

# CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, NOVEMBER 3, 2017, AT 7:30 ▶ 3,745TH CONCERT

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

## ORION STRING QUARTET

**DANIEL PHILLIPS**, violin  
**TODD PHILLIPS**, violin

**STEVEN TENENBOM**, viola  
**TIMOTHY EDDY**, cello

**JOSEPH HAYDN** **Quartet in E-flat major for Strings, Hob. III:31,**  
(1732–1809) **Op. 20, No. 1** (1772)

- ▶ Allegro moderato
- ▶ Menuetto: Un poco allegretto
- ▶ Affettuoso e sostenuto
- ▶ Finale: Presto

D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

**HAYDN** **Quartet in B minor for Strings, Hob. III:37,**  
**Op. 33, No. 1** (1781)

- ▶ Allegro moderato
- ▶ Scherzando allegro
- ▶ Andante
- ▶ Presto

D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

## INTERMISSION

**HAYDN** **Quartet in B-flat major for Strings, Hob III:44,**  
**Op. 50, No. 1** (1785–87)

- ▶ Allegro
- ▶ Adagio non lento
- ▶ Menuetto: Poco allegretto
- ▶ Finale: Vivace

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

**HAYDN** **Quartet in F major for Strings, Hob. III:82,**  
**Op. 77, No. 2** (1799)

- ▶ Allegro moderato
- ▶ Menuetto: Presto, ma non troppo
- ▶ Andante
- ▶ Finale: Vivace assai

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

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

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

# ABOUT TONIGHT'S PROGRAM

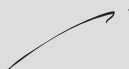
Dear Listener,

The string quartet is the most widely used genre in chamber music. No other ensemble enjoys its diversity of style, geographic and cultural variety, and sheer numbers. Many of history's greatest composers have employed the string quartet to express their profoundest and most private feelings, such as Beethoven and Shostakovich. Some have used the medium to break new compositional ground, such as Debussy and Bartók. Dvořák poured his New World impressions into his "American" quartet, while Smetana employed the string quartet to tell the story of his own life. Mozart's six quartets dedicated to Haydn are perhaps music's sincerest gesture of homage, and Grieg's lone quartet paints a vivid picture in sound of his native land.

All of these compositions would not have been possible without the work of one man, our composer of the evening, Franz Joseph Haydn, who in a half century between 1750 and 1800 evolved the concept of the string quartet to a point where anything was possible. Haydn showed composers of his day, and of the future, what one could do with some 70 canvasses of the same size and four distinct colors. As Haydn developed the symphony in parallel fashion, the quartet remained the nucleus of his creative thinking.

This concert, performed by the esteemed Orion Quartet, traces Haydn's development of the string quartet from 1772 to 1799. What you are about to hear in the opening Op. 20 quartet represents a complete emancipation of each instrument (especially the cello) from its conventional role in the Baroque era. The Op. 33 quartet of 1781 which follows, "written in a completely new manner," as Haydn himself said, ventures far and wide in terms of creative freedom, invention, and imagination. Op. 50 of 1787 reveals the new thematic unity that would inspire the coming quartets of Beethoven, while his final completed quartet, Op. 77 of 1799, reflects the mature world view that Haydn, now aged 67, had gained from his visits to London and his recently-found freedom from employment by the Esterházy family. A remarkable story to be told by only four instruments!

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*When I was a sophomore at Juilliard, I remember being accosted on the street near my 73rd street apartment by some obnoxious guy wearing a cowboy hat. In an ugly drawl, he asked me, winking, "what do y'all do for a wiiiild time around here?" The vowel in 'wild' took at least 10 seconds. I replied that I didn't quite know what he meant, and he said it again, winking profusely. I thoughtfully answered, "Well, I usually get together with some friends and neighbors, bring in lots of pizza and beer, and see how many Haydn string quartets we can get through before we fall over." He looked at me cross-eyed and went on his way, clearly not getting the information he was looking for. I did give him my honest answer, as I can think of nothing more fun, to this day, than reading movement after movement of Haydn's very generous output of string quartets.*

