FRIDAY, NOVEMBER 11, 2016, AT 7:30 • 3,627TH CONCERT
Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of The Chamber Music Society of Lincoln Center

WU QIAN, piano
CHAD HOOPES, violin
PAUL NEUBAUER, viola
GARY HOFFMAN, cello
SOOYUN KIM, flute

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

LUDWIG VAN BEETHOVEN (1770–1827)
Sonata in F major for Cello and Piano, Op. 5, No. 1 (1796)
› Adagio sostenuto—Allegro
› Rondo: Allegro vivace
HOFFMAN, WU QIAN

JOSEPH HAYDN (1732–1809)
Quartet in F major for Strings, Op. 50, No. 5, “The Dream” (1785–87)
› Allegro moderato
› Poco adagio
› Menuetto allegretto
› Finale: Vivace
T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

INTERMISSION

JOHANN SEBASTIAN BACH (1685–1750)
Selections from the Musical Offering, BWV 1079 (1747)
› Ricercare a 3
› Canon a 2 Violini: in Unisono
› Canon a 2 (Cancrizans)
› Fuga Canonica in Epidiapente
S. KIM, D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

FELIX MENDELSSSOHN (1809–1847)
› Allegro vivace
› Adagio
› Scherzo: Presto
› Allegro moderato
WU QIAN, HOOPES, NEUBAUER, HOFFMAN

MENDELSSOHN’S BERLIN

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.
Dear Listener,

When Felix Mendelssohn’s grandfather Moses arrived in Berlin in 1743, because he was Jewish, the barefoot and threadbare student was forced to enter through the city gate reserved for cattle and Jews, having walked 75 miles to further his dream of higher education. He would become a philosopher revered during his lifetime across Europe, and the founder of Haskalah, or the “Jewish Enlightenment” movement, which sought to preserve Jewish cultural and religious identity while integrating Jewish people into their surrounding societies. Despite persistent segregation, Berlin was already known as a diverse ethnic and cultural center, a fertile environment for philosophic discussion. Berlin was the complicated city in which Felix Mendelssohn was raised and that he called home until his Grand Tour of 1829, after which he lived in many locations, following demands for his musical services.

Through its history, Berlin has seen war, strife, and tragedy, but also some of the most important cultural movements of modern times. And even while Mendelssohn’s grandfather was studying in the city, no less a composer than Johann Sebastian Bach paid a visit, resulting in one of his towering achievements, the Musical Offering. Ludwig van Beethoven came to the city seeking fame and fortune, bringing his best to King Friedrich Wilhelm II in the form of two cello sonatas. Before him, Joseph Haydn had dedicated his Opus 50 string quartets to the Prussian monarch. The stimulating, adventurous atmosphere of Berlin, before and after Mendelssohn’s time, is the subject of our program, reflected in the music we offer you this evening by Mendelssohn and his colleagues similarly under the historic city’s influence.

Enjoy the concert,

David Finckel
Wu Han
ARTISTIC DIRECTORS
Beethoven's first public appearance as a pianist in Vienna, in March 1795, incited enthusiastic audience acclaim, favorable critical reviews, and invitations to display his talents to other cities in the German lands. He arranged a concert tour for early the next year and set out for Prague, the scene of some of Mozart’s greatest triumphs, in February 1796, from where he reported to his brother Johann that he was “getting on well—very well. My art wins for me friends and respect; what more do I want? This time, too, I shall earn considerable money.” After stops in Dresden and Leipzig, he descended on Berlin, where he met King Friedrich Wilhelm II’s principal cellist, the French virtuoso and teacher Jean-Louis Duport. Duport was regarded as the finest cellist in France before he was forced by the Revolution to flee in 1790 to Berlin (where his older brother, Jean-Pierre, had been working in the court orchestra since 1773).

