

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, DECEMBER 3, 2019, AT 7:30 ▶ 4,026TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

JEFFREY KAHANE, piano

CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

Remarks on the “Goldberg” Variations

Featuring the Calidore String Quartet

INTERMISSION

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

Aria with Diverse Variations for Keyboard, BWV 988, “Goldberg” Variations (c. 1741)

- ▶ Aria
- ▶ Variation 1
- ▶ Variation 2
- ▶ Variation 3: Canon at the Unison
- ▶ Variation 4
- ▶ Variation 5
- ▶ Variation 6: Canon at the Second
- ▶ Variation 7: Al tempo di Giga
- ▶ Variation 8
- ▶ Variation 9: Canon at the Third
- ▶ Variation 10: Fughetta
- ▶ Variation 11
- ▶ Variation 12: Canon at the Fourth
- ▶ Variation 13
- ▶ Variation 14
- ▶ Variation 15: Canon at the Fifth (Andante)

program continued on next page

The Chamber Music Society is deeply grateful to **The Kleinschmidt Family** for their generous loan of the Steinway & Sons Centennial “D” concert grand piano we are privileged to hear this evening.

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CMS Chamber Music Society of Lincoln Center

- ▶ Variation 16: Overture
- ▶ Variation 17
- ▶ Variation 18: Canon at the Sixth
- ▶ Variation 19
- ▶ Variation 20
- ▶ Variation 21: Canon at the Seventh
- ▶ Variation 22: Alla breve
- ▶ Variation 23
- ▶ Variation 24: Canon at the Octave
- ▶ Variation 25: Adagio
- ▶ Variation 26
- ▶ Variation 27: Canon at the Ninth
- ▶ Variation 28
- ▶ Variation 29
- ▶ Variation 30: Quodlibet
- ▶ Aria da capo

KAHANE

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ABOUT TONIGHT'S PROGRAM

Dear Listener,

In the realm of intimate listening—the essential chamber music experience—not many individual works can fulfill the expectations of an entire concert. But the piece we are about to hear truly contains enough musical wealth to spread, over many hours, unending enjoyment, awe, and inspiration. The “Goldberg” Variations can also be studied extensively from an intellectual perspective, as they combine the utmost in ingenious craft with a cosmic aura that has made the set an iconic pillar of western culture, a shining example of the finest that humankind can create.

It is possible that many, or maybe even most of us sitting here first came across the “Goldberg” Variations through the famous recording by Glenn Gould, released in 1956 on vinyl by Columbia Records. The recording cemented Gould's fame and career (to the limited extent that he wanted one at all) but also introduced Bach in a whole new way: by an eccentric genius on a modern keyboard instrument, playing a work that had previously been considered too difficult, too intellectual, and too long (Gould's recording clocks in at only 38'34"). What a fundamental, transformative impact this recording of this music had on the popularity of Bach! It seemed like overnight, Bach-playing Gould had a new audience—one that has stuck both with Gould and his legacy and the variations themselves. To see this easily, all one needs to do is a quick internet search on Gould's recording. The comments (which must be in the hundreds) extol the music of Bach as an incomparably spiritual experience.

Having paid tribute to Glenn Gould, we'll use our remaining space to speak of our interpreter today, Jeffrey Kahane. A friend and colleague for many years, he has been a source of inspiration for us and for all who have had the good fortune to hear him, to perform under his baton, and to study with him. A musician's musician, an intellectually insatiable student of all things fascinating in this world, he is also blessed with one of today's most natural, effortless commands of the keyboard. He is eminently qualified to do what he is about to do: to transcend the traditional concert experience by means of a work so brilliant as to be almost beyond human comprehension. Whether this is your first or hundredth time to hear it, our simple greeting truly fits all: welcome to the “Goldberg” Variations.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

