

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, NOVEMBER 19, 2017, AT 5:00 ▶ 3,760TH CONCERT

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

TARA HELEN O'CONNOR, flute
RANSOM WILSON, flute
JUHO POHJONEN, piano/harpsichord
KRISTIN LEE, violin
PAUL NEUBAUER, viola
TIMOTHY EDDY, cello
ANTHONY MANZO, double bass
JAMES AUSTIN SMITH, oboe
ERIC REED, horn
AYANO KATAOKA, percussion
IAN DAVID ROSENBAUM, percussion

FLUTE AFFAIR

**JOHANN
SEBASTIAN
BACH**
(1685–1750)

**Trio Sonata in G major for Two Flutes and
Continuo, BWV 1039** (c. 1740)

- ▶ Adagio
- ▶ Allegro ma non presto
- ▶ Adagio e piano
- ▶ Allegro moderato

WILSON, O'CONNOR, EDDY, POHJONEN

**WOLFGANG
AMADEUS
MOZART**
(1756–1791)

**Quartet in C major for Flute, Violin, Viola,
and Cello, K. 285b** (1781–82)

- ▶ Allegro
- ▶ Thema con variazioni: Andantino

O'CONNOR, LEE, NEUBAUER, EDDY

program continued on next page

The Chamber Music Society is grateful to **Linda and Stuart Nelson** for their generous commissioning of the John Luther Adams work and for making the New York premiere possible.

This concert is made possible, in part, by **The Florence Gould Foundation**, the **Francis Goelet Charitable Lead Trusts**, the **Gladys Kriebel Delmas Foundation**, and the **Aaron Copland Fund for Music**.

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.

CMS Chamber Music Society of Lincoln Center

**JOHN LUTHER
ADAMS**
(b. 1953)

*there is no one, not even the wind for Flute,
Alto Flute, Two Percussionists, Piano, Violin,
Viola, Cello, and Bass* (2016) (CMS
Co-Commission, New York Premiere)

WILSON, O'CONNOR, ROSENBAUM, KATAOKA, POHJONEN,
LEE, NEUBAUER, EDDY, MANZO

INTERMISSION

**HENRI
DUTILLEUX**
(1916–2013)

Sonatine for Flute and Piano (1943)

- ▶ Allegretto—
- ▶ Andante—
- ▶ Animé

WILSON, POHJONEN

**JOHANN
NEPOMUK
HUMMEL**
(1778–1837)

**Septet in D minor for Flute, Oboe, Horn, Viola,
Cello, Bass, and Piano, Op. 74** (c. 1816)

- ▶ Allegro con spirito
- ▶ Menuetto o Scherzo: Allegro
- ▶ Andante con variazioni
- ▶ Finale: Vivace

O'CONNOR, SMITH, REED, NEUBAUER, EDDY, MANZO,
POHJONEN

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ABOUT TONIGHT'S PROGRAM


Dear Listener,

While it makes sense to approach a concert program in the context of the works themselves, and their composers, there are certainly additional ways to gather music together that provide interesting perspectives. In this season's opening concert, for example, we heard three works composed in the year 1787, all by Mozart, that provided us a fascinating slice of his brief but incredible life. In the spring, we'll hear music from the Roaring Twenties in a program that captures the adventurous spirit of the decade. Our season finale concert celebrates the concerto, with diverse examples of chamber concerti by five composers from Bach to Mackey. It is our good fortune that the great art of classical music provides seemingly endless avenues of discovery and enjoyment.

The instruments for which chamber music is composed also offer fascinating histories, sonic diversity, and wide-ranging repertoire. We've assembled many programs for CMS that utilize a particular instrument as a concert's center of gravity: The Cellists of Lincoln Center, Pianos/Pianists, The Romantic Viola, are just some of the instrument-centric concerts the Society has presented. So it gives us special pleasure with today's program to widen our programmatic scope by welcoming the flute as CMS's latest instrument of choice.

