

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, DECEMBER 8, 2019, AT 5:00 ▶ 4,029TH CONCERT  
TUESDAY EVENING, DECEMBER 10, 2019, AT 7:30 ▶ 4,030TH CONCERT

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

**KENNETH WEISS**, harpsichord

**ADAM BARNETT-HART**, violin

**ANI KAVAFIAN**, violin

**KRISTIN LEE**, violin

**ALEXANDER SITKOVETSKY**, violin

**YURA LEE**, viola

**MATTHEW LIPMAN**, viola

**ESTELLE CHOI**, cello

**TIMOTHY EDDY**, cello

**EDGAR MEYER**, double bass

**ADAM WALKER**, flute

**ARCANGELO CORELLI**  
(1653–1713) **Concerto Grosso in G minor for Two Violins,  
Cello, Strings, and Continuo, Op. 6, No. 8,  
"Christmas Concerto"** (published 1714)

- ▶ Vivace—Grave
- ▶ Allegro
- ▶ Adagio—Allegro—Adagio
- ▶ Vivace
- ▶ Allegro—
- ▶ Pastorale: Largo

SITKOVETSKY, KAVAFIAN, CHOI, K. LEE, BARNETT-HART,  
LIPMAN, MEYER, WEISS

**JOHANN SEBASTIAN BACH**  
(1685–1750) **Trio Sonata in C minor for Flute, Violin, and  
Continuo, from Musical Offering, BWV 1079,  
"Sonata Upon the Royal Subject"** (1747)

- ▶ Largo
- ▶ Allegro
- ▶ Andante
- ▶ Allegro

WALKER, SITKOVETSKY, EDDY, WEISS

*program continued on next page*

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**GIUSEPPE TARTINI** **Sonata in G minor for Violin and Continuo,**  
(1692–1770) **“Devil’s Trill”** (before 1756)

- ▶ Andante
- ▶ Allegro
- ▶ Andante—Allegro

BARNETT-HART, EDDY, WEISS

## INTERMISSION

**CARLO FARINA** **Capriccio stravagante for Violin, Two Violas,**  
(c. 1604–1639) **Cello, and Continuo** (1627)

K. LEE, Y. LEE, LIPMAN, EDDY, MEYER, WEISS

**GIUSEPPE SAMMARTINI** **Concerto in F major for Flute, Strings, and**  
(1695–1750) **Continuo**

- ▶ Allegro
- ▶ Siciliana
- ▶ Allegro assai

WALKER, BARNETT-HART, KAVAFIAN, Y. LEE, CHOI,  
MEYER, WEISS

**ANTONIO VIVALDI** **Concerto in F minor for Violin, Strings, and**  
(1678–1741) **Continuo, RV 297, Op. 8, No. 4, “Winter”**  
**from *The Four Seasons*** (c. 1720–25)

- ▶ Allegro
- ▶ Largo
- ▶ Allegro

KAVAFIAN, SITKOVETSKY, K. LEE, Y. LEE, CHOI, MEYER, WEISS

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

This concert opens with this program's chosen "milestone" work, Corelli's *concerto grosso* nicknamed the "Christmas Concerto." Although Corelli did not apply this title to it, he did pen the phrase *Fatto per la notte di Natale* (written for the night of Christmas) on the manuscript, intending for the work to be performed on Christmas Eve. We have always loved this piece, which captures, in an unusual and striking way, the drama and mystery of the Nativity.

This work appeared in Corelli's final set of 12 *concerti grossi*, a much-anticipated collection from a composer who had become a legend in his own lifetime. Corelli, not an experimenter or innovator with violin techniques, was a musician through and through, whose trio sonatas and *concerti grossi* set new compositional standards. He rose from humble beginnings to become famous, highly lauded, and quite wealthy, amassing a fine collection of art. The influence of his music has been felt through the ages as composers from Tartini to Rachmaninov paid tribute with variations and other works on Corelli's themes. Of special note in the "Christmas Concerto" is its final movement, titled *Pastorale*, which undoubtedly depicts the shepherds in the Nativity story (*Pastorales* have traditionally been associated with shepherds and this one is among the first used in any *concerto grosso*). It is likely that Bach knew this work: hear and enjoy, when you can, the similarity between Corelli's *Pastorale* and the sinfonia (also in G major) which opens the second part of Bach's Christmas Oratorio (1734).

Although the importance of Corelli's "Christmas Concerto" occupies the majority of this welcome letter, we can assure you that there is much to look forward to in the rest of the concert. From Bach's masterful Trio Sonata to Vivaldi's "Winter" from *The Four Seasons*, there is not a single unremarkable moment in this entire program. And, following our own experience, you simply won't believe your ears when you hear what Carlo Farina of Mantua dreamed up roughly a century before the rest of today's music was written. Certainly, the adventurous spirit of the Baroque era was fueled by Farina's brand of imagination and daring.

