

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JULY 9, 2017, AT 5:00 ▶ 3,727TH CONCERT

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

**GILLES VONSATTEL**, piano  
**PAUL HUANG**, violin  
**ANI KAVAFIAN**, violin

**MATTHEW LIPMAN**, viola  
**NICHOLAS CANELLAKIS**, cello  
**DAVID SHIFRIN**, clarinet

**LUDWIG VAN BEETHOVEN** **Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11** (1797)

(1770–1827)

- ▶ Allegro con brio
- ▶ Adagio
- ▶ Tema con variazione: Allegretto

SHIFRIN, CANELLAKIS, VONSATTEL

**CARL MARIA VON WEBER** **Quintet in B-flat major for Clarinet, Two Violins, Viola, and Cello, Op. 34** (1811–12, 1815)

(1786–1826)

- ▶ Allegro
- ▶ Fantasia: Adagio ma non troppo
- ▶ Menuetto: Capriccio presto
- ▶ Rondo: Allegro giocoso

SHIFRIN, HUANG, KAVAFIAN, LIPMAN, CANELLAKIS

## INTERMISSION

**ROBERT SCHUMANN** **Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44** (1842)

(1810–1856)

- ▶ Allegro brillante
- ▶ In modo d'una marcia, un poco largamente
- ▶ Scherzo: Molto vivace
- ▶ Allegro ma non troppo

VONSATTEL, KAVAFIAN, HUANG, LIPMAN, CANELLAKIS

The Chamber Music Society of Lincoln Center is grateful to **Sally and Stephen Clement** for their generosity in making this evening's post-concert reception with the artists possible.

**Millbrook Vineyards and Winery**, Hudson River Valley, New York, is the official wine sponsor of *Summer Evenings*.

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,

The internet informs us that music festivals exist in greater abundance than anyone could imagine, and that some of them have been around for a very long time. The Fiera della Frecagnola festival in southern Italy began around 1450 A.D. and is still running. They must be doing something right!

It seems that CMS also did something right when we started Summer Evenings three seasons ago. It is with pride and pleasure that we welcome you, our summer audience, as you return or perhaps are attending for the first time. It gives us tremendous satisfaction to know that we are providing so many chamber music enthusiasts with rich doses of our core repertoire at this special time of the year. What has been commonly referred to as the "off-season" now offers special advantages. Not the least of them is the chance to escape—a concept inextricably linked to summer—without leaving New York. And these idyllic evenings in the cool serenity of Alice Tully Hall can be enjoyed during a month where our minds are clear to explore, dream, and simply enjoy the finest things in life.

Following the young tradition of this festival, we are pleased this season to present three delightful and essential works on each concert, performed by ensembles comprised of favorite CMS artists. Some are returning to the festival, while others are equally excited to be making their Summer Evenings debuts. This year, the two of us are fortunate to count ourselves among the latter!

Enjoy the performances,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*The Schumann Piano Quintet is a piece that has become very dear to me, as it was the first piece I performed here in Alice Tully Hall as a member of Chamber Music Society Two. It is the keystone of tonight's program, a program that represents a significant turn towards Romanticism in the tradition of German classical music with boundary-pushing Beethoven and operatically inspired Weber. Schumann, of course, occupies a large part of that tradition right at the height of Romanticism—he's famous for his unique style of composition that includes dramatic shifts in character and unfiltered outpourings of expression. The Piano Quintet (the first of this genre) is a wonderful example of his best composing. The first movement begins unabashedly exuberant in E-flat major and almost immediately shifts to the most tender love duet between the cello and viola. The haunting second movement, in the relative key of C minor, is a kind of death march that cannot break away from the viola's obsessive repetition of its lowest note, C—except for two interruptions of quintessentially magical and yearning Schumann that seem to come from another planet. The third movement is joyous and folk-inspired, and the last movement looks back in history towards Bach, and concludes with not one, but two masterfully written fugues. The Schumann Piano Quintet has become a staple in the chamber music repertoire, for good reason, and I know it will have you jumping out of your seats, just as I did when I first performed it here years ago.*

—Matthew Lipman

## Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11

### LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

#### **Composed in 1797.**

- ▶ First CMS performance on November 21, 1971.
- ▶ Duration: 21 minutes

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Beethoven first acquired his reputation after arriving in Vienna in 1792 as a pianist, a flamboyant young man of untamed spirit particularly noted for the power and invention of his improvisations.

