

# CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, NOVEMBER 2, 2018, AT 7:30 ▶ 3,866TH CONCERT

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

**ALEXI KENNEY**, violin  
**SEAN LEE**, violin  
**MISHA AMORY**, viola  
**YURA LEE**, viola

**NICHOLAS CANELLAKIS**, cello  
**DAVID FINCKEL**, cello  
**TOMMASO LONQUICH**, clarinet

## THE ART OF THE QUINTET

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

**Quintet in E-flat major for Two Violins,  
Two Violas, and Cello, K. 614 (1791)**

- ▶ Allegro di molto
- ▶ Andante
- ▶ Menuetto: Allegretto
- ▶ Finale: Allegro

S. LEE, KENNEY, Y. LEE, AMORY, CANELLAKIS

**ANTON REICHA**  
(1770–1836)

**Quintet in B-flat major for Clarinet, Two Violins,  
Viola, and Cello, Op. 89 (c. 1810)**

- ▶ Allegro
- ▶ Andante
- ▶ Menuetto: Allegro
- ▶ Finale: Allegretto

LONQUICH, KENNEY, S. LEE, AMORY, CANELLAKIS

## INTERMISSION

**ALEXANDER  
GLAZUNOV**  
(1865–1936)

**Quintet in A major for Two Violins, Viola, and  
Two Cellos, Op. 39 (1891–92)**

- ▶ Allegro
- ▶ Scherzo: Allegro moderato
- ▶ Andante sostenuto
- ▶ Finale: Allegro moderato

S. LEE, KENNEY, Y. LEE, CANELLAKIS, FINCKEL

Many donors support The Bowers Program. This evening, we gratefully acknowledge the generosity of **Ann S. Bowers**.

**PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.**

**Photographing, sound recording, or videotaping this performance is prohibited.**

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

In all honesty, a composer should be writing this letter of welcome to our Art of the Quintet program. When Mozart, Reicha, and Glazunov decided to augment the tried-and-true medium of the string quartet, they definitely had clear purposes in mind. But it is also fairly simple, from both the perspectives of the listener and performer, to appreciate what these extra instruments—in tonight's case a viola, clarinet, and a cello—brought to the compositional table in terms of contrapuntal and simply sonic possibilities.

Mozart was of course so gifted that he could make great music out of any combination or number of instruments. As the viola was his favorite "recreational" instrument, it was convenient for him to write into a string quartet a second viola part so that he could participate. But, the musical mastery of Mozart's six viola quintets puts them way beyond vehicles for the composer's amusement. With the first viola liberated from always filling in the harmony, it becomes an alternative solo instrument to the first violin, and these quintets are filled with marvelous dialogues between the first viola and the other instruments, as in an opera with a lead role for a mezzo-soprano.

The clarinet as an added player in a string quartet was virtually sanctified by Mozart's sublime quintet, composed late in his short life. It no doubt inspired composers all the way to Brahms and beyond to experiment with the beguiling timbre of the clarinet interwoven into the most sonically perfect chamber configuration. The Czech native Anton Reicha wrote brilliantly for winds, composing 24 woodwind quintets and two delightful clarinet quintets for the combination heard tonight.

And finally, for the Russian musical figurehead Alexander Glazunov, it seems the melancholy richness of an added cello was the perfect vehicle for his emotional style, adding as well a sense of orchestral dimension not unlike the symphonies of his contemporary Tchaikovsky.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*Enhancing the classic string quartet with one other player has seemed to intrigue composers throughout music history. This program features three delightful quintets, each with a different “extra” instrument to liven up the party. The viola seemed to hold a special place in Mozart’s heart. He wrote six undeniable masterpieces for string quartet plus a second viola, giving the instrument a true solo role in each piece. Anton Reicha charmingly features the clarinet in his quintet, while Glazunov follows Schubert’s model of adding a cello. I particularly love an extra cello (no bias here, of course) as it adds a unique richness to the sonority and allows the first cello to sing his or her heart out. I’m thrilled to share this program with my CMS colleagues.*

—Nicholas Canellakis

## Quintet in E-flat major for Two Violins, Two Violas, and Cello, K. 614

### WOLFGANG AMADEUS MOZART

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

**Composed in 1791.**

- ▶ First CMS performance on December 2, 1977, by violinists Ani Kavafian and Daniel Phillips, violists Walter Trampler and Toby Appel, and cellist Leslie Parnas.
- ▶ Duration: 25 minutes