Enjoy the performance,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*Since my days as a student in London at the Yehudi Menuhin School, the lead-up to Christmas has always been a very special time for me. I still remember our annual Christmas carol concert that we had to sing in and all the amazing pieces of music that I learned at that time. Having been lucky enough to take part in the Chamber Music Society's Holiday Baroque Festival numerous times, I am so excited to be part of this program, which is full of treasures from the greatest of Baroque masters. Each composer in this program is a true genius and has such an individual voice. All of us taking part in this program can't wait to share these works with you. And what better piece to play for you at this time of the year than Corelli's "Christmas Concerto," one of his most beloved works and the perfect piece to get us into the Christmas Spirit. Happy Holidays to everyone!*

—Alexander Sitkovetsky

## Concerto Grosso in G minor for Two Violins, Cello, Strings, and Continuo, Op. 6, No. 8, "Christmas Concerto"

### ARCANGELO CORELLI

- ▶ Born February 17, 1653, in Fusignano.
- ▶ Died January 8, 1713, in Rome.

### Published in 1714.

- ▶ First CMS performance on December 7, 2007.
- ▶ Duration: 14 minutes

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⊕ **SOMETHING TO LISTEN FOR:** *The solo cello has a vivacious perpetual motion bassline that runs throughout the second, Allegro movement. Echoes of this figure can be heard in the cello's melancholy interjections in the following Adagio.*

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Arcangelo Corelli was born in 1653 into an old, distinguished family in Fusignano, a small town between Ravenna and Bologna. Little is known of his childhood, though it may be assumed that he studied violin and counterpoint in Bologna, since he was elected to the Accademia Filarmonica in that city at the age of 17, the only musician other than Mozart and Rossini to become a member before the age of 20. He is supposed to have gone to Rome in the early 1670s, though the first definite record of him there is for payment as a violinist in

1675. He gained a reputation during the following years as one of the great violin virtuosos of the time and also began to demonstrate his compositional skills to such a degree that he was engaged as music master by the eccentric Queen Christina of Sweden, who lived in Rome after her abdication in 1654. Corelli dedicated his Op. 1 Trio Sonatas to her upon their publication in 1681.

In 1687, Corelli acquired a second powerful Roman patron in Cardinal Benedetto Pamphili, who installed the composer in a fine apartment in

his family *palazzo*. Two years later, Queen Christina died and so did Pope Innocent XI. The papal successor was Alexander VIII, who exiled Pamphili to the north so that his own nephew, Pietro Ottoboni, could be installed as cardinal and vice-chancellor. Among the spoils of Ottoboni's new position was Rome's greatest musician, Arcangelo Corelli. The change of patrons was good for Corelli. Ottoboni paid him well, provided him with handsome quarters in his residence (the Palazzo della Cancelleria, built by Bramante), introduced him to the best painters and sculptors of the day when they made their regular stops in Rome (Corelli was known as an avid collector of paintings), allowed him to take on students in performance and composition, and provided him with an excellent ensemble of players. Corelli's Monday evening concerts at the palace became Rome's most illustrious musical events. Though there are unsubstantiated reports of various tours to Germany, Spain, and France, Corelli lived for the rest of his life in Rome in Ottoboni's employ, giving up playing in 1708 and spending his last years polishing his concertos for publication. The high position he had attained in Italian society was recognized by his burial next to the painter Raphael in the Pantheon, where annual memorial concerts were given by Corelli's students for as long as any remained alive.

Corelli published just six sets of a dozen works each: 48 trio sonatas (Opp. 1–4), 12 solo sonatas (Op. 5), and 12 *concerti grossi* (Op. 6). Though they were not issued until 1714, the year after his death, the *concerti grossi* (“*great concertos*”) were begun in the early 1680s, if a report by the German composer Georg Muffat on his visit to Rome in that year is to be believed. The essential formal characteristic of these works is the opposition of a small



**The high position he had attained in Italian society was recognized by his burial next to the painter Raphael in the Pantheon, where annual memorial concerts were given by Corelli's students for as long as any remained alive.**

group of soloists (two violins and cello) to a larger accompanying ensemble, a technique Corelli may not have invented (Stradella's *Sinfonie a più strumenti*, published in 1682, use a similar sonorous contrast of performing forces) but which he certainly brought to its maturity. Many of the Op. 6 Concertos circulated widely in manuscript copies before Corelli gathered them together and started to prepare them for publication sometime before 1710. (Script was cheaper than printing in those days. Only the most important musical compositions made it to the printing press.) In 1709, the Venetian composer Giovanni Realì predicted that these Concertos would serve as models for future musicians. Two years later, a report noted that “the greatest glory of the century [Corelli] is at present bringing to perfection his concertos, which will shortly be published and render his name immortal for evermore.” Corelli was not to be rushed, however, even when his health began to fail. On December 3, 1712, just six weeks before he died, he signed a dedication for the volume to Johann Wilhelm, Prince Palatine of the Rhine, and then entrusted the final preparation of the

work to his pupil Matteo Fornari. It was not until December 24, 1714 that Fornari could notify the Prince that Op. 6 had at last been published by Estienne Roger of Amsterdam.

