

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, NOVEMBER 13, 2018, AT 7:30 ▶ 3,877TH CONCERT

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

ORION WEISS, piano
PAUL HUANG, violin
PAUL NEUBAUER, viola
KEITH ROBINSON, cello
XAVIER FOLEY, double bass

LUDWIG VAN BEETHOVEN
(1770–1827) **Variations on “Bei Männern, welche Liebe fühlen” from *Die Zauberflöte* for Cello and Piano, WoO 46** (1801)

ROBINSON, WEISS

FRANZ SCHUBERT
(1797–1828) **Sonata in A minor for Viola and Piano, D. 821, “Arpeggione”** (1824)

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Allegretto

NEUBAUER, WEISS

GIOVANNI BOTTESINI
(1821–1889) ***Gran duo concertante* for Violin, Double Bass, and Piano** (1880)

HUANG, FOLEY, WEISS

INTERMISSION

SCHUBERT **Quintet in A major for Piano, Violin, Viola, Cello, and Double Bass, D. 667, Op. 114, “Trout”** (1819)

- ▶ Allegro vivace
- ▶ Andante
- ▶ Scherzo: Presto
- ▶ Andantino (Tema con variazioni)
- ▶ Finale: Allegro giusto

WEISS, HUANG, NEUBAUER, ROBINSON, FOLEY

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,

Although chamber ensembles are generally small, the literature itself is a very big thing. Like the moon, it has its bright and dark sides: if you were with us last month here in Alice Tully Hall for *The Kreutzer Connection* concert, you heard chamber music express anguish, stress, even terror. So from year to year, it's our responsibility to balance your chamber music encounters in such ways that provide you engaging and memorable seasons, while fully serving the vast, extraordinary literature that's ours to enjoy.

We wonder how many of you are with us tonight specifically to hear Schubert's beloved "Trout" Quintet. If you are one of them, we welcome you with the satisfaction of addressing a kind of musical hunger that seems almost perennial. There are works of music that fulfill basic human needs, such as Bach's Brandenburg Concertos and Beethoven's late string quartets. The unbridled joy of Schubert's unusually-scored quintet has attracted a legion of devotees over time that undoubtedly surpasses the composer's wildest imagination. And to accompany this iconic chamber music classic, we offer works of similar good cheer.

One further observation to make about today's program is the prominence of the viola, cello, and double bass. Usually responsible in chamber music for bass lines and middle voices, these instruments possess unique voices that have spoken powerfully to composers, and through them to audiences, over the centuries. We are certain that after you hear these instruments performed by our artists tonight, your appreciation of their technical and expressive capabilities will be duly elevated.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

When I was 11 years old, my first double bass teacher, Douglas Sommers, gave me a CD filled with double bass music. His intent was to show me what professional double bass playing sounded like. One of the bass players that stuck out in the CD was double bass soloist and composer Edgar Meyer. In the CD, he played a piece called the Gran duo concertante by Giovanni Bottesini with violinist Joshua Bell. I was so blown away by the amount of fast and high notes Edgar was playing on the double bass that I thought I would never be able to perform what sounded like an impossible piece for the double bass, especially taking into account that at the time I was struggling to make an audible sound on the bass.

Fast forward 13 years later, I have the privilege to perform the Bottesini Gran duo concertante on tour and in Alice Tully Hall with musicians from the Chamber Music Society of Lincoln Center.

—Xavier Foley

Variations on “Bei Männern, welche Liebe fühlen” from *Die Zauberflöte* for Cello and Piano, WoO 46

LUDWIG VAN BEETHOVEN

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

Composed in 1801.

- ▶ First CMS performance on July 31, 1986, by cellist Leslie Parnas and pianist Lee Luvisi.
- ▶ Duration: 10 minutes

➤ **SOMETHING TO KNOW:** *This was the second set of variations Beethoven wrote on a melody from Mozart’s The Magic Flute. The reason he wrote them is unknown.*

➤ **SOMETHING TO LISTEN FOR:** *After seven variations, the work ends with a rushing coda that begins in a minor key.*

In 1795, Beethoven appeared publicly as a pianist for the first time in Vienna, an event which gained sufficient notice that the following year he was invited to give concerts in Prague, Nuremberg, Dresden, and Berlin. In the Prussian capital, he was introduced to the music-loving King Friedrich Wilhelm II, a capable amateur cellist. While he was in Berlin in 1796, Beethoven also met Friedrich’s eminent French cello virtuoso, Jean-Louis Duport, and he was inspired by his playing to compose a

pair of sonatas for his instrument and piano, which were published together the following year as Op. 5 with a dedication to the King. In recognition, Beethoven received a magnificent snuffbox “like those given to the ambassadors,” he reported, filled with gold *louis d’or*. In 1796, Beethoven also created sets of variations for cello and piano on themes by Handel (“See the Conquering Hero Comes” from *Judas Maccabaeus*, WoO 45) and Mozart (“Ein Mädchen oder Weibchen” from

