

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MARCH 3, 2017, AT 7:30 ▶ 3,671ST CONCERT

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

ALESSIO BAX, piano
PAUL HUANG, violin

ORION STRING QUARTET
DANIEL PHILLIPS, violin
TODD PHILLIPS, violin
STEVEN TENENBOM, viola
TIMOTHY EDDY, cello

FELIX MENDELSSOHN
(1809–1847) *Lied ohne Worte in G minor for Piano, Op. 19b, No. 6, "Venetianisches Gondellied"* (1830)
BAX

GIACOMO PUCCINI
(1858–1924) *Crisantemi for String Quartet* (1890)
T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

HUGO WOLF
(1860–1903) *Italian Serenade for String Quartet* (1887)
T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

OTTORINO RESPIGHI
(1879–1936) *Sonata in B minor for Violin and Piano* (1917)
▶ Moderato
▶ Andante espressivo
▶ Passacaglia: Allegro moderato ma energico
HUANG, BAX

INTERMISSION

NINO ROTA
(1911–1979) *Intermezzo for Viola and Piano* (1945)
TENENBOM, BAX

GIACOMO PUCCINI *Scherzo for String Quartet* (1882)
D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

GIUSEPPE VERDI
(1813–1901) *Quartet in E minor for Strings* (1873)
▶ Allegro
▶ Andantino
▶ Prestissimo
▶ Scherzo-Fuga: Allegro assai mosso
D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

This concert is made possible, in part, 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.

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Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

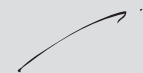
Painting, sculpture, literature, architecture, cuisine—and yes, music—all combine to make Italy the world's most irresistible destination. While other countries certainly offer essential experiences, nothing quite compares to one's first glimpse of Venice, to treading in Dante's footsteps in the birthplace of the Renaissance, or to staring in wonder at the ceiling of the Sistine Chapel. Top that off with the world's best cappuccino and *fritto misto* and you have truly found the incomparable.

Italy has served, along with ancient Greece, as one of the world's most important birthplaces of thinking and culture. The classical music genre containing our chamber music has deep roots in Italy, where composers such as Monteverdi, instrument makers such as Cristofori and Stradivari, and patrons such as the Medici family contributed to the evolution of concert music, for public listening, with profound effect. An artist of virtually any discipline feels a sense of returning home when setting foot in Italy, where everyone tends to look around them with the thought that "it all started here."

Our program today celebrates the Italian musical tradition's extension from the vibrant days of Vivaldi into the Romantic period of the 19th century and beyond. The great opera composers Puccini and Verdi contribute rare but precious works of chamber music; the mighty orchestrator Respighi gives us his formidable violin sonata; the Austrian Hugo Wolf dazzles with his lively impression of Italian life; and the iconic 20th century Italian film composer Nino Rota (think the *Godfather* trilogy, among others), demonstrates the kind of classic skill at chamber music he shared with the best in his genre such as Korngold, Rosza, and Herrmann.

And of course, our season thread of *The Grand Tour*, Felix Mendelssohn's incredible three-year cultural journey through the European continent and the British Isles, allows us to open this colorful program with Mendelssohn's own tone-picture of Italy, no doubt inspired by his moonlight gondola-ferried arrival in Venice, shortly before he composed this seductive work dated October 16, 1830.

Enjoy the concert, *buon concerto!*



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Lied ohne Worte in G minor for Piano, Op. 19b, No. 6, "Venetianisches Gondellied"

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1830.

- ▶ First CMS performance on May 16, 2014.
- ▶ Duration: 3 minutes

Mendelssohn seems to have been the first to call a piano piece a "Song Without Words," indicating both this music's small scale and its essential lyricism. He gave evocative titles to a few—*Venetian Gondola Song*, *Spinning Song*, *Duetto*, *Spring Song*—and later music lovers tacked on many more of less relevance, but he seems to have been wary of too much specificity in attaching words to music. In 1842, when asked about his opinion concerning the suggestive qualities of music, he sent

a now-famous reply: "People usually complain that music is so ambiguous; that they are doubtful as to what they should think when they hear it, whereas everyone understands words. For me, it is just the reverse. It is the words that seem so ambiguous, so indefinite, so open to misunderstanding in comparison with real music, which fills one's soul with a thousand better things than words. To me, the music I love does not express thoughts too indefinite to be put into words, but too definite.... The word remains ambiguous; but in music, we understand each other perfectly."