It was with the premieres of his first two piano concertos in 1795 that his fame as a composer began to flourish. Some of the compositions from the years immediately following show his eagerness to stretch the boundaries of the conventional forms and modes of expression, but most of his music of the 1790s still pays eager obeisance to the traditions and taste of the time. Such a work is the Trio for Clarinet, Cello, and Piano, Op. 11, composed in 1797. Beethoven's disciple Carl Czerny simply

said, without specification, that the trio was written for “a clarinetist,” the most likely candidate being Joseph Bähr, a virtuoso then attached to the musical establishment of the Prussian court chapel at Potsdam. Chamber pieces with winds were much in vogue at that time in Vienna, and Beethoven contributed nine works to the genre between 1792 and 1800. (The Septet, Op. 20 of 1800 was by far his most popular piece during his lifetime; in 1805 he arranged it for clarinet, cello, and piano as his Trio in E-flat major, Op. 38.) The Clarinet Trio was intended to please the Viennese public, and to help ensure its success Beethoven based the last movement on a well-known tune (*Pria ch’io l’impegno*—“Before beginning this awesome task, I need a snack”) from Joseph Weigl’s popular comic opera *L’Amor Marinaro* (The Corsair in Love), which had been unveiled at the Hoftheater in November 1797. (Such a tactic was then common—Hummel and Joseph Wölfl both composed variations on the melody shortly after Beethoven, and Paganini created a *Grand Sonata and Variations* for Violin and Orchestra on it as late as 1828. The work is sometimes called—though not by the

composer—“Gassenhauer,” literally a “street song,” a sort of hit tune, after the popular theme of its variations.) Upon the score’s publication in 1798 (which was issued with a substitute violin part for the clarinet to boost its potential sales to Vienna’s home music-makers), Beethoven shrewdly dedicated the score to his patroness Countess Wilhelmine von Thun, who had also supported the creative efforts of Mozart, Haydn, and Gluck.

The trio’s sonata-form opening movement begins with a bold, striding phrase presented in unison as the first of several motives comprising the main theme group. The complementary themes are introduced following two loud chords, a silence, and an unexpected harmonic sleight-of-hand. The movement’s development section is largely concerned with the striding motive of the main theme. The *Adagio* is based on a melody of Mozartian tenderness first sung by the cello before being shared with the clarinet. The finale is a playful set of nine variations and a finale on Weigl’s melody, a movement that Beethoven repeatedly promised Czerny he would replace with a more substantial one, but never did. ♦

## Quintet in B-flat major for Clarinet, Two Violins, Viola, and Cello, Op. 34

### CARL MARIA VON WEBER

- ▶ Born December 18, 1786, in Eutin, Germany.
- ▶ Died June 5, 1826, in London.

### Composed in 1811–12 and 1815.

- ▶ Premiered on August 26, 1815, in Munich, with Heinrich Bärmann as clarinetist.
- ▶ First CMS performance on November 21, 1971.
- ▶ Duration: 27 minutes

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On March 14, 1811, Carl Maria von Weber—who spent so much of his life on

the road that Lucy and Richard Stebbins titled their book about him *Enchanted Wanderer*—stopped in Munich on a tour through southern Germany during which he gave several concerts and hoped to find a permanent post. Munich, capital of the new Bavarian state just established by Napoleon, boasted an active musical life, with two concert societies—the dilettantish “Harmony” and the more seriously inclined

“Museum”—a fine opera company, and an audience willing to support additional musical ventures. As soon as he arrived, Weber made the acquaintance of the music-loving Court Minister Josef von Monteglas, through whose influence with King Maximilian I a concert of works by the visiting composer was arranged. At the same time, Weber renewed his friendship with Heinrich Bärmann, an excellent clarinetist he had met several months earlier in Mannheim, the city of one of Europe’s greatest orchestras, which may have been the first to include clarinet players in its regular personnel roster. Bärmann was born in Potsdam in 1784, trained at the School of Military Music there, and served in the band of the Prussian Life Guards. He was captured by the French at Jena, escaped, and made his way to Munich, where he obtained a post as a court musician. He later toured through England, France, Italy, and Russia, and won wide fame as one of the outstanding clarinet virtuosos of his day. Bärmann’s personal charm and artistry enchanted Weber, who called him a “dear friend ... and a truly great artist and a wonderful person.” Weber loved the dark-hued and expressive clarinet, his confessed favorite among the wind instruments, and wrote a solo piece for the royal concert, a sell-out as soon as its April 5 date was announced. The one-movement Concertino (Op. 26), which utilized the expanded technical possibilities offered by the ten-key instrument Bärmann had recently acquired, was finished in a fortnight. It created such delight at the performance that not only did the King order two full-scale clarinet concertos, but also “the whole orchestra has been the very devil demanding concertos from me,” Weber wrote to a friend on April 30. “Two Clarinet Concertos (of which the one in F minor is almost ready), two