The variety of music on this concert is a testament to the flute's versatility and the indispensable role its unique sound plays in music's history. We must additionally acknowledge the talent and dedication of today's two iconic flutists, Ransom Wilson and Tara Helen O'Connor, whose vast knowledge of the repertoire helped us to assemble the program. And it goes without saying that their extraordinary colleagues today will be framing the flute in the most magical ways, allowing its timeless voice to speak across oceans, centuries, and of course, the footlights.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

This wonderful program started with my desire to commission a new work to play with my dear colleagues Tara Helen O'Connor, Ian David Rosenbaum, and Ayano Kataoka. When thinking of which composer to approach about this, I naturally turned to my old friend John Luther Adams. I'm fond of saying that I've known John since before he used his middle name! I was immediately drawn to his unique way of seeing the world and hearing music, and his integrity as a human being and musician are in every bar of his compositions. With the help of the Chamber Music Society, we found four partners to help in the commissioning of there is no one, not even the wind, and we gave the world premiere this past September at Emerald City Music in Seattle. It was a huge hit with the audiences, as it was with the musicians. I am proud to tell you that the composer has decided to dedicate the work to me!

I am also really pleased that the Chamber Music Society decided to build a program around the new work that features the flute. I have a special relationship with the Dutilleux Sonatine, having worked with the composer on it in Paris back in the '70s. Playing Bach with Tara is always a special joy, and I am excited to hear the Mozart quartet with her and our CMS colleagues. Tonight is a celebration of friendships old and new!

—Ransom Wilson

Trio Sonata in G major for Two Flutes and Continuo, BWV 1039

JOHANN SEBASTIAN BACH

- ▶ Born March 21, 1685, in Eisenach, Germany.
- ▶ Died July 28, 1750, in Leipzig.

Probably composed around 1740.

- ▶ First CMS performance on November 21, 1982.
- ▶ Duration: 12 minutes

Though Bach did not play the flute (he was a master on all of the keyboards and a competent player of the violin), he favored it with a considerable amount of music—seven sonatas with harpsichord, an unaccompanied partita, a sonata for two flutes and continuo, the Trio Sonata in *The Musical Offering*, and the Orchestral

Suite No. 2, as well as important solo roles in two of the Brandenburg Concertos and many of the cantatas, passions, and oratorios. Most of these flute pieces were apparently composed during his happy tenure as *Kapellmeister* to Prince Leopold at Anhalt-Cöthen between 1717 and 1723, a fertile period that also witnessed the creation of the Orchestral Suites, Violin Concertos, and much chamber music. The Trio Sonata for Two Flutes and Continuo (BWV 1039) was also once thought to date from the Cöthen period, but it is now generally dated around 1740, since it served as the model for the G major Gamba Sonata

(BWV 1027) generally thought to have been written at that time. The G major Trio Sonata is Bach's only such work specifying two flutes as the melody instruments (though violinists have been known to appropriate one of the parts). The work follows the formal type of the

sonata da chiesa ("church sonata," sober in expression and imitative in texture) perfected by Arcangelo Corelli in the 1680s: a pastoral opening *Adagio*; a spirited, imitative *Allegro*; a plaintive, harmonically wide-ranging *Adagio*; and a dancing *Allegro moderato*. ♦

Quartet in C major for Flute, Violin, Viola, and Cello, K. 285b

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

Composed in 1781–82.

- ▶ First CMS performance on March 7, 1971.
- ▶ Duration: 16 minutes

When Mozart stopped in Mannheim early in 1778 on an extended job hunt through Germany and France, he met "a gentleman of means and a lover of all the sciences," a Dutch surgeon named Ferdinand Dejean, who numbered among his accomplishments a certain ability on the flute. Dejean had heard of the 21-year-old musician's extraordinary talent for composition from a mutual friend, Johann Baptist Wendling, the flutist with the Mannheim orchestra, and he commissioned Mozart to write three concertos and at least three quartets with strings for his instrument. Since he was, as always, short of money, Mozart accepted Dejean's proposal to help finance the next leg of the journey to Paris. He was able to finish two of the quartets (K. 285 and 285a) and two of the concertos (the second one is actually just a transposition of the Oboe Concerto from the preceding year) by the time he left Mannheim, however, and settled with Dejean for less than half of the original fee.

