

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, DECEMBER 9, 2018, AT 5:00 ▶ 3,891ST CONCERT  
TUESDAY EVENING, DECEMBER 11, 2018, AT 7:30 ▶ 3,892ND CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**JOÉLLE HARVEY**, soprano  
**KENNETH WEISS**, harpsichord  
**FRANCISCO FULLANA**, violin  
**ERIN KEEFE**, violin  
**KRISTIN LEE**, violin  
**RICHARD O'NEILL**, viola

**EFE BALTACIGIL**, cello  
**XAVIER FOLEY**, double bass  
**SOOYUN KIM**, flute  
**MARC GOLDBERG**, bassoon  
**BRANDON RIDENOUR**, trumpet

## BAROQUE COLLECTION

**JOHANN JOACHIM  
QUANTZ**  
(1697–1773)

**Concerto No. 161 in G major for Flute, Strings,  
and Continuo, QV 5:174 (c. 1745)**

▶ Allegro  
▶ Arioso: Mesto  
▶ Allegro vivace

KIM, LEE, FULLANA, O'NEILL, BALTACIGIL, FOLEY, WEISS

**GEORGE FRIDERIC  
HANDEL**  
(1685–1759)

**"Eternal Source of Light Divine" from *Ode for  
the Birthday of Queen Anne* for Soprano,  
Trumpet, Strings, and Continuo, HWV 74 (1713)**

HARVEY, RIDENOUR, FULLANA, KEEFE, O'NEILL,  
BALTACIGIL, FOLEY, WEISS

**JOHANN  
SEBASTIAN BACH**  
(1685–1750)

**Aria No. 1 "Jauchzet Gott in allen Landen"  
from Cantata No. 51 *Jauchzet Gott in allen  
Landen* for Soprano, Trumpet, Strings, and  
Continuo, BWV 51 (1730)**

HARVEY, RIDENOUR, FULLANA, KEEFE, O'NEILL,  
BALTACIGIL, FOLEY, WEISS

*program continued on next page*

Many donors support The Bowers Program. This evening we gratefully acknowledge  
the generous estate gift of **Marion Goldin**.

**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

**HANDEL** *"Per te lasciavi la luce" and "Un pensiero voli in ciel" from **Il delirio amoroso** for Soprano, Flute, Strings, and Continuo, HWV 99 (1707)*

HARVEY, KIM, KEEFE, LEE, BALTACIGIL, FOLEY, WEISS

## INTERMISSION

**ANTONIO VIVALDI** ***Concerto in A minor for Bassoon, Strings, and Continuo, RV 497 (after 1720)***

(1678–1741)

- ▶ Allegro molto
- ▶ Andante molto
- ▶ Allegro

GOLDBERG, KEEFE, FULLANA, O'NEILL, BALTACIGIL, FOLEY, WEISS

**HANDEL** ***Armida abbandonata** for Soprano, Strings, and Continuo, HWV 105 (1707)*

- ▶ Recitative and Aria: Dietro l'orme fugaci—  
Ah! crudele, e pur ten vai
- ▶ Recitative: Per te mi struggo, infido
- ▶ Aria: Venti, fermate, sì
- ▶ Recitative and Aria: Ma che parlo, che dico?—  
In tanti affanni miei

HARVEY, FULLANA, LEE, BALTACIGIL, FOLEY, WEISS

**HANDEL** ***"Let the Bright Seraphim" from Samson** for Soprano, Trumpet, Strings, and Continuo, HWV 57 (1741–42)*

HARVEY, RIDENOUR, FULLANA, LEE, O'NEILL, GOLDBERG, BALTACIGIL, FOLEY, WEISS

**VIVALDI** ***Concerto in D major for Violin, Strings, and Continuo, RV 208, "Il Grosso Mogul" (c. 1710)***

- ▶ Allegro
- ▶ Grave: Recitativo
- ▶ Allegro

KEEFE, FULLANA, LEE, O'NEILL, BALTACIGIL, FOLEY, WEISS

Texts and translations for tonight's vocal works are available after the artist biographies.

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Our annual Baroque Collection program allows us to sample the enormous variety of music composed during that very fertile period of music history. It was a time when forces of change were at work, opening doors for previously unimagined instrumental capabilities, sound colors, and styles of concert experience.

Italian composer Antonio Vivaldi provides a good example of the diversity of musical activity taking place between roughly 1650 and 1750. Vivaldi's output includes sacred music (he was an ordained priest), over 40 operas, and more than 500 concertos. In addition, he produced a wealth of sonatas for solo instrument plus continuo, trio sonatas, duos, and just about every other combination of instruments that form the basis of the chamber music literature (save the string quartet and modern piano trio). The output of Johann Sebastian Bach is similar if not quite as voluminous, with his more than two hundred cantatas and multiple oratorios substituting for opera, making up in unmatched quality what he lacked in quantity.

Bach and Vivaldi moved fluidly during their careers between the church and secular musical environments. Vivaldi busied himself presenting concerts by the young girls of his orphanage; Bach had his Collegium, which performed in Zimmermann's coffee house in Leipzig. These famous composers and their countless contemporaries availed themselves of the growing number of opportunities during the Baroque to bring music to people in all manner of venues, a trend which continues today.