⊕ **SOMETHING TO KNOW:** *This was the last of Mozart’s string quintets, written just eight months before he died.*

⊕ **SOMETHING TO LISTEN FOR:** *The first movement begins with a 6/8 hunting horn-style theme.*

Mozart experienced a surprising surge of creativity during the months before his death in December 1791. The preceding year was the least productive of his mature life: he was ill much of the time with symptoms of the kidney failure that would soon end his life; Constanze’s health was in serious decline from the burden of almost constant pregnancy and from grief over the death of the fifth of the six children the couple produced during their nine-year marriage, a daughter named Anna Maria, who survived only a few hours before dying in November 1789; Mozart had nudged

open the door to the imperial court with his appointment as Court Chamber Musician in December 1787 (for which his only duty was to compose trifling dances for the royal balls), but continued to be frustrated in gaining the more lucrative and honored appointment that would allow him to compose the Emperor’s operas; there was no longer sufficient demand in Vienna for him to sponsor his own concerts; and he was sliding into worrisomely increasing debt. After Mozart put the finishing touches on *Così fan tutte* in early January 1790, his catalog for the next ten months shows only the

two quartets dedicated to the King of Prussia (K. 589, 590) and orchestrations of Handel's *Alexander's Feast* (K. 591) and *Ode for St. Cecilia's Day* (K. 592), undertaken for performances by Baron van Swieten's Society of Noblemen to raise some quick cash. In October, Mozart pawned the family silver to underwrite a trip to Frankfurt to give some concerts as part of the festivities surrounding the coronation of Leopold II as Holy Roman Emperor with the hope of attracting enough aristocratic attention to land a good job. The venture was a failure—Mozart barely covered his costs.

When Mozart arrived home in Vienna from Frankfurt at the beginning of November 1790, it appeared that his

fortunes might improve. He received a letter from one Robert May O'Reilly, an impresario of Italian opera in London, inviting him to spend six months in England beginning in January to compose and produce two operas for the fee of £300, at least double what he could expect to earn for the same work in Vienna, where, in any case, he had no such immediate prospects. The situation had been arranged for him by his friends the Irish tenor Michael Kelly and the English soprano Nancy Storace, who had participated in the premiere of *The Marriage of Figaro* in May 1786 before returning home. Without explanation, Mozart refused the offer, as he did one from Johann Salomon in December,

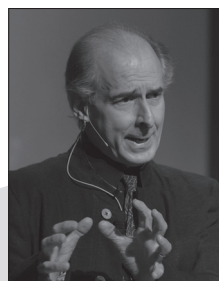
## MOZART'S THEMES

TRANSCRIBED EXCERPT FROM BRUCE ADOLPHE'S  
INSIDE CHAMBER MUSIC LECTURE ON OCTOBER 3, 2018



*That's the theme [of the Andante movement]. That is kind-of boring. It's just a little nothing theme. But the whole idea of that theme is to do strange things with it after you hear it. The idea is to transgress that theme. To test its limits—to test its rhythmic limits, to test its harmonic limits, to test its chromatic dissonance. To see how far you can take those ideas as a composer and make it almost uncomfortable—and it becomes transcendent. So, it represents normalcy. This is a situation in which you know (if you're a classical music fan) that it's just a setup for either the humor or the drama that's going to follow. It's like in any play, movie, or novel, where in the first scene nothing may happen dramatically because you have to meet the characters.*

*Bruce Adolphe gives eight Inside Chamber Music lectures each season. They are live streamed and over 40 past lectures are available in the Watch and Listen section of the CMS website.*



▶ Bruce Adolphe

when that ambitious impresario tried to snare both Haydn and him for his series of London concerts. Haydn accepted Salomon's proposal and made a considerable fortune from the project. Mozart saw his older colleague off on December 12; the two never met again. Perhaps Mozart was too ill to make the journey, or perhaps too discouraged from his Frankfurt debacle, or perhaps too worried about Constanze's most recent pregnancy (Franz Xaver Wolfgang was born on July 7, 1791). Whatever his reason, he stayed in Vienna, and, amazingly, began to compose again. The first fruit of his rejuvenated creativity was the Quintet for Strings in D major (K. 593), completed in December 1790. The Piano Concerto No. 27 in B-flat major (K. 595) was finished on January 5, 1791, three weeks before his 35th birthday, and a second string quintet, in E-flat major (K. 614), was entered into his catalog on April 12, 1791. *Ave verum corpus*, *The Magic Flute*, *La Clemenza di Tito*, the Clarinet Concerto, and the *Requiem* followed in quick order during the next eight months. On December 5, Wolfgang Mozart died.