The most famous of all Corelli's works is the one labeled "*Fatto per la notte di Natale*"—the "Christmas" (actually "Christmas Eve") Concerto. The piece is an example of the so-called Baroque "church" concerto, which was more serious in tone and more fugal in texture than the lighter, dance-inspired "chamber" concerto. This concerto contains the several compact movements characteristic of the genre but adds to them a concluding *Pastorale*,

whose gentle, swaying rhythms and sweet melody recall the shepherds who entered the Italian cities at Christmas time to play their rustic pipes before the manger scenes set up at churches and other public places. The "Christmas Concerto" is music of consummate craftsmanship, deep contentment, and imperishable beauty, which, according to Charles Burney, "seems to have withstood the attacks of time and fashion. The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism." ♦

## Trio Sonata in C minor for Flute, Violin, and Continuo, from *Musical Offering*, BWV 1079, "Sonata Upon the Royal Subject"

### JOHANN SEBASTIAN BACH

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

### *Composed in 1747.*

- ▶ First CMS performance on December 17, 1971.
- ▶ Duration: 19 minutes

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⊕ **SOMETHING TO KNOW:** *This entire sonata is based on a theme provided to Bach by King Frederick II of Prussia. The tune is presented in full by the flute in the middle of the second movement, after a brief slowing of tempo.*

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Though Johann Sebastian Bach never enjoyed an international fame comparable to that of Handel during his lifetime, he was, next to Georg Philipp Telemann, the most highly regarded composer in northern Germany, particularly valued as a player and evaluator of organs and as a master of the ancient discipline of counterpoint. The reputation of Bach and his family was certainly familiar to Frederick II, King of Prussia, a cultivated musician and a flute player of considerable talent, and probably played no little part in the

appointment of Carl Philipp Emanuel Bach, Johann Sebastian's second oldest son, as the royal harpsichordist in 1740, the year of Frederick's coronation. Perhaps with some hope of securing a position for himself, Johann Sebastian visited his son in Berlin in 1741, but Frederick was busy skirmishing with Austria at the time, and no meeting between the two could be arranged. Five years later, Count Hermann von Keyserlingk arrived in Berlin as Russian ambassador to the Prussian court. Keyserlingk had been stationed at



**“The theme is noble, and Bach’s development has a richness and a depth of expression that he never surpassed.”**

—Charles Rosen in *Six Parts Genius*



▶ “The Royal Subject,” Trio Sonata from Bach’s *Musical Offering*, Movement II, Measures 161–169

Dresden during the preceding decade, and while there he conceived a deep admiration for Johann Sebastian’s music. Keyserlingk again excited Frederick’s curiosity about “Old Bach,” as Johann Sebastian was commonly called (even by his sons) during the last decade of his life, and an invitation for him to visit Berlin was extended through Emanuel. Bach was delayed in making the journey for some time because of the press of his duties in Leipzig, but finally arrived in Berlin on May 7, 1747. Wilhelm Friedemann, Bach’s oldest son, gave the following account of the subsequent events to Johann Nikolaus Forkel for use in the first full biography (1802) of his father:

“At this time, the King had a chamber concert every evening, at which he himself played some concerto on the flute. One evening, just as he had got his flute ready, and his musicians were assembled, an officer brought to him a list of the strangers who had arrived. He looked over the paper with his flute in hand, immediately turned round to the musicians, and said with some agitation, ‘Gentleman, Old Bach has come!’ The flute was thereupon laid aside, and Old Bach, who had gone to his son’s

quarters, was at once commanded to come to the castle. He did not even have time to exchange his traveling clothes for the black coat of a cantor.... That evening the King gave up his flute concerto, and invited Bach to try his Silbermann forte-pianos, of which he had several in different rooms of the castle. After he had done this for some time, Bach asked the King to give him a fugue subject upon which he could improvise. The King was astonished at the erudite way in which his theme was developed extempore, and, apparently in order to see how far such an art could be carried, expressed also a wish to hear a fugue in six parts. As, however, it is not every theme that is suited for this kind of polyphony, Bach chose one himself, and developed it immediately, to the great admiration of all present.”

Upon Bach’s return to Leipzig from Berlin from what proved to be his last journey, he set about writing a series of works in strict contrapuntal style based upon the royal theme. In all, Bach constructed upon the subject ten canons, fugues in three and six voices, and a full sonata for flute (the King’s instrument), violin, and continuo. Bach had most of these numbers printed at

his own expense in a sumptuous, gold-embossed folio by Breitkopf in Leipzig using plates engraved by Johann Georg Schübler, a former pupil, affixed to it a flowery dedication to Frederick dated July 7, 1747 and the title *Musical Offering*, and sent it to Berlin. There is no record in the account books of the Prussian court nor in Bach's personal records that he ever received compensation of any sort for this magnificent musical homage, nor that a note of it was ever played in royal performance. Though there was a mild flurry of interest in this extraordinary work when it was new (Bach could not supply a copy of the score to his cousin Johann Elias in October 1748 because the printing of 100 had been exhausted), the *Musical Offering* soon fell into somnolent neglect until it was published in 1884 as part of the first complete edition of Bach's works.