Today's program brings to the stage a variety of instruments which were fully utilized by Baroque composers. The flute, bassoon, trumpet, and harpsichord all strained at the bit as the violin soared to perfection in the hands of Antonio Stradivari around 1715, and by the end of the 18th century would begin to sprout the keys and valves that guaranteed them technical accuracy. In perspective, the demands on all instruments made by Baroque composers necessitated the instrumental improvements that today afford their works to unprecedented life and resplendent beauty.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*Apart from the over 200 years of remarkable solo repertoire written for the harpsichord, the harpsichord (and other chord producing instruments such as the lute, harp, or organ) was used to accompany virtually all vocal and instrumental repertoire of the Baroque era. The notation—called basso continuo or figured bass—was invented at the end of the 16th century as a type of musical shorthand. Like the lead sheets used by jazz musicians, the parts are not fully written out. The player has only a bass line with occasional numbers indicating the intervals to be played above it. Improvisation of the other voices is necessary to make up a full accompaniment.*

*I prepare my basso continuo parts by making a keyboard reduction of the entire work. While doing this, I become aware of each instrumental part and—in the case of vocal music—how the composer set the text to music. I then take into account rhythmic, harmonic, dynamic, melodic, and stylistic elements to be brought out, underlined, or embellished upon.*

*This program, featuring festive works of Handel, Vivaldi, Bach, and Quantz, showcases the wonderful talent and spectacular virtuosity of the artists and colleagues with whom I will be sharing the stage. It is my job to create the perfect accompaniment for both the works and the artists. It will be my great pleasure to do so tonight.*

—Kenneth Weiss

## Concerto No. 161 in G major for Flute, Strings, and Continuo, QV 5:174

### JOHANN JOACHIM QUANTZ

- ▶ Born January 30, 1697, in Oberscheden, Germany.
- ▶ Died July 12, 1773, in Potsdam.

### Composed around 1745.

- ▶ December 9 is the first CMS performance of this piece.
- ▶ Duration: 16 minutes

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⊕ **SOMETHING TO KNOW:** *This concerto was one of 300 that Quantz composed for possibly the most famous flutist in history: Frederick the Great.*

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Johann Joachim Quantz was one of the most respected, widely traveled, and well-connected German musicians of his day. He became a member of the Dresden town band in 1716, studied counterpoint with Zelenka in

Vienna the following year, and in 1718 was appointed oboist in the musical establishment of Augustus II of Saxony and Poland, for whom he worked in Dresden and Warsaw. Among his colleagues there was Pierre-Gabriel

Buffardin, one of the finest exponents of the newly fashionable transverse flute, and Quantz studied the instrument with him. Early in 1728, Quantz went along on a state visit to Berlin, where his flute playing so impressed the young, music-loving Crown Prince Frederick that Frederick appointed him as his personal teacher. When Frederick ascended the Prussian throne in 1741, he appointed Quantz to his permanent musical staff and entrusted him with supervising the court's private evening concerts, instructing him in flute playing, composing sonatas (eventually some 250) and concertos (300) for his performance with the court musicians, and manufacturing flutes and experimenting with the instrument to improve its intonation and agility. Quantz flourished in those duties and earned the trust and esteem of his employer—he was the only one allowed to criticize Frederick's performances. Quantz died on July 12, 1773, at Potsdam, site of Frederick's magnificent

palace, *Sans Souci*.

Quantz's music, rooted in established Baroque practices but also admitting some of the *gallanterie* and formal techniques of the gestating Classical style, was perfectly suited to the temper of the times and the refined taste of his royal patron. A fine example of the transitional nature of Quantz's music is the G major Flute Concerto, which uses the old Baroque ritornello form, with its returning ensemble refrains separating solo episodes, in the fast outer movements but gives that structure a Classical balance by fully recapitulating the opening section at the end. The first and last movements are energetic, almost rambunctious in spirit, and provide fine showpieces for a royal (or any other) flutist. The intervening *Arioso* (*Mesto*—Sad) is a wordless lament, evidence that Quantz might have been an effective composer of operatic tragedies had he ever had occasion to direct his melodic and expressive gifts toward the stage. ♦

## **"Eternal Source of Light Divine" from *Ode for the Birthday of Queen Anne* for Soprano, Trumpet, Strings, and Continuo, HWV 74**

### **GEORGE FRIDERIC HANDEL**

- Born February 23, 1685, in Halle, Germany.
- Died April 14, 1759, in London.

### ***Composed in 1713.***

- First CMS performance on January 15, 1981.
- Duration: 3 minutes

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➤ **SOMETHING TO KNOW:** *Handel wrote this cantata to gain favor with the queen soon after he moved to England.*

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In 1710, after a three-year apprenticeship in Italy learning the techniques and intrigues of composing and staging opera, oratorio, and instrumental music, Handel returned to his native Germany to become music director at the court of the Elector of Hanover, Georg Ludwig.

There was then no functioning opera company at Hanover, however, and Handel, tempted by reports from the singers he had met in Italy of the riches and success awaiting an ambitious composer in London, successfully petitioned for a leave to visit England.

