

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 19, 2017, AT 5:00 ▶ 3,680TH CONCERT

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

ANNE-MARIE McDERMOTT, piano
NICOLAS DAUTRICOURT, violin

ESCHER STRING QUARTET
ADAM BARNETT-HART, violin
AARON BOYD, violin
PIERRE LAPOINTE, viola
BROOK SPELTZ, cello

CLAUDE DEBUSSY **Quartet in G minor for Strings, Op. 10** (1893)

(1862–1918)

- ▶ Animé et très décidé
 - ▶ Assez vif et bien rythmé
 - ▶ Andantino doucement expressif
 - ▶ Très modéré—Très mouvementé et avec passion
- BARNETT-HART, BOYD, LAPOINTE, SPELTZ

MAURICE RAVEL **Sonata for Violin and Piano** (1923–27)

(1875–1937)

- ▶ Allegretto
 - ▶ Blues: Moderato
 - ▶ Perpetuum mobile: Allegro
- DAUTRICOURT, McDERMOTT

INTERMISSION

CLAUDE DEBUSSY **Sonata for Violin and Piano** (1916–17)

- ▶ Allegro vivo
- ▶ Intermède
- ▶ Finale

DAUTRICOURT, McDERMOTT

MAURICE RAVEL **Quartet in F major for Strings** (1902–03)

- ▶ Allegro moderato, très doux
- ▶ Assez vif, très rythmé
- ▶ Très lent
- ▶ Vif et agité

BARNETT-HART, BOYD, LAPOINTE, SPELTZ

This concert is made possible, in part, by **The Florence Gould Foundation** and by an award from the **National Endowment for the Arts**.

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,

We are certain that any of you who attended the two recent Inside Chamber Music lectures on Debussy and Ravel must be brimming over with excitement and anticipation for today's performance. Composer Bruce Adolphe, who has led this popular lecture series for 25 years, continues to astound by revealing, and explaining eloquently and often humorously, the myriad compositional miracles that make great music what it is. In addition, the fascinating historical and cultural contexts that Bruce provides surround the works with relevance, both to their ages and to ours. We are among those who never miss a lecture because we learn so much, and come away hearing music on ever-deeper levels. The Inside Chamber Music series is simply among the very finest that CMS has to offer.

The wave of national pride that swept France in the wake of the 1870-71 Franco-Prussian War (not to mention World War I) inspired that country's artists to affirm their heritage through their work. Drawing from a rich pedagogical legacy that was built through France's rigorous conservatory training, composers such as Fauré and Franck widened the harmonic landscape, moving seamlessly between tonal centers and creating perfumed worlds of sound unique in music at that time. It would only take one young rebel, by the name of Claude Debussy, to break all the rules of the past, and, armed with the finest tools of his trade, to create a new musical language. Based not on reason or logical consequences—the hallmarks of the Classical Style—Debussy's music sought primarily to entrance, delight, surprise, and intoxicate. Unexpected harmonies, built from the newly fashionable ninth, eleventh, and thirteenth chords and from whole-tone scales and exotic modes, transported listeners into uncharted musical realms. In doing so, Debussy opened the door to modernism and the music of the 20th century, virtually all composers after him falling under his influence. His admirer Ravel took Debussy's ideals in his own direction, becoming the second great pillar of French Impressionist music.

It is with tremendous excitement and pride that CMS offers this historic pairing of Debussy and Ravel's iconic sonatas and string quartets, a program that not only CMS has never presented but one that we've not seen performed elsewhere. It's therefore time to bring together and celebrate this amazing family of musical treasures, a feast for the ears in the finest French tradition.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

The Debussy and Ravel quartets have been longtime friends of our ensemble and we have played them extensively at various stages of our development. However, we have seldom performed the two together in one evening, even though it is rather customary to pair them on recordings. These two quartets are similar, but this evening will hopefully also highlight their differences and what makes them unique. Ravel was well aware of Debussy's quartet and it certainly made an impression on him as he was writing his own. The particular order of movements, their structures and sound worlds are alike; however, Ravel's harmonic language seems less exploratory and ardent, more Classical in a way. Also, among other disparities, the overall temperament of Debussy's first movement requires more vigor from the ensemble than what seems appropriate for Ravel's initial movement. Therefore presenting them in such proximity, alongside their violin sonata counterparts, will focus your and our attention on what makes these two French works the perfect archetype of what a string quartet was, is, and ought to be.