The melancholy and gently rocking *Venetian Gondola Song*, Op. 19b, No. 6 (1830), one of three barcarolles Mendelssohn included in the *Songs Without Words*, is a souvenir of his travels in Italy. ♦

FROM MENDELSSOHN'S LETTERS

"It was quite dark when we arrived at Mestre last night, when we got into a boat, and in a dead calm, gently rowed across to Venice. On our passage thither, where nothing but water is to be seen, and distant lights, we saw a small rock which stands in the midst of the sea; on this a lamp was burning; all the sailors took off their hats as we passed, and one of them said this was the "Madonna of Tempests," which are often most dangerous and violent here. We then glided quietly into the great city, under innumerable bridges, without sound of post-horns, or rattling of wheels, or toll-keepers; the passage now became more thronged, and numbers of ships were lying near; past the theatre, where gondolas in long rows lie waiting for their masters, just as our own carriages do at home, then into the great canal, past the church of St. Mark, the Lions, the palace of the Doges, and the Bridge of Sighs. The obscurity of night only enhanced my delight on hearing the familiar names, and seeing the dark outlines. And so I am actually in Venice!"

—Felix Mendelssohn, October 10, 1830

Crisantemi for String Quartet

GIACOMO PUCCINI

- ▶ Born December 22, 1858, in Lucca.
- ▶ Died November 29, 1924, in Brussels.

Composed in 1890.

- ▶ First CMS performance on October 31, 1986.
- ▶ Duration: 7 minutes

In 1883, the year that he graduated from the Milan Conservatory, Puccini submitted his first opera, the one-act *Le Villi*, to a competition sponsored by the publisher Edoardo Sonzogno. The work won nothing, but it did bring him to the attention of the composer and librettist Arrigo Boito, who, in turn, introduced him to the powerful publisher Giulio Ricordi. Ricordi sensed Puccini's genius, and, on May 31, 1884, *Le Villi* was produced on his recommendation at the Teatro dal Verme in Milan with gratifying success. Ricordi started to pay the young composer a small monthly stipend against future revenues, but *Le Villi's* successor, *Edgar*, met with only a lukewarm response when it was mounted at La Scala in 1889. Though Ricordi continued his payments, the years immediately after

the premiere of *Edgar* were difficult for Puccini, who lived in virtual poverty much of the time, often subsisting on little more than beans and onions. Blaming his lack of success on poor librettos, in 1889 he turned to *Manon*, the novel by the Abbé Prévost, and had Ricordi commission an opera text based on the story. Both to keep his frustrations at bay and to make a gesture of good will to Ricordi, he composed a miniature called *Crisantemi*—Chrysanthemums—for string quartet in 1890 while waiting for the libretto to be finished. When *Manon Lescaut* was finally completed and premiered in 1893, it was a triumph.

Crisantemi, written in memory of the recently deceased Amedeo of Savoy, Duke of the ruling house of Aosta (chrysanthemums are traditionally associated with funerals and mourning in Italy), is a wistful piece, filled with the bittersweet melancholy that so touchingly marks Puccini's later operas. Indeed, so faithful is the manner of *Crisantemi* to his characteristic lyricism and pathos that he borrowed both of its themes for use in the tragic last act of *Manon Lescaut*. ♦

Italian Serenade for String Quartet

HUGO WOLF

- ▶ Born March 13, 1860, in Windischgraz, Styria, Austria (now Slovenj Gradec, Slovenia).
- ▶ Died February 22, 1903, in Vienna.

Composed in 1887.

- ▶ Premiered in January 1904 in Vienna.
- ▶ First CMS performance on January 28, 1973.
- ▶ Duration: 7 minutes

The inspiration for the *Italian Serenade* seems to have come to Wolf from the novella *Aus dem Leben eines Taugenichts* (From the Life of a Ne'er-Do-Well) by the German Romantic writer Joseph Eichendorff. The serenade was composed during a time when Wolf was immersed in setting

a number of Eichendorff's verses for voice and piano, and bears a thematic resemblance to the first of the songs, *Der Soldat I*, about the love of a soldier for a lady who lives in a castle. "The Eichendorff novella has that same theme," explained Eric Sams. "Central to its plot is an Italian serenade played by a small orchestra.... Its hero is a young musician, a violinist, who leaves his country home and his grumbling father to seek his fortune. He soon charms everyone with his gifts, or antagonizes them with his inconsequence. Wolf could hardly have found a more congenial or compelling self-portrait in all German literature."