He arrived in London before the end of the year and scored his first triumph there with the premiere of *Rinaldo* at the Queen's Theatre on February 24, 1711. He next assembled a modest piece largely from cantatas and oratorios he had composed in Italy that he set to a libretto borrowed from Giovanni Battista Guarini's continually popular play of 1585 about shepherds and shepherdesses, hunters, and priests in mythical Arcadia titled *Il Pastor Fido* (The Faithful Shepherd). It flopped at its premiere in October 1712, but his next opera, *Teseo*, was a hit at its premiere in January 1713 in more ways than one: a) it established Handel's reputation with the English public; b) it convinced the Teuton-hating Queen Anne that she had within her realm a German treasure

around whom a certain amount of political mischief might be arranged; and c) its dedication to 17-year-old Richard Boyle, the music-loving Third Earl of Burlington, secured for the composer the status of pampered residential guest in the young Earl's mansion in Piccadilly. It did not take the crafty Handel long to expand the inroads he had made into court and society, so he pressed his advantage by creating an *Ode for the Birthday of Queen Anne* intended for performance on February 6, 1713, in St. James's Palace in honor of the monarch's 48th birthday. (It is now thought, however, that the Queen's failing health probably caused the tribute to be cancelled.) The *Ode* opens with a noble aria "Eternal Source of Light Divine" with trumpet obbligato. ♦

## Aria No. 1 "Jauchzet Gott in allen Landen" from Cantata No. 51 *Jauchzet Gott in allen Landen* for Soprano, Trumpet, Strings, and Continuo, BWV 51

### JOHANN SEBASTIAN BACH

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

### Composed around 1730.

- ▶ First CMS performance on March 15, 1977.
- ▶ Duration: 5 minutes

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**+ SOMETHING TO KNOW:** *Bach wrote at least three complete cantata cycles—one cantata for every Sunday and holy day in a year. This one, written for the 15th Sunday of Trinity, is his only cantata to feature soprano and trumpet.*

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Bach composed the Cantata No. 51, *Jauchzet Gott in allen Landen*, around 1730 to fill a gap in one of his earlier annual cycles. It was written primarily for the 15th Sunday of Trinity (sometime in early autumn, since Trinity begins on the eighth Sunday after Easter), but Bach also noted on the manuscript that the work was appropriate "in ogni tempo"—at any time. The florid nature of

the opening soprano solo would have required Bach to have had available a singer of virtuoso skill, though whether the part was taken by a precocious boy treble or a student falsetto has never been discovered. The singer is paired in the cantata's opening aria with a solo trumpet whose music is so demanding that the piece becomes something of an ecclesiastical double concerto. ♦

# Two Arias from *Il delirio amoroso* for Soprano, Flute, Strings, and Continuo, HWV 99

## GEORGE FRIDERIC HANDEL

### **Composed in 1707.**

► Premiered in 1707 in Rome.

► December 9 is the first CMS performance of these arias.

► Duration: 17 minutes

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**⊕ SOMETHING TO KNOW:** *Handel wrote this cantata during an extended trip to Italy. The text was written by the powerful Cardinal Pamphili and premiered at his home in 1707.*

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Early in 1703, Handel left his native Halle to gain experience and make some musical allies in Hamburg, then the most important opera center in Germany. The reputation he established there brought him to the attention of the visiting Prince Ferdinando de' Medici, who advised the young composer to pursue his career in Italy. Handel was intrigued by the Prince's proposal, and by late 1706 he had assembled the means to head first for Florence and early the next year for Rome, which immediately started to buzz with reports of his spectacular organ playing. Local music lovers soon also learned of his compositional gifts when he produced his first oratorio, *Il Trionfo del Tempo e del Disinganno* (The Triumph of Time and Truth), during the spring of 1707. He was befriended by the city's leading musicians, including Corelli, Gasparini, and the father and son Alessandro and Domenico Scarlatti, and received the patronage of Cardinals Pamphili, Ottoboni, and Colonna, and of Prince Francesco Maria Ruspoli. Cardinal Benedetto Pamphili (1653-1730) was not just among the nobility of the Roman church, but was also an art collector, composer, poet, and, above all, patron of music. He fancied himself something of a writer as well, providing Alessandro Scarlatti with an opera libretto (*La santa*

*Dinna*, 1687) and Handel with the texts of *Il Trionfo del Tempo* as well as the cantata *Il delirio amoroso* (The Delirium of Love). Both were performed in Pamphili's residence early in 1707.

Rather than following the conventional Italian cantata form of two or three recitative-and-aria pairs with secular, opera-like texts and modest accompaniment, Pamphili and Handel expanded the genre in *Il delirio amoroso* by calling for a larger ensemble with elaborate obbligato lines and independent dance movements as well as a narrative element that suggests a dramatic presentation. The protagonist is the shepherdess Cloris, whose lover, Thyrsis, has died. Despite his faithlessness to her, she still loves him enough to abandon her life and follow him into the netherworld of the dead. In the aria "Un pensiero voli in ciel" (May this thought fly to the heavens), with its elaborate flute solo, she ponders whether his soul has passed into Heaven or into Hell, "because he scorned me." She settles on the latter and sings the somber "Per te lasciai la luce" (For you I have left the light) on her arrival at her destination. The cantata ends as Cloris reaches the shore of the River Lethe to the sound of a graceful *Minuet* wafted from Elysium, where "lovers breathe an air of love." ♦

# Concerto in A minor for Bassoon, Strings, and Continuo, RV 497

## ANTONIO VIVALDI

- ▶ Born March 4, 1678, in Venice.
- ▶ Died July 28, 1741, in Vienna.

