

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, NOVEMBER 18, 2018, AT 5:00 ▶ 3,883RD CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

NIKOLAY BORCHEV, baritone

WU QIAN, piano

SCHUMANN QUARTET

ERIK SCHUMANN, violin

KEN SCHUMANN, violin

LIISA RANDALU, viola

MARK SCHUMANN, cello

**SERGEI
RACHMANINOV**
(1873–1943)

Two Movements for String Quartet (1889–90)

▶ Romance: Andante espressivo

▶ Scherzo: Allegro

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

**MODEST
MUSSORGSKY**
(1839–1881)

***Pesni i plyaski smerti* (Songs and Dances
of Death) for Voice and Piano** (1875, 1877)

▶ Kolybelnaya (Lullaby)

▶ Serenada (Serenade)

▶ Trepak

▶ Polkovodets (The Field Marshal)

BORCHEV, WU QIAN

INTERMISSION

**FRANZ
SCHUBERT**
(1797–1828)

**“Der Tod und das Mädchen” (Death and the
Maiden) for Voice and Piano, D. 531** (1817)

BORCHEV, WU QIAN

SCHUBERT

**Quartet in D minor for Strings, D. 810, “Death
and the Maiden”** (1824)

▶ Allegro

▶ Andante con moto

▶ Scherzo: Allegro molto

▶ Presto

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

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,

Teaching music—as we do in a variety of scenarios—often requires us to ensure that students fully grasp the contextual aspects of the works they are preparing. In fact, it is only with contemporary music that we can be relatively sure that young musicians have a reasonable understanding of where the music comes from, in human terms.

But with music from different eras, many other factors come into play. One of the most powerful and pervasive realities of life during music's Baroque, Classical, and Romantic ages was the ever-present proximity of mortality.

In France and Germany during the 18th century, the average life expectancy was between 27 and 30 years of age. During the first half of the 19th century it was not much better. Everything from a common cold to a minor injury to childbirth was potentially life-threatening. Schubert, who died at 31, would have had to wait another century to be cured by penicillin. Anesthesia and sterile surgery would not develop until after 1840. For this, among other reasons, we can be thankful to be living now rather than then.

Virtually all the world's major cultures, throughout history, have included death figures: The Angel of Death and the Grim Reaper are but two of them. In today's songs by Mussorgsky and Schubert the figure of Death pays visits to its victims. And we cannot lie: these are scary stories. It's worth pointing out that in Schubert's song, and in the string quartet's slow movement variations (modeled on the song) the music begins in the minor key, as the maiden tries to fend off Death, but turns to soothing major as Death promises comfort. Well, for Schubert, who composed from 1822 until his death in 1828 fighting off a fatal disease, this attitude was his only option, as it was for so many similarly afflicted. The vulnerability of health and the fragility of life in times past indeed inspired some of the most powerful music ever composed.

Let us conclude by mentioning how thrilled we are to welcome today's musicians: the baritone Nikolay Borchev and the Schumann Quartet, from Germany, and pianist Wu Qian from London. They will provide us with the riveting and unforgettable performances that this great music demands.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

Two Movements for String Quartet

SERGEI RACHMANINOV

- ▶ Born April 1, 1873, in Oneg, Russia.
- ▶ Died March 28, 1943, in Beverly Hills, California.

Composed in 1889–90.

- ▶ Duration: 14 minutes

- ▶ Premiered on February 24, 1891, in Moscow in an arrangement for string orchestra, conducted by Vasily Safonov; original quartet version premiered in October 1945 in Moscow by the Beethoven Quartet.
- ▶ First CMS performance on May 9, 2008, by the Escher String Quartet.

🔦 **SOMETHING TO KNOW:** *This beguiling but incomplete quartet was written while Rachmaninov was a 17-year-old student.*

🔦 **SOMETHING TO LISTEN FOR:** *The Scherzo has falling chromatic notes at the end of some phrases that add to the work's dark undercurrent.*

Rachmaninov was born to a noble family, but his father, Vasily, squandered the family fortune (David Mason Greene, in his useful *Greene's Biographical Encyclopedia of Composers*, described him as “a wastrel, a compulsive gambler, a pathological liar, and a skirt chaser”), and by 1882 he had had to sell off all of the estates to settle his debts. The family moved into a flat in St. Petersburg, where Sergei received a scholarship to study piano and composition at the city's conservatory. The death of his sister in a diphtheria epidemic later that year and the family's continuing financial strains eventually caused his parents to separate, and his studies at the conservatory suffered so severely that he failed all of his examinations in general subjects in 1885. His mother consulted about her gifted but troubled son with the budding conductor and pianist Alexander Siloti, a nephew of her husband and pupil of Liszt, who arranged for the boy to study at the Moscow Conservatory with his own early piano teacher, the rigorous disciplinarian Nikolai Zverev.