*Haydn's quartets are an endless source of delight, inspiration, and often, great comedy. He really defined the idea of a string quartet as a 'conversation among equals.' He defined the Classical style, and at the same time teased and broke the rules. Somehow, Beethoven and Mozart have become more famous as the great Classical period composers, but if you know Haydn's music, it seems he has done everything first, maybe better, and certainly with a greater sense of humor. For instance, the slow movement of Op. 20, No. 1, one of Haydn's earliest quartets, is absolutely like the slow movement from Beethoven's last quartet, Op. 135, written many years later. Near the end of the romping last movement of Op. 50, No. 1, there is a silly, slightly too long pause. If one follows the exact notation of the silence, it rivals the timing of the best comedian. It is hard to say which page of tonight's concert I like best, but we all four feel the sense of delight and discovery that awaits us at every page turn.*

—Daniel Phillips

## Quartet in E-flat major for Strings, Hob. III:31, Op. 20, No. 1

### JOSEPH HAYDN

- ▶ Born March 31, 1732, in Rohrau, Lower Austria.
- ▶ Died May 31, 1809, in Vienna.

### Composed in 1772.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 20 minutes

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After joining the Esterházy household musical establishment in May 1761,

Haydn was nearly overwhelmed by his duties. His immediate superior was Gregor Joseph Werner, who retained his post as *Kapellmeister*, but, due to his age and infirmity, he was required only to oversee the sacred choral music. Haydn was in charge of everything else: organizing, outfitting, conducting, and disciplining the Esterházy orchestra for its performances at the palace, chapel, and opera house; accepting and



## By 1772, with the completion of his Op. 20, Haydn had brought the form of the string quartet to its maturity.

implementing the Prince's daily requests for music; coaching the vocalists; performing as needed on violin, viola, and keyboard; and composing "such music as his Serene Highness may command," all to be done, his contract specified, in a manner that "becomes an honorable official of a princely house." He composed furiously during the next decade, producing 35 symphonies, four *Messes*, a *Stabat Mater*, a *Te Deum*, a number of operas, and nearly 100 trios for viola, cello, and baryton, a curious, now-extinct species of viola da gamba that Prince Nicholas played with great relish and for which he insisted that Haydn provide a steady stream of new music. The press of his responsibilities and the lack of demand from his employer prevented Haydn from composing string quartets during the mid-1760s, a form in which he had produced ten lightweight, divertimento-like examples before joining the Esterházy household, but when he was able to return to the genre, in 1768, it was with a marked expansion of his compositional skills and a grander vision of the expressive potential of music for four string instruments. By 1772, with the completion of his Op. 20, Haydn had brought the form of the string quartet to its maturity.

The six works of Op. 20, composed in 1772, were known to Haydn's contemporaries as the "Sun"

Quartets because the cover of their first published edition (1774) was emblazoned with a drawing of the rising sun. The sobriquet applies with particular efficacy to the E-flat major Quartet that opens the Op. 20 set. The first violin introduces the genial main theme, which comprises a legato falling phrase and a rising scale in faster notes. Simple materials, apparently, but they prove to be the thematic seeds from which much of the movement is spun. This is music of consummate craftsmanship and remarkable invention perfectly suited to the expressive trajectory of this sonata-form movement, moving from the introduction of the materials and the first exploration of their potentials in the harmonic security of the exposition, through their more intensely expressive treatment in the tonally unpredictable central development section, to the formal balance and closure provided by their returns in the recapitulation. The genre of the string quartet came of age with this movement.

The elegant *Menuetto* meticulously balances loud and soft, leaps and steps, bouncy and smooth within its precisely controlled form. The ethereal central trio, for just two violins and cello, provides contrast before it pauses on an unfinished harmony to lead to the repeat of the *Menuetto*. The seamless, prayerful third movement (*Affettuoso e sostenuto*—Affectionate and sustained), one of Haydn's most sublime utterances, casts a shadow of influence long enough to reach the slow movements of Beethoven's final string quartets a half-century later. The *Finale* is fun: irregular phrases, unexpected silences, chain syncopations, rambunctious dialogue, dying falls—all gathered into an impeccable sonata structure. ♦