- ▶ December 9 is the first CMS performance of this piece.
- ▶ Duration: 10 minutes

**Composed after 1720.**

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⊕ **SOMETHING TO KNOW:** *Of Vivaldi's approximately 350 solo concertos, 39 were for bassoon, the largest number after the violin.*

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Vivaldi's fecundity is amazing. He composed 40 operas, two oratorios, two dozen cantatas, 75 sonatas, many miscellaneous instrumental and vocal pieces, and a clutch of music for the church. Not to deny the considerable beauties of these works, it is, however, for his concertos that he is chiefly remembered. There are close to 500 of these compositions, almost half being for solo violin, with other large collections for bassoon, cello, oboe, flute, recorder, and mandolin. There is also a sizable body of works for multiple soloists, and some with no featured performers at all, these latter drawing such soloists as are required from the orchestra itself. The

A minor Bassoon Concerto (RV 497) is one of 39 such works Vivaldi produced for that instrument, more than any other composer. The opening *Allegro molto* follows traditional *ritornello* form, with solo episodes separating the "returns" (*ritornelli* in Italian) of the ensemble's themes, but rather than the typical uniformity of thematic material, two contrasting motives—one rhythmic and forceful, the other soft and lyrical—are used throughout the movement. The *Andante* frames a flowing bassoon solo with a delicate, repeating-phrase theme for the ensemble. The vigorous, *ritornello*-form finale is unified in mood and theme. ♦

# Armida abbandonata for Soprano, Strings, and Continuo, HWV 105

## GEORGE FRIDERIC HANDEL

**Composed in 1707.**

- ▶ Duration: 15 minutes

- ▶ Premiered in June 1707 in Vignanello, Italy, with Margherita Durastanti as soloist.
- ▶ December 9 is the first CMS performance of this piece.

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⊕ **SOMETHING TO KNOW:** *Written soon after Il delirio amoroso, this cantata was adapted from the epic poem Jerusalem Liberated by Torquato Tasso.*

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In May 1707, Handel was taken into the employment of Marchese Francesco Maria Ruspoli, one of Rome's wealthiest nobles and leading patrons of music, just

in time to accompany the household to the Marchese's country summer estate at Vignanello, 40 miles northwest of Rome. There Handel composed secular Italian



cantatas for the regular palace concerts and sacred pieces on Latin texts for the services at the local monastery church of San Sebastiano; the soloist in those pieces was Ruspoli's house soprano, Margherita Durastanti, who created the title role of *Agrippina* at its premiere in Venice in 1709 and worked with Handel again after she settled in London a decade later. It was for Durastanti that Handel composed the cantata *Armida abbandonata* early in the summer of 1707.

The cantata's text was adapted from Tasso's *Gerusalemme liberata* (Jerusalem Liberated), also the source of the libretto for *Rinaldo* of 1711,

Handel's first opera (and first hit) in London. Tasso's epic poem is set during the First Crusade (1095-1099). Armida, Queen of Damascus and a sorceress, vows to thwart the invading Christians. She encounters the hero Rinaldo when he searches for his abducted lover in her realm. Armida immediately falls in love with him and attempts to seduce him with her charms, but he escapes her enchantment and sails away. In Handel's cantata, Armida, genuinely in love with Rinaldo, sings of her mixed feelings of scorn and longing after his departure in music that masterfully mirrors her words' images and emotions. ♦

## "Let the Bright Seraphim" from *Samson for Soprano, Trumpet, Strings, and Continuo*, HWV 57

### GEORGE FRIDERIC HANDEL

**Composed in 1741; revised in 1742.**

▶ Duration: 6 minutes

▶ Premiered on February 18, 1743 in London, directed by the composer.

▶ First CMS performance on April 29, 1973.

➤ **SOMETHING TO KNOW:** *The oratorio Samson was based on John Milton's dramatic poem Samson Agonistes and the last aria is a musical tribute describing angelic choirs.*

On September 14, 1741, after 24 days of intense, sequestered creativity, Handel completed *Messiah*. Concerned about the potential public and clerical outcry over using exclusively Biblical texts in *Messiah*, which would be presented in non-consecrated performance spaces, he immediately set about writing a successor to the new oratorio that would take a non-scriptural poem as its basis. He settled on *Samson Agonistes* (1671), Milton's last work, which molded the Old Testament story of the Israelite renowned for his strength into the form of a Greek tragedy. Milton's text was reworked into musico-dramatic form by Newburgh Hamilton, a local playwright who had

made his reputation in the West End with such farces as *The Doating Lover*, or *The Libertine Tam'd* and *The Petticoat-Platter*, but had won enough respect by 1736 for Handel to entrust him with making a libretto out of Dryden's *Alexander's Feast*. *Samson* succeeded magnificently at its Covent Garden premiere on February 18, 1743, and it remained one of Handel's most popular oratorios for the rest of his life. Rather than end the work with the "Dead March" that follows the death of Samson in the rubble of the house of the Philistines, Handel and Hamilton closed the oratorio with a brilliant soprano aria with trumpet, "Let the Bright Seraphim," to usher the hero into his just reward. ♦

# Concerto in D major for Violin, Strings, and Continuo, RV 208, “Il Grosso Mogul”

**ANTONIO VIVALDI**

***Composed around 1710.***

► December 9 is the first CMS performance of this piece.

► Duration: 15 minutes

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⊕ **SOMETHING TO KNOW:** “*Il Grosso Mogul*” refers to the Mughal Empire, which ruled India during Vivaldi’s lifetime and was the subject of operas by Vivaldi and others. It is unknown whether Vivaldi or someone else coined the nickname.