Wolf originally called his work simply *Serenade* in G major, but around 1890 he began referring to it as his "Italian Serenade." In 1893 he made sketches for a slow movement in G minor, but, already suffering from the emotional turmoil brought on by his impulsive personality and by the syphilis that would send him

to an asylum in 1897, could not bring it to completion. If two of his letters from 1894 are to be taken at face value, he did finish another movement early that year, but that score has never been recovered. The last notations he made for this ultimately unrealized project were a few pages of a *Tarantella* he jotted down in 1897, shortly before he was committed.

The work's several sections, joined in a loose rondo structure, allow for the depiction of various moods and characters—the gossamer strains of the lilting serenade serve as the background and foil for the ardent entreaties of the suitor (in instrumental recitative) and the coquettish replies of the lady. The joining together of these contrasts within a single piece marks the pinnacle of Wolf's success as an instrumental composer, and it is much to be regretted that his short life and his sad last years deprived him of the chance to provide the musical world with further such works as this masterful miniature. ♦

Sonata in B minor for Violin and Piano

OTTORINO RESPIGHI

- ▶ Born July 9, 1879, in Bologna.
- ▶ Died April 18, 1936, in Rome.

Composed in 1917.

- ▶ First CMS performance on February 12, 1984.
- ▶ Duration: 26 minutes

Respighi left his beloved native Bologna for Rome in 1913 to teach at the Santa Cecilia Academy. In her brief, intimate biography of the composer, his (then) student and (later) wife, Elsa Olivieri-Sangiaco, wrote that "the Eternal City frightened him, and although he appreciated its grandeur, he was

tormented by it.... He often told friends that he could not possibly live in Rome, where he was unable to work, and wanted to resign and return to Bologna. His mother, alarmed by the restlessness and discontent apparent in her son's letters, urged him repeatedly not to do anything rash." He fled to Bologna whenever possible, but began to balance his teaching load with creative work, finding inspiration in the city's fountains for the first of what became a triptych of tone poems on Roman subjects. Progress on *The Fountains of Rome* was slowed, however, by Respighi's duties at the Academy, his unsettled emotional

state, and the pervasive tensions and deprivations caused by the war raging to the north. The death of his mother, on March 29, 1916, prostrated him; his father died three months later. Respighi found solace in friends and work, and *The Pines of Rome* was finally finished in the fall of 1916. Elsa reported that the premiere, in March of the following year, was not a success. Indeed, the composer expected as much. The next composition that Respighi took up, the Violin Sonata, may well have become the vessel for sounding out his troubles in music.

The sonata is a daring and progressive work: its harmonies are restless and chromatic; its rhythms are uneasy; its textures are dark and heavy. The first movement opens with a deep, murmuring piano accompaniment that underlies the violin's presentation of the main theme, a long, arching melody of melancholy sentiment. The piano takes up the theme and shares it with the violin through the transition that leads to the second subject, smoother in contour and brighter in expression than the preceding music. The

development section is agitated and dramatic, but the movement turns more peaceful during the recapitulation, and comes to a serene close in the coda. The *Andante* follows a spacious three-part form (A-B-A): the outer sections are lyrical and touching, buoyed upon an accompanimental figure, suggesting distant bells, that hovers just beyond a regular metric pattern; the highly charged central episode climaxes with an impassioned recall of the arching main theme from the first movement. The finale is based on the old *Passacaglia*, a formal technique from the Baroque era comprising a series of continuous variations, usually in slow triple meter, built on a recurring melodic phrase. The sonata's passacaglia theme provides the formal ground for the movement, but the chain of variations spun around it is twice interrupted by music of more genial and hopeful character. It is not with optimism, however, that the sonata ends, but with the tragedy inherent in the stern, hammered phrases of the *Passacaglia* theme. ♦

Intermezzo for Viola and Piano

NINO ROTA

- ▶ Born December 3, 1911, in Milan.
- ▶ Died April 10, 1979, in Rome.

Composed in 1945.