It was long thought that the Third Quartet for Flute and Strings (C major, K. 285b) was written for Dejean at that same time, but the work is now known to have been composed some four years later, soon after Mozart settled in Vienna. There is no original manuscript for K. 285b, but evidence for the later dating was found in a sketchbook in which several bars of the first movement appear on the same page as an aria from *The Abduction from the Seraglio*, which Mozart was working on in the latter part of 1781 and 1782. Further, the quartet's second movement is almost identical with the variations in the magnificent Serenade for Thirteen Winds (K. 388), definitely dated to 1782, though it is uncertain which piece was the model for the other. It has even been suggested that this movement in the quartet was not done by Mozart himself but by someone else to take advantage of the flourishing transcription business then providing publications for the growing market of amateur musicians, perhaps at the instigation of Heinrich Philipp Bossler, who published the score in 1788. Given the doubts about its authenticity, the C major Flute Quartet is now regarded as a doubtful work and assigned No. 171 in the appendix (*Anh[ang]*, in German) of the Köchel catalog. The obscurity of this

music's origin, however, detracts not a whit from its infectious amiability.

The first of the C major Quartet's two movements, a sonata-form structure in triple meter, shows a careful integration of the flute and strings in true chamber music fashion, rather than a *concertante* idiom offering the flute as a soloist against an accompanimental string background. The main theme of the movement is a gracious, dance-like strain announced by the flute; the second theme moves at a more relaxed gait until the rhythmic activity is rekindled to conclude the exposition. The succinct development section is

noteworthy for its canonic writing. The concluding movement is a set of six variations on a theme introduced by the flute. The first variation belongs to the flute, the second and third to the violin and cello respectively. The fourth variation slips into a thoughtful minor mode whose sentimental character is enhanced by the sighing melodic figures passed among the instruments. The penultimate variation is elegant and lyrical, while the closing variation changes to triple meter for a bright ending reminiscent in its style and sunny spirit of the favorite country dance of upper Austria, the *Ländler*. ♦

***there is no one, not even the wind* for Flute, Alto Flute, Two Percussionists, Piano, Violin, Viola, Cello, and Bass**

JOHN LUTHER ADAMS

▶ Born January 23, 1953, in Meridian, Mississippi.

Composed in October-November 2016; co-commissioned by The Chamber Music Society of Lincoln Center.

- ▶ Premiered on September 15, 2017, in Seattle, Washington by Emerald City Music.
- ▶ Tonight is the New York premiere of this piece.
- ▶ Duration: 26 minutes

"My music has always been profoundly influenced by the natural world and a strong sense of place," says John Luther Adams of the expressive core of his creativity. "Through sustained listening to the subtle resonances of the northern soundscape, I hope to explore the territory of sonic geography—that region between place and culture ... between environment and imagination." The citation he received accompanying the Nemmers Prize from Northwestern

University in 2010 praised him "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries."

Adams was born in 1953 in Meridian, Mississippi and raised in the South and in the New York suburbs, but he has spent most of his adult life in Alaska, where he worked in a one-room cabin-studio outside Fairbanks. After he began having trouble with his eyesight in 2014 and was also increasingly troubled by what he realized, he said, is "the accelerating reality of climate change in Alaska," he moved to New York City, though he continues to assert that Alaska is "the landscape of my soul." Unable to resist the lure and creative nourishment of open spaces and solitude, he now divides his time between the city and the desert of Mexico.