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“Il Grosso Mogul” is one of Vivaldi’s most extraordinary concertos, both in provenance and in style. The piece was composed before 1713, the year Johann Sebastian Bach arranged it for organ (BWV 594). Vivaldi’s autograph score for “Il Grosso Mogul” survives, but the sobriquet is not written on it; that first appeared in a manuscript copy from before 1717 now held in Schwerin, Germany, near Hamburg. A second copy exists in Cividale del Friuli, 100 miles northeast of Venice, which includes elaborate solo cadenzas in the first and third movements inscribed “Cadenza by Vivaldi for Signor Pontotti,” an apparently gifted violinist from one of the town’s leading families. This is the version of the music from which Bach worked, so another copy must have made its way to Utrecht or Weimar by 1713.

The source of the Concerto’s appellation—“Il Grosso Mogul” (The Great Mogul), which refers to the Muslim dynasty that ruled much of India from the 16th to the 19th century—is even more conjectural. In December 1713, an opera premiered in Naples titled *Il Gran Mogol* with music by Francesco Mancini and libretto by Domenico Lalli. Lalli wrote many librettos, notably one for Vivaldi’s first opera, *Ottone in villa* (RV 729, “Ottone at his Villa”), which premiered in Vicenza in May 1713. Vivaldi set five more

of Lalli’s librettos, including a version of *Il Grosso Mogul* in 1730 under the title *Argippo*. (Another opera based on Lalli’s book, also named *Argippo*, with music by Giovanni Porta, opened in Venice in 1717.) Perhaps Vivaldi learned of Lalli’s plan for an opera set in India when he was writing the “Grosso Mogul” Concerto and was inspired by its far-away setting to try out some almost bizarre effects in the piece—to wit: it lasts half again as long as a typical concerto of its time; its technical demands are extreme and constant; its orchestral introduction is built around dizzying overlapping imitations; it uses a flamboyantly decorated free recitative with a surprisingly ambiguous ending instead of a conventional slow movement in lyrical style; it stops completely twice for cadenzas: indeed, the 126-measure one in the finale is in a different meter (duple) from the surrounding music (triple) and can last up to three minutes, half the movement’s length. Or perhaps not. Perhaps Signor Pontotti of Cividale del Friuli saw or heard of the operas in Naples or Venice based on Lalli’s libretto, found an affinity between them and Vivaldi’s daring piece that had come into his possession, and thought “Il Grosso Mogul” fit its distinctive qualities. The uncertainty endures and so does one of Vivaldi’s most remarkable compositions. ♦

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# ABOUT THE ARTISTS



## EFE BALTACIGIL

► Cellist Efe Baltacıgil recently made his debut with the Berliner Philharmoniker and Sir Simon Rattle alongside his brother Fora. He also performed Tchaikovsky's *Rococo Variations* with the Seattle Symphony, after which the *Seattle Times* described his "sublimely natural, so easily virtuosic, phenomenal, effortless musicianship." Recent performances include Brahms's Double Concerto with violinist David Coucheron and the Norwegian Radio Orchestra, and Richard Strauss's *Don Quixote* with

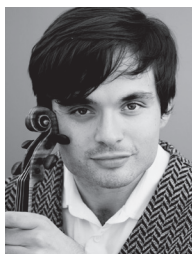
the Seattle Symphony. He was a 2006 Avery Fisher Career Grant recipient, named 2013 String Player of the Year in Turkey, and, as a member of the European Concert Hall Association's Rising Stars program, he performed at Carnegie Hall and toured Europe in the 2006–08 seasons. Winner of the 2005 Young Concert Artists International Auditions, he made his recital debut under its aegis at Zankel Hall. He has appeared with Pinchas Zukerman and Yo-Yo Ma at Carnegie Hall, participated in Ma's Silk Road Project, and will perform at the Marlboro Festival. A member of the East Coast Chamber Orchestra, he was the associate principal cellist of the Philadelphia Orchestra until 2011 and is currently the principal cellist of the Seattle Symphony. He received his bachelor's degree from the Mimar Sinan University Conservatory in Istanbul, and earned his artist diploma from the Curtis Institute of Music. An alum of The Bowers Program (formerly CMS Two), Mr. Baltacıgil plays a Francesco Rugieri cello made in Cremona in 1680 and given to him by a Turkish sponsor.



## XAVIER FOLEY

► Double bassist Xavier Foley is the recipient of a prestigious 2018 Avery Fisher Career Grant. He has also won the 2016 Young Concert Artists International Auditions, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition. As a concerto soloist, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Orchard Park (NY) Symphony Orchestra, Brevard Concert Orchestra, Sphinx

Symphony Orchestra, and Sphinx Virtuosi at Carnegie Hall. Upcoming appearances include Bottesini's Second Concerto with the Victoria Symphony in Texas. In 2018 he made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, D.C., debut at the Kennedy Center. The program included two of his own compositions. He also performed at Carnegie Hall and Lincoln Center. This season he gives recitals at the Morgan Library in New York and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he will perform on tour and at Alice Tully Hall this season as a member of The Bowers Program (formerly CMS Two). He has also participated in the Marlboro Music Festival, the Bridgehampton and Skaneateles Festivals in New York, Bay Chamber and South Mountain Concerts in Massachusetts, and at Wolf Trap in Virginia. A native of Marietta, Georgia, Mr. Foley earned his bachelor's degree from the Curtis Institute of Music, working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.