The first time I heard the “Goldberg” Variations in its entirety, at the age of 18, was under circumstances that were, to say the least, highly unusual. My housemate at the San Francisco Conservatory was an extraordinary pianist named Robin Sutherland, who would go on to a distinguished 40-year career as principal keyboard of the San Francisco Symphony. Robin and I had been invited by a well-heeled friend to spend a few days in New York City, where we were put up at the venerable Waldorf-Astoria. On a chilly winter morning with sunlight streaming in through the windows, Robin sat down at an undistinguished but serviceable piano in an empty hotel ballroom and proceeded to play the variations—with all repeats—from beginning to end. To this day, that performance for an audience of two remains emblazoned in my memory as one of the highlights of my musical life and a model of stylish, erudite, witty, and deeply inspired Bach playing. (In 1996, roughly two decades later, Robin made a magnificent recording of the work that has been re-released on the SarrnWorks label.)

It would be more than ten years before I finally mustered the courage to learn and perform the work myself and it has been an almost constant companion, both challenging and nourishing, ever since. There was a time, not so many decades ago, when performances of this towering masterpiece were relatively rare. That is, of course, no longer the case. In fact, I doubt that a week goes by where the piece is not being performed at least once somewhere in the world. Nonetheless, there seems always to be a sense of occasion any time a harpsichordist or pianist sits down and ventures on this unique journey that usually lasts somewhat over an hour.

As most lovers of the work know, it is Bach’s personal encyclopedia of keyboard style, displaying a staggering, almost unfathomable mastery of a dizzying array of genres and compositional techniques. And yet, it is also one of the most deeply emotional and intimate experiences music has to offer. No matter how many times I play the work (and I have long ago lost count of the number of times I’ve played it over more than three decades), the sense for player and listener alike of being transformed in the course of the trajectory of the piece, of “coming home” when the aria returns us to a place which is the same and yet completely different by virtue of the journey just taken, never fails.

—Jeffrey Kahane

Aria with Diverse Variations for Keyboard, BWV 988, “Goldberg” Variations

JOHANN SEBASTIAN BACH

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

Probably composed around 1741.

- ▶ First CMS performance on December 14, 2007, by pianist Jeffrey Kahane.
- ▶ Duration: 70 minutes

⊕ **SOMETHING TO KNOW:** *The familiar nickname for this set of variations is the result of a potentially fictitious account of the piece's origins by early Bach biographer Johann Nikolaus Forkel.*

⊕ **SOMETHING TO LISTEN FOR:** *Every three variations, Bach writes an imitative canon. For each successive canon, Bach increases the distance between the imitative voices by one step of the scale.*

In 1733, Bach went looking for a new job. His complaints about his decade-old post as music director of Leipzig's churches were many and often sharply expressed to his employers: he was grossly overworked (he had, for example, been required to turn out one new cantata every week during his first two years); his relations with both church and civic leaders were often acrimonious (they had hoped to land the glamorous Georg Philipp Telemann so Bach got the job by default and they regularly threatened to cut his pay, finally doing so in 1729—the year of the *St. Matthew Passion*); he was always at odds with the local university faculty (they resented his lack of formal education and he mocked their pretension); and his students at the church school where he taught music and Latin were, he claimed, unruly and bereft of talent.

On February 1, 1733, Friedrich August I, Prince Elector of Saxony, died, and Bach made a bid for the coveted position of Court Composer to his son and successor, Friedrich August II. Plans were immediately begun for the new Elector's coronation in Dresden and, as part of the celebrations, Friedrich was to receive the homage of the city of

Leipzig in April. Bach composed grand new settings of the *Kyrie* and *Gloria* that would be appropriate for the occasion and performed them on April 21, 1733 in the Thomaskirche. Three months later he sent a flowery letter of application and the score for the new *Kyrie* and *Gloria*—this “trifling example of my skill,” as he disparagingly called this music that served as the seed for the B minor Mass—to Friedrich in Dresden. He heard nothing about his request for the next three years (not least because the Elector was busy dealing with demonstrations in Poland against his rule) and he carried on with his duties in Leipzig. It was not until November 1736 that Count Hermann Carl von Keyserling, the Russian ambassador to Saxony and an ardent admirer of the composer, convinced the Elector to give Bach at least an honorary position at the Dresden court. Such non-residential appointments were common at the time and were not unlike the recognition given today, for example, to suppliers for the British royal houses, who are allowed to display a prestigious seal noting that they are a “Purveyor to the Crown.” Indeed, most of the appointments of Bach's time were *von*