Adams started playing piano, trumpet, and drums and writing songs

in his teens, and became interested in contemporary classical music through the later compositions of Frank Zappa. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class in 1973, and began working for environmental protection; he traveled to Alaska two years later to campaign for passage of the Alaska National Interest Lands Conservation Act and made it his home for the next four decades. In addition to composing, Adams has held residencies with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and Alaska Public Radio Network, served as timpanist and percussionist of the Fairbanks Symphony Orchestra and Arctic Chamber Orchestra, and taught at the University of Alaska; his additional faculty appointments have included Bennington College, Oberlin Conservatory, and Harvard University. Adams has also served as executive director of the Northern Alaska Environmental Center and authored two books and numerous other writings on music and the environment.

The work of John Luther Adams has received rapidly growing acclaim in recent years—in 2014, Alex Ross, music critic of *The New Yorker*, praised him as “one of the most original musical thinkers of the new century” and he received both that year’s Pulitzer Prize and Grammy Award for Best Contemporary Classical Composition for the orchestral work *Become Ocean* (which Ross called “the loveliest apocalypse in musical history”). In addition to the Nemmers Prize, Adams has also received the William Schuman Award from Columbia University, Heinz Award, and grants, awards, and fellowships from the National Endowment for the Arts,



***“there is no one,
not even the wind
comes directly from
my experience of the
space and solitude,
the stillness and light
of the desert.”***

Rockefeller Foundation, Rasmuson Foundation, Alaska State Council on the Arts, American Music Center, Meet the Composer, Opera America, and Foundation for Contemporary Arts; in 2006, he was named one of the first United States Artists Fellows.

there is no one, not even the wind was composed in late 2016 on a co-commission from The Chamber Music Society of Lincoln Center (with the generous support of Linda and Stuart Nelson), Camerata Pacifica, Chamber Music Northwest, Emerald City Music, and Redlands Symphony. Adams wrote of the work in a preface to the score: “After living in Alaska for much of my life, I now make my home in the desert. *there is no one, not even the wind* comes directly from my experience of the space and solitude, the stillness and light of the desert. Like all my recent music, this piece embraces layered time and physical space as central elements. The instruments are widely dispersed, and there are six simultaneous tempos.

“The title is a variation on words of the great Mexican poet Octavio Paz. His poem *Piedra Nativa* (Native Stone) contains this line:

No hay nadie ni siquiera tú mismo
(which translates: ‘There is no one,
not even yourself’)

“I take this one step further and remove not only myself, but even that very last person—the wind.” ♦

Sonatine for Flute and Piano

HENRI DUTILLEUX

- ▶ Born January 22, 1916, in Angers, France.
- ▶ Died May 22, 2013, in Paris.

Composed in 1943.

- ▶ First CMS performance on September 26, 2011.
- ▶ Duration: 10 minutes

Henri Dutilleux, the descendant of a long line of French artists and musicians, was born on January 22, 1916, in Angers, in the Loire region, and grew up in Douai, where he attended the local conservatory as a student of piano, harmony, and counterpoint while still in

secondary school. In 1933, he entered the Paris Conservatoire to study with the brothers Noël and Jean Gallon (fugue and harmony) and Henri Büsser (composition). Dutilleux won the Prix de Rome in 1938, but his residency in Italy was cut short by the outbreak of war the following year; he enlisted as a stretcher-bearer in September 1939. In 1942–43, he was chorus master at the Paris Opéra; he held a similar post with the French Radio in 1943–44, and from 1945 to 1963, served as that organization's chief conductor. He taught composition at the École Normale de Musique in Paris from

DUTILLEUX'S ECONOMY OF MEANS

Like such other French composers as Dukas and Duruflé, Dutilleux's creative catalog is small but of excellent quality and distinctive personality. Among his works are a ballet (Le Loup—The Wolf), incidental music for four plays, two symphonies and several other orchestral compositions, a violin concerto (L'Arbre des songes—The Tree of Dreams), a cello concerto (Tout un Monde Lointain ...—A Whole Distant World ...), songs, a number of solo piano pieces, a string quartet (Ainsi la nuit—Thus the Night), and a few chamber works. Though its style is indebted to Debussy, Ravel, and Roussel, Dutilleux's music also shows the impact of more recent influences. In 1966, he described the components of his musical language: "First, in the realm of form, a careful avoidance of prefabricated formal scaffolding, with a predilection for the spirit of variation. Further, a penchant towards a certain type of sonority (with priority given to what might be called 'the joy of sound'). An avoidance of so-called program music, or indeed any music containing a 'message,' even though I do not of course deny in our art a meaning of spiritual order. And finally, at a more technical level, the absolute necessity of choice, of economy of means."