Though written at a period of intense emotional turmoil, the E-flat Quintet exhibits qualities also abundant in *The Magic Flute*: optimistic spirit, rich sonority, grandeur through contrapuntal texture, touching lyricism, and jovial, folk-like melodies. The quintet opens with a bold theme comprising repeated notes and trills, which serves as the motivic kernel from which much of the movement grows. The violins provide kittenish commentaries upon this opening proposal before borrowing it for themselves as the material for the transition to the second theme, a melody of greater melodic variety and leaping



**The E-flat Quintet exhibits qualities also abundant in *The Magic Flute*: optimistic spirit, rich sonority, grandeur through contrapuntal texture, touching lyricism, and jovial, folk-like melodies.**

intervals. The initial subject soon returns to close the exposition. Much of the development section is concerned with the trill gesture from the main theme. The recapitulation traverses the principal subject at some length, but barely mentions the second theme before a trill-laden coda rounds out the movement.

The *Andante* is a set of fantasy-variations on the lovely theme presented at the outset, which recalls Belmonte's aria "Wenn der Freude Tränen fliessen" from *The Abduction from the Seraglio*. The *Menuetto*, built on the descending scalar configuration posited by the violins at the outset, is an exuberant affair, a musical kinsman to the German Dances Mozart was then supplying for the court balls. The central trio, with its sinuous violin melody touched with melancholy sounded above a bagpipe-like drone in the cello, provides stark contrast to the *Menuetto*. "From everything we know about Mozart," wrote Melvin Berger, "the finale is an excellent reflection of his personality—boisterous, zesty, full of life, and bubbling with mischievous humor." The movement, a sparkling rondo, is illuminated by the quicksilver scales and flashing figurations shared by all of the participants. ♦

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🔊 **HEAR MORE MOZART:** Visit the Watch and Listen section of the CMS website to hear another late Mozart String Quintet—the one in D major, K. 593.

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# Quintet in B-flat major for Clarinet, Two Violins, Viola, and Cello, Op. 89

## ANTON REICHA

- ▶ Born February 26, 1770, in Prague.
- ▶ Died May 28, 1836, in Paris.

**Probably composed around 1810.**

- ▶ First CMS performance on October 8, 2015, by clarinetist Tommaso Lonquich and the Amphion String Quartet.
- ▶ Duration: 28 minutes

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⊕ **SOMETHING TO KNOW:** *Reicha, a contemporary and friend of Beethoven, had a very successful career in Paris as a teacher, theorist, and composer. Today he is best known for his wind music.*

⊕ **SOMETHING TO LISTEN FOR:** *Reicha was a professor of counterpoint and fugue, and he included a fugal passage in the last movement. The strings each enter before the clarinet takes over the solo role.*

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Anton Reicha was one of the most highly regarded musicians of his day. His father died when the boy was ten months old, and he was later adopted by his uncle, Josef Reicha, a court cellist and composer at Wallerstein, who taught him piano, violin, and flute. In 1785, Josef moved to Bonn to direct the court orchestra, and he found a place for the 15-year-old Anton as a flutist in the ensemble. Anton immediately struck up a friendship with a violist in the orchestra, a promising keyboard player and composer who was only seven months his junior, a restless teenager named Ludwig van Beethoven. Reicha profited from his time in Bonn, taking classes at the local university, conducting his first attempt at a symphony (now lost) with the court orchestra in 1787, and meeting Haydn there in the early 1790s, but that halcyon period came to an end when French troops overran the town in 1794. Reicha fled to Hamburg, where he gave up performing in favor of composing and teaching. After a brief period in Paris, he moved to Vienna in 1801, renewing his friendship with Beethoven, taking lessons with Albrechtsberger and Salieri (Beethoven's teachers), and

composing some 50 works that were notable for their innovative harmony and contrapuntal richness. By 1808, Reicha was back in Paris, where he began to build a solid reputation as a theorist and composition teacher. In 1818, he was appointed professor of counterpoint and fugue at the Paris Conservatoire, and quickly became one of the school's most highly respected pedagogues. Reicha became a French citizen in 1829, was decorated with the *Légion d'honneur* in 1831, and succeeded Boieldieu as a member of the *Académie* in 1835. He died in Paris on May 28, 1836.

