

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, FEBRUARY 11, 2018, AT 5:00 ▶ 3,793RD CONCERT

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

**ANNE-MARIE McDERMOTT**, piano  
**PAUL HUANG**, violin  
**YURA LEE**, violin  
**RICHARD O'NEILL**, viola  
**JAKOB KORANYI**, cello  
**EDGAR MEYER**, double bass

## WANDERLUST

**JOAQUÍN TURINA** **Trio No. 1 for Piano, Violin, and Cello,**  
(1882–1949) **Op. 35** (1926)  
▶ Prélude et Fugue  
▶ Thème et Variations  
▶ Sonate  
McDERMOTT, LEE, KORANYI

**EDVARD GRIEG** **Sonata in A minor for Cello and Piano,**  
(1843–1907) **Op. 36** (1882–83)  
▶ Allegro agitato  
▶ Andante molto tranquillo  
▶ Allegro  
KORANYI, McDERMOTT

## INTERMISSION

**ANTONÍN DVOŘÁK** **Quintet in G major for Two Violins, Viola,**  
(1841–1904) **Cello, and Bass, Op. 77** (1875)  
▶ Allegro con fuoco  
▶ Scherzo: Allegro vivace  
▶ Poco andante  
▶ Finale: Allegro assai  
HUANG, LEE, O'NEILL, KORANYI, MEYER

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

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

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today's performance not only takes us on a journey to three countries, as promised, but also offers an opportunity to enjoy truly masterful works of chamber music which are not heard quite so often as those in standard collections of "desert island" repertoire. The quality of the three works on our program explains exactly why we, as chamber music performers and programmers, are able to offer a broad range of music that appeals to a large number of listeners in search of enjoyment, surprise, and an even deeper engagement with our art form.

The music on this program speaks largely for itself, but please read the excellent program notes in this booklet by our brilliant annotator Dr. Richard Rodda. We always find there tidbits of background that heighten our understanding of the music and of the composers. Joaquín Turina, for one, had a very interesting and productive career that bridges the Romantic and Modern ages, and played a significant role in Spain's rich musical history. In the same year that Turina was born, Grieg composed his only cello sonata, a treasured work in the cellist's literature that was performed in its earliest days by Pablo Casals. And Dvořák's joyful Bass Quintet still stands virtually alone in the repertoire, except of course for the marvelous one composed by today's bassist, the estimable Edgar Meyer.

Could we survive on our desert island without the works we hear today? Perhaps. But our island would certainly be a lot more barren.

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*Der Wanderer. I love the expressiveness, atmosphere, and ingenuity of the music that the national romantic composers have given us and the genre contains several of our most important and cherished works. The music sometimes arose as a reaction to the oppression of a composer's cultural identity. Such composers would collect local folk music, write songs in their mother tongue, and find inspiration in nature. All of this played a major role in defining national identity.*

*However, during the two world wars, national romanticism played an important role in creating the myth of the superiority of a nation. I am torn. I love national romantic music, but I am concerned about how short a leap it is from celebrating a nation to speaking of "us and them." My hope is that this music can work to triumph over our darker impulses and promote tolerance, unity, and generosity.*

—Jakob Koranyi

## Trio No. 1 for Piano, Violin, and Cello, Op. 35

### JOAQUÍN TURINA

- ▶ Born December 9, 1882, in Seville.
- ▶ Died January 14, 1949, in Madrid.

#### **Composed in 1926.**

- ▶ Premiered on July 5, 1927, at the Anglo-Spanish Society in London.
- ▶ First CMS performance on October 6, 2011, by pianist Orion Weiss, violinist Bella Hristova, and cellist Jakob Koranyi.
- ▶ Duration: 22 minutes

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In the years around the turn of the 20th century, the works of Isaac Albéniz and Enrique Granados, inspired by the research and publications of their teacher, the pioneering folklorist Felipe Pedrell, brought a pride and invigoration to Spanish classical music that it had not enjoyed for 300 years. Albéniz and Granados were soon joined in creating a distinctive voice for Spanish concert music by Manuel de Falla, another of

Pedrell's students, and by a young musician from Seville—Joaquín Turina. Those four composers, dedicated to both their art and their country, restored Spain to one of the leading musical nations of Europe.