Haus aus ("not part of the household"), requiring that the composer supply such music as was demanded and that he attend at court if ordered. Bach had a fortunate run of such distinctions. When he took up his job in Leipzig, in 1723, he remained an honorary *Kapellmeister* to his previous employer, Prince

Leopold of Cöthen. Upon Leopold's death in 1728, Bach was awarded a similar position with the Duke of Weissenfels, which continued until 1736. His appointment as *Hofkomponist* ("Court Composer") to Friedrich August II was the most prestigious of all these awards and he paid his respects by

BACH'S BIOGRAPHER

"Beauty of expression...was only attainable on a foundation of pure and accurate harmony." This sentiment is among the many thoughtful refrains attributed to J.S. Bach in the 1802 biography of the composer by Johann Nikolaus Forkel (1749–1818). Forkel was an organist, conductor, and one of the earliest musicologists. In addition to *Johann Sebastian Bach: His Life, Art, and Work*, he wrote a comprehensive history of music in three volumes and a bibliography of important resources for music history and theory research. He was also a pioneer in the area of the lecture-recital; while working as music director at the University of Göttingen, he gave a series of yearly organ concerts accompanied by spoken remarks and special pre-concert publications. In addition to featuring background on some of Bach's most beloved compositions, including the popular (if possibly fanciful) origin story the "Goldberg" Variations, Forkel's biography gives detailed accounts of the composer's personal life based on interviews with two of Bach's sons. Later researchers have been skeptical of many of Forkel's descriptions. Historian Charles Sanford Terry described his work as "inadequate and often misleading." But despite his flaws, we are greatly indebted to this early scholar of Bach's music, not only for the appealing story of the "Goldberg" Variations, but also for helping to revive Bach's music and preserve it so that we are able to enjoy it today.



► Johann Nikolaus Forkel

giving a two-hour recital on the newly installed Silbermann organ in Dresden's Frauenkirche on December 1, 1736.

The admiration for Bach's music of Count von Keyserling, instigator of the Dresden appointment, had been fostered by Wilhelm Friedemann, Johann Sebastian's eldest son, who had been appointed organist at the Dresden Sophienkirche in 1733. Having arranged for Friedrich August's largesse in 1736, Keyserling remained a devoted patron of Bach and often visited him in Leipzig. In 1741, he asked Bach if he would undertake the instruction of a promising 14-year-old organist and harpsichordist named Johann Gottlieb Goldberg, born in Danzig in 1727, whose study in Dresden with Wilhelm Friedemann the Count had been subsidizing. Bach agreed to accept Goldberg as a student and the boy proved to be a talented musician. In 1751, he was appointed to the musical establishment of Count Heinrich Brühl in Dresden and by the time of his premature death, in 1756, he had composed two concertos, 24 polonaises, a sonata for harpsichord, a cantata, a motet, and several trio sonatas for flute, violin, and continuo, including one (C major, BWV 1037) good enough to have been attributed to Bach himself for many years. It was the coming together of these three figures—Bach, Keyserling, and Goldberg—that spawned one of the most transcendent keyboard masterpieces ever written.

There are various theories concerning the origin of the *Aria with Diverse Variations*—the “Goldberg” Variations. The work was apparently composed in 1741, when Bach presented a manuscript copy to Keyserling at a



There are various theories concerning the origin of the *Aria with Diverse Variations*—the “Goldberg” Variations.