Zverev gave Sergei free room, board, and instruction in his own home along with two other promising but indigent musicians, and Rachmaninov benefited greatly from the rigorous schedule of lessons and practice as well as from the exposure to Moscow's rich musical life and the chance to meet such eminent musicians as Taneyev, Arensky, and, most influentially, Tchaikovsky. In 1888, Rachmaninov was promoted to the advanced division of the Moscow Conservatory and became a piano student of Siloti, who arranged for him to study counterpoint with Taneyev and harmony with Arensky; his first works appeared soon thereafter—an orchestral scherzo, some piano pieces, and sketches for a never-finished opera titled *Esmeralda* based on Hugo's *The Hunchback of Notre Dame*. Rachmaninov's gestating creativity, however, was hampered by the small, noisy studio he shared with Zverev's other young scholars. When his request for a private room was denied he had a falling out with his mentor and in the summer of 1890 went to stay with

his aunt Varvara Satina and her four children at their isolated country home at Ivanovka, 250 miles southeast of Moscow. Rachmaninov returned there frequently to compose until leaving the country in the wake of the 1917 Revolution. It was at Ivanovka that he completed two movements—*Romance* and *Scherzo*—of a string quartet he had sketched the year before, perhaps as an assignment for Arensky; it was his first attempt (and one of his few) at a chamber piece.

The *Romance*, which sings with the melancholy mood familiar from the 17-year-old Rachmaninov's later works but not yet with his distinctive

voice, embodies the pervasive sadness then prevalent in upper-class Russian life, which was summarized by Soviet musicologist Leonid Sabaneiev: "Music there was a terrible narcosis, a sort of intoxication and oblivion, a going-off into irrational places.... It was not form or harmoniousness or Apollonic vision that was demanded of music, but passion, feeling, languor, heartache." The drooping main theme of the *Romance* finds an emotional and formal counter in a brighter strain, urged on by a gently opposed accompanimental rhythm, at the movement's center. The *Scherzo*, vigorous and dance-like, is balanced by a wistful central trio. ♦

***Pesni i plyaski smerti* (Songs and Dances of Death) for Voice and Piano**

MODEST MUSSORGSKY

- Born March 21, 1839, in Karevo, Pskov District, Russia.
- Died March 28, 1881, in St. Petersburg.

Composed in 1875 and 1877.

- First CMS performance on October 12, 2007, by bass Morris Robinson and pianist Ken Noda.
- Duration: 20 minutes

⊕ **SOMETHING TO KNOW:** *The poems for this song cycle were written by Mussorgsky's relative and roommate, Count Arseny Golenishchev-Kutuzov.*

⊕ **SOMETHING TO LISTEN FOR:** *Mussorgsky championed a simple, natural declamatory style when setting the Russian language.*

The *Songs and Dances of Death* are products of the last, sad decade of Mussorgsky's brief life. Though trained for a career in the army, there dwelled always within him the spirit of an iconoclastic, bohemian artist, seeking, as he said, "to portray the soul of man in all its profundity." He resigned from military service in 1858 to give himself over to music, and secured a minor government post to provide for his sustenance. The death of his mother in 1865 plunged him into a deep despair that seemed to alter his personality,

and he was subject thereafter to fits of morbid depression, drank to excess, and showed signs of physical deterioration. Despite Mussorgsky's problems during those years, however, his creativity grew richer, and by 1870 he had completed *Boris Godunov* (though that greatest of all Russian operas went through a rejection and three more years of revision before it was finally staged). His condition became such that his comrades in a cooperative apartment asked him to leave, so he first moved in with his

brother and then into a flat with Nikolai Rimsky-Korsakov until the latter got married in 1872. The following year he found a new roommate in Count Arseny Golenishchev-Kutuzov, a young relative on his mother's side who had recently given up the civil service to devote himself to poetry.

