

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, DECEMBER 4, 2016 AT 5:00 ▶ 3,636TH CONCERT

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

PAUL JACOBS, organ
ANNE-MARIE McDERMOTT, piano
ANI KAVAFIAN, violin
COLIN CARR, cello
JASON VIEAUX, guitar
TARA HELEN O'CONNOR, flute

SOLO BACH

JOHANN SEBASTIAN BACH
(1685–1750) **Partita in A minor for Flute, BWV 1013** (c. 1723)
▶ Allemande
▶ Courante
▶ Sarabande
▶ Bourrée Anglaise
O'CONNOR

BACH **Suite in C major for Cello, BWV 1009** (c. 1720)
▶ Prelude
▶ Allemande
▶ Courante
▶ Sarabande
▶ Bourrée I and II
▶ Gigue
CARR

BACH **Prelude and Fugue in D major for Organ, BWV 532** (c. 1712)
JACOBS

INTERMISSION

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

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

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BACH Suite in E minor for Guitar, BWV 996 (after 1712)

- ▶ Prelude: Passaggio—Presto
- ▶ Allemande
- ▶ Courante
- ▶ Sarabande
- ▶ Bourrée
- ▶ Gigue

VIEAUX

BACH Sonata in G minor for Violin, BWV 1001

(before 1720)

- ▶ Adagio
- ▶ Fuga: Allegro
- ▶ Siciliano
- ▶ Presto

KAVAFIAN

BACH English Suite in A minor for Keyboard, BWV 807

(before 1720)

- ▶ Prelude
- ▶ Allemande
- ▶ Courante
- ▶ Sarabande et les agréments de la même Sarabande
- ▶ Bourrée I—Bourrée II
- ▶ Gigue

McDERMOTT

ABOUT TONIGHT'S PROGRAM

Dear Listener,

How can it be that in almost 300 years, no one has surpassed Johann Sebastian Bach as a composer of music for solo instruments?

While it is true that Bach was the greatest keyboard artist of his day, his level of violin playing is unknown beyond his ability to lead orchestras from the concertmaster's chair. It is additionally reported that Bach played brass instruments, the contrabass, cello, oboe, bassoon, horn, and most likely flute and recorder. While we expect his works for organ and cembalo to be of lofty heights, you will soon hear that Bach's ability to compose for the violin, cello, lute, and flute was also truly beyond comparison.

What is equally astounding is how long Bach's solo works remained in relative obscurity. Most of this music was not published until the mid-19th century. His suites for solo cello were regarded as instrumental exercises until the great Catalan cellist Pablo Casals discovered them in a music shop in Barcelona in 1889. It was not until 1901 that he performed one of them, and not until 1930 that he felt ready to record the cycle. Such was the reverence Casals had for Bach's solo suites, and history has proven that profound respect justified beyond doubt.

Bach's works for solo instruments serve as lasting confirmation of his incomparable skill and artistry. The works we perform today, and the sets from which they are selected, hold little chance of ever being surpassed or equaled. CMS is immensely proud to present this first-of-its-kind performance by a cast of artists who bring profound dedication, long experience, and instrumental mastery to our stage.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Partita in A minor for Flute, BWV 1013

JOHANN SEBASTIAN BACH

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

Composed around 1723.

- ▶ First CMS performance on December 8, 2009.
- ▶ Duration: 15 minutes

In 1713, the frugal Friedrich Wilhelm I of Prussia dismissed his household musical establishment in Berlin. The young, cultured Prince Leopold of Anhalt-Cöthen took the opportunity to engage some of the finest of Friedrich's musicians, and he provided them with excellent instruments and established a library for their regular court performances. In December 1717, Leopold hired Johann Sebastian Bach, then organist and *Kapellmeister* at Weimar, as his director of music.