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

Nino Rota, born in 1911 in Milan, began studying piano with his mother as a child, was composing by age eight, and had completed an oratorio and

an opera by age 13. He was admitted to the Milan Conservatory in 1923 and three years later went to the Santa Cecilia Academy in Rome as a student of Alfredo Casella. From 1930 to 1931, Rota attended the Curtis Institute of Music in Philadelphia; he ended his thorough education by taking a degree in literature from the University of Milan in 1937. Though Rota wrote prolifically for the stage and concert hall, he is best remembered as the composer of more than 150 film scores. Rota wrote the

music for all of Federico Fellini's films for three decades, including *La Strada*, *La Dolce Vita*, *Boccaccio, 8 1/2*, *Juliet of the Spirits*, *Satyricon*, and *The Orchestra Rehearsal*. He also worked with many other leading directors, but found his greatest success with Francis Ford Coppola in the *Godfather* series.

Rota's three works for viola date from early in his career, soon after he finished his graduate work at the University of Milan and just as he was starting to compose for the cinema—the Viola Sonata No. 1 was written in 1935 for

the Scottish virtuoso William Primrose, and the Sonata No. 2 and Intermezzo in 1945 for Piero Farulli, long-time violist of the Quartetto Italiano and founder of the Fiesole School of Music. The melodious intermezzo follows a traditional sonata-form plan, with a lovely wordless aria as its main theme and a processional melody as its second. An extended development section of mounting intensity refers to both ideas before they are brought back in shortened, milder-tempered versions as a recapitulation-coda. ♦

Scherzo for String Quartet

GIACOMO PUCCINI

Composed in 1882.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 3 minutes

Giacomo Puccini's father, Michele, the organist at Lucca Cathedral, died when the lad was five, and Mama Albina struggled for years thereafter to raise her brood of eight. When Giacomo's exceptional talent and ambition for composition soared beyond the means of the family's budget to provide training, Albina successfully importuned an old acquaintance, a Lady-in-Waiting to Queen Margherita, to intercede with her mistress for a government grant to allow Giacomo to enter the Milan Conservatory. Albina then cajoled the remainder of the needed funds from her uncle, a physician named Niccolo Cerù, and Puccini entered the school in 1880, receiving the highest possible scores on his entrance exams. When the

Queen's stipend expired after a year, sufficient additional money was pried from Uncle Niccolo to enable Puccini to complete the course of study by the summer of 1883, a year earlier than the rigorous curriculum usually allowed.

Puccini's strongest creative inclination was for opera, which he studied at the conservatory with Amilcare Ponchielli (the composer of numerous operas, of which only *La Gioconda* is remembered today), but he also had to fulfill requirements to write short pieces for instruments. He complied with three orchestral works and a movement for a Quartet in D major and a Scherzo in A minor, both for string quartet. There is no record that the quartet pieces were performed publicly at that time, but Puccini valued the Scherzo highly enough to use it in the opening chorus of *Le Villi* (The Witches), which was successfully premiered at Milan's Teatro dal Verme in May 1884, a harbinger of the international acclaim he was to win over the next four decades. ♦

Quartet in E minor for Strings

GIUSEPPE VERDI

► Born October 10, 1813, in Le Roncole, Italy.

► Died January 27, 1901, in Milan.

Composed in 1873.

► Premiered on April 1, 1873, in Naples.

► First CMS performance on November 4, 1973.

► Duration: 23 minutes

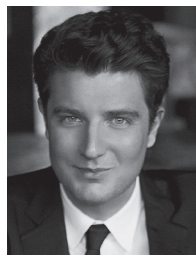
Following the composition and attendant difficulties of mounting *Aida*, his 26th opera, Verdi, at age 58, had sworn not to write again for the stage, a vow he kept until the poet Arrigo Boito and his publisher Giulio Ricordi convinced him to undertake *Otello* a decade later. Stuck in a Naples hotel room in March 1873, Verdi, for the first time in his working life, had no project at hand into which he could channel his creativity, so he turned to the string quartet, a genre he had studied and long admired but never practiced. Four musicians from the city's theater orchestra played the quartet privately for a few of the composer's friends at the Hotel della Crocelle on April 1st, the day after *Aida* opened, but then Verdi filed the piece away, refusing public performances and withholding its publication. Despite insistent requests from chamber musicians and concert organizations, he did not allow the quartet to be heard again until it was given before an invited audience at the Hôtel de Bade in Paris on June 1, 1876,

when he was in that city to supervise the local premiere of *Aida*. The success of that private performance convinced him to publish the work, and it was soon heard publicly in Germany, France, Italy, and elsewhere, and has remained a staple of the chamber literature.