In 1874, Golenishchev-Kutuzov and Mussorgsky collaborated on a somber song cycle titled *Sunless*, and a year later they undertook an ambitious project on that most Russian of all subjects—death. Golenishchev-Kutuzov wrote poems about a variety of victims, perhaps as a literary counterpart to the series of woodcuts by Hans Holbein the Younger titled *Totentanz* (Dance of Death): a rich man and a serf, a grand lady and a child, a priest and a merchant, and even a poet. Mussorgsky set three of what he called Golenishchev-Kutuzov's "macabres" (*Lullaby*, *Serenade*, and *Trepak*) in

the spring of 1875, and added *The Field Marshal* in June 1877, making of them compact dramatic *scenas* with vivid characters facing an inevitable denouement—a mother trying to save her child from a tragic caress, a maiden spirited away from life, a drunken peasant lost in the woods and frozen in the snow, and a grim military commander reaping the battlefield's ghastly crop. These *Songs and Dances of Death* contain the essence of Mussorgsky's unique art, which is "radical, realistic, free of formula, and full of conviction," according to James Husst Hall in his survey of *The Art Song*. "Mussorgsky refused to accept any of the conventionalized ways of writing or extending a musical idea. He had to discover his own way, and, in his search for truth rather than beauty, he created a music so sincere, so simple and direct that we sometimes feel a little uncomfortable in its presence." ♦

"Der Tod und das Mädchen" (Death and the Maiden) for Voice and Piano, D. 531

FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Lichtenthal, near Vienna.
- ▶ Died November 19, 1828, in Vienna.

Composed in 1817.

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

➤ **SOMETHING TO KNOW:** *Schubert wrote this song, along with hundreds of others, while he drifted between teaching positions at his father's suburban school and living a bohemian life with friends in central Vienna.*

➤ **SOMETHING TO LISTEN FOR:** *This short song begins and ends with solemn chords—the theme of death.*

The German poet Matthias Claudius (1740–1815) edited a newspaper called *Wandsbecker Bote*, in which he published many poems and essays, before becoming engrossed in religion in his later years. Schubert discovered his verses in 1815, and found in them

a simplicity, a wry humor, a fresh observation of nature, and an elegiac character well suited to his creative talents. He set 13 of Claudius's poems during the next two years, the most famous of which are "Der Tod und das Mädchen" (1817, D. 531, Death and the

Maiden, which provided a thematic source for Schubert's most beloved string quartet) and "An die Nachtigall"

(To the Nightingale, D. 497, not to be confused with the song of the same title to a text by Höltz, D. 196). ♦

Quartet in D minor for Strings, D. 810, "Death and the Maiden"

FRANZ SCHUBERT

Composed in 1824.

► Duration: 40 minutes

► Premiered on February 1, 1826, in Vienna.

► First CMS performance on April 3, 1970, by the Amadeus String Quartet.

➤ SOMETHING TO KNOW: *This quartet wasn't popular during Schubert's lifetime. Famed violinist Ignaz Schuppanzigh and his quartet read this piece privately in 1826, but he refused to perform it publicly, telling Schubert "stick to your songs."*

➤ SOMETHING TO LISTEN FOR: *The second movement is a set of variations on the chordal theme from Schubert's 1817 song "Death and the Maiden."*

When Wilhelmine von Chezy's play *Rosamunde*, with extensive incidental music by Franz Schubert, was hooted off the stage at its premiere in Vienna on December 20, 1823, the 27-year-old composer decided to turn his efforts away from the theater, where he had found only frustration, and devote more attention to his purely instrumental music. The major works of 1823—the operas *Fierrabras* and *Der häusliche Krieg*, the song cycle *Die schöne Müllerin*, and *Rosamunde*—gave way to the String Quartets in D minor ("Death and the Maiden") and A minor, the A minor Sonata ("Arpeggione"), several sets of variations and German Dances, and the Octet. At that time in Schubert's life, composition may have been something of an escape from the difficulties of his personal situation. He was suffering from anemia and a nervous disorder as the result of syphilis and its treatment (mercury in the early 19th century!), and was constantly broke, living largely on the generosity of his devoted friends, with only an occasional pittance from some