The Trio Sonata from the *Musical Offering* follows the form of the

traditional *sonata da chiesa* ("church sonata") in the slow-fast-slow-fast ordering of its movements, its consistently contrapuntal texture, and its serious mode of expression. Hans David described the opening *Largo* as "a free fantasy on certain principal motives," including a transformation of the royal theme in the bass. The following *Allegro* is in the *da capo* (A-B-A) form usually associated with the vocal rather than the instrumental genres of the German Baroque. The royal theme is clearly displayed in longer notes by the flute at the end of the movement's central section, following a single *Adagio* measure. The *Andante* eschews Frederick's melody in favor of a touching paragraph of surpassing melodic delicacy. The closing *Allegro* is an elaborate fugal construction built on the varied version of the royal theme given in the flute's opening statement. ♦

➤ **HEAR MORE BACH:** *Head to the Watch & Listen page on CMS's website to watch a November 11, 2016 concert featuring more selections from Bach's Musical Offering.*

## Sonata in G minor for Violin and Continuo, "Devil's Trill"

### GIUSEPPE TARTINI

- ▶ Born April 8, 1692, in Pirano, Istria, Italy.
- ▶ Died February 26, 1770 in Padua.

### Composed before 1756.

- ▶ First CMS performance on January 23, 1971.
- ▶ Duration: 17 minutes

➤ **SOMETHING TO LISTEN FOR:** *Trills feature large throughout this work, from the expressive cadential turns in the two Andantes to the rapid-fire melodic spins in the first Allegro and the mad, programmatic, double-stopped trills of the last movement.*

For a man whose letters reveal him to be a person of great warmth, tenderness, sensibility, fastidiousness, and personal modesty, Giuseppe Tartini led a rather checkered life. Born in 1692 in Pirano, Italy, Tartini was destined by

his parents for a clerical career, but he fled the cloister in 1708 and traveled to Padua without formally renouncing his candidacy for the priesthood. The following year his name appeared among the law students of Padua,



though his greatest local reputation was for his prowess as a swordsman. In 1710, he obtained permission to marry by apparently concealing his clerical status and found himself in enough trouble that he had to leave his new wife to take up secret asylum at a monastery in Assisi. Tartini is said to have studied music in Assisi, and by 1714, he had found employment as a violinist in the opera orchestra at Ancona. A year later he was pardoned by the Paduan authorities and reunited with his wife, but left her again only months later when he determined to perfect his violin technique in self-exile after hearing a performance by the virtuoso Francesco Veracini. By 1720, Tartini had established a considerable reputation as a performer and he returned to Padua to take up a position at St. Anthony's Basilica. His contract allowed him to accept outside engagements, the most extended of which was a three-year residency in the distant city of Prague (1723–26) that may have been prompted by the paternity suit of a Venetian noblewoman. Returned to Padua, Tartini wrote a violin tutorial and established a school of violin instruction in 1727 or 1728 which counted among its pupils such prominent musicians as Nardini and Paganelli. An arm injury of unknown cause forced Tartini to abandon the violin in 1740. Thereafter, he was absorbed with composition and the study of the acoustical bases of musical theory, which he expounded in flawed treatises published in 1754 and 1767. He died in Padua of gangrene in 1770, only a year after his childless wife had passed away.

Tartini's best-known composition, the "Devil's Trill" Sonata, was composed no later than the early 1750s, since Leopold Mozart quoted the famous diabolical passage in the finale in his highly regarded violin tutor of 1756 (also



## **An arm injury of unknown cause forced Tartini to abandon the violin in 1740.**

the year of Wolfgang's birth). The score was not published, however, until it appeared in J.B. Cartier's *L'Art du violon*, issued in Paris in 1798, with the following notice: "Sonata of TARTINI, which his School had named the 'Devil's Trill,' in accord with a dream of the Master, who said he had seen the devil at the foot of his bed executing the trill written in the final movement." The complete story was told by Tartini himself in Lalande's *Voyage d'un François en Italie* (1765–66): "One night in the year 1713 I dreamed I had made a pact with the devil for my soul. Everything went as I wished: my new servant anticipated my every desire. Among other things, I gave him my violin to see if he could play. How great was my astonishment on hearing a sonata so wonderful and so beautiful, played with such great art and intelligence, as I had never even conceived in my boldest flights of fantasy. I felt enraptured, transported, enchanted; my breath failed me, and—I awoke. I immediately grasped my violin in order to retain, in part at least, the impression of my dream. In vain! The music which I at that time composed is indeed the best that I ever wrote, and I still call it the 'Devil's Trill,' but the difference between it and that which so moved me is so great that I would have destroyed my instrument and said farewell to music forever if it had been possible for me to live without the enjoyment it affords me."