—Dr. Richard E. Rodda

1961 until 1970 and was guest professor at the Paris Conservatoire in 1970–71; he also taught at leading European and American summer schools, including Tanglewood. Dutilleux served in the French section of the International Society for Contemporary Music and as a committee member of the International Music Council of UNESCO. His work was recognized with the Grand Prix National de la Musique, Praemium Imperiale (from the government of Japan), Grand Prix de la Presse Musicale Internationale, Siemens Musikpreis, Grand-Croix de la Légion d'Honneur, Gold Medal of London's Royal Philharmonic Society, and honorary memberships in the Académie Royale de Belgique and American Academy of Arts and Letters.

One of the great traditions of the Paris Conservatoire is the school's annual series of competitions for student instrumentalists. Many of France's finest composers have written pieces for these events, and between

1942 and 1950, Dutilleux contributed four works to the proceedings that have become part of their respective instruments' recital literature: *Sarabande et Cortège* for Bassoon and Piano (1942); *Sonatine* for Flute and Piano (1943); *Sonata* for Oboe and Piano (1947); and *Choral, Cadence et Fugato* for Trombone and Piano (1950). The competition requirement that contestants demonstrate skills in a range of styles and performance techniques is reflected in the three continuous movements of Dutilleux's *Sonatine* for Flute and Piano. The opening *Allegretto*, with its flexible meter, suave harmonies, and reserved expression, demands control of breath, tone color, and legato throughout the flute's entire compass. An obligatory solo cadenza provides the bridge to the brief *Andante*, which evolves from mystery to flamboyance to lead to the jaunty finale, a display piece for flute that allows for another cadenza before the sonatine reaches its zesty close. ♦

Septet in D minor for Flute, Oboe, Horn, Viola, Cello, Bass, and Piano, Op. 74

JOHANN NEPOMUK HUMMEL

- ▶ Born November 14, 1778, in Pressburg (now Bratislava).
- ▶ Died October 17, 1837, in Weimar.

Composed in 1816.

- ▶ First CMS performance on March 28, 1982.
- ▶ Duration: 36 minutes

Sic transit gloria mundi. During his lifetime, Johann Nepomuk Hummel was judged to be among the greatest musicians of the age. As a composer, he was placed second only to Beethoven. Many thought his piano playing without peer, especially in his improvisations.

He was one of the most respected (and expensive) keyboard teachers in Europe, who published a tutor that sold thousands of copies within days of its appearance. His talents for conducting and management enabled him to assume the position as successor to Haydn at Esterháza, as well as important posts in Vienna, Stuttgart, and Weimar. He was among the first musicians to campaign for a uniform copyright law. He studied with Mozart, traveled widely, befriended such notables as Goethe, and seemed to be a thoroughly likeable person whose success did not go to his head. Today, he is largely forgotten.



During his lifetime, Hummel was judged to be among the greatest musicians of the age.

Hummel occupies an important place in the history of music. He carried the Mozartian tradition into the 19th century and flavored it lightly with some newer harmonic and stylistic confections, resulting in a style that the late scholar and pianist Charles Rosen called “post-Classicism.” Elegance, reserve, and a certain formal predictability characterize much of Hummel’s large output, which includes works in all the major genres of the time except the symphony. He was especially known for the elaborate decorations with which he filled his own keyboard performances. Some of his keyboard techniques and compositional devices were appropriated by such Romantic composers as Mendelssohn, Schumann, and even Liszt, but Hummel himself remained more closely allied to the 18th than the 19th century.