performance or publication. In March 1824, he poured out his troubles in a letter to Leopold Kupelweiser, a close friend recently moved to Rome: "In a word, I feel myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and whose sheer despair over this makes things constantly worse instead of better; imagine a man whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain; whom enthusiasm (at least of the stimulating kind) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being?" Schubert then quoted some forlorn lines from Goethe's poem "Gretchen am Spinnrade" (Gretchen at the Spinning Wheel), which he had set in 1814: "'My peace is gone, my heart is sore, I shall find it never, nevermore' [are words which] I may well sing every day now, for each night on retiring to bed, I hope I may not wake again, and each morning but recalls yesterday's grief."

Such anguish, however, did not seem to thwart Schubert's creative muse, and the year 1824, when his physician was able to restore somewhat his health through regular mineral baths, a strict diet, and confinement to his room, was one of the most productive periods of his life. Moritz von Schwind, the artist who captured so well the decorous atmosphere of the Biedermeier period and whose woodcuts for children were to inspire the third movement ("Frère Jacques") of Mahler's First Symphony 60 years later, reported on Schubert's absorption with his creative activity at the time: "Schubert has now long been at work with the greatest zeal. If you go to see him during the day he says, 'Hello, how are you?—Good!' and simply goes on working, whereupon you depart."

The D minor Quartet (popularly subtitled "Death and the Maiden") was largely composed in March 1824, immediately after the one in A minor had been completed. The second quartet seems not to have been played, however, until January 29 and 30, 1826, when Schubert directed two rehearsals at the Viennese home of the musical amateurs Karl and Franz Hacker in preparation for the formal premiere at the residence of the lawyer Josef Barth on February 1. Schubert was said to have made some revisions to the score during the rehearsals. The quartet was heard again later that month at the home of the composer, conductor, and intimate of Schubert Franz Lachner in suburban Landstrasse. Schubert offered the quartet for publication to Schott in February 1828, along with

DEATH AND THE MAIDEN

Death and the Maiden was a recurring topic in German Renaissance art and saw a revival in the Romantic period.

At right is a boxwood carving made circa 1520 by Hans Schwarz, a German sculptor and medalist.





"Imagine a man whose health will never be right again, and whose sheer despair over this makes things constantly worse instead of better"

the Quartet in G major, three operas, the Mass in A-flat, the E-flat Piano Trio, and several dozen songs, but he was refused, and the score was not issued until Josef Czerny of Vienna brought it out in July 1831, three years after the composer's death.

The quartet's first movement opens with a bold, dramatic gesture, founded upon a pregnant triplet-rhythm motive. This opening motive is whipped to a considerable frenzy before the music quiets, pauses on two chords surrounded by silence, and then

launches into the subsidiary subject, a lilting violin duet of contrasting lyrical quality. The development section is a compact and closely worked contrapuntal elaboration of the second theme. A rising wave of expressive tension leads without pause to the recapitulation, which is announced by a stark, barren octave splayed across all four instruments of the ensemble.

The sobriquet of the D minor Quartet—"Death and the Maiden"—is derived from the source of the theme of its second movement, a song Schubert composed in February 1817. It is from the opening and closing sections of the song that Schubert borrowed the theme for the quartet, which he worked as a set of five variations. The *Scherzo*, with its unsettling rhythmic syncopations and restless expression, reinstates the defiant mood of the first movement. The finale, a feverish tarantella, combines formal elements of rondo and sonata. ♦

