

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 24, 2019, AT 5:00 ▶ 3,944TH CONCERT

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

BORODIN QUARTET

RUBEN AHARONIAN, violin
SERGEI LOMOVSKY, violin
IGOR NAIDIN, viola
VLADIMIR BALSHIN, cello

RUSSIAN PANORAMA: PART IV

**NIKOLAI
MYASKOVSKY**
(1881–1950)

**Quartet No. 13 in A minor for Strings,
Op. 86 (1949)**

- ▶ Moderato
- ▶ Presto fantastico
- ▶ Andante con moto e molto cantabile
- ▶ Molto vivo

**DMITRI
SHOSTAKOVICH**
(1906–1975)

**Quartet No. 13 in B-flat minor for Strings,
Op. 138 (1970)**

- ▶ Adagio—Doppio movimento—Tempo primo

INTERMISSION

**ALEXANDER
BORODIN**
(1833–1887)

Quartet No. 2 in D major for Strings (1881)

- ▶ Allegro moderato
- ▶ Scherzo: Allegro
- ▶ Notturmo: Andante
- ▶ Finale: Andante—Vivace

The Chamber Music Society of Lincoln Center is deeply grateful to the **Carmel Cultural Endowment for the Arts** for its generous sponsorship of the Winter Festival.

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,

Welcome to Russian Panorama. In our Winter Festival's four programs, we are thrilled to present 17 works by 14 composers, spanning 147 years. Beginning with the festival's first work, Glinka's *Trio pathétique* of 1832, Russia's rich musical history unfolds. Our composers—their lives, their friends, their societies and cultures of their times—create a panorama of Russia that encompasses a history fraught with extremes. From the days of the gilded empire through the revolutions and into the Soviet era, Russian music not only reported on current events but often even foretold the future: When, in 1914, Alexander Scriabin composed his *Vers la flamme* (*Towards the flame*) the fiery destruction he depicted was not far off.

The contrasts between the festival's composers could not be greater, even among those living in the same eras. From Mily Balakirev, who founded "The Five" or "The Mighty Handful" of composers devoted exclusively to Russian nationalism in the 19th century, to Peter Ilyich Tchaikovsky and Anton Rubinstein who lived at the same time and espoused Western European musical traditions, Russian composers, viewed in perspective, paint a vivid picture of the country's diverse traditions and influences, external and internal. And of course, those composers of the 20th century who lived through the revolutions and into the era of Joseph Stalin and beyond, tell a very different story of a country totally changed.

Within our festival, surprises and delights await you. While many may have enjoyed, for example, Tchaikovsky's famous Piano Trio, it's likely that far fewer listeners have experienced the monumental piano quintet by Sergei Taneyev, student of Tchaikovsky and teacher of Rachmaninov. That's enough credentials right there to make one curious, and we can promise that this magnificent work, which has recently become part of the standard chamber repertoire, will both enchant and astound. Few as well know the music of Prokofiev's closest and longest friend, Nikolai Myaskovsky, who composed 27 symphonies and whose 13th and final string quartet will be given a definitive performance by the incomparable Borodin String Quartet.

As we conclude this comprehensive welcome letter with much yet to be explored, we suggest you avail yourselves of the extensive program notes herein, and to delve into the history and cultures of this awe-inspiring country through its powerfully expressive music.

Enjoy the concerts,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Quartet No. 13 in A minor for Strings, Op. 86

NIKOLAI MYASKOVSKY

- ▶ Born April 20, 1881, in Novo-Georgiyevsk, Poland.
- ▶ Died August 8, 1950, in Moscow.

Composed in 1949.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 25 minutes

➤ **SOMETHING TO KNOW:** *Myaskovsky wrote this quartet at a low point in his life, and it ended up being his last work before his death in 1950.*

➤ **SOMETHING TO LISTEN FOR:** *The second-movement Presto fantastico is an energetic romp with a repeating accompaniment.*

Of a taciturn, scholarly, and often melancholy disposition, Nikolai Myaskovsky has remained little known outside Russia, where he spent his entire life. Lifelong friend and confidant to Sergei Prokofiev and a devoted pedagogue, he taught nearly 100 composition students at Moscow Conservatory. The “third man” of Soviet music after Prokofiev and Shostakovich, Myaskovsky managed to survive some of the most terrible events of modern times: the Bolshevik Revolution and the bloody Civil War that followed, Stalin’s purges, World War II, and (a final blow that hastened his death) the ideological assault launched upon him and other Soviet composers in 1948.

Myaskovsky is probably best known for his Cello Concerto, with its deeply lyrical and sorrowful main theme. But his huge oeuvre includes much more: 27 symphonies, symphonic poems, sinfoniettas, rhapsodies, overtures, concertinos, marches, divertissements, a violin concerto, two cello sonatas, 13 string quartets, nine piano sonatas, other pieces for piano, plus many songs and choruses. Myaskovsky’s aesthetic views were conservative and even isolationist. He criticized new trends in European

music and rejected the “New Viennese” school and serialism. Most of the works of Igor Stravinsky (just one year younger) left him cold. Myaskovsky showed no interest in writing for the theater, and produced no ballets or operas—unlike Rimsky-Korsakov (with whom he studied orchestration), Glazunov, Prokofiev, Shostakovich, Khachaturian, or Boris Asafiev. Instead, he cultivated his own individual style, elaborating upon the Russian symphonic classical tradition that he admired and emulated.