Though Reicha wrote a vast quantity of music—operas in French and German, symphonies, concertos, sacred and secular choral pieces, piano solos, string duos and quartets, didactic works—he is best remembered for his chamber music for winds, notably his two-dozen compositions for woodwind quintet (flute, oboe, clarinet, horn, bassoon), a musical medium whose viability he largely established. The Quintet for Clarinet and Strings in B-flat major, published in Paris in 1820 but probably composed a decade earlier, is a virtual concerto for clarinet in all but name and scoring. The

quintet's opening movement, a spacious sonata structure, begins with a unison gesture from the strings that prepares for the clarinet's presentation of the graceful main theme. More unison string gestures and some fleet passagework from the clarinet lead to the lyrical second subject, initiated by the first violin but appropriated almost immediately by the clarinet. The development section consists of a stream of shadowy, pulsing chords, some references to the unison opening gesture, and a passage of clarinet-violin dialogue that leads to a

full recapitulation of the earlier materials and a long coda. The *Andante* is a lovely, peaceful song in three parts (A-B-A) that calls for the clarinet's most warm, limpid sonorities. The sunny *Menuetto* surrounds a central trio of almost folk-song purity. The clarinet is entrusted with the genial main theme of the sonata-form *Finale*; the strings present the movement's second subject as the exposition of a fugue. In place of the usual development section, clarinet and violin share another cheerful melody before all three themes are reprised to close this delightful work. ♦

## Quintet in A major for Two Violins, Viola, and Two Cellos, Op. 39

### ALEXANDER GLAZUNOV

- ▶ Born August 10, 1865, in St. Petersburg.
- ▶ Died March 21, 1936, in Neuilly-sur-Seine, France.

**Composed in 1891–92.**

- ▶ First CMS performance on February 6, 1983, by violinists Elmar Oliveira and Daniel Phillips, violist Walter Trampler, and cellists Leslie Parnas and Jennifer Langham.

▶ Duration: 31 minutes

⊕ **SOMETHING TO KNOW:** *In addition to composing, Glazunov directed the St. Petersburg Conservatory from 1905 to 1930, and was a major influence on the generation of composers after him.*

⊕ **SOMETHING TO LISTEN FOR:** *The second movement Scherzo is a study in articulation that begins and ends with all the strings playing pizzicato.*

Alexander Glazunov was gifted with an exceptional ear and musical memory (after Borodin's death, he completely reconstructed the Overture to *Prince Igor* from recollections of Borodin's piano performance of the piece), and by age 19, he had traveled to Western Europe for a performance of his First Symphony. During the 1890s, he established a wide reputation as a composer and a conductor of his own works, journeying to Paris in 1889 to direct his Second Symphony at the World Exhibition. In 1899, he was engaged as instructor of

composition and orchestration at the St. Petersburg Conservatory. When his teacher, Nikolai Rimsky-Korsakov, was dismissed from the conservatory staff in the wake of the 1905 revolutionary turmoil, Glazunov resigned in protest in April and did not return until December 14, by which time most of the demands by the faculty for the school's autonomy had been granted. Two days later he was elected director of the conservatory. He worked ceaselessly to improve the school's curriculum and standards, and made a successful effort

to preserve its independence following the 1917 Revolution. In the final years of his tenure, which lasted officially until 1930, Glazunov was criticized for his conservatism and spent much time abroad. In 1929, he visited the United States to conduct the orchestras of Boston and Detroit in concerts of his music. When his health broke, in 1932, he settled with his wife in Paris; he died there in 1936.

"Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism," wrote Boris Schwarz. "He was the direct heir of Balakirev's nationalism but tended more toward Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev.... He remains a composer

of imposing stature and a stabilizing influence in a time of transition and turmoil." The String Quintet in A major was composed in 1892 for the St. Petersburg Chamber Music Society. A long, arching theme, given by the viola at the outset, appears throughout the opening movement in a variety of transformations. Contrast is provided by a tranquil second subject, whose wide range and intervallic content are derived from the earlier theme, and a brief, agitated, leaping-arpeggio episode. The playful *Scherzo* draws a colorful tonal palette from the alternation of pizzicato and bowed sounds; a melancholy trio occupies the center of the movement. The *Andante*, except for its animated central section, is tender and lyrical. The *Finale* is a free rondo built upon the sturdy folk-dance melody stated by the viola at the beginning. ♦