## FRANCISCO FULLANA

► Spanish-born violinist Francisco Fullana has been hailed as a “rising star” (*BBC Music Magazine*) and “a paragon of delicacy” (*San Francisco Classical Voice*). Winner of a 2018 Avery Fisher Career Grant, he made his Carnegie Hall debut in 2016. He has performed as soloist with numerous orchestras including the Bayerische Philharmonie, the Münchner Rundfunkorchester, Venezuela’s Teresa Careño Orchestra, the Buffalo Philharmonic Orchestra, the Spanish Radio Television Orchestra, the

City of Birmingham Symphony Orchestra, and the Vancouver, Pacific, Alabama, Maryland, and Madrid symphony orchestras. Active as a chamber musician, he joined The Bowers Program (formerly CMS Two) in fall 2018. He has participated in the Marlboro, Music@Menlo, Mainly Mozart, Music in the Vineyards, and Newport music festivals. In March 2018, Orchid Classics released his recording *Through the Lens of Time*, which includes Max Richter’s 2012 composition *The Four Seasons Recomposed*—performed with the City of Birmingham Symphony Orchestra—as well as contemporary solo works for violin. Mr. Fullana received bachelor’s and master’s degrees from The Juilliard School and holds an Artist Diploma from the USC Thornton School of Music, where he worked with the renowned violinist Midori. He currently performs on the 1735 “Mary Portman” ex-Kreisler Guarneri del Gesù violin, kindly on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



## MARC GOLDBERG

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

Orpheus, 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, Saito Kinen Orchestra, American Symphony Orchestra, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. This season he will record Stephen Gryc’s *Guignol* for bassoon and wind ensemble to be released on the Naxos label with the University of Hartford Wind Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall’s Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.



## JOËLLE HARVEY

► The works of Gustav Mahler figure substantially in Joëlle Harvey's 2018–19 season engagements. She returns to the Cleveland Orchestra as the soprano soloist in his Second Symphony, conducted by Franz Welser-Möst, and performs in Cleveland and on tour to several venues. She also performs the work for her debut with the Toronto Symphony in performances led by Juanjo Mena. With the San Diego Symphony, she will reunite with conductor Edo de Waart for Mahler's Fourth

Symphony, on a program also featuring Barber's *Knoxville: Summer of 1915*, while Mahler's Eighth Symphony will be the vehicle for her return to the Los Angeles Philharmonic at the Hollywood Bowl, singing the *Mater Gloriosa* in performances conducted by Gustavo Dudamel. Also during the season she will be presented by Carnegie Hall in recital with pianist Allen Perriello, as part of the *Great Singers: Evenings of Song* series. With the British ensemble Arcangelo, Ms. Harvey will tour several U.S. cities, in performances with Artistic Director Jonathan Cohen. The season also promises appearances with the New York Philharmonic (Mozart's Requiem), Utah Symphony (Beethoven's Ninth Symphony), Saint Paul Chamber Orchestra (Bach *St. John Passion*), North Carolina Symphony (Mozart arias and Mass in C minor), Indianapolis Symphony (Bruckner *Te deum*), Music of the Baroque (Bach *Coffee Cantata*), and Handel & Hadyn Society (Mozart's Requiem).



## ERIN KEEFE

► Concertmaster of the Minnesota Orchestra, American violinist Erin Keefe has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Winner of a 2006 Avery Fisher Career Grant as well as the 2009 Pro Musicis International Award, she took the Grand Prizes in the Valsesia Music International Violin Competition (Italy), the Torun International Violin Competition (Poland), the Schadt Competition, and the Corpus Christi

International String Competition. She has been featured on *Live From Lincoln Center* three times with CMS, performing works by Brahms, Schoenberg, Bach, and Corelli. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, and recordings of works by Dvořák with David Finckel and Wu Han for the CMS Studio Recordings label. In 2010, she released her first solo CD, recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards, and Bridgehampton Chamber Music festivals. An alum of The Bowers Program (formerly CMS Two), Ms. Keefe earned a master's degree from The Juilliard School and a bachelor's degree from The Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer.



## 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 including the Bavarian Radio, Munich Philharmonic, Munich Chamber, and Boston Pops orchestras. She has been presented in recital series in Budapest’s Liszt Hall, Millennium Stage at Kennedy Center,

Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Tanglewood festivals. Her special interest in interdisciplinary art led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt and Glassmuseet Ebeltoft in Denmark. She choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupes. Last season she collaborated with the New York Theater Ballet in conjunction with the Isabella Stewart Gardner Museum. An alum of The Bowers Program (formerly CMS Two), she studied at the New England Conservatory under the tutelage of Paula Robison. In addition to her musical training, she studied Baroque dance with Melinda Sullivan. Ms. Kim plays on a rare 18-carat gold flute specially made for her by Verne Q. Powell Flutes.



## KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and 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 recital on many of the world’s finest stages including Carnegie Hall, David Geffen 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 United States 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. An alum of The Bowers Program (formerly 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.



## RICHARD O'NEILL

► Violist Richard O'Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of this season include serving

as artist-in-residence at The Broad Stage in Santa Monica, recitals with Jeremy Denk in celebration of the final DITTO Festival, and concertos with the KBS Symphony and recitals with the Ehnes Quartet celebrating his 15th anniversary of concerts in South Korea. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colon, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of The Bowers Program (formerly CMS Two), he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, CARE, and UNICEF and runs marathons for charity.



