

# CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, NOVEMBER 30, 2018, AT 7:30 ▶ 3,887TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**LISE DE LA SALLE**, piano  
**ADAM WALKER**, flute  
**STEPHEN TAYLOR**, oboe  
**DAVID SHIFRIN**, clarinet  
**MARC GOLDBERG**, bassoon  
**DAVID JOLLEY**, horn

## WINDSTORM

**ANTON REICHA** **Quintet in E-flat major for Flute, Oboe, Clarinet,  
(1770–1836) Bassoon, and Horn, Op. 88, No. 2** (1811–17)

- ▶ Lento—Allegro moderato
- ▶ Menuetto: Allegro
- ▶ Poco andante grazioso
- ▶ Finale: Allegretto

WALKER, TAYLOR, SHIFRIN, GOLDBERG, JOLLEY

**LUDWIG THUILLE** **Sextet in B-flat major for Flute, Oboe, Clarinet,  
(1861–1907) Bassoon, Horn, and Piano, Op. 6** (1886–88)

- ▶ Allegro moderato
- ▶ Larghetto
- ▶ Gavotte: Andante, quasi allegretto
- ▶ Finale: Vivace

WALKER, TAYLOR, SHIFRIN, GOLDBERG, JOLLEY, DE LA SALLE

## INTERMISSION

Many donors support The Bowers Program. This evening, we gratefully acknowledge the generous estate gift of **Marion Goldin**.

This concert is made possible, in part, by **The Aaron Copland Fund for Music**.

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

# CMS Chamber Music Society of Lincoln Center

**AARON COPLAND** *“New England Countryside” from *The City*,  
(1900–1990) arranged for Flute, Oboe, Clarinet, Bassoon,  
and Horn (1939) (arr. Erik Morales)*  
WALKER, TAYLOR, SHIFRIN, GOLDBERG, JOLLEY

**WOLFGANG AMADEUS MOZART** *Quintet in E-flat major for Oboe, Clarinet,  
(1756–1791) Bassoon, Horn, and Piano, K. 452 (1784)*  
▶ Largo—Allegro moderato  
▶ Larghetto  
▶ Rondo: Allegretto  
TAYLOR, SHIFRIN, GOLDBERG, JOLLEY, DE LA SALLE

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.

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

Thank you for joining us for this unusual program. While CMS prides itself on consistently serving the core chamber music literature at the highest levels, we also delight in sharing our discoveries of works that, while perhaps not known to many of you, are fully worthy of permanent positions in the CMS repertoire. While the names of Copland and Mozart are certainly of household status, Reicha and Thuille are fast gaining the recognition they deserve, through world-class performances of musicians such as those you'll hear tonight.

Even a momentary glance into the program biographies of Reicha and Thuille will reveal extraordinary relationships, experiences, and accomplishments that made both men, who lived a century apart, central figures in the musical landscapes of their eras. While Anton Reicha was a friend and colleague of Beethoven since their teenage years (they were both born in 1770), he managed to live a full musical life not in Beethoven's shadow—an enormous credit to his creative energy. While Beethoven did compose 16 string quartets, Reicha composed 24 woodwind quintets, setting the standard for the genre for generations of composers to follow. And the looming presences of Wagner and Strauss did not stop Ludwig Thuille from composing his own six operas (one of which was performed by the Metropolitan Opera here in New York in 1911), as well as many songs, piano compositions, and orchestral works.

It is perhaps not as well known that Aaron Copland was a very successful composer for film (he shares this distinctive musical sideline activity with a host of famous figures such as Shostakovich, Prokofiev, and Korngold). For the evocative miniature of Copland's we hear tonight, we have a contemporary composer, Erik Morales, to thank for constructing this expert arrangement, in the tradition of countless great composers going all the way back to Haydn.

Need we say anything about Mozart? Perhaps it's best to quote him on his quintet, from a letter to his father of April 10, 1784: "It had the greatest applause...I myself consider it to be the best thing I have written in my life."