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## ABOUT THE ARTISTS



SISALIA INANIS

### MISHA AMORY

► Misha Amory has been active as a soloist and chamber musician for 30 years. He has performed with orchestras in the United States and Europe, and has been presented in recital at New York's Alice Tully Hall, Los Angeles's Ambassador series, Philadelphia's Mozart on the Square festival, Boston's Gardner Museum, Houston's Da Camera series, and Washington's Phillips Collection. He has been invited to perform at the Marlboro Festival, the Seattle Chamber Music Festival, the Vancouver

Festival, the Lake Champlain Chamber Music Festival, and the Boston Chamber Music Society, and he has released recordings of music by Bach, Hindemith, George Benjamin, and Richard Wilson. He is a member of the Brentano String Quartet, which was the first ensemble to participate in The Bowers Program (then called CMS Two), and is currently ensemble-in-residence at Yale School of Music. The quartet won the first Cleveland Quartet Award and the Naumburg Chamber Music Award and has recorded all of Beethoven's late quartets, several quartets of Mozart, the Op. 71 Quartets of Haydn, and works of Steven Mackey, Bruce Adolphe, Stephen Hartke, Chou Wen-Chung, and Charles Wuorinen. Mr. Amory holds degrees from Yale University and The Juilliard School; his principal teachers were Heidi Castleman, Caroline Levine, and Samuel Rhodes. A dedicated teacher, he serves on the faculties of The Juilliard School and the Curtis Institute.

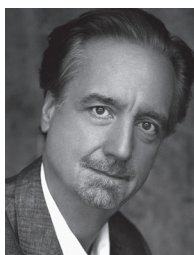




## NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... the audience [was] seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany and New Haven symphonies, Erie Philharmonic, and

Pan-European Philharmonia in Greece; and a recital of American cello-piano works presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. His 2018–19 season includes solo debuts with the Lansing, Bangor, and Delaware symphony orchestras; tours of Europe and Asia with the Chamber Music Society of Lincoln Center, and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of The Bowers Program (formerly CMS Two), Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.



## DAVID FINCKEL

► Cellist David Finckel’s multifaceted career as concert performer, artistic director, recording artist, educator, and cultural entrepreneur distinguishes him as one of today’s most influential classical musicians. A recipient of *Musical America’s* Musician of the Year award, he appears annually at the world’s most prestigious concert series and venues, as both soloist and chamber musician. He tours extensively with pianist Wu Han, in trios with Philip Setzer, and in a quartet

with Daniel Hope and Paul Neubauer. Together with Wu Han, he serves as co-artistic director of the Chamber Music Society of Lincoln Center, and they are the founding artistic directors of Music@Menlo, the San Francisco Bay Area’s premier summer chamber music festival and institute. In East Asia, he serves as founding co-artistic director of Chamber Music Today, an annual festival in Seoul. His wide-ranging musical activities include the launch of ArtistLed, classical music’s first musician-directed and Internet-based recording company. *BBC Music Magazine* saluted the label’s 20th anniversary with a cover CD featuring David Finckel and Wu Han. This new recording is to be released on the ArtistLed label later this year. He is professor of cello at The Juilliard School and artist-in-residence at Stony Brook University. Through a variety of educational initiatives, including directing the LG Chamber Music School in Seoul under the auspices of CMS, he has received universal praise for his passionate commitment to nurturing the artistic growth of countless young artists. David Finckel served as cellist of the Grammy Award-winning Emerson String Quartet for 34 seasons.



## ALEXI KENNEY

► The recipient of a 2016 Avery Fisher Career Grant, violinist Alexi Kenney has been named “a talent to watch” by the *New York Times*, which also noted his “architect’s eye for structure and space and a tone that ranges from the achingly fragile to full-bodied robustness.” Recent and upcoming highlights include performances as soloist with the Detroit, Indianapolis, Columbus, Portland, Omaha, California, and Jacksonville symphonies, the Orchestre de Chambre de Lausanne and A Far

Cry, and recitals at Wigmore Hall, Carnegie Hall, Caramoor, Lincoln Center’s Mostly Mozart Festival, and the Phillips Collection in Washington, D.C. This season he also plays as guest concertmaster with both the Pittsburgh Symphony and Mahler Chamber Orchestra. As a chamber musician, he has appeared at festivals including Marlboro, Music@Menlo, ChamberFest Cleveland, Bridgehampton, Festival Napa Valley, the Lake Champlain Chamber Music Festival, Kronberg, Prussia Cove, Ravinia, and Yellow Barn, and is a member of The Bowers Program (formerly Chamber Music Society Two). Born in Palo Alto, California, Mr. Kenney received an artist diploma from the New England Conservatory, where he studied with Donald Weilerstein and Miriam Fried. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong. He plays on a violin made in London by Stefan-Peter Greiner in 2009.