Much of what we know about Myaskovsky—a lifelong bachelor—comes from his voluminous correspondence with Prokofiev, who once described his friend as “Silent, infinitely tactful.” The two met as students at St. Petersburg Conservatory in 1906, in Anatoly Liadov’s composition class. Myaskovsky was already 25 when he entered, almost exactly ten years Prokofiev’s senior. Previously, Myaskovsky had studied military engineering. Even as a student, he continued to serve in the army reserves, and during World War I worked near the front on construction projects.

The String Quartet No. 13 was the last work Myaskovsky completed before his death from cancer on August 8, 1950. A



The eloquent and moving last testament of a man who knew his days were numbered, the quartet feels like a prayer of gratitude.

deeply lyrical, accessible, and thoughtful composition, and his most popular quartet, it displays the best features of Myaskovsky's talent: meticulous command of classical form, inventive polyphonic writing, careful balance of individual voices in the musical texture, and a wistful, nostalgic "Russian" personality. The eloquent and moving last testament of a man who knew his days were numbered, the quartet feels like a prayer of gratitude, looking back on a difficult life with tender recollection rather than bitterness. Musicologist Tamara Livanova, who knew Myaskovsky and his oeuvre well, has written that the Thirteenth Quartet "relies heavily on the traditions of Russian music," but introduces "new lyrical images—light, Russian in nature, easily understood and deeply poetic."

Constructed traditionally in four movements, the first (*Moderato*) opens with a soulful folk-like theme in the cello that is then taken up by the first violin. Threaded carefully throughout the movement, this theme, one of

Myaskovsky's most inspired melodies, establishes the ruminative, elegiac tone for the entire piece. A second, more animated, motif enters in an energetic fugue, then engages in rondo-like conversation with the principal theme. The following *Presto fantastico* (also in A minor) movement recycles a scampering motif Myaskovsky had originally intended for a symphony, contrasted with a languid interlude in waltz time.

The key changes to A major for the serene and brief *Andante con moto e molto cantabile*, with its pastorale, hymn-like theme, expressively articulated in solos, duets, trios, and full ensemble passages that reveal different facets of what sounds like a spiritual valedictory. For the finale (*Molto vivo*), Myaskovsky chose an affirmative, vigorous style, alternating between sweet lyricism and an acerbic, dance-like energy that concludes with a surprisingly playful twist.

Myaskovsky lived to hear the Beethoven Quartet perform the piece on the radio, but passed away before the public premiere on October 21, 1950. After his death, the Thirteenth Quartet received one of the official awards the Soviet government loved to bestow upon its artists, the prestigious State Prize (first class), perhaps in a belated attempt to make up for the painful charges of "formalistic distortions" hurled at him during the Communist Party's ideological assault upon composers in 1948. ◆

➊ **HEAR MORE SHOSTAKOVICH:** Visit the *Watch and Listen* section of the CMS website to hear all 15 of Shostakovich's quartets.

Quartet No. 13 in B-flat minor for Strings, Op. 138

DMITRI SHOSTAKOVICH

- ▶ Born September 25, 1906, in St. Petersburg.
- ▶ Died August 9, 1975, in Moscow.

Composed in 1970.

- ▶ First CMS performance on March 22, 2013, by the Jerusalem Quartet.
- ▶ Duration: 19 minutes

➤ **SOMETHING TO KNOW:** *Shostakovich dedicated this quartet to Vadim Borisovsky, the violist who had premiered most of his quartets before this one.*

➤ **SOMETHING TO LISTEN FOR:** *The quartet features the viola, with particularly poignant solos at the beginning and end.*

For Dmitri Shostakovich, string quartets provided refuge. In this small, intellectual, and intimate genre he could largely escape the relentless political and ideological demands made upon him as the foremost Soviet composer, representative (and employee) of a totalitarian regime that equated art with propaganda. If his 15 symphonies trace the evolution (at times highly inconsistent) of the composer's "public face," then the 15 quartets tell a different, much more personal story. Begun in 1938, on the eve of the war that would drastically alter the fate of the young Shostakovich and his even younger country, the quartet cycle concluded 36 years later in 1974, amid personal and national disappointment.

Apparently Shostakovich originally planned to write 24 quartets, one in each key, but he only made it to No. 15. His production accelerated as he aged. Ten of the 15 quartets (but only 6 of the 15 symphonies) were written in the final 19 years of his life, after the death of Stalin, as his health deteriorated and he became more introspective and disenchanting with public life.

Shostakovich wrote his Thirteenth Quartet in 1970. For much of the year, he was hospitalized for treatment of poliomyelitis, which had left him unable

to control his hands and limbs. Even so, he managed to write the quartet and his brooding score for Grigori Kozintsev's brilliantly desolate film of Shakespeare's *King Lear*. With Lear's struggle to come to terms with death and his legacy Shostakovich had ample reason to identify at the time. In fact, a fragment from his *King Lear* score appears near the quartet's opening. A raw, profoundly pessimistic and melancholy work, this is one of Shostakovich's most cryptic and resourceful creations. Conceived in a single long, mainly slow, movement of about 18 minutes, the quartet was dedicated to the composer's long-time associate Vadim Borisovsky (1900–72), violist of the Beethoven Quartet, and gives special prominence to the viola part.