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ABOUT THE ARTISTS



NINA ALARTAN

NIKOLAY BORCHEV

► Baritone Nikolay Borchev has established himself as a regular guest of the world's most important operatic, concert, and recital venues. He began his career as a member of the ensemble of soloists at the Bavarian State Opera. After several seasons in Munich, he spent two seasons as a member of the Vienna State Opera. With both companies he sang numerous main roles including Papageno in Mozart's *Die Zauberflöte*, Guglielmo in Mozart's *Così fan tutte*, and Figaro in Rossini's *Il Barbiere di Siviglia*. His recital repertoire is extensive, and encompasses cycles by Beethoven, Schubert, Schumann, Mahler, and Wolf. He sang Schubert's *Die Winterreise* (released on CD) at the Mecklenburg-Vorpommern Festival. He is a regular guest of Vilabertran's Schubertiade, and has given recitals at Dortmund's Konzerthaus and the Palais des Beaux Arts in Brussels, and at the Weimar festival. Recent highlights include his role debut as Conte in *Le nozze di Figaro*, debuts at Opera Stuttgart with *Eugene Onegin*, Opéra de Lyon as Dandini in *La Cenerentola*, and Opéra du Rhin Strasbourg as Mercurio in *La Calisto*. Current and future projects include his role debut as Posa in *Don Carlo* and Fritz in *Die tote Stadt*. Born in Pinsk, Belarus, Mr. Borchev studied at Moscow's Tchaikovsky Conservatory and later attended the Hochschule für Musik "Hanns Eisler" in Berlin under the guidance of Heinz Reeh, Júlia Várady, and Wolfram Rieger.



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 United Kingdom, City Hall in Hong Kong, Amsterdam's Concertgebouw, and the Kennedy Center in Washington, D.C. 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 in recent seasons include performances in the United Kingdom, 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 an alum of The Bowers Program (formerly CMS Two).



SCHUMANN QUARTET

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

► The Schumann Quartet was praised by the *Süddeutsche Zeitung* as playing “staggeringly well... with sparkling virtuosity and a willingness to astonish.” This season the quartet continues its three-year residency in The Bowers Program (formerly Chamber Music Society Two). Furthermore, the quartet will go on tour in Israel and twice in the United States, give guest performances at festivals in Germany, Austria, France, The Netherlands, and Bulgaria and perform concerts in London, Amsterdam, Vienna, Hamburg, and Berlin. In addition, the ensemble is “artiste étoile” at the Oraniensteiner Konzerte and is looking forward to its two annual concerts as part of its long-term residency at the Robert-Schumann-Saal in Düsseldorf.

The quartet’s most recent album *Intermezzo* (2018) has been hailed enthusiastically both at home and abroad. The quartet has also recorded *Landscapes*, in which it traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt, received the Jahrespreis der deutschen Schallplattenkritik, five Diapasons, and was selected as Editor’s Choice by *BBC Music Magazine*. The Schumann Quartet won the 2016 Best Newcomers of the Year Award from *BBC Music Magazine* for its previous CD, *Mozart Ives Verdi*. The quartet’s other awards include premier prix at the 2013 Concours International de Quatuor à Cordes de Bordeaux, the music prize of the Jürgen Ponto Foundation in the chamber music category in 2014, and first prize in the 2012 Schubert and Modern Music competition in Graz, Austria.

The quartet has performed at many festivals, including Schleswig Holstein, Mecklenburg-Vorpommern, Lockenhaus, the Davos Festival, Menton Festival de Musique in France, Cantabile Festival in Portugal, the Rheingau Music Festival, and the Korsholm Music Festival in Finland. Other appearances include venues such as

Kings Place and Wigmore Hall in London, the Konzerthaus and Musikverein in Vienna, the Concertgebouw Amsterdam, the Tonhalle in Zürich, Palacio Real in Madrid, Teatro Verdi in Trieste, and the Muziekgebouw in Eindhoven, The Netherlands.

Brothers Mark, Erik, and Ken Schumann grew up in the Rhineland. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The quartet studied with Eberhard Feltz and the Alban Berg Quartet, and served as resident ensemble for many years at the Robert-Schumann-Saal in Düsseldorf.

UPCOMING CONCERTS AT CMS

WINDSTORM

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

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

BAROQUE COLLECTION

SUNDAY, DECEMBER 9, 2018, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, DECEMBER 11, 2018, 7:30 PM ▶ ALICE TULLY HALL

The art of chamber music was born during the Baroque era, and perfected by the greatest composer-virtuosi of the day: Quantz, Handel, Bach, and Vivaldi.

BRANDENBURG CONCERTOS

FRIDAY, DECEMBER 14, 2018, 7:30 PM ▶ ALICE TULLY HALL

SUNDAY, DECEMBER 16, 2018, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, DECEMBER 18, 2018, 7:30 PM ▶ ALICE TULLY HALL

A New York holiday season would be incomplete without the performances of Bach's eternally fresh Brandenburg Concertos.

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

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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*
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Adam Walker, *flute*
Sebastian Manz, *clarinet*

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

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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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