Turina was strongly attracted to formal academic study, and he enrolled at the Schola Cantorum in Paris as a pupil of the eminent pedagogue and composer Vincent d'Indy. Under d'Indy's tutelage, he turned out his first published work, a String Quintet in G minor, the performance of which was to have a profound effect on the direction of his career. Albéniz, whom Turina had not previously met, was at the premiere of the quintet in 1907 with Falla, and after the performance Albéniz invited his young compatriots to join him for a drink and some serious conversation at a café in the Rue Royale. Recalling that meeting

with Albéniz four years later, Turina wrote, “[That evening] I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.” Turina returned to Spain in 1914, and soon came to be regarded as one of the leading musical figures of his country. Though he was best known during his lifetime for his compositions, he also gained fame as a pianist and chamber music player with the Quinteto de Madrid, as a professor at the Madrid Conservatory, as director of the performances of the Ballet Russe in Spain, as a music critic, and as a member of the Spanish Academy of Arts. Following Albéniz’s advice, he sought inspiration for many of his compositions in indigenous songs and dances, and created such works in the national idiom as *La Procesión del Rocío*, *Danzas Andaluzas*, *La Oración del Torero*, *Sinfonia Sevillana*, and *Canto a Sevilla*.

Turina’s Piano Trio No. 1 was composed in 1926 and first heard the following July at a concert of the

Anglo-Spanish Society in London; the work won that year’s Spanish National Competition. The trio, an attractive blend of Turina’s academic training, Impressionistic sympathies, and Spanish sensibility, opens with an austere *Prélude* to a *Fugue* in brighter tempo that is based (though with limited rigor) on a rising motive initiated by the violin; the slower contrasting episodes refer back to a lyrical phrase from the *Prélude*. The expansive theme of the second movement, presented by the cello, serves as the basis of a set of five variations modeled on Spanish dance types: *muñeira* (Galicia), *schottis* (imported from Scotland), *zortzico* (Basque), *jota* (Aragon), and *soleares* (Andalusia). The finale follows a loose sonata form based on a dance-like main theme and a lovely, rhapsodic second subject given in duet by violin and cello. The development section includes reminiscences of the *Prélude* as well as the *Fugue* motive from the first movement, after which the earlier themes are recapitulated before the trio closes with a final, summarizing reference to the *Fugue*. ♦

## Sonata in A minor for Cello and Piano, Op. 36

### EDVARD GRIEG

- ▶ Born June 15, 1843, in Bergen, Norway.
- ▶ Died there on September 4, 1907.

#### **Composed in 1882–83.**

- ▶ Premiered on October 27, 1883, in Leipzig by cellist Julius Klengel and the composer as pianist.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 27 minutes

After two years as conductor and music director of Bergen’s Harmonien Music Society, Edvard Grieg retired from that post in 1882 to devote himself fully to composition and touring, and to preserving his always-frail health, which had been weakened by pleurisy in 1860. He toured northern Europe regularly for the next 20 years, constantly in demand as a conductor and pianist. Grieg had never composed easily, however, and as he grew older he felt

the need to regiment his work patterns with some care, so even before he had left his conducting position he made the following proposal to Max Abraham, head of the Leipzig publishing firm of Peters and a man who had come to be a close friend during the years of their professional association: "I notice to my surprise that composing is good for my constitution, providing, so to speak, that I am forced into it. I believe that if someone offered to pay me 1,000 *thaler* a year, my conscience would give me no rest until I had finished the agreed quantum." Abraham replied immediately, offering Grieg an annual stipend of 3,000 *marks*, and requested a second piano concerto, several solo piano pieces, a concert overture, and a piano trio or violin sonata or some shorter pieces for violin and piano. It was understood, however, that the agreement would be flexible so that the type and scope of the works involved would be left largely to the composer's discretion. The first work to be completed under this scheme, during the spring of 1883, was the Sonata for Cello and Piano in A minor, Op. 36. The second piano concerto, much to the principals' regret, never did take wing ("Pegasus won't budge," lamented the composer after being unable to get beyond a few sketches), but Grieg did turn out a set of *Lyric Pieces* for piano almost annually whose popularity came to make his name well known on both sides of the Atlantic in the decades around the turn of the 20th century. The Cello Sonata was first heard in Leipzig on October 27, 1883 during Grieg's tour through Germany and Holland; the composer was the pianist and Julius Klengel, Grieg's teacher at the Leipzig Conservatory, was his partner. Grieg dedicated the score to his brother John, a cellist.