Though Johann Sebastian Bach did not master the flute (he was a virtuoso on all of the keyboards and a competent player of the string instruments), he favored it with a considerable amount of music—seven sonatas with harpsichord, an unaccompanied partita, a sonata for two flutes and basso continuo, the Trio Sonata in the *Musical Offering*, and the *Orchestral Suite No. 2*, as well as important solo roles in two of the *Brandenburg Concertos* and many of the cantatas, passions, and oratorios. Most of these flute pieces, with the exception of the *Musical Offering*, were apparently composed during his happy tenure as *Kapellmeister* to Prince

Leopold. There were some 17 excellent players of strings, organ, oboe, bassoon, and trumpet in Leopold's household band at that time, as well as two flutists: Johann Heinrich Freytag, a virtuoso on the transverse flute, and Johann Gottlieb Würdig, a specialist on recorder. Though the evidence concerning the provenance of Bach's single Partita for Flute is sketchy, it was probably written for Freytag around the time Bach was finishing his tenure at Cöthen. The work was unknown until it was discovered in Germany in 1917 amid the last pages of an old manuscript of the six violin sonatas owned by Wilhelm Rust, one of Bach's late-19th-century successors as organist at the Thomaskirche in Leipzig.

The movements of the A minor Flute Partita (also known as a sonata; the extant manuscript has no generic title) follow the old custom of pairing a slow dance with a fast one. The opening *Allemande* has an unbroken succession of short notes that suggest it may have been transcribed from an earlier piece for violin. This movement is a rigorous test of phrasing, breath control, endurance, and musicianship embodied in one of the continuously unfolding flights of melodic invention that mark Bach's most characteristic music. There follow a brilliant *Courante*, a dance type originally accompanied by jumping motions, notable for the polyphony implied by its wide, leaping intervals, a tender *Sarabande*, and virtuosic *English Bourrée*. ♦

Suite in C major for Cello, BWV 1009

JOHANN SEBASTIAN BACH

Composed around 1720.

- ▶ First CMS performance on December 16, 2006.
 - ▶ Duration: 20 minutes
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Inspired by the high quality of the musicians in his charge and by Prince Leopold's praise of his creative work, Bach produced much of his greatest instrumental music during his tenure at Cöthen from 1717 to 1723, including the Brandenburg Concertos, suites for orchestra, violin concertos, *Well-Tempered Clavier*, many chamber and keyboard compositions, and the works for solo violin and cello. The six Suites for Cello were apparently written for either Christian Ferdinand Abel or Christian Bernhard Linigke, both master cellists in the Cöthen court orchestra.

The cello in Bach's time was still an instrument of relatively recent origin. It was the Cremonese craftsman Andrea Amati who first brought the violin, viola, and cello to their modern configurations around 1560 as the successors to the old, softer-voiced family of viols. For the first century of its existence, the cello was strictly confined to playing the bass line in concerted works; any solo passages in its register were entrusted to the viola da gamba. The earliest solo works known to have been written specifically for the instrument, from the 1680s, are by Domenico Gabrieli, a cellist in the orchestra of San Petronio in Bologna. The first concerto for cello seems to be that composed by Giuseppe Jacchini in 1701. The instrument gained steadily in popularity as it displaced the older

gamba, a circumstance evidenced by the many works for it by Antonio Vivaldi and other early-18th-century Italian composers. When Bach proposed to write music for unaccompanied cello sometime around 1720, however, there were few precedents for such pieces. The examples with which he was most familiar were by a tiny enclave of composers (Westhof, Biber, Walther, Pisendel) centered around Dresden who had dabbled in compositions for solo violin, and it was probably upon their models that Bach built his solo violin and cello works.

Bach's Cello Suites, like his contemporaneous English Suites (BWV 806-11), follow the traditional form of the German instrumental suite—an elaborate prelude followed by a set series of dances: *allemande*, *courante*, *sarabande*, and *gigue*. Between the last two movements of the cello works are inserted additional pairs of minuetts (Suites Nos. 1 and 2), *bourrées* (Nos. 3 and 4) or *gavottes* (Nos. 5 and 6). The Third Suite, in C major, opens with a *Prelude*, exploiting the rich scales and arpeggios of the instrument's middle and low registers, which pauses from its incessant rhythmic motion only for the double-stopped chords used as its closing gestures. The *Allemande* (whose rich, quick figurations make its tempo seem faster than a metronome would indicate) is complemented by the *Courante*; the stately *Sarabande* is balanced by the twin *Bourrées* (the second of which slips into C minor) and the spirited *Gigue*, whose few measures of implied bagpipe drone are among the most novel tonal effects in Bach's instrumental catalog. ♦

Prelude and Fugue in D major for Organ, BWV 532

JOHANN SEBASTIAN BACH

Composed around 1712.