Friedrich had inherited a taste and considerable skill for music from his uncle, Frederick the Great, and he developed into an accomplished cellist and further satisfied his highly developed love of music by ordering the performance of oratorios by Handel and operas by Gluck and Mozart in Berlin, and commissioning three quartets from Mozart (K. 575, 589, 590). In addition to a public appearance at the Singakademie, Beethoven also played several times at court, and it was for those events that he composed two cello sonatas for himself and Duport; Artaria published them the following year as Op. 5 with a dedication to King Friedrich Wilhelm. The immense technical challenge of these compositions bespeaks the virtuosity of their first performers. Beethoven’s student Carl Czerny recorded that his teacher’s playing at that time in his life was “brilliant and striking. In whatever company he might chance to be, he knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break out in loud sobs; for there was something wonderful in his expression in addition to the beauty and originality of his ideas and his spirited style of rendering them.”

The formal architecture of the Op. 5 Sonatas—a large introduction followed by two movements in faster tempos—finds no equivalent in Beethoven’s sonatas for solo keyboard or for violin and piano, and was probably adopted to give prominence to the lyrical capabilities of the cello. The opening Adagio of the Sonata No. 1 in F major, florid for the piano and songful for the cello, displays the willful originality and grand scale that Beethoven nurtured in his early works and brought to
its imposing fulfillment in the years around 1800. The Allegro, which follows without pause, is a large sonata form supported upon no fewer than four distinct melodic entities: an opening piano theme built from one phrase of scales and one of skips; a cello subject presented in the surprising tonality of A-flat; a melody encompassing a quick dash down the scale given in dialogue between cello and piano; and a lyrical, arching theme for the cello.

The development section is built almost entirely from wide-ranging harmonic permutations of the first motive. A full recapitulation, incorporating some unexpected tempo fluctuations near the end, provides balance and formal closure. The finale is a brilliant rondo based on a 6/8 theme of dancing vitality. The intervening episodes, including one (heard twice) that imitates the drone of a bagpipe, provide strong contrasts of expression.

MUSIC IN BERLIN’S ROYAL COURT

Berlin in the second part of the 18th century saw two rulers, Frederick the Great and Friedrich Wilhelm II, who deeply invested in the city’s musical life. Frederick the Great was an avid flutist who began plans for a new opera house as soon as he took power in 1740. He also composed over 100 flute sonatas, gave Bach the subject of the Musical Offering, and wrote opera librettos, all while leading successful military campaigns to defend and expand the Prussian state. While the difficulties of the Seven Years’ War ended his composing career for good in 1756, he continued to play the flute and enjoy opera, though his preference for opera seria, with its castrati and predictable set pieces, went increasingly out of fashion as he aged. When he died in 1786, he was widely regarded as a brilliant military strategist who enhanced Prussia’s cultural life and reputation in Europe.

Frederick the Great was succeeded by his nephew, Friedrich Wilhelm II, whom he had held in low esteem and spent more time mocking than mentoring. The new King was as enthusiastic about music as his uncle but a weaker ruler, uninterested in supervising the military and plagued by intrigue in his retinue. His reign lasted 11 years, during which time he served as a patron of Mozart, Haydn, and Beethoven and maintained one of the best orchestras in Europe. After his death in 1797, his son endeavored to clean up the court and spend less on music, ending nearly 60 years of a vibrant musical establishment at the royal court. The focus of Berlin’s musical life shifted into the hands of regular citizens in public concerts and private performances like the ones held in the Mendelssohns’ home.

Frederick the Great accompanied by C.P.E. Bach
The Chamber Music Society of Lincoln Center