Grieg, whose muse favored the miniature rather than the mighty,



**"I notice to my surprise that composing is good for my constitution, providing, so to speak, that I am forced into it."**

produced only a handful of full-length concert works: the Piano Concerto, an early Piano Sonata, an unpublished Symphony (recorded several times in recent years, however, more than a century after Grieg disowned it in 1867 and forbade its performance), and five chamber pieces, including the String Quartet, three violin sonatas, and the Cello Sonata. The A minor Cello Sonata follows the Classical models through its three movements, though Grieg often utilized themes that recall the rhythms and melodic leadings of the Norwegian folk music that so heavily influenced the smaller compositions that comprise the bulk of his output. The work's opening, sonata-form movement is built from two sharply contrasting motives: an agitated initial melody and a complementary, major-tonality strain of subdued rhythmic motion and hymnal demeanor. The central section of the movement, almost Franckian in its earnest harmonic peregrinations, largely treats the second theme. An arpeggiated cadenza leads to the recapitulation of the earlier melodic material that is followed by a dashing coda spun from the main theme. The *Andante* is disposed in a three-part form that begins with a solemn melody closely resembling the theme of the *Homage March* Grieg had composed for the incidental music to Bjørnstjerne Bjørnson's drama *Sigurd Jorsalfar* in 1872. The movement rises to a climax of great passion in its central section before quieting for the return of the

opening theme. The finale opens with a brief, unaccompanied recitative that is recalled later in the movement. The theme of this closing movement, built from the simplest intervals, is dance-like and folkish in nature; the same melody at half-speed also serves as the

second theme. Following an extended development section, the introductory recitative, now softly accompanied, leads directly into the recapitulation. A brilliant coda, into which is incorporated the recitative, brings this richly melodic work to a close. ♦

## Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77

### ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

#### **Composed in 1875.**

- ▶ Premiered on March 18, 1876, in Prague.
- ▶ First CMS performance on October 22, 1993, by violinists Joseph Silverstein and Ani Kavafian, violist Paul Neubauer, cellist Gary Hoffman, and bassist Edgar Meyer.
- ▶ Duration: 35 minutes

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Antonín Dvořák came by his love and familiarity with Czech music naturally. "Father Dvořák played the violin and zither, and sang agreeably, and played in the village band," wrote Milton Cross. "As a boy Dvořák learned to play the violin and soon entertained his father's clientele [at the family's inn] with merry dance tunes and sad village melodies. He also performed at village fairs and sang in the church choir. When he was not playing music, he was listening to it. He would sit fascinated at concerts of visiting gypsy bands; he never tired of hearing the older folk sing their songs. While he managed to receive a bit of formal instruction from the local schoolmaster, Joseph Spitz, his early musical training consisted in hearing and learning the songs of his people."

In 1874, Dvořák was a little-known Prague musician whose income from

his compositions and as organist at St. Adalbert's Church was so meager that the city officials certified his poverty. That same year he submitted some of his work for consideration to a committee in Vienna awarding government grants to struggling artists, and he had just begun the G major String Quintet when he learned, in February 1875, that he had been awarded the Austrian State Prize. To celebrate, he took a short holiday, a luxury he had previously been unable to afford. He finished the quintet in March when he returned to Prague, and submitted the score to a competition sponsored by the local Society of Artists. It won, and the work was premiered by the Society on March 18, 1876, by an ensemble led by František Ondříček. At that first performance, the quintet began with a movement marked *Andante religioso* that Dvořák had adapted from the slow movement of his E minor String Quartet of 1870. He decided that the movement did not fit this venue either, and he later re-worked it as the *Notturmo* for Strings, Op. 40. The quintet, which the composer originally designated as his Op. 18, was subject to a disreputable bit of publishing subterfuge in 1888, when Fritz Simrock of Berlin, whose bank account was bursting with profits from

the sale of the *Slavonic Dances*, issued the score as Op. 77 to make this early piece appear to be a (presumably, more valuable) work of Dvořák's maturity. (Simrock performed similar margin-inflating, chronological legerdemain on the Op. 27/Op. 80 String Quartet, Op. 24/

Op. 76 F major Symphony, and Op. 38/Op. 78 *Symphonic Variations*.) Dvořák was furious, but the deed had been done, and the quintet is most usually listed with its higher opus number.