# Quartet in B minor for Strings, Hob. III:37, Op. 33, No. 1

## JOSEPH HAYDN

### *Composed in 1781.*

- ▶ Tonight is the first CMS performance of this piece.
  - ▶ Duration: 19 minutes
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“I take the liberty of humbly offering Your Serene Highness, as a great patron and connoisseur of music, my brand-new quartets for strings. They are written in a new and special manner, for I have not composed any quartets for ten years.” Thus did Joseph Haydn notify Prince Krafft Ernst Oettingen-Wallerstein and several other music lovers of similarly lofty pedigree of the availability of his six Op. 33 Quartets in a fine manuscript edition prior to their publication for the mass market in April 1782. Into them went what he had learned in his 30 years of incessant creative work about pleasing both connoisseurs and amateurs without sacrificing the tiniest particle of his own rigorous standards for form and content: the full, democratic participation of all four instruments; the supple and thorough motivic development; the memorable themes; the range of emotions; the effortless technical polish; the wit and *joie de vivre*.

Though eight years would pass after the composition of the Op. 33 Quartets before the Parisian mobs stormed the Bastille, the B minor Quartet already breathes the revolutionary air that would unsettle the age. Subversion, ambiguity, turmoil, potent emotion—the very stuff that fired the radicalism of the late 18th century and spawned the age of Romanticism—are held barely in check by the conventions of the time in this remarkable composition. The minor key

of the work is, in itself, extraordinary for an era that valued pleasing, major-key sentiments and sweet melodies above the expression of strong emotions, but the quartet’s opening offers a compounding ambiguity in that it does not even state the home chord for a full dozen measures—the violin’s first phrase actually sounds like D major. (Beethoven pulled the same trick in the Fifth Symphony, where the opening unison notes imply two different keys.) Whiplash dynamic changes, sly chromaticisms, and broken phrases fill out the rest of the first theme area before the movement arrives at the expected key of D major for the formal second theme—for which the violin plays precisely the same notes that began the movement. Haydn was daring here but not anarchic, however, and the remainder of the exposition (except for a couple of stabbing dynamic twinges) is allowed to proceed in a more settled manner. The development section, first muscular, then teasing, builds up to the expected harmonic preparation for the recapitulation, but then the main theme (D major? B minor?) creeps in almost apologetically, blurring the formal outline at one of the movement’s most important structural junctures. Since main and second themes were identical in the exposition, their reiterations in the recapitulation are conflated so that the closing pages of the movement are compressed and intensified while maintaining the turbulent minor key to the end.

The second movement is an avant-garde *Scherzando* rather than a conventional *Minuet*. The opening section, with its stunning chord changes

and its surprising dynamics, subverts the expectations so effectively that the note-perfect, pedantically correct central trio seems to be eerily plain, as though explosive forces were here simply being ignored, a kind of Haydnesque whistling-in-the-dark. Romanticism returns with the repeat of the opening *Scherzando* to round out the movement.

The *Andante* proceeds nicely in sonata form at first, with an elegant D major violin theme spread across two octaves of the tonic chord, but takes a sinister turn with its second subject, which comprises chromatic, barren-octave phrases uttered first by the cello and viola and then by the two violins. The development section is filled with shadows and half-lights. The recapitulation is built exactly according to the formal specifications of the day,

but its expressive effect is of disquiet rather than delight.

Classical convention dictated that finales be bright and cheerful, what the Germans might call a *Kehraus*, a “sweeping out,” a “cleaning-up” after a party. The finale of the B minor Quartet, however, is stern and somber, not a refutation of the work’s essential character but a confirmation of it. The main theme of the movement, another sonata form, is terse and anxious. The second theme achieves the brightness of D major, but its perky tune is derided by taunting grace notes. The development is built largely from the main theme, though a dramatic dueling-violin episode is based on a motive from the transition. The recapitulation’s restless energy drives the quartet to its close. ◆