## SEAN LEE

► Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he is one of few violinists who dare to perform Niccolò Paganini’s 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San Francisco

Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna’s Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall’s Weill Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of The Bowers Program (formerly CMS Two), he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at The Juilliard School’s Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.



## YURA LEE

▶ Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels's Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of The Bowers Program (formerly CMS Two), Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



## TOMMASO LONQUICH

▶ Italian clarinetist Tommaso Lonquich enjoys a distinguished international career, having performed on the most prestigious stages of four continents and at major festivals. He is solo clarinetist with Ensemble MidtVest, an acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani Kavafian, Nicolas Dautricourt, David Shifrin, Charles Neidich, Klaus Thunemann, Sergio Azzolini, Umberto Clerici, Gilbert Kalish, Alexander Lonquich, Jeffrey Swann, and the Danish, Zaïde, and Allegri string quartets. He performs regularly as solo clarinetist with the Leonore Orchestra in Italy and has collaborated with conductors such as Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. He has conceived several collaborative performances with dancers, actors, and visual artists. With Ensemble MidtVest, he has been particularly active in improvisation, leading workshops at The Juilliard School. He is co-artistic director of KantorAtelier, a vibrant cultural space based in Florence, dedicated to the exploration of music, theatre, art, and psychoanalysis. He can be heard on a number of CD releases for DaCapo, CPO, and Col Legno, as well as on broadcasts for *Performance Today*, the BBC, and other radio programs around the world. Mr. Lonquich graduated from the University of Maryland under the tutelage of Loren Kitt, furthering his studies with Alessandro Carbonare and Michel Arrignon at the Escuela Superior de Musica Reina Sofia in Madrid. In 2009 the Queen of Spain awarded him the Escuela's prestigious annual prize. He is an alum of The Bowers Program (formerly CMS Two).

# 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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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*  
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Lucille Chung, *piano*  
Gilbert Kalish, *piano*  
Henry Kramer, *piano*  
Anne-Marie McDermott, *piano*

Pedja Muzijevic, *piano*  
Jon Kimura Parker, *piano*  
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Stephen Prutsman, *piano*

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Orion Weiss, *piano*

Shai Wosner, *piano*  
Wu Han, *piano*

Wu Qian, *piano*

Paolo Bordignon, *harpsichord*

Kenneth Weiss, *harpsichord*

Benjamin Beilman, *violin*

Nicolas Dautricourt, *violin*

Chad Hoopes, *violin*

Daniel Hope, *violin*

Bella Hristova, *violin*

Paul Huang, *violin*

Ani Kavafian, *violin*

Ida Kavafian, *violin*

Erin Keefe, *violin*

Kristin Lee, *violin*

Sean Lee, *violin*

Yura Lee, *violin/viola*

Cho-Liang Lin, *violin*

Daniel Phillips, *violin*

Philip Setzer, *violin*

Alexander Sitkovetsky, *violin*

Arnaud Sussmann, *violin*

Danbi Um, *violin*

Misha Amory, *viola*

Mark Holloway, *viola*

Hsin-Yun Huang, *viola*

Matthew Lipman, *viola*

Paul Neubauer, *viola*

Richard O'Neill, *viola*

Dmitri Atapine, *cello*

Efe Baltacigil, *cello*

Nicholas Canellakis, *cello*

Timothy Eddy, *cello*

David Finckel, *cello*

Clive Greensmith, *cello*

Jakob Koranyi, *cello*

Mihai Marica, *cello*

Keith Robinson, *cello*

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Nicholas Tzavaras, *cello*

Paul Watkins, *cello*

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Joseph Conyers, *double bass*

Anthony Manzo, *double bass*

David Starobin, *guitar*

Bridget Kibbey, *harp*

Sooyun Kim, *flute*

Tara Helen O'Connor, *flute*

Ransom Wilson, *flute*

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Stephen Taylor, *oboe*

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Anthony McGill, *clarinet*

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Marc Goldberg, *bassoon*

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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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