The G major String Quintet did not need Simrock's machinations for

## Q&A WITH PAUL HUANG

### When did you know you wanted to play the violin?

*When I was seven, my parents took me to a violin recital in my hometown back in Taiwan, and I remember I was totally fascinated by the instrument—the violin specifically—because it's a little wooden box that can produce such glorious sounds in a huge hall without any microphones or amplification. Also, the presence of being onstage, I was amazed. So, shortly after the recital I told my parents I wanted to play the violin.*

### How do you define chamber music?

*For me, chamber music is probably the pinnacle of any form of music making. Music is something that words cannot describe. There are feelings that music can convey that words cannot. And I think it's even truer that chamber music is that way of communication. You're basically onstage communicating with your colleagues, and then, when everything comes together, it's probably the most gratifying, blissful experience.*

*I think one has to be always reminded how lucky we are to be musicians, and you have to be totally committed to your work. I just don't think my life could continue without being somehow in music... and I think one has to have that kind of drive, that kind of feeling, if you want to become a musician because it's a very difficult field.*



▶ To watch Paul Huang's entire video profile, visit the [Watch and Listen](#) section of the CMS website.

defense. The work, one of the first to show the composer's growing self-assurance and maturity during the years after he received the Austrian Prize, is full of typically Dvořákian delights. Its melodic profligacy brings to mind Brahms's jealous lament: "I should be glad if something occurred to me as a main idea that only occurs to him by the way." Its first, second, and concluding movements are infected with the rhythms and melodic

leadings of the peasant music that he had lovingly stored in his heart and his head since childhood. The composer's biographer Otto Šourek called the *Andante* "one of the most entrancing slow movements in the whole of Dvořák's chamber music ... one flowing stream of passionate warmth, depth of feeling and powerfully affecting range of mood." The character of this quintet, like that of its composer, is unaffected, sincere, and immediately friendly. ♦

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## UPCOMING CONCERTS AT CMS

### THROUGH THE GREAT WAR

TUESDAY, FEBRUARY 20, 2018, 7:30 PM ▶ ALICE TULLY HALL

*The deeply felt perspectives of Hungarian, French, and English composers merge in a unified, transnational condemnation of war and a yearning for peace.*

### THE THRILL OF THE HUNT

SUNDAY, FEBRUARY 25, 2018, 5:00 PM ▶ ALICE TULLY HALL

*The Danish String Quartet performs a surprising collection of works inspired by the age-old ritual of the hunt.*

### THE ROARING TWENTIES

SUNDAY, MARCH 4, 2018, 5:00 PM ▶ ALICE TULLY HALL

*As the Western world turned giddy with 1920s post-war optimism, composers fed the cultural fires with an astonishing array of newly-conceived musical ideas.*



# ABOUT THE ARTISTS



MARCO BORGREVE

## PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. The 2017–18 season sees his debuts at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev and with the Berliner Symphoniker at the Berlin Philharmonie, as well as engagements with the North

Carolina Symphony, New Mexico Philharmonic, Knoxville Symphony, Louisiana Philharmonic, and Taipei Symphony. He also embarks on a recital tour through La Jolla, Chicago, Toronto, Palm Desert, Taiwan (three-city tour), and New York that culminates at the Kennedy Center. He continues his association with the Chamber Music Society for three separate tours in the US, Europe, and Asia, and returns to Camerata Pacifica. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor's and master's degrees from The Juilliard School, won the 2011 Young Concert Artists International Auditions. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.



ANNA-LENA AHLSTROM

## JAKOB KORANYI

► Swedish cellist Jakob Koranyi has firmly established himself on the classical music scene as one of Europe's most interesting young soloists. He has toured extensively performing as a recitalist as well as a soloist all over the world. Orchestral highlights of previous seasons include performances with the Royal Stockholm Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, New Zealand Symphony Orchestra, and Arctic Philharmonic Orchestra

working with conductors such as Sakari Oramo, Jan-Pascal Tortiellier, David Atherton, Jaime Martin, and Christian Lindberg. A committed chamber musician, he collaborates with distinguished musicians such as Yura Lee, Simon Crawford-Phillips, and Juho Pohjonen and has appeared in chamber music concerts alongside such international stars as Vilde Frang, Kim Kashkashian, Leonidas Kavakos, Misha Maisky, Martin Fröst, Lawrence Power, and Denis Kozukhin. He also enjoys working with artists of other disciplines and has a lasting collaboration with dancer Heather Ware. The 2016–17 season saw the premiere and Dutch tour of their new piece *Battle Abbey*, as well as performances with the Helsinki Philharmonic, Orquesta Filarmonica de Bogota, and the Stockholm Royal Philharmonic Orchestra. The new season will see performances of the Haydn C major Concerto with the Vasteras Sinfonietta and Gävle Symfoniorkester, and Kurt Atterberg's Cello Concerto with the Swedish Radio Symphony. A former member of CMS Two, Mr. Koranyi performs regularly with the Chamber Music Society, and plays an Iosephi Gratiani cello built in 1756 in Genoa.