Enjoy the performance,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*As wind playing chamber musicians, we are often cast into the shadows of our string and piano playing colleagues, who have such a large and remarkable repertoire. Whilst orchestral repertoire from the Classical and Romantic periods is often essentially chamber music (Mozart piano concertos, Brahms symphonies for example), there weren't masses of Romantic and Classical composers who wrote lots of music for the wind quintet / sextet, so it helps to be creative in our approach to programming.*

*For me, this is one of the special qualities of being a wind player—we often bring not-so-well-known pieces of music to the attention of audience goers. Reicha, for example, was a lifelong friend of Beethoven and teacher of Liszt, Franck, and Berlioz. His works fell out of view after his death, as he didn't like them being published. I had never heard of Thuille (incidentally a lifelong friend of Richard Strauss) until the Sextet for Piano and Winds was brought to my attention—a great piece!*

*I'm so happy that my first project with CMS, as a Bowers Program Artist, showcases great works of the wind repertoire. I just wish that Mozart had included a flute part in his Quintet for Piano and Winds!*

—Adam Walker

## Quintet in E-flat major for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 88, No. 2

### ANTON REICHA

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

### *Composed in 1811–17.*

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 27 minutes

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➤ **SOMETHING TO KNOW:** *Though he wasn't the first to write for this combination of instruments, Reicha established the woodwind quintet genre by writing 24 of them.*

➤ **SOMETHING TO LISTEN FOR:** *The middle of the first movement is a march rather than the usual development section. The march pays homage to wind instruments' traditional role in military music.*

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Anton Reicha—revered teacher, innovative theorist, gifted composer, respected friend of Beethoven and other eminent musical figures—was one of the most highly regarded musicians of his day. Reicha was born in Prague on February 26, 1770. His father, a city musician, died

when the boy was ten months old, so Anton's early musical training was limited to a little singing as a choirboy. When he was 11, he was 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, the son of a court singer and 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.

## REICHA AND THE WIND QUINTET

*Anton Reicha started composing wind quintets in 1811, a time when great strides were being made in perfecting the mechanisms of those instruments, because, he said, "there was a dearth of any good music for wind instruments. Composers simply knew little of their technique, and the effects that a combination of these instruments could produce had not been explored.... Such was the state of affairs when I conceived the idea of writing a quintet for the five principal wind instruments. My first attempt was a failure, and I discarded it. A new style of composition was necessary for these instruments, which are between voices and strings. Combinations of a particular kind had to be devised in order to strike the listener. After much thought and careful study of the possibilities of each instrument, I made a second attempt, and wrote two successful quintets." By 1817, he had added four more pieces to the set and published them as his Op. 88 with such success that he composed three more collections—totaling 18 quintets—during the following three years.*

—Dr. Richard E. Rodda

Though Reicha wrote a vast quantity of music, he is best remembered for his chamber music for winds, notably his two-dozen compositions for woodwind quintet, a musical medium whose viability he largely established. The Quintet in E-flat major, Op. 88, No. 2, opens with a few ensemble chords, more a call-to-order than a true introduction. The movement's main theme, in good Mozartian fashion, balances two complementary ideas: a jaunty, dotted-rhythm melody spread across the bassoon's full compass and a lyrical, scalar answer from the clarinet. The flute and clarinet present the delicate second theme in imitative dialogue before it is taken up for discussion by the rest of the ensemble. The center of the movement is occupied not by the expected development of earlier motives but by a marching episode based on a new theme (which stays stubbornly rooted in the tonic

key of E-flat major). A recall of the main theme by the bassoon begins the recapitulation, which proceeds through some scintillating passagework to a resonant close. The second movement is a *Minuet*, almost an anachronism by the time of this quintet, into which are inserted two contrasting trios. The sectionalized constructive principle of the first two movements finds another realization in the *Andante*, which consists of an elegant song-without-words largely entrusted to the oboe (the horn takes it over on its third iteration) with two intervening episodes: the first is a minor-mode passage with skipping figurations from the flute; the second is an exercise in fugue initiated by the bassoon. The *Finale* is a progeny of the jolly closing movements that Mozart favored in his compositions for winds, with a delightful succession of galloping themes and a brilliant display of instrument color and virtuosity. ♦