The Magic Flute). In 1801, Beethoven again mined Mozart's Masonic masterpiece for the theme for another cello and piano work, a set of seven variations on the duet of Pamina and Papageno, "Bei Männern, welche Liebe fühlen" (A Man Who Feels the Pangs of Love). The occasion and performer that inspired the piece are unknown, but the score was dedicated to Count Johann

Georg von Browne-Camus, an important patron of Beethoven during his early years in Vienna.

Beethoven's two early cello sonatas are modeled in their form on the Classical piano sonata with violin accompaniment, but are distinctively progressive in the way they accord almost equal importance to both instruments. A similar partnership of

Q&A WITH ORION WEISS

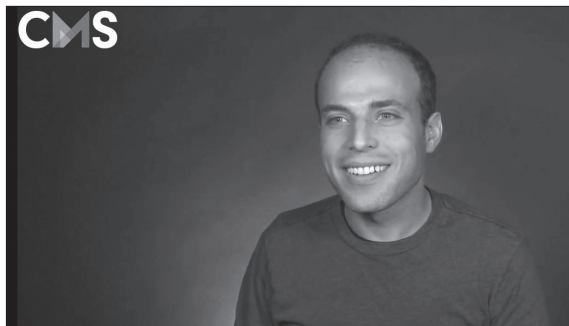
What piece would you like to learn that you haven't already played?

There's always more repertoire. There are always these pieces that I'm waiting to do—I can't believe I haven't played such-and-such a piece—and I feel like I'll get to it. My life is one of such continual new experiences and new cities to go to and new people to meet and new pieces to play and new experiences everywhere. I feel like wherever it is I'll get to be there and whatever it is I'll probably get to learn it eventually.

Who was one of your greatest musical influences?

I've been so lucky to have had so many great musicians in my life. As teachers and as mentors when I was in school, now as colleagues and inspirations. When I was at Juilliard I studied with Emanuel Ax. I met him in [my hometown of] Cleveland, and then I got in touch with him and asked if he would teach me if I got into Juilliard. He said yes! So actually I didn't apply to any other school—Juilliard was the one place I applied. I studied with him for four years. He's amazing. And now every so often a festival comes up and I get to play

two-piano or four-hand works with him. I always walk off stage feeling euphoric.



▶ To watch Orion Weiss's entire video profile, visit the Watch and Listen section of the CMS website.

cello and piano marks the Variations on “Bei Männern, welche Liebe fühlen.” The first five variations are largely figural in nature, preserving the tempo and structure of the original theme, but the sixth variation, an expressive adagio stanza, lends the composition a depth

of feeling that sets it apart from many of the earlier Classical works in the form. The final variation is bounding in rhythm and outgoing in spirit, and reaches its closing measures by way of some harmonic peregrinations not attributable to Mozart’s original melody. ♦

Sonata in A minor for Viola and Piano, D. 821, “Arpeggione”

FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Vienna.
- ▶ Died there on November 19, 1828.

Composed in 1824.

- ▶ First CMS performance on February 13, 1971, by cellist Leslie Parnas and pianist Brooks Smith.
- ▶ Duration: 25 minutes

➤ **SOMETHING TO KNOW:** *The arpeggione was a string instrument invented only a year before Schubert wrote this sonata. The instrument never caught on and this piece may have been the only one composed for it.*

➤ **SOMETHING TO LISTEN FOR:** *The sonata stays in a wistfully lyrical mood from beginning to end. The rondo-like finale features a succession of beautiful melodies.*