An unusual feature is the composer's instruction (first to the second violin, later to the cellist) to strike the deck of their instruments at irregular intervals with the wood of the bow. This technique of treating the string instruments like percussion was often encountered in avant-garde music of the 1960s with which Shostakovich was familiar. Although Shostakovich never explained what this was supposed to "mean," one could interpret it as a movement into a realm of primitive sound, an expression

of the inability of music to express certain existential truths. When this chilling knocking returns in the final measures, it carries a powerful emotional resonance, like death calling at the door or the ticking of a phantom clock. Indeed, the Thirteenth Quartet has been called a "requiem for the string quartet."

Another notable feature of the quartet is Shostakovich's use of 12-tone serialism (dodecaphony) in some of its meandering themes. Until the death of Stalin, dodecaphony, the system developed by Arnold Schoenberg and other members of the "New Viennese School" as an alternative to diatonic tonality, had been banned in Soviet music as a "decadent" and overly intellectual Western import. In a few of his late works, including the Fourteenth Symphony, Shostakovich began to

combine aspects of this system along with traditional tonal methods.

That Shostakovich was in an introspective frame of mind at the time he composed the quartet seems clear from a description of a rehearsal provided by the Beethoven Quartet's first violinist Rostislav Dubinsky. "While we were playing, at first he held the score in his hands, but then put it aside and lowered his head. As we played, we could see out of the corner of our eyes how his head, leaning on his hands, was dropping lower and lower...We finished playing. We put down our instruments, waiting for his comments. But there weren't any. Shostakovich didn't raise his head. Then we got up, quietly put away our instruments and silently left the hall. Shostakovich was still sitting there, not moving." ♦

SHOSTAKOVICH IN THE SOVIET UNION

Dmitri Shostakovich, only 11 at the time of the 1917 Revolution, remained in his native Saint Petersburg (later Petrograd) throughout his life and rode the wild Soviet roller coaster until his death in 1974. Several times in his life, he rose to the heights of international celebrity only to fall to the depths of official denunciation for the sin of writing "formalist" music. ("Formalism" was the dreaded Soviet buzzword applied to anything that ran afoul of the dictates of Stalin's Socialist Realism.)

From the 1930s onward, much of Shostakovich's music conveyed a mood of emotional and political ambiguity, leaving open the question of whether he was a committed communist or a secret dissident. His guarded public remarks and multidimensional compositions came to embody the kind of DoubleSpeak learned as a reflexive survival technique under totalitarian regimes. In the end, Shostakovich became the master of inserting private, inscrutable messages into musical bottles and casting them adrift upon the roiling Soviet seas.

—Michael Parloff

▶ Visit the Watch and Listen section of the CMS website to hear returning lecturer Michael Parloff give an overview of Russia's rich musical tapestry, from the time of Mikhail Glinka to that of Dmitri Shostakovich.

Quartet No. 2 in D major for Strings

ALEXANDER BORODIN

- ▶ Born November 12, 1833, in St. Petersburg.
- ▶ Died February 27, 1887, in St. Petersburg.

Composed in 1881.

- ▶ First CMS performance on April 20, 1986, by the Emerson Quartet.
- ▶ Duration: 29 minutes

➤ **SOMETHING TO KNOW:** *Borodin dedicated this quartet to his wife on the 20th anniversary of their first date.*

➤ **SOMETHING TO LISTEN FOR:** *Two melodies, one from the second movement and one from the third, were later used in the musical Kismet.*

Borodin called himself “a Sunday composer,” who wrote music during his off hours from his full-time work as a chemist. The illegitimate son of an elderly Georgian prince and his 24-year old Russian lover, Borodin received an excellent education in St. Petersburg and abroad, receiving every opportunity to develop his twin passions of music and science. Although he never received an academic musical education, he learned to play the cello at an early age and enthusiastically participated in various amateur ensembles. His friendships with Modest Mussorgsky and Mily Balakirev eventually brought him into the circle of the five St. Petersburg nationalist composers known as “The Mighty Fistful” (César Cui and Nikolai Rimsky-Korsakov completed the group). Along with the critic Vladimir Stasov, they encouraged his early attempts at composition, and were influential in helping him to choose and develop creative ideas, including what became his most important work, the opera *Prince Igor*. Despite 18 years of frequently interrupted labor, this sprawling epic of medieval Russia remained unfinished at Borodin’s death, and was later completed by Nikolai Rimsky-Korsakov and Alexander Glazunov.

Because he spent so much of his time and energy on his scientific career, Borodin’s output of music was not large. Among his most successful and most popular compositions are two string quartets, completed in 1879 and 1881. Borodin wrote the String Quartet No. 2 relatively quickly, and dedicated it to his wife Ekaterina Protopopova to celebrate the 20th anniversary of the day they first declared their love in Heidelberg, Germany, on August 10, 1861. No doubt this dedication helps to explain the quartet’s warm, intimate, and lyrical quality, its notable lack of conflict or stress.

A gentle melody in the cello opens the first movement, *Allegro moderato*, structured in sonata form. Its subordinate theme contains another motif in its center, but the development emerges from subtle changes in harmonic and instrumental color rather than from dramatic confrontation, similar in effect to a serenade. The second movement *Scherzo* also follows sonata form, with an enchanting second theme in rising thirds. For the third movement, Borodin chose the form of a nocturne, whose tender theme—moving between the upper and lower registers with linking scale passages, finally appearing as a love

duet in canon—became one of the most popular melodies in all of Russian music. A clever display of counterpoint enlivens the high-spirited finale, with galloping Rossini-like episodes that lead to a snappy ending and a satisfying D major cadence.