In 1785, Haydn undertook a series of string quartets to capitalize on the excellent success that had greeted his Op. 33 Quartets, published the year before. He was the most famous and widely respected composer in Europe during the 1780s. Though his music had been circulating widely in the northern countries, England, and France in manuscript copies and pirated editions for more than a decade, his new, more liberal contract of 1779 with the Esterházys allowed him to deal directly with publishers to oversee the distribution of his works, and his reputation flourished during the years immediately thereafter. He worked until 1787 to round out the required six quartets of the new set—to be issued as his Op. 50 by the Viennese firm of Artaria—and gave much thought as they neared completion to the manner in which a carefully considered dedication might add to his burgeoning European acclaim. He negotiated with Artaria to name his own dedicatee, and settled on King Friedrich Wilhelm II, who had ascended the throne of Prussia in 1786. Friedrich developed into an accomplished cellist under Duport’s tutelage, and he satisfied his passionate love of music by hiring Luigi Boccherini as court composer, by occasionally sitting in at rehearsals with the opera orchestra, and by regularly participating in chamber music with his household professionals. In April 1787, Haydn sounded out Friedrich Wilhelm’s response to the proposed dedication through the Prussian ambassador in Vienna, and the King responded enthusiastically. The Op. 50 Quartets proudly bore King Friedrich Wilhelm’s name when they were published in September 1787.

The Quartet in F major, Op. 50, No. 5 is a fine example of the ease and sophistication of Haydn’s mature compositional skills. The opening movement grows almost entirely from the two thematic germ cells that are planted in the first line: a prim motive (two quick pick-up notes, followed by a few even eighths and a rest) and a witty “wrong-note” harmony created by the cello’s entry. The Adagio is a delicately filigreed instrumental song whose lulling equanimity suggested the work’s sobriquet: The Dream. The Menuetto is pressed beyond the strict Classical limits of the genre by its many harmonic piquancies, a technique that may well bear the impress of Mozart, whose six quartets dedicated to Haydn had been published in 1785. The Finale is a breezy sonata-form movement that takes as its pervading subject the bounding 6/8 motive presented by the violin at the outset.

JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Lower Austria.
Died May 31, 1809, in Vienna.

Composed in 1785–87.
Tonight is the first CMS performance of this piece.
Duration: 18 minutes

Duport (older brother of Jean-Louis, who premiered Beethoven’s Op. 5 Cello Sonatas). Friedrich developed into an accomplished cellist under Duport’s tutelage, and he satisfied his passionate love of music by hiring Luigi Boccherini as court composer, by occasionally sitting in at rehearsals with the opera orchestra, and by regularly participating in chamber music with his household professionals. In April 1787, Haydn sounded out Friedrich Wilhelm’s response to the proposed dedication through the Prussian ambassador in Vienna, and the King responded enthusiastically. The Op. 50 Quartets proudly bore King Friedrich Wilhelm’s name when they were published in September 1787.