The finale, the music of Tartini's dream, alternates a drowsy passage depicting his sleep with a brilliant dance-like strain containing the double-stopped

trill that gives the piece its name. Twice more this musico-hallucinogenic progression is heard before the movement culminates in a cadenza for the violinist. The two movements that

precede this extraordinary tone painting show that Tartini was as adept at writing touching, aria-like melodies and nimble string-crossing passages as at evoking the nether world with tone. ♦

## *Capriccio stravagante* for Violin, Two Violas, Cello, and Continuo

### CARLO FARINA

- ▶ Born ca. 1604, in Mantua.
- ▶ Died July 1639, in Vienna.

### Composed around 1627.

- ▶ December 8 is the first CMS performance of this piece.
- ▶ Duration: 17 minutes

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⊕ **SOMETHING TO KNOW:** *Each short section of this comical and peculiar piece represents a particular instrument or animal.*

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Little is known about the life of the man who created one of the 17th century's most audacious musical experiments. Carlo Farina, born in Mantua around 1604, was apparently the son of a violinist in the service of the Gonzagas, and probably was introduced to music by his father. Carlo had gained enough renown as a violinist by 1625 to be called to the court of the Elector of Saxony, Johann Georg I, at Dresden, where he was *Konzertmeister* to the celebrated Heinrich Schütz. When the deprivations of the Thirty Years War gutted the musical establishment at Dresden in 1628, Farina returned to Italy. Other than brief tenures working as a violinist in Parma (1631–32) and Lucca (1635), little is known of Farina until he moved again across the Alps to join the municipal orchestra of Danzig in 1636–37. For a year or so before his death, in July 1639, he was in the service of the Empress Eleonora I in Vienna.

The most remarkable work among the five volumes of Farina's published dances, sonatas, and *canzonas* is the *Capriccio stravagante*, issued in Dresden in 1627, which shows not only

the virtuosic nature of his own playing but also his daring, inventiveness, and humor as a composer. The *Capriccio* is a series of tiny musical tableaux mimicking a delightful array of instruments and animals, with the scenes separated by a returning but varied refrain, a kind of curtain rung quickly up and down, titled *canzona* (which, at that point in history, meant simply an instrumental piece in lighthearted dance style). A droning hurdy-gurdy is first up, then a *pifferino* (a "shepherd's pipe" playing a lively country dance) and a *col legno* passage, one of the earliest known, in which the wood of the bows taps on the strings. Next portrayed are trumpet, *clarino* (high signaling bugle) and drum, followed by riotous evocations of a hen and a cock. The flute is evoked by playing close to the bridge (*ponticello*) and a wheezing organ by gasping repeated notes that get biliously off-track in their harmonies (Farina called this passage *Il Tremulanto*). A fife-and-drum march is interrupted first by a reminiscence of the *canzona* and then by some squalling cats. Dogs, of course, follow cats, and

here their yaps intrude upon a (mock) serious polyphonic version of the *canzona*. Pizzicato strumming portrays

a Spanish guitar before this wonderful musical concoction closes with a quiet recall of the refrain. ♦

## Concerto in F major for Flute, Strings, and Continuo

### GIUSEPPE SAMMARTINI

- ▶ Born January 6, 1695, in Milan.
- ▶ Died in November, 1750, in London.

- ▶ First CMS performance on December 8, 2009.
- ▶ Duration: 12 minutes

🔗 **SOMETHING TO KNOW:** *Giuseppe Sammartini (not to be confused with his younger brother Giovanni) was a rare early 18th-century virtuoso on the oboe.*

Giuseppe Sammartini, born on January 6, 1695, was one of the eight children of Alexis Saint-Martin, an oboist who had emigrated from France to Milan. At least four of the Sammartini sons became musicians; Giuseppe's younger brother Giovanni, born in 1700 or 1701, was one of the seminal figures in the early development of the symphony. Giuseppe studied with his father. He was performing professionally on the oboe by age 16 and composing soon thereafter. An oboe concerto of his was published in Amsterdam around 1717, and by 1720, he was playing in the orchestra of the Teatro Regio Ducal in Milan. J.J. Quantz, composer and flute teacher to Frederick the Great of Prussia, heard Sammartini perform in Milan in 1726 and declared that his only rival among Italian instrumentalists was the violinist Antonio Vivaldi in Venice. In 1727, a collection of Sammartini's trio sonatas was published in London, and the following year he went to try his luck in that city. He succeeded there immediately, not least as principal oboist in Handel's orchestra, and he remained in London for the rest of his life. From 1736, Sammartini was music

master to the family of Frederick, Prince of Wales, to whom he dedicated two collections of his works; he also composed a ballet for a birthday of Frederick's daughter, Augusta. Sammartini maintained his reputation as a virtuoso oboist and talented composer until his death in November 1750. In his evaluation of Sammartini, the British music historian Sir John Hawkins noted that he was "the greatest oboist that the world had ever known" and praised his compositions for being "full of science, originality, and fire."