dinner in Leipzig, perhaps in appreciation of the Count's advocacy at the Dresden court, perhaps as a petition for further favors, perhaps as a commissioned piece for Goldberg. These practical—and highly likely—explanations, however, have always been overshadowed by the romantic one that Johann Nikolaus Forkel offered in his 1802 biography of Bach, the first full-length one ever written about the composer: “For this work, we have to thank the instigation of Count Keyserling, who often stopped in Leipzig and brought there with him the aforementioned Goldberg, in order to have him given musical instruction by Bach. The Count was often ill and had sleepless nights. At such times, Goldberg, who lived in his house, had to spend the night in an antechamber, so as to play for him during his insomnia. Once, the Count mentioned in Bach's presence that he would like to have some clavier pieces for Goldberg, which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought himself best able to fulfill this wish by means of variations. Thereafter the Count always called them *his* variations. He never tired of them, and for a long time, sleepless nights meant: ‘Dear Goldberg, do play me one of my

🎧 **HEAR J. G. GOLDBERG:** Check out Episode 1 of The Phenomenal 50, CMS's free anniversary podcast, to hear Goldberg's Trio Sonata in C major, long attributed to J.S. Bach. Available for download on Apple Podcasts, Google Podcasts, Spotify, and on the CMS website.



Every third variation is a two-part canon—a piece in strict imitation, here with a third accompanying voice—with each successive canon moving upward through the available musical intervals, from unison and second to octave and ninth.

variations.' Bach was perhaps never so well rewarded for one of his works as for this one. The Count presented him a golden goblet filled with 100 *louis-d'or*. Nevertheless, even had the gift been a thousand times larger, their artistic worth would not yet be paid for." Though the piece was known to Bach, and published by Balthasar Schmids in Nuremberg in 1742, as simply *Aria with Diverse Variations for Harpsichord with Two Manuals*, Forkel's account has inscribed it forever into the musical consciousness as the "Goldberg" Variations.

As the theme for his variations Bach borrowed a piece in the thoughtful style of a *sarabande* from the 1725 *Notebook for Anna Magdalena* (his second wife), a collection of small vocal and instrumental numbers, many by Bach, some by other composers, used for the family's household concerts. The theme is written there in Anna's hand and bears no title; Bach called it *Aria* when he adopted it for his variations. As he did with the other peerless, career-summarizing monuments from his last decade—*The Art of Fugue*, the *Musical Offering*, the *Canonic*

Variations on "Vom Himmel hoch"—Bach wove from this small thematic seed of two 16-measure strains a rich and varied universe of musical worlds. The *Aria*, pure and meditative, stands, like a portal, both before and after the 30 variations. The exact mid-point (Variation 16) is occupied by a majestic French Overture, with the first section of the theme rendered in grand, dotted rhythms and the second as a fugue. Every third variation is a two-part canon—a piece in strict imitation, here with a third accompanying voice—with each successive canon moving upward through the available musical intervals, from unison and second to octave and ninth. The tenth variation is a *Fughetta* (i.e., "little fugue"), with methodical entries of the subject precisely every four measures. The 30th variation is a *Quodlibet* (literally, "what you please"), an ancient musical type in which popular melodies are incorporated into a polyphonic texture, a pastime that the Bachs extemporized at their family get-togethers. Bach here fitted two well-known ditties of the day—*Ich bin so lang nicht bei dir g'west* ("Long have I been away from you") and *Kraut und Rüben haben mir vertrieben* ("Cabbage and turnips have put me to flight")—upon the bass line of the theme. The other variations range from elegant to muscular, from brilliant to introspective, from lyrical to martial.

In 1938, the distinguished American harpsichordist Ralph Kirkpatrick published his pioneering performing edition of the "Goldberg" Variations. He closed his extensive essays on the work's history, interpretation, and expressive effect with the following cogent overview of its progress:

"However much it is an act of impudence thus to discuss something which is far too profound and complex to

be grasped in words, it seems necessary to confess some of the feelings which inevitably come with the playing of this music.

"The *Aria* seems to foreshadow the spirit of the whole work through the tenderness and calm with which the solemnity of the fundamental bass is clothed at its initial appearance.