In the Second Quartet, Borodin creates the distinctly “Orientalist” atmosphere with which he is strongly identified from his orchestral work “In the Steppes of Central Asia” and episodes in *Prince Igor*. He does this not through employing specific themes, but through harmonic and instrumental effects imitating “Eastern” music. As musicologist Yevgeny Levashev has written, “We hear simultaneously the

intonations of eastern instrumental melodies and of western chamber music, we feel the languor of eastern song and the beauty of Italian *bel canto*.”

The exotic flavor and lush melodies of Borodin’s music also appealed to the Broadway team of Robert Wright and George Forrest, who adapted it for their 1953 Tony Award-winning musical, *Kismet*, set in fictional Baghdad in the times of *The Arabian Nights*. They used two melodies from the Second Quartet: the second theme of the second movement for the fanciful song “Baubles, Bangles, and Beads” and the seductive theme from the third movement for the hit tune “And This Is My Beloved.” ♦

Harlow Robinson is the author of Sergei Prokofiev: A Biography and Russians in Hollywood: Hollywood’s Russians, and a frequent annotator and lecturer for the Boston Symphony, Aspen Music Festival, Los Angeles Philharmonic, and Lincoln Center.

UPCOMING CONCERTS AT CMS

SEVEN LAST WORDS

SUNDAY, MARCH 31, 2019, 5:00 PM ▶ ALICE TULLY HALL

Haydn’s Seven Last Words is modeled after the seven storied utterances of Christ on the Cross. The profoundly moving work is accompanied by Bach’s transcendent cantata Ich habe genug, accepting the reality of death with peace of heart and mind.

THREE CENTURIES

FRIDAY, APRIL 5, 2019, 7:30 PM ▶ ALICE TULLY HALL

A world premiere clarinet quartet by Brett Dean appears in the company of classics from both the Classical and Romantic ages, by composers who Dean counts among his most inspiring influences.

ABOUT THE ARTISTS



BORODIN QUARTET

Ruben Aharonian, violin; Vladimir Balshin, cello; Igor Naidin, viola; and Sergei Lomovsky, violin

► For more than 70 years, the Borodin Quartet has been celebrated for its insight and authority in the chamber music repertoire. Revered for its searching performances of Beethoven and Shostakovich, the quartet is equally at home in music ranging from Mozart to Stravinsky. Described by the *Daily Telegraph Australia* as “the Russian grand masters,” the quartet’s particular affinity with Russian repertoire is based on constant promotion, performances, and recording of the pillars of Russian string quartet music—Borodin, Tchaikovsky, and Shostakovich, as well as Glinka, Stravinsky, Prokofiev, and Schnittke. The quartet is universally recognized for its genuine interpretation of Russian music, generating critical acclaim all over the world; the *Frankfurter Allgemeine Zeitung* writes about them “here we have not four individual players, but a single 16-stringed instrument of great virtuosity.”

The quartet’s connection with Shostakovich’s chamber music is intensely personal, since it was stimulated by a close relationship with the composer, who personally supervised its study of each of his quartets. Widely regarded as definitive interpretations, the quartet’s cycles of the complete Shostakovich’s quartets have been performed all over the world, including Vienna, Zurich, Frankfurt, Madrid, Lisbon, Seville, London, Paris, and New York. The idea of performing a complete cycle of Shostakovich’s quartets originated with the Borodin Quartet. In recent seasons the ensemble has returned to a broader repertoire, including works by Schubert, Prokofiev, Borodin, and Tchaikovsky, while continuing to be welcomed and acclaimed at major venues throughout the world.

The Borodin Quartet was formed in 1945 by four students from the Moscow Conservatory. Calling itself the Moscow Philharmonic Quartet, the group changed its name to Borodin Quartet ten years later and remains one of the very few existing established chamber ensembles with uninterrupted longevity. The world has changed beyond recognition since 1945; the Borodin Quartet, meanwhile, has retained its commitment to tonal beauty, technical excellence, and penetrating musicianship. The ensemble's cohesion and vision have survived successive changes in personnel, thanks not least to the common legacy shared by its members from their training at the Moscow Conservatory. The current members of the quartet are Ruben Aharonian, Sergei Lomovsky, Igor Naidin, and Vladimir Balshin.

In addition to performing quartets, the Borodin Quartet regularly joins forces with other distinguished musicians to further explore the chamber music repertoire. Their partners have included Sviatoslav Richter, Yuri Bashmet, Michael Collins, Mario Brunello, Elisabeth Leonskaja, Christoph Eschenbach, Boris Berezovsky, Denis Matsuev, and Nikolai Lugansky. The quartet also regularly receives invitations to give master classes, and to serve as jury members at major international competitions.

Recent highlights included performances in London, Lyon, Bilbao, Pamplona, Madrid, Essen, Brugge, Miami, Puerto Rico, Bogotá, Amsterdam, Rotterdam, Budapest, and Moscow, as well as a tour of China; playing quartets of Prokofiev, Mozart, Beethoven, Haydn, Tchaikovsky, Arensky, Myaskovsky, Shostakovich—and of course Borodin; and quintets with partners including Alexei Volodin, Michael Collins, Joseph Kalichstein, and Elisabeth Leonskaja.

The quartet's first release on the Onyx label, featuring Borodin, Schubert, Webern, and Rachmaninov, was nominated for a Grammy in 2005 in the "Best Chamber Performance" category. The Borodin Quartet has produced a rich heritage of recordings over several decades, for labels including EMI, RCA, and Teldec, including the complete Beethoven quartets for Chandos. The quartet recorded the complete Shostakovich string quartet cycle for Decca; the final installment was released in September 2018.