## **Weber loved the dark-hued and expressive clarinet, his confessed favorite among the wind instruments...**

large arias, a Cello Concerto for Legrand [never written], a Bassoon Concerto. You see I’m not doing at all badly, and very probably I’ll spend the summer here, where I’m earning so much that I’ve something left over after paying my keep.” Weber finished the F minor Clarinet Concerto in May 1811 (first played, by Bärmann, on June 13) and the one in E-flat major in July (premiered—“to frantic applause,” boasted Weber—on November 25).

In September 1811, while he was touring in Switzerland, Weber began another work for Bärmann, a quintet for clarinet and strings. The first two movements were finished by the following March, but an avalanche of commitments across Germany and Eastern Europe then kept Weber away from Munich and Bärmann until June 1815, when he was welcomed as a resident guest into the clarinetist’s home for the summer. Soon after his arrival, Weber completed the elaborate Grand Duo Concertante for Clarinet and Piano and played it in a public concert with Bärmann on August 2, in the presence of the royal family. Two weeks later, on Bärmann’s birthday, Weber presented the virtuoso with the three completed movements of the Quintet for Clarinet and Strings (Op. 34), and polished off the finale by August 25; Bärmann gave the premiere the following day.

Weber’s Quintet for Clarinet and String Quartet (unlike Mozart’s peerless work for the same instrumental forces)

is a showcase for the clarinet rather than a true democratic venture in chamber ensemble interaction. In his biography of the composer, John Warrack called the piece “a pocket concerto, written purely for delight in virtuoso effect,” and the quintet does indeed demonstrate the high level of clarinet performance

that had been attained by that early date in the instrument’s history, when it had been a member of the orchestral ensemble for barely 40 years.

The quintet opens with a slow-motion string melody that serves as a foil for the collection of increasingly agile clarinet motives comprising the

## PAUL HUANG ON HIS VIOLIN

*“I first encountered the ‘Wieniawski’ 1742 Guarneri del Gesù violin when I was 16 years old. At the time I was about to go to Paris to make my European recital debut at the Louvre Museum and my teacher thought I needed a better violin. He managed to make some phone calls and an instrument collector agreed to loan me a violin from her collection. Little did I know it was one of the most iconic violins, the Wieniawski del Gesù, that she loaned me for this particular concert. While feeling really grateful that she gave me this violin for the recital, I had to return it to her after the recital finished (with great success) and move on with my little life with my own violin. As a 16 year old, I wish I had known better and stayed in touch with her (but I didn’t!).*

*“Fast forward to 2013, after six years of not having any contact with her, I received an unexpected phone call while I was on tour in California. The call was from the director of the Stradivari Society on behalf of the woman who loaned me the Wieniawski violin six years prior asking if I would be interested in taking on the very same violin for a long-term loan. Now, four years later, I’m still using this violin and in love more and more every day with this incredible piece of art. A violin to me is not a tool; it is really an extension of my body. It resonates with me. With this violin as my companion on stages around the world, I feel very lucky and grateful that the violin and I understand each other and that this ‘friendship’ is meant to be after all.”*

—Paul Huang



TRISTAN COOK

main theme. A precipitous fall into the clarinet's lowest register and a brief silence mark the arrival of the second subject, which is spread across most of the clarinet's considerable compass. Nimble, showy figurations and a quiet reminiscence of the dotted-rhythm motive from the main theme close the exposition. The development, which treats principally main-theme material, is neither overly long nor overly involved. A proper recapitulation ensues, and the movement is brought to a scintillating close by the showy closing theme and some punctuating gestures. The *Fantasia* is a sweet, wordless aria for the clarinet

that allows the instrument to display its limpid tone, liquescent agility, and wide dynamic range. The *Menuetto* is launched by a rocket theme shot up in the first measure by the clarinet, which is immediately balanced by a prim little string curtsy; a jaunty, syncopated phrase rounds out the *Menuetto*'s thematic material. A suave, smoothly flowing trio provides contrast as the movement's central section. The finale, a jolly rondo of rhythmic drive, melodic invention, and brilliant instrumental writing, closes the quintet, one of the most infectious and enjoyable entries in the clarinet's chamber repertory. ♦

## Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44

### ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Germany.
- ▶ Died July 29, 1856, in Endenich, near Bonn.

#### *Composed in 1842.*

- ▶ Premiered on January 8, 1843, in Leipzig.
- ▶ First CMS performance on November 12, 1971.
- ▶ Duration: 30 minutes