- ▶ First CMS performance on March 1, 1994.
- ▶ Duration: 11 minutes

Bach composed his majestic and virtuosic Prelude and Fugue in D major (BWV 532) around 1712, while serving as organist to Duke Wilhelm Ernst of Weimar, an enlightened ruler who not only professed his Lutheran religion but lived by it, promoting the education and well-being of his subjects and engaging in frequent philanthropy. When Bach played the piece during a visit to Kassel in 1714, one auditor reported that “his feet flew over the pedals as though they had wings, and powerful sounds roared like thunder through the church.” The spacious *Prelude*

is a three-part affair, consisting of a brilliant opening section of improvisatory-seeming flourishes, a striding, imitative passage in the nature of a processional, and a coda of imposing sonority and harmonic adventuresomeness. The *Fugue* is an impressive example of Bach’s ability to weave from a rambling, seemingly unpromising theme a musical structure of nobility and expressive power. The English composer and scholar Hubert Parry described it as “one of the most dazzling movements of its kind, which affords special opportunity for delight by the long cadenza for the pedal at the end, which rises by an apt extension of the subject through the whole compass of the pedal board, rushing into the incisive closing chords with jubilant and exhilarating confidence.” ♦

Suite in E minor for Guitar, BWV 996

JOHANN SEBASTIAN BACH

Composed after 1712.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 16 minutes

Johann Elias Bach, the son of a cousin of Johann Sebastian, came to Leipzig in 1738 to study at the city’s university, earning his room and board by serving as the composer’s secretary. In a letter dated August 11, 1739, Elias reported on “something extra fine in the way of music” going on in the Bach household. “My honored cousin from Dresden”—Wilhelm

Friedemann Bach, Johann Sebastian’s eldest son, who was then organist at the Sophiekirche in Dresden—“who was here for over four weeks, made himself heard several times at our house with the two famous lutenists Mr. Weise and Mr. Kropfgans.” “Mr. Weise” was Silvius Leopold Weiss, an internationally celebrated virtuoso and then Court Lutenist to the Saxon Elector Frederick Augustus I (“The Strong”) in Dresden. Johann Kropfgans, a pupil of Weiss, was lutenist in the household of Frederick Augustus’ chief minister, Count Heinrich von Brühl. Bach had met them both the previous year when he visited Wilhelm

Friedemann in Dresden, upon which occasion he joined them in “playing harmonic modulations and good counterpoint,” according to an account by the writer and composer Johann Friedrich Reichardt.

It is likely that Bach’s interest in the lute was rekindled by his friendly encounters in 1738-39 with Weiss and Kropfgans, both of whom were also noted composers for the lute, since two of his small catalog of solo works for the instrument were composed during the following years: the Suite in C minor (ca. 1740, BWV 997) and the Prelude, Fugue, and Allegro (ca. 1740-45, BWV 998). His other lute compositions were scattered across his earlier years: while still at his first important position, as court organist and “Chief Chamber Musician” in Weimar from 1708 to 1717, he wrote the Lute Suite in E minor (BWV 996);

around 1720, while he was *Kapellmeister* at the court of Leopold of Anhalt-Cöthen, north of Leipzig, he created a little Prelude in C minor (BWV 999) and arranged the Fugue from his G minor Violin Sonata for lute (BWV 1000); and during his long tenure as director of music at Leipzig’s churches, from 1723 until his death in 1750, in addition to the C minor Partita and the Prelude, Fugue, and Allegro, he made arrangements for lute of his Cello Suite No. 5 in C minor (ca. 1730, BWV 995) and Violin Partita No. 3 (ca. 1737, BWV 1006a). In addition to his works for solo lute, Bach also included the instrument in two of his larger compositions: it was used to accompany a bass aria (No. 31) in the *St. John Passion* of 1724 and was employed as an orchestral instrument in the *Trauer Ode* (Ode of Mourning, BWV 198), the elaborate funeral music