A large, stylized number '50' is the central graphic. The '5' is on the left and the '0' is on the right. The '5' has a horizontal bar at the top left. The '0' is a large circle. The number is rendered in a dark gray color. The text '2019-2020 SEASON' is placed inside the right-hand circle of the '0'.

**2019-2020
SEASON**

CELEBRATING 50 YEARS



Subscriptions on sale now.

WWW.CHAMBERMUSICSOCIETY.ORG

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known 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 130 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

Directors and Founders

Elinor L. Hoover, *Chair*
Robert Hoglund, *Vice Chair*
Joost F. Thesseling, *Vice Chair*
Peter W. Keegan, *Treasurer*
Paul B. Gridley, *Secretary*

Nasrin Abdolali
Sally Dayton Clement
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Peter Duchin
Jennifer P.A. Garrett
William B. Ginsberg
Phyllis Grann
Walter L. Harris
Philip K. Howard
Priscilla F. Kauff
Vicki Kellogg
Helen Brown Levine
John L. Lindsey
James P. O'Shaughnessy
Tatiana Pouschine

Richard Prins
Dr. Annette U. Rickel
Beth B. Sackler
Herbert S. Schlosser
Charles Schreger
David Simon
Suzanne E. Vaucher
Susan S. Wallach
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

DIRECTORS EMERITI

Anne Coffin
Peter Frelinghuysen (1941–2018)
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
Donaldson C. Pillsbury (1940–2008)
William G. Selden
Andrea W. Walton

GLOBAL COUNCIL

Howard Dillon
Carole G. Donlin
John Fouhey
Charles H. Hamilton
Rita Hauser
Linda Keen
Judy Kosloff
Mike McKool
Sassona Norton
Seth Novatt
Morris Rossabi
Susan Schuur
Trine Sorensen
Shannon Wu

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

Administration

David Finckel and Wu Han, *Artistic Directors* ♦ Suzanne Davidson, *Executive Director*

ADMINISTRATION

Keith Kriha, *Administrative Director*
Greg Rossi, *Controller*
Mert Sucaz, *Executive and
Development Assistant*

ARTISTIC PLANNING & PRODUCTION

Beth Helgeson, *Director of
Artistic Planning and Administration*
Kari Fitterer, *Director of
Artistic Planning and Touring*
Laura Keller, *Editorial Manager*
Sarissa Michaud, *Production Manager*
Grace Parisi, *Education and
Operations Manager*
Schuyler Tracy, *Touring Coordinator*
Arianna de la Cruz, *Artistic and
Production Intern*

DEVELOPMENT

Marie-Louise Stegall, *Director of
Development*
Fred Murdock, *Associate Director,
Special Events and Young Patrons*
Joe Hsu, *Manager, Development
Operations and Research*
Julia Marshella, *Manager of
Individual Giving, Patrons*
Erik Rego, *Manager of
Individual Giving, Friends*

EDUCATION

Bruce Adolphe, *Resident Lecturer and
Director of Family Concerts*

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Graff, *Director of
Marketing and Communications*
Trent Casey, *Director of Digital Content*
Melissa Muscato, *Assistant Director,
Marketing and Digital Content*
Natalie Dixon, *Manager, Audience and
Customer Services*
Sara Norton, *Marketing Associate*
Jesse Limbacher, *Audience and
Customer Services Associate*
Joshua Mullin, *Digital Content
Assistant*
Joel Schimek, *Ticketing Assistant*

ARTISTS OF THE 2018–19 SEASON

Tony Arnold, *soprano*
Mané Galoyan, *soprano*
Joëlle Harvey, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Paolo Bordignon, *harpsichord*
Kenneth Weiss, *harpsichord*
Benjamin Beilman, *violin*
Nicolas Dautricourt, *violin*
Chad Hoopes, *violin*
Daniel Hope, *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*
Philip Setzer, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Misha Amory, *viola*
Mark Holloway, *viola*
Hsin-Yun Huang, *viola*
Matthew Lipman, *viola*
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello*
Efe Baltacigil, *cello*
Nicholas Canellakis, *cello*
Timothy Eddy, *cello*
David Finckel, *cello*
Clive Greensmith, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
Keith Robinson, *cello*
Inbal Segev, *cello*
Nicholas Tzavaras, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
David Starobin, *guitar*
Bridget Kibbey, *harp*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Anthony McGill, *clarinet*

Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
David Byrd-Marrow, *horn*
David Jolley, *horn*
Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Brandon Ridenour, *trumpet*
David Washburn, *trumpet*
Victor Caccese, *percussion*
Daniel Druckman, *percussion*
Ayano Kataoka, *percussion*
Eduardo Leandro, *percussion*
Ian David Rosenbaum, *percussion*

BORODIN QUARTET

Ruben Aharonian, *violin*
Sergei Lomovsky, *violin*
Igor Naidin, *viola*
Vladimir Balshin, *cello*

EMERSON STRING QUARTET

Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

ESCHER STRING QUARTET

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

ORION STRING QUARTET

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

The Bowers Program

The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

Lise de la Salle, *piano*
Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

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

SCHUMANN QUARTET

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

ANNUAL FUND

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.