—Escher Quartet

Quartet in G minor for Strings, Op. 10

CLAUDE DEBUSSY

- ▶ Born August 22, 1862, in St. Germain-en-Laye, near Paris.
- ▶ Died March 25, 1918, in Paris.

Composed in 1893.

- ▶ Premiered in Paris on December 29, 1893, by the Ysaÿe Quartet.
- ▶ First CMS performance on December 13, 1969.
- ▶ Duration: 25 minutes

By 1893, when he was 30, Claude Debussy had acquired a modest reputation in Paris as the composer of songs, piano pieces, and miscellaneous vocal and orchestral works, as a winner of the *Prix de Rome*, and as a bohemian musician much under the sway of the Symbolist poets Mallarmé and Régnier.

His distinctive creative personality had already been demonstrated to the city's circle of progressive music lovers by the *Petite Suite*, *Arabesques*, and *Suite Bergamasque* (from which comes the well-known *Clair de Lune*), but the wider recognition of his genius began when the cantata *La Damselle élue* (The Blessed Damzel) was premiered at a concert of the Société Nationale on April 8, 1893. By that time, he had already begun sketching out an opera based on Maeterlinck's newly published drama *Pelléas et Mélisande*, a project that would take him a decade to complete, and written much of a ballet score inspired by Mallarmé's voluptuous poem *L'Après-midi d'un faune* (The Afternoon of a Faun). The other major endeavor

of 1893 was a String Quartet, a curious undertaking, perhaps, for a composer of Debussy's decidedly impressionistic proclivities, but one he apparently felt necessary to show that he could handle the Classical forms which had occupied much of his long study at the conservatoire and as a *Prix de Rome* recipient—it is indicative in this regard that the quartet is the only one of his works to which he formally assigned an opus number.

The quartet opens with a distinctive, modally inflected motive that serves both as the melodic germ from which the first movement grows and as the motto theme that returns in later movements to unify the work's overall structure. The frequent recurrences of the motto throughout the opening movement, usually in transformations of sonority, harmony, and mood, are separated by episodes of mildly contrasting

character. The second movement is a free adaptation of the form and manner of a scherzo. The first and last sections posit a repetitive viola ostinato built from the motto theme around which swirl sparkling pizzicato effects for the other instruments. The center of the movement is occupied by a rhythmically augmented version of the motto theme above a rustling accompaniment. The *Andantino*, sensual, lyrical, permeated with the sweet sensations of early spring, evokes a similar expressive and stylistic world to the one Debussy conjured in the contemporaneous *Prelude to the Afternoon of a Faun*. After a two-part introduction to the finale, the viola initiates the main part with a rapid motive that is tightly restricted in range. This phrase and further transformations of the motto theme occupy the remainder of the movement, which ends with a sun-bright flourish. ♦

Sonata for Violin and Piano

MAURICE RAVEL

- ▶ Born March 3, 1875, in Ciboure, France.
- ▶ Died December 28, 1937, in Paris.

Composed in 1923–27.

- ▶ Premiered on May 30, 1927, in Paris by violinist Georges Enesco with the composer as pianist.
- ▶ First CMS performance on April 25, 1980.
- ▶ Duration: 17 minutes

Hélène Jourdan-Morhange was one of France's most promising violinists in the years after the First World War. She was in her mid-20s, and recently widowed by the hostilities, when Ravel first met her at a performance of his Piano Trio in which she participated during the war; they were close friends until the

composer's death in 1937. (She died at the age of 73 in 1961.) Ravel consulted Jourdan-Morhange frequently on matters of string technique, and had her play many items from the standard violin repertory for his edification. In August 1923, he undertook a sonata for her, promising that "it won't be very difficult, and it won't sprain your wrist." His health and creativity had been damaged by the rigors of the war, however, and by the time he completed her sonata in the spring of 1927, rheumatism had forced an end to Jourdan-Morhange's performing career. The brilliant Rumanian composer and violinist Georges Enesco, a friend of Ravel since their student days together at the conservatoire, gave the sonata's

first performance with the composer at the Salle Erard on May 30, 1927.