## Sextet in B-flat major for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano, Op. 6

### LUDWIG THUILLE

- ▶ Born November 30, 1861, in Bozen, Tirol (now Bolzano, Italy).
- ▶ Died February 5, 1907, in Munich.

**Composed in 1886-88.**

- ▶ Premiered in 1889 in Wiesbaden.
- ▶ First CMS performance on January 18, 1974, by flutist Paula Robison, oboist Leonard Arner, clarinetist Gervase de Peyer, bassoonist Loren Glickman, hornist Robert Rouch, and pianist Charles Wadsworth.
- ▶ Duration: 28 minutes

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⊕ **SOMETHING TO KNOW:** *Ludwig Thuille was a successful composer and influential teacher in Munich who is best remembered for this sextet.*

⊕ **SOMETHING TO LISTEN FOR:** *The third movement, a gavotte, is a throwback to Baroque dances suites. This upbeat, minor-mode movement has charmingly agile parts for all six instruments.*

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Though his reputation is today sustained almost entirely by the Sextet for Piano and Winds, Ludwig Thuille was one of the leading musical figures of

late-19th-century Germany. Born in 1861 in Bozen (now Bolzano, in northern Italy), Thuille was introduced to music by his father, a timber merchant and amateur

musician of French ancestry. The apparent ill fortune of the death of both of the boy's parents when he was 11 actually benefited his precocious talent, since he was taken in by a step-uncle in Kremsmünster, south of Linz, and well schooled at the local Benedictine abbey in music and academics while serving there as a chorister. Four years later he was adopted by the widow of conductor and composer Matthäus Nagiller and taken to Innsbruck, where he was tutored in theory, piano, and organ by Joseph Pembauer, a pupil of Bruckner and Rheinberger. In 1879, Pembauer recommended his promising student to Rheinberger, who accepted him into his composition program at the Royal Conservatory in Munich; Thuille studied piano there with Liszt's pupil Karl Bärmann. Shortly after graduating with honors in 1882, Thuille began teaching at the school, and eight years later he took over the duties of the increasingly infirm Rheinberger in the composition and theory faculty. Thuille thereafter built a sterling reputation as a teacher, counting among his many students Ernest Bloch and authoring what became a widely used textbook on musical theory. He also won acclaim as a conductor, chamber pianist, and accompanist, and was highly regarded for his compositions, which include a half-dozen operas on fairytale and legendary subjects (the 1896 *Lobetanz* [Dance of Praise] was staged at the Metropolitan Opera in 1911), a symphony, two concert overtures, a piano concerto, several chamber works, choral numbers, piano pieces, and some 90 songs. His early compositions, which include the sextet, are conservative in idiom and attitude and often reminiscent of Brahms, but after becoming friendly with Richard



## Ludwig Thuille was one of the leading musical figures of late-19th-century Germany.

Strauss and Wagner acolyte Alexander Ritter in the late 1880s, Thuille espoused a more adventurous harmonic style.

Thuille began his sextet for the unusual combination of woodwind quintet and piano in January 1886 but soon ran into difficulties ("extremely slow progress ... strenuous mental exercise," he confided to Richard Strauss), and took two years to finish the score; it was premiered by the Allgemeiner Deutscher Musikverein in Wiesbaden in 1889. The opening movement's main theme is a lovely pastoral melody initiated by the horn and congenially shared with the other participants; a limpid clarinet strain in arching phrases serves as the second subject. These principal motives, supplemented by a few subsidiary ones, are worked out with great inventiveness and harmonic felicity in the spacious development section before a full recapitulation of the exposition's materials brings the movement to its deeply satisfying conclusion. The *Larghetto* balances the sweet nocturne of the outer sections of its three-part form (A-B-A) with more agitated music at its center. The third movement is a playful *Gavotte* that holds a delightful music-box surprise in its trio. The sonata-form *Finale*, bursting with bounding high spirits, takes as its themes a short-breathed, impetuous tune begun by the piano and a noble melody assigned to the horn. ♦