ALICE TULLY HALL ORGAN DATES AND FACTS

- ▶ 1969 – *Alice Tully Hall opened with space designated for an organ*
- ▶ 1974 – *Organ built by Orgelbrau Th. Kuhn of Männedorf, Switzerland and funded by Miss Alice Tully*
- ▶ August 13, 1975 – *Organ inaugurated by British-born American concert organist E. Power Biggs*
- ▶ October 17, 1975 – *CMS Founder and then-Artistic Director Charles Wadsworth played the organ for the first time at a CMS concert*
- ▶ 1984 – *Contrebombarde 32’ added to the Pedal*
- ▶ 2006–2010 – *Organ stored, renovated, and cleaned in New York State and Männedorf, Switzerland while Alice Tully Hall underwent renovations*
- ▶ June 14, 2010 – *Organ returned to Alice Tully Hall for re-installation*
- ▶ November 16, 2010 – *Paul Jacobs, Chairman of the Organ Department of The Juilliard School, re-inaugurated the organ*

Four independent manual keyboards • 4,192 pipes arranged in 85 ranks distributed among 61 speaking stops • Pipes lengths range from 18.3 feet to a tenth of an inch • Most of the pipes are made of metal but some are made of wood • Total weight is 19 tons

for Queen Christiane Eberhardine heard at a commemorative service held at St. Paul's Church, Leipzig, on October 17, 1727. Bach would also have pressed any available lute into service as a continuo instrument on occasion, though without writing an independent part for it into his scores.

The *Prelude* of the Suite in E minor opens with a *Passaggio* of elaborate

figurations that is followed by a quick-tempo, three-voice fugue. The rest of the suite follows the standard succession of stylized dances that comprise the Baroque form, established in German practice with the works of Johann Jakob Froberger around 1650: *Allemande*, *Courante*, *Sarabande*, and *Gigue*; a *Bourrée* is here inserted before the final movement. ♦

Sonata in G minor for Violin, BWV 1001

JOHANN SEBASTIAN BACH

Composed before 1720.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 17 minutes

Bach composed the set of three sonatas and three partitas for solo violin before 1720, the date on the manuscript, during his tenure at Cöthen from 1717 to 1723. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands that they impose upon the player indicate that they were intended for a virtuoso performer: Johann Georg Pisendel, a student of Vivaldi, Jean Baptiste Volumier, leader of the Dresden court orchestra, and Joseph Spiess, concertmaster of the Cöthen orchestra, have been advanced as possible candidates. After the introduction of the basso continuo early in the 17th century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar

when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all composed similar works. All of these composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar at that time with most of this music. (Bach's reputation as a peerless keyboard virtuoso preceded him on his visit to Dresden in 1717: the French organist and clavecin player Louis Marchand fled town rather than be beaten in a contest arranged by a local nobleman.) Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

Though the three violin partitas, examples of the *sonata da camera* (chamber sonata) or suite of dances, vary in style and structure, the three solo sonatas uniformly adopt the precedent of the more serious "church sonata," the *sonata di chiesa*, deriving their mood and makeup from the works of the influential Roman master Arcangelo Corelli. The sonatas follow the standard four-movement disposition of the

sonata da chiesa—slow—fast—slow—fast—though Bach replaced the first quick movements with elaborate fugues and suggested a certain dance-like buoyancy in the finales. The Sonata No. 1 in G minor opens with a deeply expressive *Adagio* whose mood of stern solemnity is heightened by considerable

chromaticism and harmonic piquancy. The four-voice *Fugue* that follows appealed sufficiently to Bach that he transcribed it for both organ (BWV 539) and lute (BWV 1000). The G minor Sonata concludes with a lilting *Siciliano* and a *moto perpetuo* movement in two-part dance form. ♦

English Suite in A minor for Keyboard, BWV 807

JOHANN SEBASTIAN BACH

Composed before 1720.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 20 minutes

The six English Suites were probably written at Cöthen, though ideas and perhaps even complete movements for them may date from as early as 1715, when Bach was serving as organist and chamber musician to Duke Wilhelm Ernst of Weimar. (It is from the early Weimar period [1708-17] that most of Bach's organ works date.) The origin of the English Suites' name is unknown. An early copy of the First Suite (none of the composer's autographs survive) bears the words, "*Fait pour les Anglois*" (Made for the English), though this designation does not appear to have originated with Bach. Johann Nikolaus Forkel, in the first biography of the composer (1802), speculated that these works were created "for an Englishman of rank." In 1933, Charles Sanford Terry made a further pleasing but entirely unconfirmed conjecture: "Between the Anglo-Hanoverian court [of England] and the petty German principalities,