The D minor Septet was probably written in 1816 in Vienna, just at the end of Hummel’s period of freelancing between positions at Esterháza and Stuttgart. It is a most attractive work in his characteristic “post-Classical” style, ingeniously scored for trios of winds and strings supported by piano, that has

always remained on the fringes of the active chamber repertory. The opening movement, disposed in sonata form, contrasts a dramatic main theme for the entire ensemble with a bright, major-key subsidiary melody in dotted rhythms initiated by the horn. Despite its nominal minor tonality, much of the rest of the movement goes by quite happily in various major keys, including all of the development section and, except for the restatement of the main theme, most of the recapitulation, retrieving the home key only in the closing pages. The second movement bears the curious designation, “Menuetto o [or] Scherzo,” an indication of the changing stylistic times in which the piece was created. Hummel’s title may have been intended to pacify the more conservative possible purchasers of the septet (he was widely known as a shrewd businessman), but the music, with its sharp dynamic contrasts and rhythmic urgency, is clearly a scherzo; the central trio, a swaying strain in the style of the Austrian *Ländler*, serves as its emotional foil. Next comes a set of variations on a folk-like theme whose embellishment is largely entrusted to the piano. The *Finale* is another sonata-form essay, whose fiery impetuosity encompasses a brief fugal passage as transition to the lyrical second theme, announced by the cello. Major and minor tonalities are contrasted throughout the movement, and the septet ends with a brilliant coda in its beginning key of D minor. ♦

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PRE-CONCERT CHAT

SUNDAY, NOVEMBER 19, 2017, 4:00 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO
Percussionists Ayano Kataoka and Ian David Rosenbaum discuss John Luther Adams’ there is no one, not even the wind.

ABOUT THE ARTISTS



ERIC SWANSON

TIMOTHY EDDY

► Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. 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. He is currently professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.



AESTHETIC MEDIA

AYANO KATAOKA

► Percussionist Ayano Kataoka, formerly a member of Chamber Music Society Two and the first percussionist to be so chosen, is known for her brilliant and dynamic technique, as well as the unique elegance and artistry she brings to her performances. She has collaborated with many of the world's most respected artists, including Emanuel Ax, Jaime Laredo, Ani Kavafian, David Shifrin, and Jeremy Denk. She gave the world premiere of Bruce Adolphe's *Self Comes to Mind* for cello and two percussionists with cellist Yo-Yo Ma at the American Museum of Natural History in 2009. She presented a solo recital at Tokyo Opera City Recital Hall which was broadcast on NHK, the national public station of Japan. Her performances can also be heard on the Deutsche Grammophon, Naxos, New World, Bridge, New Focus, and Albany record labels. Since 2013 she has toured the United States and Mexico extensively as a percussionist for *Cuatro Corridos*, a chamber opera led by soprano Susan Narucki and Mexican author Jorge Volpi that addresses human trafficking across the U.S.-Mexican border. The recording of Hebert Vazquez's *Azucena*, the first scene of *Cuatro Corridos*, on Bridge Records was nominated for a Latin Grammy in the Best Contemporary Composition category. A native of Japan, Ms. Kataoka began her marimba studies at age five, and percussion at 15. She received her artist diploma degree from Yale University, where she studied with marimba virtuoso Robert van Sice. She is a faculty member of the University of Massachusetts at Amherst.



KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, the Korean Broadcasting Symphony, and in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the United States to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



ANTHONY MANZO

► Anthony Manzo enjoys performing in a broad variety of musical forums. A season artist with the Chamber Music Society of Lincoln Center, he is a sought-after chamber musician who performs regularly at such noted venues as Lincoln Center and the Spoleto Festival in Charleston, South Carolina. He is also the solo bassist of San Francisco's New Century Chamber Orchestra, and a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he's at home in Washington, D.C. Formerly the solo bassist of the Munich Chamber Orchestra, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as "endowed with beautiful and unexpected plaintiveness" by the *Boston Musical Intelligencer*), and Philharmonia Baroque in San Francisco. Additionally, he is a member of the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).