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🔊 **HEAR MORE SEXTETS:** Visit the *Watch and Listen* section of the CMS website to hear Poulenc's *Sextet for Winds and Piano*, written 50 years after this one.

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# “New England Countryside” from *The City*, arranged for Flute, Oboe, Clarinet, Bassoon, and Horn

## AARON COPLAND

- ▶ Born November 14, 1900, in Brooklyn.
- ▶ Died December 2, 1990, in North Tarrytown, New York.

## Arranged by Erik Morales

## *Composed in 1939; arranged in 1999.*

- ▶ Premiered on May 26, 1939, at the New York World’s Fair.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 6 minutes

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⊕ **SOMETHING TO KNOW:** *The City* was a documentary about the dangers of urban pollution and congestion that premiered at the 1939 World’s Fair.

⊕ **SOMETHING TO LISTEN FOR:** *The movie’s serene opening music, here arranged for woodwind quintet, plays over idyllic scenes of work and play in small-town New England.*

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Copland received two commissions for the 1939 New York World’s Fair. The first was for *From Sorcery to Science*, a show for giant 12-foot puppets designed by Remo Bufano at the Hall of Pharmacy using a cast of characters Copland said included “a Chinese medicine man, an old witch with a head seven feet long and an eye that lit up and popped, a hawk-faced Medieval alchemist, an African witch doctor, two modern scientists, and a modern beautiful girl.” The second commission was music for a documentary film that he described in the first volume of his autobiography (written with Vivian Perlis), *Copland: 1900 through 1942*: “*The City*, a documentary film, was produced specifically for showing at the World’s Fair. It was directed and filmed by Ralph Steiner and Willard Van Dyke, and it was Ralph who brought me into the project. The original idea for *The City* was conceived by Pare Lorentz (already known for *The Plow That Broke the Plains* and *The River*, both with music by Virgil Thomson). A poetic commentary, written by [city planner] Lewis Mumford and narrated by Morris Carnovsky, leads the viewer from the scene of a peaceful New England village

(‘The town was us and we were part of it’), through the blight of industrialism (‘Smoke makes prosperity, no matter if you choke on it’), and finally to the new ‘Green City where children play under trees, and the people who laid out this place didn’t forget that air and sun were what we need for growing.’ Steiner and Van Dyke traveled through 30 states filming Americans at work and play. They edited 4,000 feet from the 100,000 feet they shot for a 44-minute film that cost \$50,000 to produce. *The City* was premiered on May 26, 1939, and thereafter was open to the public daily for the duration of the World’s Fair.” The success of *The City* convinced producer Hal Roach and director Lewis Milestone to take a chance on Copland for their screen version of John Steinbeck’s *Of Mice and Men* later that year. It was Copland’s first Hollywood assignment. Seven films later, with William Wyler’s 1949 *The Heiress*, he won an Oscar.

The woodwind quintet arrangement of “New England Countryside,” the music for the title and opening sequence of *The City*, is by New Orleans-based composer, arranger, trumpeter, and teacher Erik Morales. ◆



# Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, K. 452

## WOLFGANG AMADEUS MOZART

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

### **Composed in 1784.**

- ▶ Premiered on April 1, 1784, in Vienna.

