecker, Geoff Keezer, and James Williams, and performed in venues from Birdland in New York to Fasching in Stockholm. He held a tenured position at the University of Michigan, and currently serves on the faculty of the San Francisco Conservatory of Music. Mr. Pingel's primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a bachelor's degree from the University of Wisconsin-Eau Claire, a master's degree from the Manhattan School of Music, and spent two years as a fellow at the New World Symphony.



ERIC REED

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

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



KEITH ROBINSON

▶ Cellist Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award. His most recent recording released on Blue Griffin Records features

the complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of Chamber Music Society Two. Mr. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Mr. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.



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’s *Winter Dreams and The Tempest* with Pablo Heras-Casado and Orchestra of St. Luke’s; and Kevin Puts’ *Seven Seascapes* premiere recording with the Bridgehampton Chamber Music Festival.



JAMES AUSTIN SMITH

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

of Music and Purchase College and is co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. His festival appearances include Marlboro, Music@Menlo, Lucerne, Chamber Music Northwest, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. His debut solo recording *Distance* was released in early 2015 on South Africa’s TwoPianists Record Label. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelors of Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall’s Ensemble ACJW. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzels, Humbert Lucarelli, and Ray Still.



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 young musician capturing the attention of classical critics and audiences around the world, he has

appeared on tour in Israel and in concert at Lincoln Center's Alice Tully Hall, 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, Tel Aviv at the Museum of Art, 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, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. A former member of Chamber Music Society Two, he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.



STEPHEN TAYLOR

▶ Stephen Taylor, one of the most sought-after oboists in the country, holds the Mrs. John D. Rockefeller III solo oboe chair at the Chamber Music Society. He is a solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and Speculum Musicae, and is co-principal oboist of the Orpheus

Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh, Caramoor, Bravo! Vail, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter's Oboe Quartet for which Mr. Taylor received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the US premieres of *Trilogy for Oboe and Harp*, *Oboe Quartet*, and *A 6 Letter Letter*. He is entered in *Who's Who in American Colleges and Universities* and has been awarded a performer's grant from the Fromm Foundation at Harvard University. Trained at The Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Mr. Taylor plays rare Caldwell model Lorée oboes.



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 *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 is currently a faculty member at Azusa Pacific University, Biola University, and the University of California Irvine. He received his Master of Music degree with distinction from the New England Conservatory of Music, and his Bachelor of Music degree from the Thornton Music School at the University of Southern California. He is a Yamaha Performing Artist.



KENNETH WEISS

▶ Kenneth Weiss is an American harpsichordist with an active career as a soloist, conductor, chamber musician, and teacher. Highlights of the 2015-17 seasons include Bach's *Well-Tempered Clavier* in Japan and Israel, Bach's *Musical Offering* at the Auditorio Nacional de Madrid and the Paris Opera, guest conducting the Jerusalem Camerata and the Orchestre de Rouen, and the premiere of a new ballet by Robyn Orlin. As soloist and chamber musician he has performed extensively in

Europe, North America, and Asia—Wigmore Hall, Tokyo's Bunkakaikan Hall, Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, La Roque d'Anthéron, Auditorio Nacional de Madrid, and the Amsterdam Concertgebouw. He is a frequent guest with The Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and NYC's Music Before 1800. He is Professor of Harpsichord at the Haute Ecole de Musique in Geneva, Switzerland, and Professor of Chamber Music at the Conservatoire de Paris. Born in New York City, he attended the High School of Performing Arts and the Oberlin Conservatory of Music where he studied with Lisa Goode, later studying with Gustav Leonhardt at the Amsterdam Conservatory. His recordings for Satirino records have been widely acclaimed. They include Bach's *Goldberg Variations*, partitas, and *The Well-Tempered Clavier*, a CD dedicated to transcriptions of Rameau's operas and ballets, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—*A Cleare Day* and *Heaven and Earth*.

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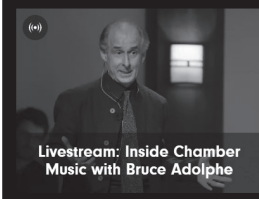
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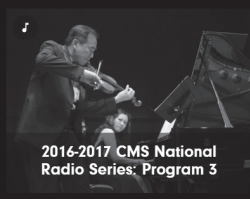
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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 150 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS “an exploding star in the musical firmament” (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS’ mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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