The quartet's opening *Allegro* takes as its main theme a melody of quiet urgency that has been likened to dramatic moments in *Aida* and *La Forza del Destino*. The subsidiary subject is a sweet, falling strain in a brighter key; a playful, staccato passage and some vigorous unison gestures close the exposition. The development section is concerned with the main theme to such a degree that it is omitted from the formal recapitulation, which begins instead with the sweet second theme. The *Andantino*, despite brief episodes of heightened intensity, is elegant and sentimental, with a principal theme reminiscent of a gentle waltz. The third movement uses a whirling Gypsy dance to surround the wordless cello aria with a plucked accompaniment that occupies its central section. Verdi called the finale a "*Scherzo Fuga*"—a jesting fugue—and he recalled its feather-stitched textures, rhythmic exuberance, and joyous close when he composed the final scene of his operatic career 20 years later, the brilliant fugue that summarizes the moral of his *Falstaff*: *Tutto nel mondo è burla*—The whole world is but a jest. ♦

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ABOUT THE ARTISTS



USA: MARIE MAZZUCCO

ALESSIO BAX

► Pianist Alessio Bax—a First Prize winner at the Leeds and Hamamatsu International Piano Competitions and a 2009 Avery Fisher Career Grant recipient—has appeared as soloist with more than 100 orchestras worldwide, including the London Philharmonic, Houston Symphony, Japan’s NHK Symphony, the St. Petersburg Philharmonic, and the City of Birmingham Symphony Orchestra. Recent highlights include a Minnesota Orchestra debut under Andrew Litton; a return to Bravo! Vail with

the Dallas Symphony and Jaap van Zweden; performances with London’s Southbank Sinfonia and Vladimir Ashkenazy; and a recital tour of South America including three concerts at the famed Teatro Colón in Buenos Aires. Among his festival appearances are England’s International Piano Series and the Aldeburgh and Bath festivals, Switzerland’s Verbier Festival, the Risør Festival in Norway, Germany’s Ruhr Klavier-Festival and Beethovenfest, the U.S.’s Music@Menlo and Santa Fe Chamber Music Festival, and Italy’s Incontri in Terra di Siena Festival, where he was recently appointed Artistic Director for a three-year term. Mr. Bax’s acclaimed discography includes a Mussorgsky and Scriabin solo disc; *Lullabies for Mila*, a collection dedicated to his baby daughter; Beethoven’s “Hammerklavier” and “Moonlight” Sonatas (*Gramophone* “Editor’s Choice”); and *Bax & Chung*, featuring Stravinsky’s four-hand *Pétrouchka*. At age 14, he graduated with top honors from the conservatory of Bari, his hometown in Italy. A Steinway artist and a former member of CMS Two, he resides in New York City with his wife, pianist Lucille Chung, and their daughter.



MARCO BONGIARRE

PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant, Taiwanese-American violinist Paul Huang is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. His recent and upcoming engagements include debuts with the Houston Symphony, Pacific Symphony, Omaha Symphony, Santa Barbara Chamber Orchestra, Louisiana Philharmonic, and Seoul Philharmonic, as well as return engagements with the Detroit Symphony, Alabama Symphony,

Bilbao Symphony, and National Symphonies of Mexico and Taiwan. This season he appears in recital at the Melbourne Chamber Music Society, University of Colorado, and Rockefeller University. He also appears at the White Nights Festival in St. Petersburg at the invitation of Valery Gergiev, and returns to the Chamber Music Society of Palm Beach, Caramoor Festival’s Rising Stars series, and Camerata Pacifica as a principal artist. In addition to his sold-out recital at Lincoln Center on the Great Performers series, he has performed at the Kennedy Center, the Phillips Collection, the Gardner Museum, the Seoul Arts Center in Korea, and the Louvre in Paris. 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 Juilliard, 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.



ORION STRING QUARTET

(L-R) Timothy Eddy, Todd Phillips, Daniel Phillips, and Steven Tenenbom (seated)

► Since its inception, the Orion Quartet has been consistently praised for the extraordinary musical integrity it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by 20th- and 21st-century composers. The quartet remains on the cutting edge of programming with wide-ranging commissions from composers Chick Corea, Brett Dean, David Del Tredici, Alexander Goehr, Thierry Lancino, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberson, and Wynton Marsalis, and enjoys a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked closely with such legendary figures as Pablo Casals, Sir Andrés Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of TASHI and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri string quartets. The Orions perform regularly at The Chamber Music Society of Lincoln Center and are quartet-in-residence at New York’s Mannes School of Music, where they are featured in a four-concert series each year.