## Quartet in B-flat major for Strings, Hob. III:44, Op. 50, No. 1

### JOSEPH HAYDN

#### *Composed in 1785–87.*

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 22 minutes

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In 1785, Haydn undertook a series of string quartets to capitalize on the excellent success that had greeted his Op. 33 quartets. He worked for the next two years to round out the required six numbers of the new set—to be issued as his Op. 50 by the Viennese firm of Artaria—and gave much thought as they neared completion to the manner in which a carefully considered dedication might add to his burgeoning European acclaim. He negotiated with Artaria to name his own dedicatee and settled

on King Friedrich Wilhelm II, who had ascended the throne of Prussia in 1786. From his uncle Frederick the Great (a dedicated flutist, a champion of J.S. Bach, and the employer of Bach’s second son, Carl Philipp Emanuel), Friedrich Wilhelm had inherited a considerable talent for music as well as the court’s director of chamber music, the French cello virtuoso Jean Pierre Duport. Friedrich developed into an accomplished cellist under Duport’s tutelage, and he satisfied his passionate love of music by hiring Luigi Boccherini as court composer, by ordering the performance of oratorios by Handel and operas by Gluck and Mozart (whom he tried to attract to Berlin), by occasionally sitting in at rehearsals with the opera orchestra, and by regularly

participating in chamber music with his household professionals. The Op. 50 quartets proudly bore King Friedrich Wilhelm's name when they were published in September 1787.

The Quartet in B-flat major, Op. 50, No. 1 is a superb example of the ease and sophistication of Haydn's mature compositional skills. All the thematic materials used to build the opening movement are heard within the first 15 seconds: a pulsing repeated note in the cello; a tiny arching phrase presented in sweet parallel harmonies by first violin and viola; and a scale passage in running triplet rhythms. That's it. The next seven minutes of this sonata-form movement are almost completely spawned through repetition and transformation of the motivic DNA heard in the opening measures. This remarkable feat of both intellect and emotion—formal integration through continuous “thematic development”—is the core of Haydn's undying legacy to the musical art.

The *Adagio* is a set of variations based on the prim theme given at the outset by the first violin. The three

variations are “figural” (i.e., the theme is decorated while its form, harmony and melodic shape are preserved), the first with violin elaboration, the second in a melancholy key, and the third featuring cello (King Friedrich's instrument). The coda derives from the theme's mood and motives rather than its exact content. The *Menuetto*, as befits a work granted royal imprimatur, is city-proper rather than country-rustic, with a delicate central trio of minimalist texture. The sonata-structure *Finale* takes a perky violin melody as its theme, juggling its elements and working its falling opening motive into cascading imitation to serve as the formal second subject. The development section finds more modifications of the falling motive and appears to be heading into the recapitulation with a brief, cadenza-like passage in the violin but then goes on to explore the theme more fully. The recapitulation proper arrives after a single measure of violin lead-in and performs the necessary balancing functions before coming to a seeming close with a full cadence ... but not quite. ♦

## Quartet in F major for Strings, Hob. III:82, Op. 77, No. 2

### JOSEPH HAYDN

#### *Composed in 1799.*

- ▶ First CMS performance on December 4, 1994.
- ▶ Duration: 25 minutes

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Prince Franz Joseph Maximilian Lobkowitz, born into one of Austria's most distinguished families in 1772, was among Vienna's preeminent patrons of music at the turn of the 19th century. Beethoven's

biographer Thayer described him as “a violinist of considerable powers and so devoted a lover of music and the drama, so profuse a squanderer of his income upon them, as in 20 years to reduce himself to bankruptcy.” In 1799, the young Prince commissioned not one but two sets of string quartets—one from the young lion Ludwig van Beethoven, who had first pounced upon the city seven years before; the other from Joseph Haydn, then Europe's most revered

composer, who was still basking in the unalloyed triumph of the premiere of *The Creation* in April 1798. Though Haydn had reached the not inconsiderable age of 67, he was still vital and energetic, and readily set to work on Lobkowitz's order for a series of six new quartets.