Concerning the lengthy gestation of the Violin Sonata, his final chamber composition and one of his favorites among his own works, Ravel once quipped that it took him four years to eliminate all the unnecessary notes. Though intended humorously, his comment touches on essential qualities of the work—its lean textures, acerbic harmonic language, and economy of means, characteristics that first appeared in Ravel's music with the remarkable *Chansons Madécasses*, completed in 1926. He said that in the *Chansons*, scored for soprano, flute, cello, and piano, "The independence of the part writing is pronounced.... I also asserted this independence in the Sonata for Violin and Piano, instruments

which, in my opinion, are essentially incompatible. Far from balancing their contrasts, the sonata reveals their incompatibility." The opening movement, patterned on traditional sonata form, is the most convivial portion of the work regarding the sharing of musical materials between the participants, though even here each instrument displays a distinctive personality. The influence of that international musical mania of the 1920s—American jazz—was the inspiration for the second movement, titled *Blues*. The sonata's flamboyant finale is designated *Perpetuum mobile*, though the "perpetual motion" is confined entirely to the violin part while the piano is allotted a considerably more sedate accompaniment into which are woven allusions to the opening movement. ♦

Sonata for Violin and Piano

CLAUDE DEBUSSY

Composed in 1916–17.

- ▶ Premiered on May 5, 1917, in Paris by the composer and violinist Gaston Poulet.
- ▶ First CMS performance on May 9, 1975.
- ▶ Duration: 13 minutes

When the Guns of August thundered across the European Continent in 1914 to plunge the world into "the war to end all wars," Claude Debussy was already showing signs of the cancer that was to end his life four years later. Apprehensive about his health and tormented by the military conflict, his creative production came to a virtual halt. Except for a *Berceuse Héroïque* written "as a tribute of homage to His Majesty King Albert I of Belgium and his soldiers," Debussy wrote

no new music in 1914. At the end of the year, he undertook (with little enthusiasm) the preparation of a new edition of Chopin's works to help compensate Durand for the regular advances the publisher had been sending. The death of Debussy's mother in March 1915 further deepened his depression. That same month, however, he appeared in a recital in the Salle Gaveau with the soprano Ninon Vallin, and his mood brightened somewhat during the following months. "I have a few ideas at the moment," he wrote to Durand in June, "and, although they are not worth making a fuss about, I should like to cultivate them." That summer he completed *En blanc et noir* for Two Pianos and the *Études* for Piano, and projected a series of six sonatas for various instrumental combinations

inspired by the old Baroque school of French clavecinists. The first of the sonatas, for cello and piano, was completed quickly in July and August 1915 during a holiday at Pourville, near Dieppe; the second one, for flute, viola (originally oboe), and harp, was also written at Pourville before Debussy returned to Paris on October 12th. Surgery in December prevented him from further work until October 1916, when he began the Sonata for Violin and Piano. A sonata for oboe, horn, and harpsichord never went beyond the planning stage; the remainder of the projected set did not get that far. The Violin Sonata, completed in 1917, was his last important work; he premiered the piece on May 5, 1917 in Paris with violinist Gaston Poulet, and played it again in September at St.-Jean-de-Luz, where he was summering. It was his final public appearance.

For the Violin Sonata's inspiration, style, and temperament, Debussy looked back far beyond the Impressionism of his earlier works to the elegance, emotional reserve, and textural clarity of the music of the French Baroque. The form of the first movement is tied together by the iterations of the simple falling triadic

motive given by the violin at its initial entrance. Various episodes separate the motive's returns, some passionate, some exotically evocative in their sliding intervals, some deliberately archaic in their open-interval harmonies. Debussy said that he had tried to evoke the spirit of the Italian *commedia dell'arte* in his earlier Cello Sonata, and much of the wit and insouciance of that old satirical stage genre carried over into the central *Intermède* of the Violin Sonata, which is instructed to be played "with fantasy and lightness." The *Finale* begins with a ghost of the first movement's opening theme before proceeding to a modern mutation of the traditional rondo form, which takes as its subject a violin melody in flying triplets that Debussy borrowed from his *Ibéria*. The composer noted that this theme "is subjected to the most curious deformations, and ultimately leaves the impression of an idea turning back upon itself, like a snake biting its own tail." The music exudes energy bordering on enervation, and seems almost to have expended its strength as the final measures approach, but finds sufficient reserve to mount a quick but brilliant close. ♦