Though he composed three ballets, a theatrical pastoral on *The Judgment of Paris*, several arias, and nine cantatas to Italian texts, Giuseppe Sammartini's creative output encompassed principally the leading instrumental genres of the early 18th century: trio and solo sonatas, concertos, *concerti grossi*, and multi-movement "overtures" modeled on the French orchestral suite. His Concerto for Flute, Strings, and Continuo in F major consists of an opening *Allegro* with a striding, processional quality, a somber movement in the swaying rhythm of a *Siciliano*, and a spirited finale of flamboyant virtuosity. ♦

# Concerto in F minor for Violin, Strings, and Continuo, RV 297, Op. 8, No. 4, "Winter" from *The Four Seasons*

## ANTONIO VIVALDI

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

## Composed around 1720–25.

- ▶ First CMS performance on December 15, 1991.
- ▶ Duration: 9 minutes

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⊕ **SOMETHING TO KNOW:** *Vivaldi integrated poetry (perhaps written by the composer himself) into the score of his Four Seasons concertos, marking each distinctive musical texture and figure with descriptive pieces of verse.*

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The *Gazette d'Amsterdam* of December 14, 1725, announced the issuance by the local publisher Michele Carlo Le Cène of a collection of 12 concertos for solo violin and orchestra by Antonio Vivaldi—*Il Cimento dell'Armonia e dell'Inventione*, or "*The Contest between Harmony and Invention*," Op. 8. The works were printed with a flowery dedication typical of the time to the Bohemian Count Wenzel von Morzin, a distant cousin of Haydn's patron before he came into the employ of the Esterházy family in 1761. On the title page, Vivaldi described himself as the "*maestro in Italy*" to the Count, though there is no record of his having held a formal position with him. Vivaldi probably met Morzin when he worked in Mantua from 1718 to 1720 for the Habsburg governor of that city, Prince Philipp of Hessen-Darmstadt, and apparently provided the Bohemian Count with an occasional composition on demand. (A bassoon concerto, RV 496, is headed with Morzin's name.)

Vivaldi claimed that Morzin had been enjoying the concertos of the 1725 Op. 8 set "for some years," implying earlier composition dates and a certain circulation of this music in manuscript copies, and hoped that their appearance in print would please his patron. The first four concertos,

those depicting the seasons of the year, seem to have especially excited Morzin's admiration, so Vivaldi made specific the programmatic implications of the works by heading each of them with an anonymous sonnet, perhaps of his own devising, and then repeating the appropriate verses above the exact measures in the score which they had inspired. *The Four Seasons* pleased not only Count Morzin, but quickly became one of Vivaldi's most popular works. A pirated edition appeared in Paris within weeks of the Amsterdam publication and by 1728, the concertos had become regular items on the programs of the Concert Spirituel in Paris. Today, *The Four Seasons* remains Vivaldi's best-known work and one of the most beloved compositions in the orchestral repertory.

Though specifically programmatic (Lawrence Gilman went so far as to call *The Four Seasons* "symphonic poems" and harbingers of Romanticism), the fast, outer movements of these works use the *ritornello* form usually found in Baroque concertos. The opening *ritornello* theme (Italian for "return"), depicting the general emotional mood of each fast movement, recurs to separate its various descriptive episodes, so that the music fulfills both the demands of creating a logical, abstract form and evoking vivid images from nature. The

slow, middle movements are lyrical, almost aria-like, in style. Though Vivaldi frequently utilized in these pieces the standard *concertino*, or solo group, of two violins and cello found in the 18th-century *concerto grosso*, *The Four Seasons* is truly a work for solo violin and orchestra. Much of the music's charm comes from the contrasting and interweaving of the soloist, *concertino*, and accompanying orchestra. Of these evergreen concertos, Marc Pincherle, in his classic biography of Vivaldi,

wrote, "Their breadth, their clearness of conception, the obvious pleasure with which the composer wrought them, the favorable reception which has been theirs from the first, their reverberations since then—all these unite to make them one of the masterpieces of the descriptive repertory."

Vivaldi prefaced each of the concertos with an explanatory sonnet. The poem for *Winter* is given below with a note describing the music relating to the particular verses:

***Winter, Op. 8, No. 4 (RV 297)***

Freezing and shivering in the icy darkness  
(*the chordal, almost motionless main theme*)  
In the severe gusts of a terrible wind  
(*rushing scales and chords in the solo violin*)  
Running and stamping one's feet constantly  
(*a brief, repeated note motive alternating with a leaping figure*)  
So chilled that one's teeth chatter.  
(*tremolo*)

Spending quiet and happy days by the fire  
While outside the rain pours everywhere. (*Movement II*)