Artistic Directors Circle

LEADERSHIP GIFTS (\$50,000 and above)

The Achelis and Bodman Foundation
Carmel Cultural Endowment for the Arts
The Chisholm Foundation
Joyce B. Cowin
Howard Gilman Foundation
Dr. and Mrs. Victor Grann
Eugene and Emily Grant
The Jerome L. Greene Foundation
Mr. and Mrs. Paul B. Gridley

Rita E. and Gustave M. Hauser
The Hearst Foundation, Inc.
Elinor and Andrew Hoover
Jane and Peter Keegan
Lincoln Center Corporate Fund
National Endowment for the Arts
The New York Community Trust
New York State Council on the Arts
Stavros Niarchos Foundation

Mr. and Mrs. James P. O'Shaughnessy
Blanchette Hooker Rockefeller Fund
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Ellen Schiff
Elizabeth W. Smith
The Alice Tully Foundation
Elaine and Alan Weiler
The Helen F. Whitaker Fund

GUARANTORS (\$25,000 to \$49,999)

Ann Bowers, in honor of Alexi Kenney
Thomas Brener and Inbal Segev-Brener
Estate of Anitra Christoffel-Pell
Sally D. and Stephen M. Clement, III
Joseph M. Cohen
Linda S. Daines
Jenny and Johnsie Garrett
William and Inger G. Ginsberg
Marion Goldin Charitable Gift Fund
Gail and Walter Harris
Frank and Helen Hermann Foundation

Robert and Suzanne Hoglund
Vicki and Chris Kellogg
Andrea Klepetar-Fallek
Bruce and Suzie Kovner
MetLife Foundation
New York City Department of Cultural Affairs
Marnie S. Pillsbury in honor of Donaldson C. Pillsbury
Richard Prins and Connie Steensma
Dr. Annette U. Rickel
Dr. Beth Sackler and Mr. Jeffrey Cohen

Charles S. Schreger
David Simon
Mr. and Mrs. Erwin Staller
William R. Stensrud and Suzanne E. Vaucher
Joost and Maureen Thesseling
Tiger Baron Foundation
Susan and Kenneth Wallach
Mr. and Mrs. Jarvis Wilcox
Kate and Edwin Williamson
Shannon Wu and Joseph Kahn

BENEFACTORS (\$10,000 to \$24,999)

Anonymous (4)
Ronald Abramson
Jonathan Brezin and Linda Keen
Colburn Foundation
Con Edison
Nathalie and Marshall Cox
The Gladys Kriebel Delmas Foundation
Robert and Karen Desjardins
Howard Dillon and Nell Dillon-Ermers
Carole Donlin
The Lehockzy Escobar Family
Judy and Tony Evinin

David Finckel and Wu Han
John and Marianne Fouhey
Sidney E. Frank Foundation
Mr. and Mrs. Peter Frelinghuysen
Ann and Gordon Getty Foundation
Francis Goelet Charitable Lead Trusts
The Hamilton Generation Fund
Irving Harris Foundation
Frederick L. Jacobson
Michael Jacobson and Trine Sorensen
Priscilla F. Kauff
Jeehyun Kim

Judy and Alan Kosloff
Helen Brown Levine
Sassona Norton and Ron Filler
Mr. Seth Novatt and Ms. Priscilla Natkins
Tatiana Pouschine
Gilbert Scharf
Judith and Herbert Schlosser
Mrs. Robert Schuur
Joe and Becky Stockwell
Carlos Tome and Theresa Kim
Virginia B. Toulmin Foundation
Mrs. Andrea W. Walton

Patrons

PLATINUM PATRONS (\$5,000 to \$9,999)

Anonymous (1)
William and Julie Ballard
Murat Beyazit
The Jack Benny Family Foundation
Janine Brown and Alex Simmons Jr.
Mr. and Mrs. John D. Coffin
Mrs. Barbara M. Erskine
Mr. and Mrs. Irvine D. Flinn
The Frelinghuysen Foundation
Naava and Sanford Grossman

Marlene Hess and James D. Zirin, in loving memory of Donaldson C. Pillsbury
The Hite Foundation
Alfred and Sally Jones
Mr. and Mrs. Hans Kilian
Jonathan E. Lehman
Leon Levy Foundation
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee, in memory of Catherine G. Curran
Achim and Colette Moeller

Anju Narula
Linda and Stuart Nelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Thomas A. and Georgina T. Russo Family Fund
Lynn Straus
Martin and Ruby Vogelfanger
Paul and Judy Weislogel
Neil Westreich

GOLD PATRONS (\$2,500 to \$4,999)

Anonymous (2)
Nasrin Abdolali
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ms. Hope Aldrich
American Friends of Wigmore Hall
Joan Amron
James H. Applegate
Axe-Houghton Foundation
Brett Bachman and Elisabeth Challener
Lawrence B. Benenson
Constantin R. Boden
Jill Haden Cooper
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Virginia Davies and Willard Taylor

Suzanne Davidson
Mr. and Mrs. Joseph W. Donner
Helen W. DuBois
Rachel and Melvin Epstein
Mr. Lawrence N. Field
Dr. and Mrs. Fabius N. Fox
Mr. Andrew C. Freedman and Ms. Arlie Sulka
Diana G. Friedman
Egon R. Gerard
Edda and James Gillen
Mr. and Mrs. Philip Howard
Kenneth Johnson and Julia Tobey
Paul Katcher
Ed and Rosann Kaz
Chloë A. Kramer