Quartet in F major for Strings

MAURICE RAVEL

Composed in 1902–03.

- ▶ Premiered on March 5, 1904, in Paris by the Heymann Quartet.
- ▶ First CMS performance on February 22, 1976.
- ▶ Duration: 28 minutes

Ravel was admitted as a student to the Paris Conservatoire in 1889, the year in which the World Exposition introduced

the Javanese gamelan orchestra and Russian music to Paris (and left the Eiffel Tower as an imposing souvenir), but his academic career proved to be somewhat less than meteoric. While gaining a reputation for such pieces as the *Pavane for a Dead Princess* and *Jeux d'Eau* during the next 16 years, he slipped in and out of the conservatoire, auditing classes with Gabriel Fauré and other teachers, and competing, never

successfully, for the *Prix de Rome*. Despite his tenuous official association with the conservatoire, Ravel retained an almost awed respect for Fauré, whom he regarded as his principal teacher and an important influence and inspiration for his music. At the end of 1902, after his second attempt to win the *Prix de Rome* had proven unsuccessful, Ravel felt it necessary, as had Claude Debussy a decade before, to subject the modernity of his musical speech to the rigorous discipline of one of the most demanding of all Classical genres, the string quartet. "My quartet represents a conception of musical construction, imperfectly realized no doubt, but set

out much more precisely than in my earlier compositions," Ravel said. He completed the first movement of the work in time to submit it to a competition at the conservatoire in January 1903, but the reactionary judges, having become well entrenched in the attitude that caused them to frustrate Ravel's every attempt to win the *Prix de Rome*, found this glowing specimen of musical color and light "laborious" and "lacking simplicity." Ravel left the conservatoire for the last time and never again set foot in one of its classrooms. More angry than discouraged, Ravel continued work on the quartet, and completed the score in April 1903.

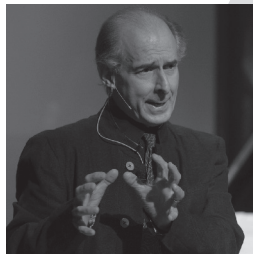
COLOR IN RAVEL'S STRING QUARTET

TRANSCRIBED EXCERPT FROM BRUCE ADOLPHE'S
INSIDE CHAMBER MUSIC LECTURE ON FEBRUARY 8, 2017

"What you have [in the first movement of Ravel's String Quartet] is particularly French and this is something that Ravel gleaned from Debussy. You'll notice that you hear the same measure—in different parts—over and over. You would never find that the same way in German music because [in French music] there was a sense that if you find a beautiful sensuous little phrase that you could sit there and enjoy its color

and its texture and the sonority. It doesn't have to function immediately. In German music, function comes first. Same in orchestration—a German composer will orchestrate according to the point of the piece, the structure. So if a new melody comes in, it's a new instrument. If there's a new kind of energy there will be new instruments and a different texture, but in French orchestration it isn't a matter of

structure. It's just color. You can repeat the same thing three times but it will have a different color each time because they want the beauty of the surface to be shimmering."



► Bruce Adolphe

Bruce Adolphe gives eight Inside Chamber Music lectures each season. They are live streamed and over 40 past lectures are available in the Watch and Listen section of the CMS website.



“In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet,” Debussy proclaimed.