PAUL NEUBAUER

▶ Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." This season he will appear in recital and with orchestras in the United States and Asia including his Chicago Symphony subscription debut with Riccardo Muti performing Mozart's *Sinfonia Concertante* with violinist Robert Chen. 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 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, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer was recently appointed artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.



TARA HELEN O'CONNOR

▶ Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in the Chamber Music Society Two program. A Wm. S. Haynes flute artist, she regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music

Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, and the Bravo! Vail Music Festival. A much sought after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble, and a member of the woodwind quintet Windscape and the legendary Bach Aria Group. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. She has appeared on A&E's *Breakfast with the Arts*, *Live from Lincoln Center*, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society, and Bridge Records. She is associate professor of flute, head of the wind department, and coordinator of classical music studies at Purchase College Conservatory of Music. Additionally, she is on the faculty of Bard College Conservatory and the contemporary program at Manhattan School of Music and is a visiting artist, teacher, and coach at the Royal Conservatory of Music in Toronto.



JUHO POHJONEN

► Celebrated as one of Finland's most outstanding pianists, Juho Pohjonen is widely praised for his profound musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. He has appeared with the Los Angeles Philharmonic; San Francisco, Danish National, Finnish Radio, and Swedish Radio symphonies; and the Scottish Chamber Orchestra and Lahti Symphony. He has been presented on recital series at Carnegie's Zankel Hall, the Kennedy Center, and

in Vancouver, San Francisco, and Detroit. Highlights of his 2017–18 season include appearances with the Greenwich Symphony and Turku and Tampere philharmonic orchestras, performing Saint-Saëns' Piano Concerto No. 5, Op. 103, Esa-Pekka Salonen's Piano Concerto, and Einar Englund's Piano Concerto No. 1. In recital, he performs at the National Gallery of Art, Frederic Chopin Society, University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo (Ontario), Mobile Chamber Music Society, and Philip Lorenz Memorial Keyboard Concerts in Fresno. A former member of CMS Two, he continues his close association with the Chamber Music Society at Alice Tully Hall, and on tour in Chicago, Birmingham, Asheville (North Carolina), Purchase (New York), Athens (Georgia), and Ashland (Oregon), as well as in South Korea and Taiwan. As pianist of the Sibelius Piano Trio, Mr. Pohjonen recently released a recording on Yarlung Records in honor of Finland's centennial, described by *Stereophile* as "a gorgeous debut." A new recording, slated for release in 2018, features the music of Chopin, Schumann, and Grieg with cellist Inbal Segev.



ERIC REED

► Eric Reed is an internationally recognized horn player, chamber musician, and educator. He is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties at The Juilliard School. In addition to his work with the ABQ, he performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the Oregon, New World, and Harrisburg

symphonies. Based in New York City, he has performed with dozens of New York City's cultural organizations, including the Metropolitan Opera, New York Philharmonic, and American Ballet Theater. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He is a member of the newly formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century. He has recently given world premiere performances of works by John Zorn, Eric Ewazen, William Bolcom, Steven Franklin, Robert Paterson, Kenneth Fuchs, and Eric Nathan. Mr. Reed is on the faculty of the Aspen Music Festival and School and Round Top Festival Institute, and has regularly appeared at the Cape Cod Chamber Music Festival and the Strings Music Festival in Steamboat Springs, Colorado.