Henry and Marsha Laufer
Harriet and William Lembeck
Dr. Edward S. Loh
Jennifer Manocherian
Ned and Françoise Marcus
Dr. and Mrs. Michael N. Margolies
Sheila Avrin McLean and David McLean
Mr. and Mrs. Leigh Miller
Martin and Lucille Murray
Brian and Erin Pastuszenski
Susan B. Plum
Mr. and Mrs. Joseph Rosen
The Alfred and Jane Ross Foundation
Mary Ellen and James Rudolph
David and Lucinda Schultz
Peter and Sharon Schuur

Michael W. Schwartz
Fred and Robin Seegal
Carol and Richard Seltzer
The Susan Stein Shiva Foundation
Dr. Michael C. Singer
Diane Smook and Robert Peduzzi

Gary So, in honor of Sooyun Kim
Sally Wardwell
Patricia and Lawrence Weinbach
Larry Wexler and Walter Brown
Deborah and David Winston,
in memory of May Winston

Janet Yaseen and the
Honorable Bruce M. Kaplan
Sandra and Franklin Zieve
Noreen and Ned Zimmerman

SILVER PATRONS (\$1,500 to \$2,499)

Anonymous (4)
Alan Agle
Harry E. Allan
Lawrence H. Appel
Dr. Anna Balas
Betsy Shack Barbanell
Lillian Barbash
Mr. and Mrs. William G. Bardel
Caryl Hudson Baron
Mr. and Mrs. T. G. Berk
Don and Karen Berry
Adele Bilderssee
Judith Boies and Robert Christman
Ann and Paul Brandow
Eric Braverman and Neil Brown
Cahill Cossu Noh and Robinson
Charles and Barbara Burger
Jeff and Susan Campbell
Allan and Carol Carlton
Dale C. Christensen, Jr.
Judith G. Churchill
Betty Cohen
Marilyn and Robert Cohen
Betsy Cohn, in honor of Suzanne Davidson
Jon Dickinson and Marlene Burns
Joan Dyer
Thomas E. Engel, Esq.
Mr. Arthur Ferguson
Howard and Margaret Fluhr
Cynthia Friedman
Joan and Jeremy Frost
Rosalind and Eugene J. Glaser

Alberta Grossman, in honor of
Lawrence K. Grossman
Judith Heimer
Dr. and Mrs. Wylie C. Hembree
Charles and Nancy Hoppin
Dr. Beverly Hyman and
Dr. Lawrence Birnbach
Bill and Jo Kurth Jagoda, in honor of
David Finckel and Wu Han
Dr. Felisa B. Kaplan
Stephen and Belinda Kaye
Thomas C. King
Patricia Kopec Selman and Jay E. Selman
Dr. and Mrs. Eugene S. Krauss
Edith Kubicek
Richard and Evalyn Lambert
Craig Leiby and Thomas Valentino
Dr. Donald M. Levine
Fran Levine
James Liell
Walter F. and Phyllis Loeb Family Fund
of the Jewish Communal Fund
Kenneth Logan
Carlene and Anders Maxwell
Eileen E. McGann
Ilse Melamid
Merrick Family Fund
Bernice H. Mitchell
Alan and Alice Model
Barbara A. Pelson
Charles B. Ragland
Mr. Roy Raved and Dr. Roberta Leff
Mark and Pat Rockkind

Dr. Hilary Ronner and Mr. Ronald Feiman
Joseph and Paulette Rose
Dede and Michael Rothenberg
Marie von Saher
Drs. Eslee Samberg and Eric Marcus
Delia and Sheila Rothman
Sari and Bob Schneider
Mr. David Seabrook and
Dr. Sherry Barron-Seabrook
Jill S. Slater
Judith and Morton Sloan
Annaliese Soros
Dr. Margaret Ewing Stern
Warren and Susan Stern
Deborah F. Stiles
Alan and Jaqueline Stuart
Erik and Cornelia Thomsen
Judith and Michael Thoyer
Leo J. Tick
Herb and Liz Tulchin
Mr. and Mrs. Salvatore Vacca
Mr. and Mrs. Joseph Valenza
Pierre and Ellen de Vegh
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Alex and Audrey Weintrob
Robert Wertheimer and Lynn Schackman
Jill and Roger Witten
Gro V. and Jeffrey S. Wood
Cecil and Gilda Wray

YOUNG PATRONS* (\$500 to \$2,500)

Anonymous (1)
Jordan C. Agee
Samuel Coffin and Tobie Cornejo
Jamie Forsteth
Susanna Goldfinger
Lawrence Greenfield
Robert J. Haley
Yoshiaki David Ko
Matt Laponte
Brian P. Lei

Liana and Joseph Lim
Shoshana Litt
Lucy Lu and Mark Franks
Zach and Katy Maggio
Mr. Edwin Meulensteen
Katie Nojima
Jason Nong
Andrew M. Poffel
Eren Erdemgil Sahin and Erdem Sahin
Shu-Ping Shen

Jonathan U.R. Smith
Erin Solano
Andrea Vogel
Jonathan Wang
Mr. Nick Williams and Ms. Maria Doerfler
Rebecca Wui and Raymond Ko
Matthew Zullo

*For more information, call (212) 875-5216 or visit chambermusicsociety.org/yp

Friends

PRESTO (\$1,000 to \$1,499)

Anonymous (6)
American Chai Trust
Argos Fund of the Community Foundation
of New Jersey
Richard L. Bayles
William Benedict and Dorothy Sprague
Maurice S. and Linda G. Binkow
Philanthropic Fund
Ann S. Cole
Colleen F. Conway
Allyson and Michael Ely
Judi Flom
Mr. Stephen M. Foster
Dorothy and Herbert Fox
Mr. David B. Freedlander