Though Fauré, whose advice and friendship Ravel continued to value despite his disappointments at the conservatoire (he contributed a *Berceuse sur le nom de Gabriel Fauré* to a tribute edition of the *Revue Musicale* in 1922), found the finale “stunted, badly unbalanced, in fact a failure” and suggested its thorough revision, both Debussy and Vincent d’Indy praised the new piece. “In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet,” Debussy proclaimed. “It is a piece worthy of any composer’s work at the end of a long career,” d’Indy told the 28-year-old musician. Ravel agreed with his colleagues, and allowed the Heymann Quartet to premiere the work in its original form on March 5, 1904 in the auditorium of the Schola Cantorum, the institution d’Indy had founded in 1896 to offer an alternative to the conservatoire for advanced musical instruction. Though its acceptance was not at first unanimous, the quartet was the composition that solidified Ravel’s reputation as a leading creative figure, “one of the masters of tomorrow,” as Jean Marnold prophesied in a review in the *Mercur de France*.

The quartet opens with a sonata-form *Allegro* whose precise Classical structure is made to accommodate effortlessly the piquant modality of its themes. The principal subject is a lovely violin melody, accompanied by scalar harmonies in the lower instruments, that rises and falls through a long arc with elegance and ease. Passages of greater animation lead to the complementary theme, a melancholy song given in octaves by the first violin and viola above the rustling background figurations of the second violin. The development section is as concerned with the rustling figurations as with the thematic materials. As in the Mozartian model, the recapitulation returns the earlier themes to balance and complete the movement. The second movement (marked “rather fast and very rhythmic”) is a modern scherzo, with snapping pizzicato effects and superimposed meters. The center of the movement is occupied by a wistful melody in slow tempo initiated by the cello. The third movement serves as a sort of structural foil to the carefully defined forms of the earlier movements. With its quickly changing sonorities, frequent juxtapositions of mood and tempo, and continually evolving themes, it is much in the character of an improvisation for quartet, a free rhapsody for four instruments joined by some magical centripetalism into an extraordinarily satisfying whole. The powerful, metrically irregular motive that launches the finale is brought back as the movement proceeds, much in the manner of the old rondo form, to separate the contrasting episodes that recall musical events from the earlier movements. ◆

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ABOUT THE ARTISTS



SOPHIE ZHANG

ESCHER STRING QUARTET

(L-R) Aaron Boyd, Pierre Lapointe, Adam Barnett-Hart, and Brook Speltz

► The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its hometown of New York, the ensemble serves as Season Artists of The Chamber Music Society of Lincoln Center, where last season it not only presented the complete Zemlinsky Quartet Cycle in a concert streamed live from the Rose Studio, but was also one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets. In the current season, the quartet is invited to tour with CMS to China.

The Escher Quartet has received high acclaim throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, and Auditorium du Louvre. The group has appeared at festivals such as Heidelberg Spring Festival, Dublin's Great Music in Irish Houses, Risør Chamber Music Festival in Norway, Hong Kong International Chamber Music Festival, and Perth International Arts Festival in Australia. Alongside its growing European profile, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, the Kennedy Center in Washington, D.C., and the Ravinia and Caramoor festivals. In 2014 the quartet gave a highly praised debut at Chamber Music San Francisco and in 2015 presented a Schubert quartets focus at Music@Menlo, where it returns in the current season. This season also sees a return to the Tel Aviv Museum of Art and subsequent tour of Israel, a return to *Les Grands Interprètes* series in Geneva and three U.K. tours, including an appearance at Wigmore Hall.

Volumes I and II of the complete Mendelssohn quartets, released on the BIS label in 2015, were received with the highest critical acclaim and the Mendelssohn series will conclude this season with the release of Volume III. The quartet has also recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014, to accolades including five stars in the *Guardian* with "Classical CD of the Year," a Recommendation in *The Strad*, "Recording of the Month" on MusicWeb International, and a nomination for a BBC Music Magazine Award.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be quartet-in-residence at each artist's summer festival: the Young Artists Programme at Canada's National Arts Centre and the Perlman Chamber Music Program on Shelter Island, New York. The quartet is a former member of Chamber Music Society Two and winner of an Avery Fisher Career Grant. Currently quartet-in-residence at Southern Methodist University in Dallas, Texas, the quartet has given master classes at institutions such as the Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil. The Escher Quartet takes its name from Dutch graphic artist M.C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.