## YURA LEE

► Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in 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, Brussels' Palais des Beaux-Arts, 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. A former member of Chamber Music Society Two, 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.



## ANNE-MARIE McDERMOTT

► For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. She recently participated in the New Century Chamber Orchestra's Silver Jubilee All-Gershwin Program, and embarked on a cycle of Beethoven

concertos at Santa Fe Pro Musica. She also recorded a new concerto by Poul Ruders, alongside Rachmaninov's *Paganini Variations*, and returned to play Gershwin with the New York Philharmonic at the Bravo! Vail Festival. She has performed with leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. Her recordings include the complete Prokofiev piano sonatas, Bach's *English Suites* and partitas (Editor's Choice, *Gramophone* magazine), Gershwin's complete works for piano and orchestra with the Dallas Symphony (Editor's Choice, *Gramophone* magazine), and, most recently, the Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She tours each season with the Chamber Music Society, as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. Ms. McDermott studied at the Manhattan School of Music and has been awarded the Mortimer Levitt Career Development Award for Women, an Avery Fisher Career Grant, and won the Young Concert Artists auditions.



## 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. Mr. Meyer's most 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. Last year, 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.



## 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; Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season include the world premieres of Lera Auerbach's 24 Preludes for Viola and Piano and the Christopher Theofanidis Viola Concerto with the Albany Symphony and David Alan Miller, the complete Mozart viola quintet cycle with the Szymanowski Quartet, and the opening recital for the MUSCO Performing Arts Center in California with Dong-Hyek Lim. As a recitalist he has performed at Carnegie Hall, David Geffen 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 Seoul Arts Center. A Universal/DG recording artist, he has made eight 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. A former member of 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, OXFAM, and UNICEF and runs marathons for charity.

# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS'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 CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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\* designates a CMS Two Artist

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Susanna Phillips, *soprano*  
Tamara Mumford, *mezzo-soprano*  
Nicholas Phan, *tenor*  
Nikolay Borchev, *baritone*  
Nathan Gunn, *baritone*  
Inon Barnatan, *piano*  
Alessio Bax, *piano*  
Michael Brown, *piano\**  
Gloria Chien, *piano*  
Lucille Chung, *piano*  
Gilbert Kalish, *piano*  
Sebastian Knauer, *piano*  
Anne-Marie McDermott, *piano*  
Juho Pohjonen, *piano*  
Gilles Vonsattel, *piano*  
Orion Weiss, *piano*  
Wu Han, *piano*  
Wu Qian, *piano\**  
Michael Sponseller, *harpsichord*  
Kenneth Weiss, *harpsichord*  
Adam Barnett-Hart, *violin*  
Benjamin Beilman, *violin*  
Aaron Boyd, *violin*  
Nicolas Dautricourt, *violin*  
Augustin Hadelich, *violin*  
Chad Hoopes, *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*  
Todd Phillips, *violin*  
Alexander Sitkovetsky, *violin*  
Arnau Sussmann, *violin*  
Danbi Um, *violin\**  
Roberto Diaz, *violin*  
Mark Holloway, *viola*  
Pierre Lapointe, *viola*  
Matthew Lipman, *viola\**  
Paul Neubauer, *viola*  
Richard O'Neill, *viola*  
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Efe Baltacgil, *cello*  
Nicholas Canellakis, *cello*  
Colin Carr, *cello*  
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Mihal Marica, *cello*  
David Requiro, *cello*  
Keith Robinson, *cello*  
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Paul Watkins, *cello*  
Timothy Cobb, *double bass*  
Joseph Conyers, *double bass*  
Anthony Manzo, *double bass*  
Edgar Meyer, *double bass*  
Elizabeth Hainen, *harp*  
Sooyun Kim, *flute*  
Robert Langevin, *flute*  
Tara Helen O'Connor, *flute*  
Ransom Wilson, *flute*  
Carol Wincenc, *flute*  
Randall Ellis, *oboe*  
James Austin Smith, *oboe*  
Stephen Taylor, *oboe*  
Romie de Guise-Langlois, *clarinet*  
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Tommaso Lonquich, *clarinet\**  
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While celebrating our 48th 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 48 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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