Lisa A. Genova, in honor of
Suzanne and Robert Hoglund
Robert M. Ginsberg Family Foundation
Sharon Gurwitz
Kris and Kathy Heinzelman
Alice Henkin
Mr. and Mrs. James R. Houghton
Thomas Frederick Jambois
Patricia Lynn Lambrecht
Leeds Family Foundation
Thomas Mahoney and Emily Chien,
in honor of Paul and Linda Gridley
The David Minkin Foundation
Linda Musser
Dot and Rick Nelson

Mimi Poser
Lorna Power
Ms. Kathie Rebernak
Amanda Reed and Frances Wood
Mr. David Ritter
Diana and John Sidtis
Dr. Robert Silver
Esther Simon Charitable Trust
Barbaraalee Diamonstein-Spielvogel and
Hon. Carl Spielvogel
Ms. Claudia Spies
Andrea and Lubert Stryer
Ms. Jane V. Talcott
Tricia and Philip Winterer
Frank Wolf

ALLEGRO (\$600 to \$999)

Sophia Ackerly and Janis Buchanan
Brian Carey and Valerie Tomaselli
Mrs. Margherita S. Frankel
Dorothy F. Glass
Abner S. Greene
Pete Klosterman
Peter Kroll
Frederick and Ivy Kushner
Barbara and Raymond Lefebvre
Mr. Stanley E. Loeb

Jane and John Loose
Merrill Family Fund
Deborah Mintz
Dr. and Mrs. Richard R. Nelson
Gil and Anne Rose Family Fund
Lisa and Jonathan Sack
Monique and Robert Schweich
Anthony R. Sokolowski
Mr. and Mrs. Myron Stein,
in honor of Joe Cohen

Charles R. Steinberg and
Judith Lambert Steinberg
Mr. David P. Stuhr
Sherman Taishoff
Susan Porter Tall
Mr. and Mrs. George Wade
Barry Waldorf and Stanley Gotlin
Alden Warner and Pete Reed

(as of February 25, 2019)

MAKE A DIFFERENCE

From the Chamber Music Society's first season in 1969–70, support for this special institution has come from those who share a love of chamber music and a vision for the Society's future.

While celebrating our 49th 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 49 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.

THE CHAMBER MUSIC SOCIETY ENDOWMENT

The Chamber Music Society gratefully recognizes those individuals, foundations, and corporations whose estate gifts and exceptional support of the Endowment Fund ensure a firm financial base for the Chamber Music Society's continued artistic excellence. For information about gifts to the Endowment Fund, please contact Executive Director Suzanne Davidson at (212) 875-5779.

Lila Acheson Wallace Flute Chair
Mrs. John D. Rockefeller III
Oboe Chair
Charles E. Culpeper Clarinet Chair
Fan Fox & Leslie R. Samuels
Violin Chair
Mrs. William Rodman Fay
Viola Chair
Alice Tully and Edward R.
Wardwell Piano Chair
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
Estate of Anitra Christoffel-Pell
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Charles E. Culpeper Foundation
Estate of Catherine G. Curran

Mrs. William Rodman Fay
Marion Goldin Charitable Gift Fund
The Hamilton Foundation
Estate of Mrs. Adriel Harris
Estate of Evelyn Harris
The Hearst Fund
Heineman Foundation
Mr. and Mrs. Peter S. Heller
Helen Huntington Hull Fund
Estate of Katherine M. Hurd
Alice Ilchman Fund
Anonymous
Warren Ilchman
Estate of Peter L. Kennard
Estate of Jane W. Kitselman
Estate of Charles Hamilton
Newman
Mr. and Mrs. Howard Phipps, Jr.
Donaldson C. Pillsbury Fund
Eva Popper, in memory of
Gideon Straus

Mrs. John D. Rockefeller 3rd
Daniel and Joanna S. Rose
Estate of Anita Salisbury
Fan Fox & Leslie R. Samuels
Foundation
The Herbert J. Seligmann
Charitable Trust
Arlene Stern Trust
Estate of Arlette B. Stern
Estate of Ruth C. Stern
Elise L. Stoeger Prize for
Contemporary Music,
bequest of Milan Stoeger
Estate of Frank E. Taplin, Jr.
Mrs. Frederick L. Townley
Miss Alice Tully
Lila Acheson Wallace
Lelia and Edward Wardwell
The Helen F. Whitaker Fund
Estate of Richard S. Zeisler
Henry S. Ziegler

The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.

CMS is grateful to **JoAnn and Steve Month** for their generous contribution of a Steinway & Sons model "D" concert grand piano.

The Chamber Music Society's performances on American Public Media's *Performance Today* program are sponsored by **MetLife Foundation**.

CMS extends special thanks to **Arnold & Porter** for its great generosity and expertise in acting as pro bono Counsel.

CMS gratefully recognizes **Shirley Young** for her generous service as International Advisor.

CMS wishes to thank **Covington & Burling** for acting as pro bono Media Counsel.

CMS is grateful to **Holland & Knight LLP** for its generosity in acting as pro bono international counsel.

This season is supported by public funds from the **National Endowment for the Arts**; the **New York City Department of Cultural Affairs**, in partnership with the **City Council**; and the **New York State Council on the Arts**, with the support of **Governor Andrew M. Cuomo** and the **New York State Legislature**.