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In 1842, after a year concentrating on works for orchestra, Schumann turned to chamber music with nearly monomaniacal zeal. Entries in his diary attest to the frantic pace of his inspiration: "June 4: started the Quartet in A minor. June 6: Finished the *Adagio* of the Quartet. June 8: My Quartet almost finished. June 11: A good day, started a Second Quartet. June 18: The Second Quartet almost finished up to the *Variazioni*. July 5: Finished my Second Quartet. July 8: Began the Third Quartet. July 10: Worked with application on the Third Quartet." Schumann's three string quartets, published together under the

single opus number 41, were completed in a frenzy of creative activity within just two months, after which he never wrote another work in the form. Having nearly exhausted himself, he and Clara took a holiday at a Bohemian spa in August, but he again threw himself into composition soon after their return: the Piano Quintet (Op. 44) was begun in September and the Piano Quartet (Op. 47) on October 24; both were finished before the *Phantasiestücke* for Piano, Violin, and Cello (Op. 88) were created in December. Schumann, drained by three months of feverish work, then slumped into a state of nervous collapse, and he was unable to compose again until the following February, though his achievement of 1842—the composition of six chamber music masterpieces in five months—stands as one of the greatest bursts of creative inspiration in the history of the art.

Schumann sketched the Quintet for Piano, Two Violins, Viola, and Cello,

the first important work written for that combination of instruments, in just five days during September 1842 and completed the score only two weeks later. The work opens with a striding, heroic theme played by the full ensemble. A gentler motive is posited by the piano and the violin as a transition to the second theme, a lovely scalar melody initiated by the cello. A recall of the vigorous opening theme closes the exposition. The development section, led by the piano (as is most of the work—the keyboard has only six measures of rest in the entire composition), deals mostly with permutations of the main theme. The recapitulation provides balance and closure by recalling the earlier thematic material in appropriately adjusted tonalities. The second movement is in the mode and manner of a solemn funeral march into which are inserted two contrasting episodes. The first intervening paragraph is a lyrical

effusion for the violin and cello in duet supported by a restless accompaniment from the inner strings and the keyboard. The second episode is a tempestuous passage of angry triplet rhythms that are not soothed until the lyrical melody from the earlier episode returns in a heightened setting. The funeral march, nearly exhausted, is heard one final time to bring the movement to a dying close. The *Scherzo*, called by one commentator “the glorification of the scale,” is strewn with long ribbons of ascending and descending notes. Two trios, one sweet and flowing, the other impetuous and Gypsy-inspired, provide contrast. The finale, one of Schumann’s most masterful formal accomplishments, begins in the shadow of defiant tragedy but, before its end, achieves a soaring, life-affirming proclamation through an expertly constructed double fugue based on the conjoined main themes of the finale and the opening movement. ♦

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## UPCOMING CONCERTS AT CMS

### SUMMER EVENINGS II

WEDNESDAY, JULY 12, 2017, 7:30 PM ▶ ALICE TULLY HALL

*In a program of chamber music at its most intimate, pianist Wu Han, violinist Arnaud Sussmann, and cellist David Finckel perform works long held close to their hearts.*

### SUMMER EVENINGS III

SUNDAY, JULY 16, 2017, 5:00 PM ▶ ALICE TULLY HALL

*Prokofiev’s D major Violin Sonata, Op. 94a, one of his most joyful creations, anchors a concert of works by Beethoven and Dvořák in the luminous key of D major.*



# ABOUT THE ARTISTS



SOPHIE ZHAI

## NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned” and “soulful,” with “the audience seduced by Mr. Canellakis’s rich, alluring tone.” He recently made his Carnegie Hall concerto debut, performing with the American Symphony Orchestra in Isaac Stern Auditorium. A former member of CMS Two, he is a season

artist of The Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. He is also a regular guest artist at many of the world’s leading music festivals, including Santa Fe, La Jolla, Music@Menlo, Ravinia, Bridgehampton, Mecklenburg, Hong Kong, Moab, and Saratoga Springs. Recent and upcoming season highlights include concerto appearances with the Albany Symphony, New Haven Symphony, Greenwich Symphony, and Erie Philharmonic, and a recital tour of American cello/piano works with pianist Michael Brown, culminating in a performance in New York City presented by The Chamber Music Society of Lincoln Center. He is a graduate of the Curtis Institute of Music and New England Conservatory, and is currently on the faculty of the Brooklyn College Conservatory of Music. Filmmaking and acting are special interests of Mr. Canellakis. He has produced, directed, and starred in several short films and music videos.