IAN DAVID ROSENBAUM

► Praised for his “excellent” and “precisely attuned” performances by the *New York Times*, percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. He made his Kennedy Center debut in 2009 and later that year garnered a special prize created for him at the Salzburg International Marimba Competition. He joined the Chamber Music Society Two program in 2012 as only the second percussionist in the program’s history. He has appeared at the

Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, Norfolk, and Yellow Barn festivals. Highlights of the 2017–18 season include The Industry’s world premiere production of *Galileo*, with music by Andy Akiho and a libretto by Yuval Sharon, a ten-city tour of the West Coast with Sandbox Percussion, and the world premiere of *there is no one, not even the wind* by John Luther Adams with the Chamber Music Society. In early 2017, Mr. Rosenbaum released his first full-length solo album, *Memory Palace*, on VIA Records. It features five commissions from the last several years and includes collaborations with Brooklyn Rider and Gina Izzo. He is a member of Sandbox Percussion, HOWL, the Pittsburgh New Music Ensemble, Foundry, and Novus NY. He has recorded for the Bridge, Innova, Naxos, and Starkland labels and is on the faculty of the Dwight School in Manhattan. He performs on Pearl/Adams instruments, Remo drumheads, and with Vic Firth mallets.



JAMES AUSTIN SMITH

► Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*New York Times*) and his “bold, keen sound” (*New Yorker*), oboist James Austin Smith performs equal parts new and old music across the United States and around the world. He is an artist of the International Contemporary Ensemble (ICE), Decoda (Affiliate Ensemble of Carnegie Hall), Talea, and Cygnus, as well as co-artistic director of Tertulia, a chamber music series that takes place in restaurants in

New York and San Francisco. A devoted educator, he serves on the oboe and chamber music faculties of Stony Brook University, the Manhattan School of Music, and Purchase College. His festival appearances include Marlboro, Music@Menlo, Lucerne, Bowdoin, Orlando, Stift, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelor of Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall’s Ensemble Connect. Mr. Smith’s principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.



RANSOM WILSON

► Flutist/conductor Ransom Wilson has performed in concert with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in Europe. As a conductor, he is starting his second season as music director of the Redlands Symphony in Southern California, and he continues his positions with the Lar Lubovitch Dance Company and Le Train Bleu ensemble.

He has led opera performances at the New York City Opera, and was for ten years an assistant conductor at the Metropolitan Opera. He has been a guest conductor of the London, Houston, KBS, Kraków, Denver, New Jersey, Hartford, and Berkeley symphonies; the Orchestra of St. Luke's; the Philadelphia Chamber Orchestra; the Hallé Orchestra; and the chamber orchestras of St. Paul and Los Angeles. He has also appeared with the Glimmerglass Opera, Minnesota Opera, and the Opera of La Quinzena Musical in Spain. As an educator, he regularly leads master classes at the Paris Conservatory, Juilliard School, Moscow Conservatory, and Cambridge University. A graduate of The Juilliard School, he was an Atlantique Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. His recording career, which includes three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then he has recorded over 35 albums as flutist and/or conductor. Mr. Wilson is a professor at the Yale University School of Music, and has performed with the Chamber Music Society since 1991.

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THURSDAY, NOVEMBER 30, 2017, 6:30 AND 9:00 PM ► DANIEL AND JOANNA S. ROSE STUDIO
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Discovery & Culture in the Classical Land

APRIL 9-18, 2018

Concerts performed by CMS Artists led by David Finckel and Wu Han



The Chamber Music Society of Lincoln Center is pleased to offer this travel-music program to Greece. It is a historic journey and program for many reasons, one of which is that we are in discussions about filming the concerts and other aspects of the trip for a planned broadcast on the esteemed Live From Lincoln Center series.

We will begin in Athens, and continue to Pelion, a tree-covered mountainous peninsula that faces the sea on both sides, and one of the most beguiling and unspoiled parts of Greece. Scattered around the sides of the mountain are old villages that have preserved their unique character and architecture through the centuries.

We will enjoy concerts performed by CMS artists, led by David Finckel and Wu Han, at places of historical importance, explore bucolic villages, visit ancient landmark sites, interact with the village folk and sample the local cuisine.

This is a unique and unusual travel opportunity: spectacular Greece, CMS musicians, and much-admired Professor of Classics, John Hale, as our guest lecturer. We invite you to join us.

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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. 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, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS's mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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While celebrating our 48th 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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