- ▶ First CMS performance on April 9, 1972, by oboist Leonard Arner, clarinetist Gervase de Peyer, bassoonist Loren Glickman, hornist Paul Ingraham, and pianist André Watts.
- ▶ Duration: 25 minutes

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⊕ **SOMETHING TO KNOW:** *Mozart wrote this quintet for a concert of his own music where he played the piano. He called it “the best thing I have written in my life.”*

⊕ **SOMETHING TO LISTEN FOR:** *Toward the end of the last movement, there’s an unusual written-out cadenza that features all the instruments in long, overlapping phrases.*

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Mozart’s personal happiness and public popularity were at their zeniths in 1784. He shared a comfortable apartment with Constanze and they were looking forward to the birth of a baby in September. He had been settled in Vienna for nearly three years, and had acquired a reputation as the finest pianist in town as well as a talented composer. So great was the demand for his performances in the city’s concert halls and the houses of the aristocracy that he played 22 concerts between February 26 and April 3. For his program on April 1 at the Burgtheater, which also included the Concertos Nos. 15 and 16 (K. 450 and K. 451) and Symphonies No. 35 (“Haffner”) and No. 36 (“Linz”), Mozart composed a Quintet for Piano and Winds (K. 452), completing it just the night before the concert. The composer played the piano part himself, but the names of the other performers are unrecorded. The premiere went well. “It had the greatest applause,” Mozart reported to his father on April 10. “I myself consider it the best thing I have written in my life. I wish you could have

heard it, and how beautifully it was performed, though to tell the truth I grew rather tired from all the playing by the end. It reflects no small credit on me that my audience did not in any degree share the fatigue.” John N. Burk noted of this extraordinary epistle, “Mozart until this moment had never in his letters spoken of the quality of a new work, but only of its acceptability and its success, duly reported for his father’s satisfaction. Now for the first time he shows pride in what he has done.”

The quintet’s opening movement, bursting with melody, begins with a slow introduction followed by a sonata-form essay with a tiny development section. (One- or two-keyed 18th-century wind instruments were limited in their chromatic possibilities, and did not lend themselves to the harmonic peregrinations of Mozart’s more elaborate thematic developments.) The *Larghetto*, also in sonata form, is sweet and limpid. The finale is a perky rondo with a written-out cadenza near the end marked by entrances in close imitation. ♦

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# ABOUT THE ARTISTS

## LISE DE LA SALLE

► Through acclaimed international concert appearances and award-winning Naïve recordings, Lise de la Salle has established a reputation as one of today's most exciting young artists and as a musician of uncommon sensibility and maturity. Her playing inspired a *Washington Post* critic to write, "For much of the concert, the audience had to remember to breathe... the exhilaration didn't let up for a second until her hands came off the keyboard." Following appearances in 2017–18 with Fabio Luisi

and the Dallas Symphony and a six-week U.S. recital tour, her coming seasons include appearances with the Atlanta, Austin, Detroit, Fort Wayne, Quebec, Rogue Valley, and Wichita symphonies. She will be heard in recital in Aspen, Atlanta, Ashland, and New Jersey and is also a member of The Bowers Program (formerly Chamber Music Society Two). A native of France, she first came to international attention in 2005, at the age of 16, with a Bach/Liszt recording that *Gramophone* magazine selected as Recording of the Month. Ms. de la Salle, who records for the Naïve label, was then similarly recognized in 2008, at the age of 20, for her recording of the first concertos of Liszt, Prokofiev, and Shostakovich. Recent recordings offer works of Schumann and the complete works of Rachmaninov for piano and orchestra with Fabio Luisi and the Philharmonia Zurich. The 2017–18 season saw the release of *Bach Unlimited*.



THOMAS GOODMAN

## MARC GOLDBERG

► A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, Marc Goldberg is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, Orchestra of St. Luke's, NYC Opera, Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and

Orpheus, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the United States, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. This season he will record Stephen Gryc's *Guignol* for bassoon and wind ensemble to be released on the Naxos label with the University of Hartford Wind Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.