The guitar player Vincenz Schuster was among the regular participants in the evening musical salons that Ignaz Sonnleithner held at his Viennese townhouse during the 1820s. It was there that Schuster met Franz Schubert, whose compositions and piano playing were the chief attractions of those convivial soirées. When Schubert returned to Vienna in September 1824 after spending the summer as music master to a branch of the Esterházy family in Zseliz, Schuster pestered him to write a piece for a new instrument, a curious hybrid of guitar, cello, and viola da gamba called an arpeggione, that a local inventor, Georg Stauffer, had devised the year before. The arpeggione was about the size of a modern cello, but had a smooth waist, a series of some two-dozen frets fixed to the fingerboard (like a guitar), six strings tuned in fourths, and an elaborately carved scroll (like the old gamba). The

instrument could either be bowed or strummed. Schuster had become one of its first exponents, and he must have envisioned a future for the instrument because he not only cajoled Schubert into composing his “Arpeggione” Sonata, but also wrote a tutorial for it. Schuster’s faith quickly proved to be misplaced, however, and the arpeggione became extinct within a decade. Schubert’s piece, dedicated to Schuster, is the only one known to have been composed for the instrument. When the score of the sonata was first published in 1871 as part of the collected edition of Schubert’s works, it was issued in a version for cello, the form in which it has become the best-known of his few compositions for solo instrument and piano, though practitioners of violin, viola, flute, double bass, and clarinet have also appropriated it for their repertoires. In 1930, the Spanish cellist Gaspar Cassadó

arranged the piece as a concerto for cello, a transformation he similarly visited upon a horn concerto by Mozart and a clarinet concerto by Weber.

The “Arpeggione” Sonata is a friendly specimen of Biedermeier *Hausmusik*, exactly the tuneful and easily likeable sort of creation that makes us regret not having been around to participate in the composer’s *Schubertiads*. The opening movement, more wistful than dramatic, is one of the most compact realizations

of sonata form Schubert devised during his later years, eschewing the glorious prolixity—the “heavenly length” that Schumann attributed to the C major Symphony—that marked the quartets, piano sonatas, and symphonies from 1822 to the end of his life. The *Adagio* is a song of sweetness and simplicity that leads without pause to the A major finale, constructed in a sectional design buttressed by the returns of the lyrical main theme. ♦

Gran duo concertante for Violin, Double Bass, and Piano

GIOVANNI BOTTESINI

- ▶ Born December 24, 1821, in Crema, Italy.
- ▶ Died July 7, 1889, in Parma.

Composed in 1880.

- ▶ Premiered in Paris in 1880.
- ▶ First CMS performance on January 23, 1971, by violinist Charles Treger, bassist Gary Karr, and pianist Charles Wadsworth.
- ▶ Duration: 15 minutes

⊕ **SOMETHING TO KNOW:** *Bottesini was nicknamed the “Paganini of the Double Bass” for his unparalleled technique on the bass.*

⊕ **SOMETHING TO LISTEN FOR:** *The violin and double bass trade dazzling solo passages in this virtuosic showpiece.*

Giovanni Bottesini, composer, conductor, and the preeminent double bass virtuoso of the mid-19th century, was born on December 24, 1821, in the small town of Crema, in the northern Italian province of Lombardy. His father, Pietro, a clarinetist and composer, early taught his son the rudiments of music, and before he was 11, young Giovanni had sung in several choirs, played timpani in the local theater orchestra, and studied violin with one of the town’s leading performers. Bottesini’s father took his precocious son to Milan in 1835 with hope of enrolling him in the conservatory, but they learned upon their arrival that scholarships remained only for players of bassoon and double bass. Giovanni applied himself with

such vigor to the latter instrument that he was accepted into the school only a few weeks later. He left the conservatory after four years, having obtained a graduation prize for his solo playing. With his winnings, Bottesini acquired a fine instrument made by the old Milanese master Giuseppe Testore that, legend has it, the young musician found beneath a pile of rubbish in a puppet theater.

During the decade after 1839, Bottesini lived as a freelance musician, a period that included a residence in Havana in 1846 as principal bassist of the orchestra of the Teatro Tacon, the production there of his first opera (based, appropriately, on the subject of *Cristoforo Colombo*), and a

sensational tour of the United States. Bottesini returned to Europe, and he was so successful in his concert debut in Crema in 1849 that he was soon in demand as a soloist across the Continent and in England. Bottesini's playing, with its extraordinary agility, purity of tone, precision of intonation, and exquisite phrasing, continued to astound audiences for more than four decades—he was universally known as the “Paganini of the Double Bass.” In addition to his performing engagements, Bottesini also held several important conducting assignments—the high point of his podium career came when he conducted the premiere of Verdi's *Aida* on Christmas Eve 1871 in Cairo to celebrate the opening of the Suez Canal. The last months before his death, on July 7, 1889, were spent as director of the Parma Conservatory.