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On May 7, 1747, Bach arrived in Berlin to visit his son Carl Philipp Emanuel, who since 1740 had been the royal harpsichordist to Frederick the Great, King of Prussia, a keen music lover and a skilled performer on the flute. Wilhelm Friedemann, Bach’s oldest son, gave the following account of the subsequent events: “At this time, the King had a chamber concert every evening, at which he himself played some concerto on the flute. One evening, just as he had got his flute ready, and his musicians were assembled, an officer brought to him a list of the strangers who had arrived. He looked over the paper with his flute in hand, immediately turned round to the musicians, and said with some agitation, ‘Gentleman, Old Bach has come!’ … That evening the King gave up his flute concerto, and invited Bach to try his Silbermann fortepianos, of which he had several in different rooms of the castle. After he had done this for some time, Bach asked the King to give him a fugue subject upon which he could improvise. The King was astonished at the erudite way in which his theme was developed extempore.” Upon Bach’s return to Leipzig from what proved to be his last journey, he wrote a series of pieces in strict contrapuntal style based on the royal theme and added to the set a trio sonata. Bach had these works printed in a sumptuous, gold-embossed folio, affixed to it a flowery dedication to Frederick and the title Musical Offering, and sent it to Berlin. There is no record that Bach ever received compensation of any sort for this magnificent musical homage, nor that a note of it was ever played in royal performance. The instrumentation of the Musical Offering has long been an open question. Bach left very few clues to indicate what the intended instruments for the contrapuntal pieces should be—only the trio sonata is fully scored for flute (the King’s instrument), violin, and continuo. Tonight’s selections, though all contrapuntal, will be performed by various combinations of strings and flute to reflect the instrumental color of the trio sonata. The Ricercare a 3 that opens the Musical Offering, with its scrupulous observation of fugal procedures, is thought to closely resemble the fugue that Bach improvised in the royal presence. The canons that use or entwine complementary polyphonic lines around the Royal Theme form a compendium of the most rigorous contrapuntal techniques: canons at the unison, canons that perpetually repeat (perpetuus), canons in different meters (augmentationem), canons that start simultaneously at beginning and end (retrograde or cancrizans, named after the motion of a “crab”), canons at different pitches (epidiapente, i.e., the fifth above), canons in contrary or mirror motion (motum contrarium, i.e., one voice goes up, the other goes down), canons that modulate (per tonos [i.e., by step]); “rising modulations mirror the King’s rising glory,” according to the dedication.)
Felix Mendelssohn was scion to one of Berlin’s most cultured and wealthiest families, and it was inevitable that the lessons provided for him by the city’s best tutors would include readings from Germany’s greatest man of letters and thought, Johann Wolfgang von Goethe. Mendelssohn early developed an appreciation for Goethe’s writings, and he returned to them throughout his life. In November 1821, he was presented to Goethe in Weimar by his distinguished composition teacher, Carl Zelter, a long-time friend and musical advisor to the writer. Mendelssohn played his works and improvised for Goethe, who tested the boy’s powers of sight-reading with manuscript copies of music by Mozart and Beethoven, and the venerable poet (aged 72) was delighted with the young prodigy (aged 12). The two remained fast friends and regular correspondents until Goethe’s death in March 1832.

In the summer of 1822, the entire Mendelssohn family made a leisurely three-month procession through Germany and Switzerland that they arranged to end with another visit with Goethe. They set out from Berlin on July 6, 1822, met Louis Spohr in Cassell and Ferdinand Hiller (who became a life-long friend of Felix) in Frankfurt, and reached Zurich a month later. They toured the country’s most breathtaking scenery—which 13-year-old Felix, almost as talented a draftsman as a musician, recorded in a series of accomplished sketches—and then settled into an inn in the Sécheron neighborhood of Geneva. Mendelssohn was irresistibly drawn to composition from his earliest years, and at Sécheron he set himself the challenge of writing a quartet for piano, violin, viola, and cello, a demanding genre that required considerable care and skill to convincingly integrate the lyrical strings with the percussive keyboard. (American musicologist Blair Johnston commented that the piece was composed “when Mendelssohn was still too young to know fear.” Mendelssohn wrote two more during the next two years [Op. 2 and 3]. The Piano Quartet No. 3 was dedicated to Goethe.) The Mendelssohns headed home in September, stopping again at Frankfurt (where Abraham and Lea converted from Judaism to Christianity and added Bartholdy to the family name) and at Weimar to see Goethe. Fanny, the family’s musically gifted daughter, played for their host—Bach fugues as well as some songs she had composed to his poems during the trip—and Goethe and Abraham talked about Felix for hours. After the boy had entertained him at the piano again before they left, Goethe compared the Wunderkind to the Old Testament Psalmist: “You are my David, and if I am ever ill and sad, you must banish my bad dreams by your playing; I shall never throw my spear at you, as Saul did.”

Mendelssohn completed the C minor Piano Quartet begun in Geneva soon after they returned home in mid-October and presented it on an
unknown date at one of the elegant
twice-monthly concerts that the family
had begun holding the previous spring
to showcase the precocious youngster’s
achievements as pianist, composer,
and conductor; over the next three
years, Mendelssohn wrote more than
80 works for those events, including
operas and operettas, string quartets
and other chamber pieces, concertos,
motets, and a series of 13 symphonies
for strings. He published the new Piano
Quartet in C minor the following year
as his Op. 1, marking his debut as a
professional composer. The score was
dedicated to Prince Anton Radziwill, a
talented cellist and composer, friend of
Beethoven and Chopin, generous patron
of the city’s arts, and regular guest at the
Mendelssohns’ matinees.