conventions were not infrequent. A military commission perhaps visited Cöthen, was entertained by the Prince, and received from his *Kapellmeister* the compliment of a composition specially dedicated." To further honor this hypothetical British dedicatee, Bach borrowed for the *Gigue* of the First Suite a theme by Charles Dieupart, then one of the most popular harpsichordists in London. The Brandenburg Concertos followed a not dissimilar gestation, when Bach collected together six of his finest concerted pieces and sent them to Christian Ludwig, Margrave of Brandenburg, who was a guest at Cöthen in 1718.

The English Suites, works of imposing scale and expansive expression, adopt the conventional Baroque model for the form: a large opening movement followed by a series of stylized dances. Each of the Suites (except No. 1), begins with a *Prélude* in quick tempo employing the *ritornello* form (orchestral refrain with solo episodes) of the Italian concerto. Bach followed the *Prélude* with the standard 18th-century succession of dances: *Allemande*, *Courante*, *Sarabande*, *Gigue*. In the A minor Suite a *Bourrée* is inserted before the *Gigue*. ♦

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ABOUT THE ARTISTS



JO SCHOFFIELD

COLIN CARR

► Cellist Colin Carr appears throughout the world as soloist, chamber musician, recording artist, and teacher. He has been a regular guest at BBC Proms and has twice toured Australia. With his duo partner Thomas Sauer he has played recitals throughout the United States and Europe, and recorded the complete cello/piano works of Mendelssohn (on Cello Classics), and Beethoven (on the MSR label). His recordings for GM of the Bach Suites and the unaccompanied cello works of Kodály, Britten, Crumb, and Schuller are highly acclaimed, as well as his recent recording of the complete Bach Suites on the Wigmore Live Label. He is a frequent guest of The Chamber Music Society of Lincoln Center and Boston Chamber Music Society. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. He has recorded the string sextets of Schoenberg and Tchaikovsky with the Emerson String Quartet and Paul Neubauer. Winner of the Young Concert Artists competition, he has received First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, and Second Prize in the Rostropovich International Cello Competition. After teaching at NEC in Boston for 16 years, Mr. Carr became professor at the Royal Academy of Music, and St. John's College in Oxford created the post of Musician in Residence for him. In 2002 he became a professor at Stony Brook University in New York. His cello was made by Matteo Goffriller in Venice in 1730.



CHRISTINA WITTON

PAUL JACOBS

► The only organist ever to have won a Grammy Award (for Messiaen's towering *Livre du Saint-Sacrement*), Paul Jacobs combines a probing intellect and extraordinary technical skills with an unusually large repertoire, both old and new. He has given landmark performances of the complete works for solo organ by J.S. Bach and Messiaen, and he played Bach's complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer's death. A fierce advocate of new music, he has premiered works by Samuel Adler, Mason Bates, Michael Daugherty, Wayne Oquin, Stephen Paulus, and Christopher Theofanidis. He began the 2016–17 season with a recital at Lincoln Center's Paul Recital Hall, followed by orchestral engagements with the Cleveland Orchestra, the Los Angeles Philharmonic, the National Symphony Orchestra, the Montreal Symphony, the Kansas City Symphony, the Edmonton Symphony, and the Philadelphia Orchestra. He will also join the Toledo Symphony for a performance of Michael Dougherty's *Once Upon a Castle*, a work he recently recorded with the Nashville Symphony Orchestra on the Naxos label. Director of the Oregon Bach Festival's Organ Institute, Mr. Jacobs studied at the Curtis Institute of Music, double majoring with John Weaver for organ and Lionel Party for harpsichord, and at Yale University with Thomas Murray. He joined the faculty of The Juilliard School in 2003, was named chair of the organ department in 2004, and received Juilliard's prestigious William Schuman Scholar's Chair in 2007.