Walking on the ice with slow steps  
(*the plaintive main theme, solo violin*)  
Walking carefully for fear of falling  
(*slow, steady chords in the orchestra*)  
Then stepping out boldly, and falling down.  
(*quick scales and then several brief descending flourishes*)  
Going out once again onto the ice, and running boldly  
(*steady motion up and down the scale in the solo violin*)  
Until the ice cracks and breaks,  
(*snapping, separated figures*)  
Hearing, as they burst forth from their iron gates, the Scirocco,  
(*a smooth melody in close-interval harmony*)  
The North Wind, and all the winds battling.  
This is winter, but such joy it brings.  
(*rushing figurations close the work*) ♦

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# ABOUT THE ARTISTS



## ADAM BARNETT-HART

▶ Adam Barnett-Hart is the founding first violinist of the Escher String Quartet, which is a former member of The Bowers Program. The Escher Quartet has made a distinctive impression throughout Europe, performing at venues such as Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Tel Aviv Museum of Art, Slovenian Philharmonic Hall, Auditorium du Louvre, and Les Grand Interprètes series in Geneva. Alongside its growing success in Europe, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, Kennedy Center in Washington, DC, Chamber Music San Francisco, and the Ravinia, Caramoor, and Music@Menlo festivals. The quartet's releases include the complete Zemlinsky Quartets on Naxos and the complete Mendelssohn Quartets on the BIS label. As a soloist, Mr. Barnett-Hart made his debut with the Juilliard Symphony at 19 performing the Brahms concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado Symphony, the Wichita Falls Symphony, the Riverside Symphony, the Colorado Music Festival Orchestra, the Boulder Philharmonic Orchestra, and the Jefferson Symphony. He is a touring member of the International Sejong Soloists. He was a top prize winner in the 2001 and 2002 Irving M. Klein competitions in San Francisco. He began studying with Pinchas Zukerman after graduating from The Juilliard School, where he completed his bachelor's degree with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.



## ESTELLE CHOI

▶ Born and raised in Calgary, Alberta, cellist Estelle Choi began her music studies at the age of five. She garnered top prizes as a soloist and as a chamber musician in the Canadian Music Competition, the Alberta Music Festival, and the Calgary Concerto Competition. She has gained international recognition as a founding member of the Calidore String Quartet, an ensemble celebrating its tenth anniversary in 2020. 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," the Calidore made international headlines when they won the Grand Prize of the 2016 M-Prize International Chamber Music Competition. As a member of the Calidore, she is an Avery Fisher Career Grant winner, BBC 3 New Generation Artist, recipient of the Lincoln Center Emerging Artist award, and a Borletti-Buitoni Trust recipient. The Calidore recently completed their third year as members of CMS's Bowers Program. Internationally, Ms. Choi was a prize winner in the ARD Munich competition as well as the Hamburg Chamber Music competition. She studied with John Kacz for 13 years and went on to work with Aldo Parisot at the Yale School of Music and Ronald Leonard at the Colburn Conservatory. She holds a bachelor's degree and artist diploma from the Colburn Conservatory and a master's from the Yale School of Music. She teaches and performs at the University of Delaware and University of Toronto.



ERIC SWANSON

## TIMOTHY EDDY

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

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



BERNARD MINDICH

## ANI KAVAFIAN

► Violinist Ani Kavafian enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. In the 2019-20 season, she continues her longtime association as an artist of the Chamber Music Society with appearances in New York and on tour. Last summer she participated in several

music festivals, including the Heifetz International Institute and the Sarasota Chamber Music, Bridgehampton, Meadowmount, Norfolk, and Angel Fire festivals. She and her sister, violinist and violist Ida Kavafian, have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a Full Professor at Yale University and has appeared at Carnegie's Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Ms. Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master's degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



## 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 US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. An alum of CMS's Bowers Program, 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.



## YURA LEE

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



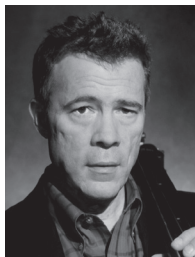


JHANG CHEN

## MATTHEW LIPMAN

▶ American violist Matthew Lipman has been praised by the *New York Times* for his “rich tone and elegant phrasing.” He has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago’s Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul’s Kumho Art Hall, and CMS’s Rose

Studio. *The Strad* praised his “most impressive” debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Charts. He was featured on WFMT Chicago’s list of “30 Under 30” of the world’s top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he studied at The Juilliard School with Heidi Castleman and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS’s Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the RBP Foundation.



JIM MACQUIRE

## EDGAR MEYER

▶ As both a performer and a composer, Edgar Meyer plays a role in the music world unlike any other. He has been hailed by the *New Yorker* as “...the most remarkable virtuoso in the relatively un-chronicled history of his instrument.” His distinction in the field was recognized in 2000, when he became the only bassist to be awarded the Avery Fisher Prize, and in 2002 by a MacArthur Award. One recent recording is a collection of Bach trios with Chris Thile and Yo-Yo Ma, and he was honored with

his fifth Grammy Award in 2015 for his Bass & Mandolin recording with Chris Thile. His compositions have been premiered and recorded by pianist Emanuel Ax, violinist Joshua Bell, cellist Yo-Yo Ma, the Boston Symphony Orchestra, banjo player Béla Fleck, tabla player Zakir Hussain, violinist Hilary Hahn, and the Emerson String Quartet, among others. The Nashville Symphony and the Aspen Music Festival and School commissioned his first purely orchestral work, which was premiered by the Nashville Symphony in March 2017. Additionally, Bravo! Vail and The Academy of St Martin in the Fields commissioned an Overture for Violin and Orchestra that was premiered by Joshua Bell and ASMF in June 2017.