"The first variation stands like a festive gateway leading to the inner world exposed in the following three variations. These, like so many of the canons and the *Aria*, have an unearthly pure sweetness and a lyricism in every phrase that makes one long to dissolve one's fingers, the instrument, and one's whole self into three or four singing voices. For a moment, this quiet lyricism is interrupted by the shining smooth swiftness of the first *arabesque* [lively and highly contrapuntal] variation. Then comes a second canon of an almost nostalgic tenderness; then a faraway scherzo of the utmost lightness and delicacy. The following *arabesque* and canon return to a lyricism which is interrupted by the brusque roughness of the *Fughetta*. This is followed by the delicate network of the third *arabesque* and the sunny canon at the fourth. Then comes a flute aria of a breathtaking, quiet, pure joy. The humor of the fourth *arabesque* makes even more striking the appearance of the dark, tragic canon at the fifth, which ends the first half of the variations.

"The second half opens with a majestic French Overture, followed by

one of the lightest of the *arabesque* variations. In the sixth canon and the lute variation, we return to a lyric sweetness like that of the beginning, but more peaceful. Another scherzo *arabesque* contrasts with the somber seventh canon, which in turn joins on to the *alla breve* variation. This, for all its quicker tempo, transforms the chromatic pathos of the canon into that kind of serene chastened joy which follows pain. In the seventh *arabesque*, we burst forth in the most unrestrained exuberant joy, which is tranquilized in the gentle rocking of the canon at the octave. Again we are interrupted to be carried to even greater tragic heights on the waves of a quiet yet irresistibly passionate aria. From the eighth *arabesque* on, the variations mount through a sprightly canon, glittering trills, and waltz-like bravura to the final jubilant climax in the *Quodlibet*, upon which the repetition of the *Aria* falls like a benediction.

"But for all their lyricism and tragic passion and exuberance, the *Aria* and the variations seem of a divine substance entirely refined and purified of anything personal or ignoble, so that in playing them one seems only the unworthy mouthpiece of a higher voice. And even beyond the scope of the emotions that have been aroused, the effect of the whole is one of boundless peace, in which one returns, cleansed, renewed, matured, to the starting point, which, seen a second time, seems so transfigured in the light of this traversed spiritual journey." ♦

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ABOUT THE ARTISTS

JEFFREY KAHANE

► Jeffrey Kahane has established an international reputation as a truly versatile artist, recognized by audiences around the world for his mastery of a diverse repertoire ranging from Bach, Mozart, and Beethoven to Gershwin, Golijov, and John Adams. Since making his Carnegie Hall debut in 1983, he has given recitals in many of the nation's major music centers including New York, Chicago, Boston, San Francisco, Los Angeles, and Atlanta. He has appeared as soloist with major orchestras such

as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and the Chicago and San Francisco symphonies. He is a popular artist at the major U.S. summer festivals, including Aspen, Blossom, Caramoor, Mostly Mozart, and Ravinia. In August 2016, he was appointed Music Director of the Sarasota Music Festival.

He has recorded for the SONY, EMI, Telarc, RCA, Nonesuch, Deutsche Grammophon, Virgin Records, Decca/Argo, and Hänssler labels. He has also recorded works by Gershwin and Bernstein with Yo-Yo Ma, Schubert's complete works for violin and piano with Joseph Swensen, and Bach concertos with LACO and Hilary Hahn. As a conductor, he has received much recognition for his innovative programming and commitment to education and community involvement. During his highly successful tenure with the Los Angeles Chamber Orchestra, he spearheaded the creation of many new initiatives, among them "Discover" concerts, evenings devoted to the exploration of a single work involving an hour-long lecture with the orchestra on stage, followed by a complete performance.

A native of Los Angeles and a graduate of the San Francisco Conservatory of Music, Mr. Kahane's early piano studies were with Howard Weisel and Jakob Gimpel. First Prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, he was also the recipient of a 1983 Avery Fisher Career Grant. An avid linguist who reads widely in a number of ancient and modern languages, he received a master's in Classics from the University of Colorado at Boulder in 2011. He is currently a Professor of Keyboard Studies at the University of Southern California Thornton School of Music. He resides in Los Angeles with his wife, Martha, a clinical psychologist in private practice. They have two children: Gabriel, a composer, pianist, and singer/songwriter, and Annie, a dancer and poet.