BERNARD MARTINEZ

NICOLAS DAUTRICOURT

► Voted ADAMI Classical Discovery of the Year at Midem in Cannes and awarded the Sacem Georges Enesco Prize, Nicolas Dautricourt is one of the most brilliant and engaging French violinists of his generation. During the 2017–18 season he returns to the Capitole de Toulouse Orchestra; makes his performance debut with the Royal Philharmonic Orchestra, Liège Philharmonic, and Helsingborg Symphony; and starts the second part of his solo violin project, *Bach & Beyond*, at

the National Recital Hall in Taipei, Taiwan. He appears at major international venues, including the Kennedy Center, Wigmore Hall, Tchaikovsky Hall, Tokyo's Bunka Kaikan, Salle Pleyel in Paris, and Théâtre des Champs-Élysées, and appears at many festivals such as Lockenhaus, Music@Menlo, Pärnu, Ravinia, Sintra, and Davos. He also has performed with the Detroit Symphony, Orchestre National de France, Orchestre de Toulouse, Quebec Symphony, Sinfonia Varsovia, Mexico Philharmonic, NHK Tokyo Chamber Orchestra, and the Kanazawa Orchestral Ensemble, under conductors Leonard Slatkin, Paavo Järvi, Tugan Sokhiev, Dennis Russell Davies, Eivind Gullberg Jensen, Yuri Bashmet, Michael Francis, François-Xavier Roth, Fabien Gabel, and Kazuki Yamada. He appears in such jazz festivals as Jazz à Vienne, Jazz in Marciac, Sud-Tyroler Jazz Festival, Jazz San Javier, Copenhagen Jazz Festival, and the European Jazz Festival in Athens. An award winner in numerous international violin contests, such as Wieniawski, Lipizer, and Belgrade, he has studied with Philip Hirschhorn, Miriam Fried, and Jean-Jacques Kantorow. A former member of CMS Two, he plays a magnificent instrument by Antonio Stradivari, the "Château Fombrauge" (Cremona 1713), on loan from Bernard Magrez.



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. In addition to performing, 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. This season she participates in the New Century Chamber

Orchestra's Silver Jubilee All-Gershwin Program, and embarks on a cycle of Beethoven concertos at Santa Fe Pro Musica. She has performed with many leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. She has recorded the complete Prokofiev Piano Sonatas, Bach's English Suites and Partitas (Editor's Choice, *Gramophone* magazine), and Gershwin's Complete Works for Piano and Orchestra with the Dallas Symphony (also Editor's Choice, *Gramophone* magazine). Most recently she recorded Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She is a longtime artist of the Chamber Music Society, with which she performs and tours extensively each season. She also tours 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 was winner of the Mortimer Levitt Career Development Award for Women, the Young Concert Artists auditions, and an Avery Fisher Career Grant.

UPCOMING CONCERTS AT CMS

PARISIAN TABLEAU

TUESDAY, MARCH 28, 2017, 7:30 PM ► ALICE TULLY HALL

With flair, allure, and stunning virtuosity, this program captures the magic of France through the ages, with music that delights and amazes.

WIND VARIATIONS

FRIDAY, APRIL 7, 2017, 7:30 PM ► ALICE TULLY HALL

The sonic thrill of a wind instrument chamber music program is simply an experience not to be missed.

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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Leah Crocetto, *soprano*
Lisette Oropesa, *soprano*
Joshua Hopkins, *baritone*
Randall Scarlata, *baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano**
Gloria Chien, *piano*
Jeffrey Kahane, *piano*
Gilbert Kalish, *piano*
Anne-Marie McDermott, *piano*
Jean-Frédéric Neuburger, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Thomas Sauer, *piano*
Gilles Vonsattel, *piano*
Huw Watkins, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano**
Jiayan Sun, *harp*
Kenneth Weiss, *harp*
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Benjamin Beilman, *violin*
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Paul Neubauer, *viola*
Richard O'Neill, *viola*
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Elizabeth Hainen, *harp*
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Tara Helen O'Connor, *flute*
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James Austin Smith, *oboe*
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