Bottesini's compositions encompass a dozen Italian operas, a Requiem, an English-language oratorio (*The Garden of Olivet*) for the Norwich Festival, several short orchestral pieces, 11 string quartets and numerous other chamber works, and a large quantity of music for the double bass, including two solo concertos, the *Gran duo concertante* for violin and bass, virtuoso fantasies on operatic themes, and miscellaneous scores with the accompaniment of piano or orchestra. His works, like those of Verdi, are characterized by their emphasis on lyricism, plangent harmonies, and straightforward emotional appeal built with solid craftsmanship. The *Gran duo concertante* of 1880 is in a single large movement of several sections with more than ample opportunity for the virtuoso display that won Bottesini his principal fame. ♦

Quintet in A major for Piano, Violin, Viola, Cello, and Double Bass, D. 667, Op. 114, “Trout”

FRANZ SCHUBERT

Composed in 1819.

▶ Duration: 38 minutes

▶ First CMS performance on November 15, 1970, by pianist Richard Goode, violinist Kyung Wha Chung, violist Walter Trampler, cellist Leslie Parnas, and bassist Gary Karr.

⊕ **SOMETHING TO KNOW:** *This quintet was one of Schubert's first commissioned chamber works, and one of a number of his chamber works to include a movement based on a song.*

⊕ **SOMETHING TO LISTEN FOR:** *The fourth movement is a set of variations based on the theme from Schubert's song “The Trout.” The movement ends with the tune over the song's original accompaniment evoking a babbling brook and leaping fish.*

Early in July 1819, Franz Schubert left the heat and dust of Vienna for a walking tour of Upper Austria with his friend, the baritone Johann Michael Vogl. The destination of the journey was Steyr, a small town in the foothills of the Austrian Alps south of Linz and some 80 miles west of Vienna where Vogl was born

and to which he returned every summer. Schubert enjoyed the venture greatly, writing home to his brother, Ferdinand, that the countryside was “inconceivably beautiful.” In Steyr, Vogl introduced the composer to the village's chief patron of the arts, Sylvester Paumgartner, a wealthy amateur cellist and an



In his study of Schubert, Alfred Einstein wrote that the “Trout” Quintet is music “we cannot help but love.”

ardent admirer of Schubert’s music. Paumgartner’s home was the site of frequent local musical events—private musical parties were held in the first floor music room as well as in a large salon upstairs, decorated with musical emblems and portraits of composers, that also housed his considerable collection of instruments and scores. Albert Stadler, in his reminiscences of Schubert, reported that Paumgartner asked the composer for a new piece for his soirées, and stipulated that the instrumentation be the same as that of Hummel’s *Grande Quintuor* of 1802 (piano, violin, viola, cello, and bass). The work, he insisted, must also include a movement based on one of his favorite songs, Schubert’s own “Die Forelle” (The Trout) of 1817. Schubert, undoubtedly flattered, welcomed the opportunity, and started sketching the work immediately. He completed the piece soon after returning to Vienna in mid-September, and sent the score to Paumgartner as soon as it was finished. There are no further records of the “Trout” Quintet until 1829, a year after the composer’s death, when Ferdinand sold his brother’s manuscript to the publisher Josef Czerny, who promptly issued the score with this statement: “We deem it our duty to draw the musical public’s attention to this work by the unforgettable composer.”

In his study of Schubert, Alfred Einstein wrote that the “Trout” Quintet is music “we cannot help but love.” It is a work brimming with good-natured, Biedermeier *Gemütlichkeit*, perfectly suited to the intimate nature of Paumgartner’s musical gatherings, closer in spirit to serenade than to sonata, and rarely hinting at the darker, Romantic emotions Schubert explored in his later instrumental works. The first of the quintet’s five movements is a richly lyrical and expansive sonata form whose recapitulation begins in the subdominant key, one of Schubert’s favorite instrumental techniques for extending the harmonic range and color of his music. The *Andante* is a two-part form, a sort of extended song comprising two large stanzas. Following the delightful *Scherzo* comes the set of variations on “Die Forelle,” which lent the quintet its sobriquet. Of Schubert’s use of his own song here, and in the “Wanderer” Fantasy and D minor Quartet (“Death and the Maiden”), Einstein wrote, “It was not for self-glorification, but merely the simple or naive knowledge of how good those melodies were and of the harmonic wealth they contained. He felt the need to spin out a concentrated musical idea which was [originally] fettered by the text to make it a plaything for his imagination, to demonstrate how far he could elaborate it.” The formal model for the movement was probably the variations in Haydn’s “Emperor” Quartet (Op. 76, No. 3); as in that work, the theme is presented once by each of the ensemble’s instruments, but its content is distinctly and characteristically Schubertian. A sonatina of decidedly Gypsy-like cast closes this deeply satisfying work. ♦