CALIDORE STRING QUARTET

► The Calidore String Quartet has been praised by the *New York Times* for its "deep reserves of virtuosity and irrepressible dramatic instinct" and by the *Los Angeles Times* for its balance of "intellect and expression." Recipient of a 2018 Avery Fisher Career Grant and the 2017 Lincoln Center Emerging Artist Award, the quartet first made international headlines as winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a

MICHAEL BURKE



BBC Radio 3 New Generation Artist, and just completed its third year in residence with CMS's Bowers Program.

In the 2019–20 season, the Calidore Quartet celebrates its tenth anniversary and the 250th anniversary of Beethoven's birth by presenting cycles of the Beethoven string quartets in New York, Los Angeles, Buffalo, Toronto, the University of Delaware, Antwerp, and Dresden. Additionally, the Calidore will premiere a new work by composer Anna Clyne inspired by Beethoven's *Grosse Fuge* and commissioned by Music Accord in performances at the Chamber Music Society, Princeton, Penn State, Caramoor, San Francisco Performances, and Boston's Celebrity Series. The quartet will also make its debut at Strathmore and with the Kansas City Friends of Chamber Music. In Europe, the Calidore performs on important series in the Netherlands, Belgium, Germany, Italy, Denmark, Poland, Spain, and Switzerland.

Resilience, the quartet's 2018 Signum release, features works by Mendelssohn, Prokofiev, Janáček, and Golijov. The quartet's other three commercial recordings feature quartets by Tchaikovsky and Mendelssohn recorded live in concert at the 2016 Music@Menlo festival, a debut album of quartets by Mendelssohn and Haydn, and an album on the French label Editions Hortus with music commemorating the World War I centennial.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years the quartet won grand prizes in virtually all the major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions, and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition. Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from the place of its founding, Los Angeles, California, the "golden state."



From left: Estelle Choi, cello; Jeffrey Myers, violin; Jeremy Berry, viola; Ryan Meehan, violin

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center in New York, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 120 artists per season to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS “an exploding star in the musical firmament” (*Wall Street Journal*). Many of these extraordinary performances are live-streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS’s mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through The Bowers Program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

Administration

David Finckel and Wu Han, Artistic Directors ♦ Suzanne Davidson, Executive Director

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Mert Sucaz, *Executive and Development Assistant*

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ARTISTS OF THE 2019–20 SEASON

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

Hsin-Yun Huang, *viola*
 Matthew Lipman, *viola*
 Paul Neubauer, *viola*
 Richard O'Neill, *viola*
 Cynthia Phelps, *viola*
 Kerri Ryan, *viola*
 Dmitri Atapine, *cello*
 Nicholas Canellakis, *cello*
 Colin Carr, *cello*
 Estelle Choi, *cello*
 Timothy Eddy, *cello*
 David Finckel, *cello*
 Clive Greensmith, *cello*
 Gary Hoffman, *cello*
 Mihai Marica, *cello*
 David Requiro, *cello**
 Keith Robinson, *cello*
 Inbal Segev, *cello*
 Jan Vogler, *cello*
 Paul Watkins, *cello*
 Timothy Cobb, *double bass*
 Xavier Foley, *double bass**
 Anthony Manzo, *double bass*
 Edgar Meyer, *double bass*
 Nathaniel West, *double bass*
 Sharon Isbin, *guitar*
 Sooyun Kim, *flute*
 Tara Helen O'Connor, *flute*
 Adam Walker, *flute**
 Ransom Wilson, *flute*
 Randall Ellis, *oboe*
 James Austin Smith, *oboe*
 Stephen Taylor, *oboe*
 Romie de Guise-Langlois, *clarinet*
 Alexander Fiterstein, *clarinet*
 Jose Franch-Ballester, *clarinet*
 Tommaso Lonquich, *clarinet*
 Sebastian Manz, *clarinet**
 Anthony McGill, *clarinet*
 Ricardo Morales, *clarinet*
 David Shifrin, *clarinet*
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