Mendelssohn’s C minor Piano
Quartet is a remarkable creation for a
13-year-old composer (he would be a
7th grader in today’s American schools),
displaying a thorough absorption of
classical formal and stylistic models, a
clear sense of idiomatic instrumental
writing, a harmonic surety, and an
unfailing gift for devising memorable
and malleable thematic materials. Based
on this solid theoretical foundation,
his understanding and his genius
developed at lightning speed during
the next three years, when his mature
creative voice was heard for the first
time in the brilliant Octet for Strings.
The opening movement’s main
theme glides up from the cello’s depths
and receives a complementary but
distinctive response from the violin.
These two ideas are extended to lead to
the subsidiary subject, which comprises
long, smooth phrases passed from
cello to viola to violin. The exposition,
in good Mozartian fashion, is marked to
be repeated. The development section
skillfully treats the motives of the main
theme before the earlier materials are
properly recapitulated to round out
the movement. The Adagio is a tender,
wordless song that turns more serious
in its middle regions, where the young
pianist-composer allowed himself a
chance to demonstrate the efficacy of
his practice of chromatic arpeggios.
The Scherzo handles the conventional
gestures of Hummel and other post-
Classical composers with unaffected
fluency. The most inventive touch here
is the movement’s central trio, which is,
indeed, a true trio—just viola, cello, and
left hand of the piano. The sonata-form
finale is indebted to Haydn in its use of
the same motive—an inverted arch—
as both main theme and, transposed
to a brighter key, second theme.
Development and recapitulation are
necessarily limited to the same motive,
a test the young composer passed
with such confidence that he rewarded
himself with long passages of showy,
concerto-like figurations for the piano,
his instrument. He had earned them.

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ABOUT THE ARTISTS

GARY HOFFMAN

Gary Hoffman is one of the outstanding cellists of our time, combining instrumental mastery, great beauty of sound, and a poetic sensibility. He gained international renown upon his victory as the first North American to win the Rostropovich International Competition in 1986. A frequent soloist, he has appeared with the Chicago, London, Montreal, Toronto, San Francisco, Baltimore, and National symphony orchestras as well as the English, Moscow, and Los Angeles chamber orchestras, the Orchestre National de France, the Orchestre de la Suisse Romande, the Netherlands and Rotterdam philharmonics, the Cleveland Orchestra for the Blossom Festival, and The Philadelphia Orchestra. He has collaborated with such celebrated conductors as André Previn, Charles Dutoit, Mstislav Rostropovich, Pinchas Zukerman, Andrew Davis, Herbert Blomstedt, Kent Nagano, Jesús López-Cobos, and James Levine. He performs at such prestigious festivals as Ravinia, Marlboro, Aspen, Bath, Evian, Helsinki, Verbier, Mostly Mozart, Schleswig-Holstein, Stresa, Festival International de Colmar, and Festival de Toulon. He is a frequent guest of string quartets including the Emerson, Tokyo, Borromeo, Brentano, and Ysaye. In 2011 Mr. Hoffman was appointed Maître en Résidence for cello at the prestigious La Chapelle de Musique Reine Elisabeth in Brussels. His recording devoted to Mendelssohn on the La Dolce Volta label was released in 2012. He performs on a 1662 Nicolo Amati, the “ex-Leonard Rose.”