## BRANDON RIDENOUR

► A virtuoso trumpeter and composer/arranger, Brandon Ridenour is a winner of the 2014 Concert Artist Guild competition and also an International Trumpet Guild solo competition winner. At the age of 20, he became the youngest member ever to join the iconic Canadian Brass, a position he held for seven years. While with the group he recorded ten albums, received three Juno Award nominations, performed on television, appeared on NPR's Tiny Desk, and played in

distinguished venues around the world. As a composer, he has received a Morton Gould ASCAP Young Composer Award and was a recent National Composition Contest winner for the American Composers Forum, resulting in a commissioned piece for the cross-genre string quintet, Sybarite 5. In the recording studio, his latest project, *Come Together*, features his arrangements of Beatles songs scored for a diverse array of musicians/instruments. Due for release in 2019 to celebrate the 50th anniversary of this Lennon and McCartney classic, the album conveys through music the importance of humanity coming together. A graduate of The Juilliard School and an ACJW / Ensemble Connect alum, he remains an active trumpet soloist, both in recital and with orchestras. Mr. Ridenour began playing piano under the tutelage of his father, Rich Ridenour, and since then has started two ensembles of his own, *Founders* and *Useful Chamber*.





## KENNETH WEISS

► Kenneth Weiss has an active career as a soloist, conductor, chamber musician, and teacher. 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 in Madrid, and the Amsterdam Concertgebouw. He is a frequent guest of the Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and NYC's

Music Before 1800. Highlights of the 2018–19 season include conducting the Israel Camerata, participation in France Musique's recording of all 555 sonatas by Domenico Scarlatti, recording on the historic Taskin harpsichord in Lisbon, recitals with the violinist Lina Tur Bonet in Barcelona and Madrid and conducting highlights from Rameau's *Le Temple de la Gloire* and *La Princesse de Navarre* on the occasion of the *Journées Voltaire 2019* in Geneva, Switzerland. His recordings for Satirino records have been widely acclaimed. They include Bach's *Goldberg Variations*, partitas, and *Well-Tempered Clavier*, a recording of Rameau operas and ballets transcriptions, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—*A Cleare Day* and *Heaven & Earth*. A native New Yorker, he attended the High School of Performing Arts and the Oberlin Conservatory where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. He is Professor of Harpsichord at the Haute Ecole de Musique in Geneva, Switzerland, and Professor of Chamber Music at the Paris Conservatory.

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# TEXTS AND TRANSLATIONS

## **HANDEL "Eternal Source of Light Divine" from *Ode for the Birthday of Queen Anne*, HWV 74**

Eternal source of light divine,  
with double warmth thy beams display,  
and with distinguish'd glory shine,  
to add a lustre to this day.

—Ambrose Philips

## **BACH Aria No. 1 "Jauchzet Gott in allen Landen" from Cantata No. 51, *Jauchzet Gott in allen Landen*, BWV 51**

Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
An Geschöpfen in sich hält,  
Müsse dessen Ruhm erhöhen,  
Und wir wollen unserm Gott  
Gleichfalls jetzt ein Opfer bringen,  
Dass er uns in Kreuz und Not  
Allezeit hat beigestanden.

Exalt God in every land!  
All creatures dwelling  
In heaven and earth  
Must praise His glory,  
And we would likewise bring forth  
An offering unto our God,  
For He has always stood by us  
In times of affliction and privation.

## **HANDEL Two Arias from *Il delirio amoroso* (The Delirium of Love), HWV 99**

Per te lasciai la luce,  
ed or che mi conduce  
amor per rivederti,  
tu vuoi partir da me.

For you I have left the light,  
and now that love  
guides me to see you again,  
you would forsake me.

Deh! ferma i passi incerti,  
o pur se vuoi fuggir, dimmi perché?

Oh! halt your hesitant steps,  
or if you must flee, tell me why!

Per te lasciai la luce ...

For you I have left the light ...

Un pensiero voli in ciel,  
se in cielo è quella alma bella  
che la pace m'involò.

May this thought fly to the heavens,  
if there dwells that dear soul  
who has so disturbed my peace.

Se in averno è condannato  
per avermi disprezzato,  
il dal regno delle pene  
il mio bene rapirò.

But if he is condemned to Hell  
for having spurned me,  
I shall rescued my beloved  
from the realm of torment.

Un pensiero voli in ciel ...

May this thought fly to the heavens ...

—Cardinal Benedetto Pamphili

## HANDEL *Armida abbandonata* (Armida Abandoned), HWV 105

### *Recitativo*

Dietro l'orme fugaci  
Del guerrier, che gran tempo  
In lascivo soggiorno ascoso avea,  
Armida abbandonata il piè movea;  
E poi che vide al fine  
Che l'oro del suo crine,  
I vezzi, i sguardi, i preghi,  
Non han forza che legghi  
Il fuggitivo amante,  
Fermò le stanche piante,  
E assisa sopra un scoglio,  
Calma di rio cordoglio,  
A quel leggiadro abete,  
Che il suo ben le rapia, le luci affisse,  
Piangendo e sospirando così disse:

### *Aria*

Ah! crudele, e pur ten vai,  
E mi lasci in preda al duolo;  
E pur sai che sei tu solo  
Il diletto del mio cor.  
Come, ingrato, e come puoi  
Involare a questo sen  
Il seren de' lumi tuoi,  
Se per te son tutta ardor?  
Ah! crudele, e pur ten vai ...