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ABOUT THE ARTISTS



VANESSA BRIGENO

XAVIER FOLEY

► Double bassist Xavier Foley is the recipient of a prestigious 2018 Avery Fisher Career Grant. He has also won the 2016 Young Concert Artists International Auditions, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition. As a concerto soloist, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Orchard Park (NY) Symphony Orchestra, Brevard Concert Orchestra, Sphinx Symphony Orchestra, and Sphinx Virtuosi at Carnegie Hall. Upcoming appearances include Bottesini's Second Concerto with the Victoria Symphony in Texas. In 2018 he made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, D.C., debut at the Kennedy Center. The program included two of his own compositions. He also performed at Carnegie Hall and Lincoln Center. This season he gives recitals at the Morgan Library in New York and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he will perform on tour and at Alice Tully Hall this season as a member of The Bowers Program (formerly CMS Two). He has also participated in the Marlboro Music Festival, the Bridgehampton and Skaneateles Festivals in New York, Bay Chamber and South Mountain Concerts in Massachusetts, and at Wolf Trap in Virginia. A native of Marietta, Georgia, Mr. Foley earned his bachelor's degree from the Curtis Institute of Music, working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.



MARCO BORGREVE

PAUL HUANG

► Recipient of a prestigious 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang makes his recital debut this season at the Lucerne Festival in Switzerland. His recent and forthcoming appearances include those with the Mariinsky Orchestra under Valery Gergiev, Berliner Symphoniker, Detroit Symphony, Houston Symphony, Orchestra of St. Luke's, Seoul Philharmonic, and Taipei Symphony. This season he will also appear with the Grant Park Festival Orchestra, Buffalo Philharmonic, as well as the symphony orchestras of Baltimore, Santa Barbara, Charlotte, Alabama, Pacific, and the National Symphony Orchestra of Taiwan. A frequent guest artist at music festivals worldwide, he regularly appears at the Seattle, Music@Menlo, Caramoor, Bridgehampton, La Jolla, Moritzburg, and PyeongChang Music Festivals. His collaborators have included Gil Shaham, Nobuko Imai, Lawrence Power, Mischa Maisky, Lynn Harrell, Yefim Bronfman, and Marc-André Hamelin. Winner of the 2011 Young Concert Artists International Auditions, Mr. Huang earned both bachelor's and master's degrees at The Juilliard School where he was the recipient of the inaugural Kovner Fellowship. He plays on the 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago and is an alum of The Bowers Program (formerly CMS Two) and a principal artist for Camerata Pacifica.



PAUL NEUBAUER

▶ Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal

Northern Sinfonia was released on Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. 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 the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *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. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College as well as a visiting professor at DePaul University.



KEITH ROBINSON

▶ Cellist Keith Robinson is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony, and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award. His most recent recording released on Blue Griffin Records features the

complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of The Bowers Program (formerly CMS Two). Mr. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Mr. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.



ORION WEISS

► One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His 2018–19 season begins at the Lucerne Festival and ends with

the Minnesota Orchestra, with performances in between for the Denver Friends of Chamber Music, the University of Iowa, the Chamber Music Society of Lincoln Center, the Albany Symphony, the Kennedy Center's Fortas Series, the 92nd Street Y, and the Broad Stage. In 2017–18 he performed Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, toured with James Ehnes, and soloed with 12 orchestras around the United States. Other highlights of recent seasons include his third performance with the Chicago Symphony, a North American tour with the Salzburg Marionette Theater performing Debussy's *La Boîte à Joujoux*, the release of his recording of Christopher Rouse's *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. He graduated from The Juilliard School, where he studied with Emanuel Ax, and he is an alum of The Bowers Program (formerly CMS Two).

UPCOMING CONCERTS AT CMS

DEATH AND THE MAIDEN

SUNDAY, NOVEMBER 18, 2018, 5:00 PM ► ALICE TULLY HALL

The inevitable phenomenon of life's end has inspired many composers. Schubert's obsession with death emerges throughout his music, and the Russians Mussorgsky and Rachmaninov give voice to their country's powerful grasp of human mortality.

WINDSTORM

FRIDAY, NOVEMBER 30, 2018, 7:30 PM ► ALICE TULLY HALL

Come hear CMS's exceptional lineup of wind players tackle demanding and rewarding repertoire by Reicha, Thuille, Copland, and Mozart.

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.

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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*
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Timothy Eddy, *cello*
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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*
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Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

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Jeremy Berry, *viola*
Estelle Choi, *cello*

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(as of October 23, 2018)

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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.

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