Haydn completed two of the pieces for Lobkowitz in 1799 (G major and

F major, published by Artaria in Vienna in 1802 as Op. 77, No. 1 and No. 2, with a dedication to the Prince), but then broke off the series to take up the enormous labor on *The Seasons*, the successor to *The Creation*, which so sapped his strength that he was unable to finish any more of the quartets. The two quartets of Op. 77 were the last in the incomparable

## THE ORION QUARTET ON 30 YEARS TOGETHER

### ***What's the difference between playing in an established quartet versus a pick-up group?***

*Todd Phillips: When you've been together for such a long time in a quartet... it's not just familiarity with the other players and, yeah, you know what they might do next and that kind of thing. But it's really you've been changed as a musician. You've taken part of their ideas and their personalities and you've absorbed so many of these things that now there's this connection which develops really over time. There's no other substitute for that.*

*Steven Tenenbom: There's just many things you don't have to think about because you already know each little motion with everybody. You can read them very easily.*

### ***What's the key to successfully playing together for three decades?***

*Daniel Phillips: To make a go of it over a period of time, everyone needs to be kind-of in the same place in different ways.*

*Timothy Eddy: Truly let yourselves as individuals and as a group be led by the music to make decisions about how you're going to rehearse, when you're going to play and keep playing through something for a little while, when you're going to stop and talk about one thing or another. Make decisions about how you're going to work according to what seems like the music needs the most.*



▶ *The Orion Quartet*



series of instrumental creations stretching over half a century with which Haydn had brought the quintessential forms of musical Classicism to their perfected states.

The Quartet in F major, Op. 77, No. 2 displays the ease and fluency of form-building through motivic development that Haydn had wrested from a lifetime of instrumental composition. As the opening movement's principal thematic material, the first violin posits a descending scale, perfectly balanced in two loud-soft phrases, which is carefully embellished with tiny decorative figures and sharply etched rhythmic cells. The lower strings underpin the second phrase with a smooth, scale-step accompaniment and punctuate the end of the eight-measure theme with a quick, repeated note motive. From this handful of ideas—a scale, a distinctive rhythm or two, a few legato notes—Haydn spun a masterful eight minutes of music: tightly integrated yet constantly inventive; attractive in every detail yet never losing sight of the movement's overall formal scheme; simple yet complex; expressive yet cerebral; lovely yet profound.

The second movement is labeled *Menuetto* but it is really a fully developed scherzo. The joke inherent in the Italian word “scherzo” is amply

demonstrated by the movement's outer sections, with their toe-stubbing rhythmic tricks, surprise dynamic changes, sly harmonic side-steps, and tweaky grace-notes. Providing an emotional and stylistic foil for this exalted foolery, however, is the central trio, sedate, almost somber in mood, smoothly flowing in demeanor, and tinged with expressive chromatic harmonies.

The *Andante* is a set of free variations on an elegant but rather prim melody presented by the first violin. The other instruments enter as the theme unfolds (a wonderful effect—rather like switching from mono to stereo on the home audio system), and the second violin and then the cello take over the melody for successive variations. An elaborate passage in the first violin provides the transition to the final variation, which returns the quiet and simplicity of the opening, though here with the inner voices filling out the texture.

The closing movement, Haydn's last instrumental *Finale*, is a dashing, monothematic sonata structure built on a theme of folk-dance vivacity, “a sublimation and fulfillment of all that had gone before,” according to Rosemary Hughes in her study of the composer's string quartets. ♦

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## PRE-CONCERT LECTURE

FRIDAY, NOVEMBER 3, 2017, 6:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO  
*Composer John Harbison discusses the musical legacy of Joseph Haydn, his timeless string quartets, and why these works of genius must never be taken for granted.*

# ABOUT THE ARTISTS



ANDREAS HALENSCHER

## ORION QUARTET

**Clockwise: Timothy Eddy, cello; Steven Tenenbom, viola; Daniel Phillips, violin; and Todd Phillips, violin**

▶ Since its inception, the Orion Quartet has been consistently praised for the extraordinary musical integrity it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by 20th and 21st century composers. The quartet remains on the cutting edge of programming with wide-ranging commissions from composers Chick Corea, Brett Dean, David Del Tredici, Alexander Goehr, Thierry Lancino, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberson, and Wynton Marsalis, and enjoys a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked closely with such legendary figures as Pablo Casals, Sir Andrés Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of TASHI and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri string quartets. The Orions perform regularly at The Chamber Music Society of Lincoln Center and are quartet-in-residence at New York's Mannes School of Music, where they are featured in a four-concert series each year.