The 2016–17 season brings the Orion Quartet’s return to the Chamber Music Society for programs of Haydn and Bach. Soprano Tony Arnold joins the Orion at Washington, D.C.’s Library of Congress for Schoenberg’s String Quartet No. 2 and Brett Dean’s Second Quartet “And once I played Ophelia.” New School Concerts presents the

Orion twice, first in collaboration with the Dover Quartet in Mendelssohn's Octet and Mozart's Viola Quintet K. 516, and then in Haydn's *The Seven Last Words of Christ*. The quartet is also being presented by the Philadelphia Chamber Music Society at Benjamin Franklin Hall, and by the Chamber Music Society of Westchester. The Orion concludes the season with its annual return to the Santa Fe Chamber Music Festival, where it has become distinguished for commissions of unusual works by major composers.

The ensemble celebrated its 25th anniversary in the 2012–13 season with a collaboration involving the Bill T. Jones/Arnie Zane Dance Company at New York City's Joyce Theater, for a special two-week project which featured music by Mozart, Mendelssohn, Ravel, and Schubert, plus a newly commissioned Beethoven arrangement. WQXR's The Greene Space presented a live broadcast of the collaboration, including a performance and a conversation with the quartet and Bill T. Jones.

Heard often on National Public Radio's *Performance Today*, the Orion has also appeared on PBS' *Live from Lincoln Center*, A&E's *Breakfast with the Arts*, and three times on ABC-TV's *Good Morning America*. Additionally, Annie Leibovitz photographed the quartet with Drew Barrymore for the April 2005 issue of *Vogue*. Formed in 1987, the quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.

Violinist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, he studied with Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. Since winning the 1976 Young Concert Artists Auditions, he has been an emerging artist who has performed as a soloist with numerous symphonies; last season marked his concerto debut with the Yonkers Symphony. He appears regularly at the Spoleto Festival USA, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. He is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School.

Todd Phillips has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony, New York String Orchestra, and Orpheus Chamber Orchestra, with which he made a critically acclaimed recording of Mozart's *Sinfonia Concertante* for Deutsche Grammophon. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, and with Chamber Music at the 92nd Street Y and New York Philomusica. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and Pinchas Zukerman and has participated in 18 *Musicians from Marlboro* tours. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and SONY Classical labels.

Violist **Steven Tenenbom** has established a distinguished career as chamber musician, soloist, recitalist, and teacher. He has worked with composer Lukas Foss and jazz artist Chick Corea, and has appeared as a guest artist with such ensembles as the Guarneri and Emerson string quartets, and the Kalichstein-Laredo-Robinson Trio. He has performed as a soloist with the Utah Symphony, Rochester Philharmonic, and Cincinnati Chamber Orchestra, and toured with the Brandenburg Ensemble throughout the United States and Japan. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Vail. A former member of the Galimir Quartet, he is currently a member of the piano quartet OPUS ONE. He and his wife, violinist Ida Kavafian, live in Connecticut where they breed, raise, and show champion Vizsla purebred dogs.

Cellist **Timothy Eddy** has earned distinction as a recitalist, orchestral soloist, chamber musician, recording artist, and teacher. He has performed with such symphonies as Dallas, Colorado, Jacksonville, North Carolina, and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. Mr. Eddy was frequently a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, he collaborates in recital with pianist Gilbert Kalish. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels.

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. 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. Many of these superior performances are live streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD.

At the heart of its mission, CMS' education programs bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also fosters and supports the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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SUNDAY, MARCH 12, 2017, 5:00 PM ▶ ALICE TULLY HALL

Love and courtship take center stage in this delightful program, featuring a New York premiere by Jonathan Berger plus works by Franck, Ravel, and Dvořák.

DEBUSSY AND RAVEL

SUNDAY, MARCH 19, 2017, 5:00 PM ▶ ALICE TULLY HALL

This program, celebrating the zenith of French chamber music, gathers four works of unparalleled genius by Debussy and Ravel.

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Contributors to the Annual Fund provide vital support for the Chamber Music Society's wide-ranging artistic and educational programs. We gratefully acknowledge the following individuals, foundations, corporations, and government agencies for their generous gifts. We also thank those donors who support the Chamber Music Society through the Lincoln Center Corporate Fund.

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While celebrating our 47th 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. 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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