MATT DINE



### DAVID JOLLEY

▶ David Jolley has thrilled audiences throughout the world with his “remarkable virtuosity” (*New York Times*), and has been hailed as “a soloist second to none” by *Gramophone* magazine. A chamber artist of unusual sensitivity and range, he has frequently collaborated with such groups as the Kalichstein-Laredo-Robinson Trio, the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, Musicians from Marlboro, and the Chamber Music Society of Lincoln Center. He is currently a

member of the virtuoso wind quintet Windscape; the Trio Valtorna, with violinist Ida Kavafian and pianist Gilles Vonsattel; and the New York Brass Arts Trio, with trumpeter Joe Burgstaller and trombonist Haim Avitsur. He was also a founding member, now emeritus, of the Orpheus Chamber Orchestra, with which he toured widely and made over two dozen recordings for the Deutsche Grammophon label. He has made solo appearances with symphonies across the United States, including Detroit, Rochester, Memphis, San Antonio, Phoenix, Florida West Coast, New Mexico, and Vermont. His keen interest in enlarging the solo horn literature has led to the composition of works for him by Ellen Taaffe Zwilich, John Harbison, George Tsontakis, and George Perle. He most recently premiered a concerto by Lawrence Dillon with the Carolina Chamber Orchestra. He has six solo recordings under the Arabesque label, including Mozart and Strauss concertos with the Israel Sinfonietta. Mr. Jolley is on the faculty of Stony Brook University, Mannes College of Music, Queens College, and Manhattan School of Music, where he is also Chair of Brass.



### DAVID SHIFRIN

▶ A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale’s Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society since 1982 and served as its artistic director from 1992 to 2004, inaugurating The Bowers Program (then called CMS Two) and the annual Brandenburg Concerto concerts. He continues as artistic director of Chamber Music Northwest in Portland, OR,

a post he has held since 1981. He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart’s Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin’s compositions, one of which was nominated for a Latin Grammy. Delos recording releases in 2017 included Carl Nielsen’s clarinet concert in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.

TRISTAN COOK



## STEPHEN TAYLOR

► Stephen Taylor is one of the most sought-after oboists in the country. He is a solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and Speculum Musicae, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh, Caramoor,

Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter's Oboe Quartet for which Mr. Taylor received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempo*; and the US premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in *Who's Who in American Colleges and Universities* and has been awarded a performer's grant from the Fromm Foundation at Harvard University. Trained at The Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Mr. Taylor plays rare Caldwell model Lorée oboes.



## ADAM WALKER

► At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. Highlights this season include four appearances at Wigmore Hall, where he collaborates with

Tabea Zimmermann, Agnès Clément, Sean Shibe, Clara Mouritz, and James Newby. Elsewhere in Europe he makes his debut at Hamburg's Elbphilharmonie, while other highlights include the Musée du Louvre and Musée de Grenoble. He also makes his Finnish debut with the Tampere Philharmonic under Michael Francis. An ambassador for the flute, he regularly performs with the major U.K. orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony, and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens Luxembourg, and the RTE National Symphony Orchestra. Mr. Walker studied at Chetham's School of Music with Gitte Sorensen and at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017. He is a member of The Bowers Program (formerly CMS Two).

# The Bowers Program

The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

Lise de la Salle, *piano*  
Francisco Fullana, *violin*  
Alexi Kenney, *violin*  
Angelo Xiang Yu, *violin*  
David Requiro, *cello*  
Xavier Foley, *double bass*  
Adam Walker, *flute*  
Sebastian Manz, *clarinet*

**CALIDORE STRING QUARTET**  
Jeffrey Myers, *violin*  
Ryan Meehan, *violin*  
Jeremy Berry, *viola*  
Estelle Choi, *cello*

**SCHUMANN QUARTET**  
Erik Schumann, *violin*  
Ken Schumann, *violin*  
Liisa Randalu, *viola*  
Mark Schumann, *cello*

# Directors and Founders

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Robert Høglund, *Vice Chair*  
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Peter W. Keegan, *Treasurer*  
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(as of October 23, 2018)

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