ANI KAVAFIAN

► Violinist Ani Kavafian is enjoying a busy career as a chamber musician, recitalist, and soloist with orchestras. She is also in great demand as a teacher, having taught at the Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. In 2006 she was appointed full professor in the practice of violin at Yale. She conducts master classes around the country and was a guest lecturer and performer at Indiana University in November 2016. As a soloist,

she has appeared with the New York Philharmonic, the Philadelphia and Cleveland orchestras, and the Los Angeles and Saint Paul chamber orchestras. With her sister, Ida, she appears around the country in recital and as soloists with orchestras. For over 25 years, she was co-artistic director of the Mostly Music series in New Jersey. She has performed with the Chamber Music Society since 1972 and continues to tour the United States, Canada, Europe, and Asia with CMS. Ms. Kavafian was a 1979 recipient of the Avery Fisher Prize, and has appeared at the White House on three occasions. Her recordings include Bach's six sonatas with Kenneth Cooper on the Kleos Classics label, Mozart sonatas with pianist Jorge Federico Osorio on the Artek label, and Todd Machover's concerto *Forever and Ever* with the Boston Modern Orchestra. Ms. Kavafian is concertmaster of the New Haven Symphony Orchestra and performs Bruch's G minor Violin Concerto with the orchestra this year. Her instrument is the 1736 "Muir-McKenzie" Stradivarius.



ANNE-MARIE McDERMOTT

► For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. In addition to performing, she also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. This season she participates in the New Century Chamber Orchestra's Silver Jubilee All-Gershwin Program, and embarks

on a cycle of Beethoven concertos at Santa Fe Pro Musica. She has performed with many leading orchestra including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. She has recorded the complete Prokofiev Piano Sonatas, Bach's English Suites and Partitas (Editor's Choice, *Gramophone* magazine), and Gershwin's Complete Works for Piano and Orchestra with the Dallas Symphony (also Editor's Choice, *Gramophone* magazine). Most recently she recorded Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She is a longtime artist of the Chamber Music Society, with which she performs and tours extensively each season. She also tours as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. Ms. McDermott studied at the Manhattan School of Music and was winner of the Mortimer Levitt Career Development Award for Women, the Young Concert Artists auditions, and an Avery Fisher Career Grant.



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 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 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.



JASON VIEAUX

▶ Grammy-winner Jason Vieaux, "perhaps the most precise and soulful classical guitarist of his generation" (*NPR*), is a guitarist that goes beyond the classical. His latest solo album, *Play*, won the 2015 Grammy for Best Classical Instrumental Solo. Recital highlights include performances at Caramoor, Philadelphia Chamber Music Society, Amsterdam's Concertgebouw, Ravinia, 92nd Street Y, Bard Music, and Strings Music Festival. He has performed as soloist with over 100 orchestras and his passion

for new music has fostered premieres by Avner Dorman, Dan Visconti, Vivian Fung, Jeff Beal, and more. He continues to bring important repertoire alive in the recording studio as well, and has released 15 albums. Most recently he recorded *Ginastera: One Hundred* (Oberlin Music, October 2016) and released *Infusion* (Azica, October 2016) with bandoneonist Julien Labro. He was the first classical musician to be featured on *NPR's* "Tiny Desk" series. In 2012, the Jason Vieaux School of Classical Guitar was launched with ArtistWorks Inc., an interface that provides one-on-one online study with Mr. Vieaux for guitar students around the world. In 2011 he co-founded the guitar department at The Curtis Institute of Music, and was invited to inaugurate the guitar program at the 2015 Eastern Music Festival. Mr. Vieaux has taught at the Cleveland Institute of Music since 1997, heading the guitar department since 2001. He has received a Naumburg Foundation top prize, a Cleveland Institute of Music Alumni Achievement Award, and a Salon di Virtuosi Career Grant.

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BAROQUE COLLECTION: ITALIAN SPLENDOR

SUNDAY, DECEMBER 11, 2016, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, DECEMBER 13, 2016, 7:30 PM ▶ ALICE TULLY HALL

Brimming with imagination, daring, and propulsive rhythm, the works on this all-Italian program throb with energy as fresh today as in the 18th century.

BRANDENBURG CONCERTOS

FRIDAY, DECEMBER 16, 2016, 7:30 PM ▶ ALICE TULLY HALL

SUNDAY, DECEMBER 18, 2016, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, DECEMBER 20, 2016, 7:30 PM ▶ ALICE TULLY HALL

CMS' annual performances of Bach's Brandenburg Concertos have become an essential component of the holiday season for listeners of all ages.

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While celebrating our 47th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

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