CHAD HOOPES

American violinist Chad Hoopes has appeared with numerous ensembles throughout the world since winning the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. “[A] sense of lyricism, gripping dramatic flow and intellectual depth all came together in a bravura performance” hailed the Washington Post after his debut at the Kennedy Center in January 2016. In the 2015–16 season he was the Munich Symphony Orchestra’s first artist-in-residence, a position created specifically for him. Other highlights of last season were his debuts with The Philadelphia Orchestra at the Bravo Vail Festival, with the National Symphony Orchestra at Wolf Trap, and his Berlin debut with Konzerthausorchester Berlin. In spring 2016 he also made his London debut at Royal Festival Hall with National Youth Orchestra of Great Britain and conductor Kristjan Järvi. He has performed with leading orchestras such as the San Francisco, Pittsburgh, and Houston symphonies, as well as the Minnesota Orchestra, Colorado Music Festival Orchestra, and the National Arts Centre Orchestra in Ottawa, Canada. He is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland and at Festspiele Mecklenburg-Vorpommern, where he was named winner of the prestigious audience award. He also received the Cleveland Arts Prize 2013. Mr. Hoopes studied at the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and at Kronberg Academy under the tutelage of Professor Ana Chumachenco. He plays the 1991 Samuel Zygmuntowicz; ex Isaac Stern violin.
SOOYUN KIM

Praised as “A rare virtuoso of the flute” by Libération, Sooyun Kim has established herself as one of the rare flute soloists in the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has enjoyed a flourishing career performing with orchestras around the world including the Bavarian Radio, Munich Philharmonic, Munich Chamber, and Boston Pops orchestras. She has been presented in recital series worldwide in Budapest, Paris, Munich, Kobe, Helsinki, Stockholm, the Algarve in Portugal, and Seoul; and at the Gardner Museum, Kennedy Center, and Carnegie and Jordan halls. Her European debut recital at the Louvre was streamed live on medici.tv to great acclaim. Last season’s highlights included orchestral appearances with the Glacier Symphony, Kobe City Chamber, and Amadeus Festival orchestras performing concertos of Christopher Rouse, Mercadante, and Mozart. Also, as a member of Third Sound, she performed music of American composers at the Havana Contemporary Music Festival in Cuba. A winner of the Georg Solti Foundation Career Grant, Ms. Kim has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Chamber Music Northwest festivals. A former member of CMS Two, she studied at the New England Conservatory under the tutelage of Paula Robison. Ms. Kim performs on Verne Q. Powell flutes.

PAUL NEUBAUER

Violist Paul Neubauer’s exceptional musicality and effortless playing led the New York Times to call him “a master musician.” He is the newly appointed artistic director of the Mostly Music series in New Jersey. In September he was featured in a Live from Lincoln Center broadcast with CMS. This season he also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, and as soloist with orchestras. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS’ Sunday Morning, A Prairie Home Companion, and in Strad, Strings, and People magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer is on the faculty of The Juilliard School and Mannes College.
ORION QUARTET
(L-R) TIMOTHY EDDY, TODD PHILLIPS, STEVEN TENENBOM (SEATED), AND DANIEL PHILLIPS

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 András 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 also brings the Orion Quartet’s return to the Chamber Music Society for programs of Haydn and Bach, and of Puccini, Hugo Wolf, and Giovanni Rota, which CMS also presents at Hugh Hodgson Concert Hall in Athens, Georgia. Soprano Tony Arnold joins the Orion at Washington, DC’s Library of Congress for
Schoenberg’s Second String Quartet 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 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 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 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, 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.

WU QIAN

- Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music’s bright young star award for 2007 by The Independent, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival, and Bridgewater halls in the UK, City Hall in Hong Kong, Amsterdam’s Concertgebouw, and the Kennedy Center in Washington, DC. As a soloist she has appeared with the Konzerthaus Orchester in Berlin, the Brussels Philharmonic, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She won first prize in the Trio di Trieste Duo Competition and the Kommerzbank Piano Trio competition in Frankfurt, and has received numerous other awards. Appearances this season include performances in the UK, Germany, USA, Korea, Australia, Spain, and The Netherlands and collaborations with Alexander Sitkovetsky, Leticia Moreno, Cho-Liang Lin, Clive Greensmith, and Wu Han. Her debut recording of Schumann, Liszt, and Alexander Prior was met with universal critical acclaim. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and also a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian is a member of Chamber Music Society Two.
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