### *Recitativo*

Per te mi struggo, infido,  
Per te languisco, ingrato;  
Ah! pur lo sai  
Che sol da' tuoi bei rai  
Per te piagato ho il seno,  
E pur tu m'abbandoni, infido amante.

### *Accompagnato*

O voi, dell'incostante  
E procelloso mare orridi mostri,  
Dai più profondi chiostri  
A vendicarmi uscite,  
E contro quel crudel incrudelite;  
Sì, sì, sia vostro il vanto,  
E del vostro rigore  
Un mostro lacerar di voi maggiore;  
Onde, venti, che fate,  
Che voi nol sommergete?  
Ah! no, fermate.

### *Recitative*

Armida, now abandoned,  
set off in pursuit of the swiftly fleeing warrior,  
with whom she had for so long  
shared a secret passion;  
and then seeing that  
her golden hair,  
her charms, glances, and imprecations  
no longer had the power  
to hold her fugitive lover,  
she ceased her weary pursuit  
and rested despondently upon a rock,  
her gaze fixed  
on the light ship  
as it bore her lover away.  
Weeping and sighing she said:

### *Aria*

Ah! cruel one, still you go  
and leave me in the throes of grief,  
knowing that you alone  
are the delight of my heart.  
Ungrateful man, how can you  
rob my heart  
of the sweet serenity of your eyes,  
knowing that my passion is for you alone?  
Ah! cruel one ....

### *Recitative*

How I long for you, traitorous one,  
how I pine for you, you ingrate;  
ah! although you know  
that your beautiful eyes  
have broken my heart,  
still you abandon me, faithless lover.

### *Accompanied*

O, you wild  
and tempestuous monsters of the sea's secret  
depths, come forth to avenge me,  
unleash your cruelty  
against this cruel lover.  
Yes, yes let both your arrogance  
and your brutality  
lash out at a monster greater than yourself.  
Waves, winds,  
why do you not engulf him?  
Ah! no, stop!

*Aria*

Venti, fermate, sì,  
 Nol sommergete, no;  
 È ver che mi tradì,  
 Ma pur l'adoro.  
 Onde crudeli, no,  
 Non l'uccidete;  
 È ver che mi sprezzò,  
 Ma è il mio tesoro.  
 Venti, fermate, sì ...

*Recitativo*

Ma che parlo, che dico?  
 Ah! ch'io vaneggio;  
 E come amar potrei un traditore,  
 Infelice mio core?  
 Rispondi, o Dio, rispondi!  
 Ah! che tu ti confondi,  
 Dubbioso e palpitante,  
 Vorresti non amare, e vivi amante.  
 Spezza quel laccio indegno,  
 Che tiene avvinto ancor gl'affetti tuoi.  
 Che fai, misero cor?  
 Ah! tu non puoi!

*Aria*

In tanti affanni miei  
 Assistimi almen tu,  
 Nume d'amore!  
 E se pietoso sei,  
 Fa ch'io non ami più  
 Quel traditore.  
 In tanti affanni miei ...

*Aria*

Winds, stop,  
 no, do not drown him!  
 It is true that he betrayed me,  
 but I love him still.  
 No, cruel waves,  
 do not kill him.  
 He has spurned me,  
 but he is my beloved.  
 Winds, stop ...

*Recitative*

But what am I saying?  
 Ah! I'm delirious;  
 you unhappy heart,  
 how could you love such a traitor?  
 Answer me, o God, answer me.  
 Ah! you are confused,  
 uncertain, and trembling,  
 you have no wish to love, and yet you love.  
 Break that shameful chain  
 that still holds your affections.  
 What are you doing, unhappy heart?  
 Ah! you cannot!

*Aria*

In my distress,  
 you at least must assist me,  
 O God of Love!  
 And if you are merciful,  
 let me no longer love  
 this traitor.  
 In my distress, ...

**HANDEL "Let the Bright Seraphim" from *Samson*, HWV 57**

Let the bright Seraphim in burning row  
 their loud uplifted angel trumpets blow.

Let the cherubic host in tuneful choirs  
 touch their immortal harps with golden wires.

—Newburgh Hamilton

*All translations by Danielle Sinclair*

# 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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# ARTISTS OF THE 2018–19 SEASON

Tony Arnold, *soprano*  
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*  
Victor Caccese, *percussion*  
Daniel Druckman, *percussion*  
Ayano Kataoka, *percussion*  
Eduardo Leandro, *percussion*  
Ian David Rosenbaum, *percussion*

## BORODIN QUARTET

Ruben Aharonian, *violin*  
Sergei Lomovsky, *violin*  
Igor Naidin, *viola*  
Vladimir Balshin, *cello*

## EMERSON STRING QUARTET

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

## ESCHER STRING QUARTET

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*

## The Bowers Program

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*  
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Adam Walker, *flute*  
Sebastian Manz, *clarinet*

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

## SCHUMANN QUARTET

Erik Schumann, *violin*  
Ken Schumann, *violin*  
Liisa Randalu, *viola*  
Mark Schumann, *cello*

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*(as of November 29, 2018)*

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While celebrating our 49th 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.

**Those first steps 49 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at [www.ChamberMusicSociety.org/support](http://www.ChamberMusicSociety.org/support). Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.**

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