## ALEXANDER SITKOVETSKY

▶ Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. His concerto debut came at the age of eight and in the same year he moved to the UK to study at the Menuhin School. This season will see his debuts with the Chattanooga Symphony Orchestra in Tennessee and the Hong Kong Sinfonietta as well as return visits to the English Symphony Orchestra, Aarhus Symphony Orchestra, Royal Philharmonic Orchestra, and Camerata Salzburg. Further

appearances include tours with the Sitkovetsky Trio and extensive periods of chamber music in Australia and the US. Recent concerto performances include appearances with the Yomiuri Nippon Symphony Orchestra, Royal Philharmonic Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, BBC Scottish Symphony Orchestra, Netherlands Philharmonic Orchestra, Tokyo Symphony Orchestra, Hallé Orchestra, Moscow Symphony Orchestra, St. Petersburg Symphony Orchestra, Orquesta Filarmónica de Bolivia, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, Residentie Orkest, Aarhus Symphony Orchestra, Welsh National Opera Orchestra, BBC National Orchestra of Wales, London Philharmonic Orchestra, and the Philharmonia Orchestra. He directs and performs as a soloist regularly with chamber orchestras, including the Australian Chamber Orchestra, Norwegian Chamber Orchestra, Amsterdam Sinfonietta, London Mozart Players, Lithuanian Chamber Orchestra, New York Chamber Players, Camerata Zurich, and a recent tour with the Netherlands Youth Orchestra. He is a founding member of the Sitkovetsky Trio, who regularly perform throughout Europe and Asia, and an alum of CMS's Bowers Program.



## ADAM WALKER

▶ Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. He regularly performs with the major UK orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth

Symphony, and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg, and the RTE National Symphony Orchestra. 2018 saw him take up his place in the Chamber Music Society of Lincoln Center's prestigious Bowers Program. Recital highlights over recent seasons have included Wigmore Hall, LSO St. Luke's, De Singel, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper, and the Utrecht, West Cork, Delft, and Moritzburg Chamber Music Festivals. Born in 1987, Mr. Walker studied at Chetham's School of Music with Gitte Sorensen and later at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017.



## KENNETH WEISS

► Harpsichordist Kenneth Weiss has an active career as a soloist, conductor, chamber musician, and teacher. He has performed extensively in Europe, North America, and Asia, including appearances at 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 2019-20 season include the Brandenburg Concertos with the Orchestre de Rouen, a tour with the Berkshire Bach Society in December, Tallis and Scarlatti at Emerald City Music Seattle in March 2020, a live recording of Rebel's *Eléments* on the historic Taskin harpsichord in Lisbon, and the *Art of the Fugue* with Phantasm in the Lausanne Bach Festival. 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 école de musique in Geneva, Switzerland, and professor of chamber music at the Paris Conservatory.

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FRIDAY, DECEMBER 13, 7:30 PM ► ALICE TULLY HALL

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*CMS presents the complete Brandenburg Concertos of Bach in these annual holiday concerts.*

### MEET THE MUSIC: LEAVE IT TO LUDWIG!

SUNDAY, JANUARY 12, 2:00 PM ► ALICE TULLY HALL

*Beethoven himself will appear in Alice Tully Hall to help a young pianist play his music as he meant it to be played.*

Concert for families with kids ages 6 and up.

### 1893: DEBUSSY'S STRING QUARTET

TUESDAY, JANUARY 14, 7:30 PM ► ALICE TULLY HALL

*Surrounding Debussy's iconic String Quartet are Czech novelties both traditional and modernist, plus Brahms's mighty A major Piano Quartet.*

# 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.

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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*  
Hyecheon 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*  
Marc Goldberg, *bassoon*  
Peter Kolkay, *bassoon*  
Angela Anderson Smith, *bassoon*

David Jolley, *horn*  
Jeffrey Lang, *horn*  
Eric Reed, *horn*  
Radovan Vlatković, *horn*  
David Washburn, *trumpet*  
Christopher Froh, *percussion*  
Ayano Kataoka, *percussion*  
Eduardo Leandro, *percussion*  
Ian David Rosenbaum, *percussion*  
David Adamcyk, *electronics*

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

## DANISH STRING QUARTET

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Rune Tonsgaard Sørensen, *violin*  
Asbjørn Nørgaard, *viola*  
Fredrik Schøyen Sjölin, *cello*

## ESCHER STRING QUARTET

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

## ORION STRING QUARTET

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Timothy Eddy, *cello*

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