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 (both in Taiwan and on a U.S. tour). 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 in Washington, D.C. He continues his association with The Chamber Music Society of Lincoln Center for three separate tours in the United States, Europe, and Asia, and returns to Camerata Pacifica as a principal artist. 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.



## ANI KAVAFIAN

► Violinist Ani Kavafian is enjoying a busy career as a chamber musician, recitalist, and soloist with orchestras. She is also in great demand as a teacher, having taught at the Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. In 2006 she was appointed full professor in the practice of violin at Yale. She conducts master classes around the country and was a guest lecturer and performer at Indiana University in November 2016. As a soloist, she has appeared with the New York Philharmonic, the Philadelphia and Cleveland orchestras, as well as the Los Angeles and Saint Paul chamber orchestras. With her sister, Ida, she appears around the country in recital and as soloists with orchestras. For over 25 years, she was co-artistic director of the Mostly Music series in New Jersey. She has performed with the Chamber Music Society since 1972 and continues to tour the United States, Canada, Europe, and Asia with CMS. Ms. Kavafian was a 1979 recipient of the Avery Fisher Prize, and has appeared at the White House on three occasions. Her recordings include Bach's six sonatas with Kenneth Cooper on the Kleos Classics label, Mozart sonatas with pianist Jorge Federico Osorio on the Artek label, and Todd Machover's concerto *Forever and Ever* with the Boston Modern Orchestra. Her instrument is the 1736 "Muir-McKenzie" Stradivarius.



## MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing" and by the *Chicago Tribune* for his "splendid technique and musical sensitivity." His debut recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner was released last year on the Avie label and reached No. 2 on the Billboard classical charts. Last season he debuted with the Minnesota Orchestra and Illinois Philharmonic, and he has performed concertos with the Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, and Montgomery Symphony orchestras and recitals at the Phillips Collection in Washington, D.C., and the South Orange Performing Arts Center in New Jersey. The only violist featured on WFMT Chicago's list of *30 Under 30* top classical musicians, he has been profiled by *The Strad* and *BBC Music* magazines. He is a member of CMS Two and was a top prizewinner of the Tertis, Primrose, Washington, and Stulberg International competitions. He received his bachelor's and master's degrees as an inaugural Kovner fellow from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and he has also studied with Misha Amory, Steven Tenenbom, and Roland Vamos. A native of Chicago, Mr. Lipman performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



TRISTAN COOK

## DAVID SHIFRIN

▶ A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society since 1982 and served as its artistic director from 1992 to 2004, inaugurating the CMS Two program and the annual Brandenburg Concerto concerts. He continues as artistic director of Chamber Music Northwest in Portland, Oregon, a post he has held since 1981.

He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin's compositions, one of which was nominated for a Latin Grammy. New Delos recording releases in 2017 include Carl Nielsen's clarinet concert in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.



MARCO BORGOREVE

## GILLES VONSATTEL

▶ Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Award, and winner of the Naumburg and Geneva competitions. He has appeared with the Munich Philharmonic, Orchestre Symphonique de Montréal, Boston Symphony, and San Francisco Symphony, and performed recitals and chamber music at Ravinia, Tokyo's Musashino Hall, Wigmore Hall, Bravo!

Vail, Chamber Music Northwest, La Roque d'Anthéron, Music@Menlo, the Lucerne festival, and Spoleto USA. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the United States and Europe and worked closely with notable composers such as Jörg Widmann, Heinz Holliger, and George Benjamin. Recent and upcoming projects include appearances with the Chicago Symphony (Bernstein's *Age of Anxiety*), Gothenburg Symphony (Messiaen's *Turangalila Symphonie*), Orchestra della Svizzera Italiana (Berg's *Kammerkonzert*), Mozart concertos with the Vancouver Symphony and Florida Orchestra, as well as multiple appearances with the Chamber Music Society. A former member of Chamber Music Society Two, Mr. Vonsattel received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School. He is on the faculty of the University of Massachusetts at Amherst.

# 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 150 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' 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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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, *viola*  
Mark Holloway, *viola*  
Pierre Lapointe, *viola*  
Matthew Lipman, *viola\**  
Paul Neubauer, *viola*  
Richard O'Neill, *viola*  
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Efe Baltacigil, *cello*  
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Gary Hoffman, *cello*  
Jakob Koranyi, *cello*  
Mihai Marica, *cello*  
David Requiro, *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*  
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James Austin Smith, *oboe*  
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