Marking its 30th anniversary, the Orion Quartet's exciting 2017–18 season includes bold, virtuosic programs with renowned presenters across North America. Returning

to the Santa Fe Chamber Music Festival for a week-long residency, the quartet offers five inspired concerts with works by Beethoven, Bruch, Dvořák, Puccini, and Verdi. They appear at the Chamber Music Pittsburgh Series and South Mountain Concerts with flutist Tara Helen O'Connor, with further highlights including performances at the Philadelphia, Phoenix, and San Antonio Chamber Music societies. The quartet also returns to the Chamber Music Society with a fascinating contemporary music program in January 2018 of David Zubay's "Astral" Quartet No. 1 for Strings, the world premiere of a work by Sebastian Currier commissioned by CMS, and Quartet No. 2 for Strings and Soprano "And once I played Ophelia" by Brett Dean with celebrated new-music soprano Tony Arnold.

Last season the Orion Quartet's performances at the Chamber Music Society included programs of Haydn and Bach, and of Puccini and Hugo Wolf. New School Concerts presented the Orion twice, first in collaboration with the Dover Quartet in Mendelssohn's Octet and Mozart's Viola Quintet, K. 516, and then in Haydn's *The Seven Last Words of Christ*. The quartet also appeared with the Philadelphia Chamber Music Society and the Chamber Music Society of Westchester.

Heard often on National Public Radio's *Performance Today*, the Orion has also appeared on PBS's *Live From Lincoln Center*, A&E's *Breakfast with the Arts*, and three times on ABC-TV's *Good Morning America*. Additionally, the quartet was photographed with Drew Barrymore by Annie Leibovitz for the April 2005 issue of *Vogue*. Formed in 1987, the quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.

Violinist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, he studied with Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. Since winning the 1976 Young Concert Artists Auditions, he has been an emerging artist who has performed as a soloist with numerous symphonies; last season marked his concerto debut with the Yonkers Symphony. He appears regularly at the Spoleto Festival USA, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. He is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School.

**Todd Phillips** has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony, New York String Orchestra, and Orpheus Chamber Orchestra, with which he made a critically acclaimed recording of Mozart's *Sinfonia Concertante* for Deutsche Grammophon. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, and with Chamber Music at the 92nd Street Y and New York Philomusica. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and Pinchas Zukerman and has participated in 18 *Musicians from Marlboro* tours. He has recorded for the Arabesque, Delos, Deutsche

Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and SONY Classical labels. He serves as professor of violin at the Mason Gross School of the Arts at Rutgers University, Mannes College the New School for Music, Manhattan School of Music, and Bard College Conservatory of Music.

Violist **Steven Tenenbom** has established a distinguished career as chamber musician, soloist, recitalist, and teacher. He has worked with composer Lukas Foss and jazz artist Chick Corea, and has appeared as a guest artist with such ensembles as the Guarneri and Emerson string quartets, and the Kalichstein-Laredo-Robinson Trio. He has performed as a soloist with the Utah Symphony, Rochester Philharmonic, and Cincinnati Chamber Orchestra, and toured with the Brandenburg Ensemble throughout the United States and Japan. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Vail. A former member of the Galimir Quartet, he is currently a member of the piano quartet OPUS ONE. He and his wife, violinist Ida Kavafian, live in Connecticut where they breed, raise, and show champion Vizsla purebred dogs.

Cellist **Timothy Eddy** has earned distinction as a recitalist, orchestral soloist, chamber musician, recording artist, and teacher. He has performed with such symphonies as Dallas, Colorado, Jacksonville, North Carolina, and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. Mr. Eddy was frequently a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, he collaborates in recital with pianist Gilbert Kalish. 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.

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Erin Keefe, *violin*  
Kristin Lee, *violin*  
Sean Lee, *violin*  
Yura Lee, *violin/viola*  
Cho-Liang Lin, *violin*  
Daniel Phillips, *violin*  
Todd Phillips, *violin*  
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Joseph Conyers, *double bass*  
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Robert Langevin, *flute*  
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Ransom Wilson, *flute*  
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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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