Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 21, 2018, AT 5:00 ▸ 3,858TH CONCERT

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

SHAI WOSNER, piano
EMERSON STRING QUARTET
EUGENE DRUCKER, violin
PHILIP SETZER, violin
LAWRENCE DUTTON, viola
PAUL WATKINS, cello

QUARTET VARIATIONS

WOLFGANG AMADEUS MOZART
(1756–1791)

Quartet in E-flat major for Piano, Violin, Viola, and Cello, K. 493 (1786)
- Allegro
- Larghetto
- Allegretto

WOSNER, DRUCKER, DUTTON, WATKINS

WILLIAM BOLCOM
(b. 1938)

Quintet No. 1 for Piano, Two Violins, Viola, and Cello (2000)
- Sonata Movement
- Larghetto
- Lamentation
- Rondo furioso

WOSNER, SETZER, DRUCKER, DUTTON, WATKINS

INTERMISSION

ANTONÍN DVOŘÁK
(1841–1904)

Quartet in G major for Strings, Op. 106 (1895)
- Allegro moderato
- Adagio ma non troppo
- Molto vivace
- Finale: Andante sostenuto—Allegro con fuoco

SETZER, DRUCKER, DUTTON, WATKINS

This concert is made possible, in part, by **The Aaron Copland Fund for Music** and **The Gladys Krieble Delmas Foundation**.

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.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Since the earliest days of our activities as teachers and mentors of young musicians, the answer to our question "What kind of career are you seeking?" has become increasingly consistent: there is hardly an aspiring musician to be found these days that does not hope for a life as a member of a string quartet.

It has not always been so. Through the middle of the 20th century, only a handful of professional string quartets were able to make ends meet without being involved in other musical activities. One can trace the concept of the dedicated string quartet all the way back to the Razumovsky Quartet of 19th-century Vienna, which, led by the storied violinist and entrepreneur Ignaz Schuppanzigh, was celebrated at CMS during last season's Winter Festival. Later in that century, quartets such as the Joachim, Hellmesberger, Ysaÿe, Rosé, and the Kneisel carried the genre towards the 20th century, paving the way for ensembles such as the Primrose, Végh, Hollywood, Hungarian, and Smetana Quartets. Yet not all of these string quartets were full-time. Some, such as the Joachim, actually changed members depending upon which country they performed in!

But it was in the 20th century's second half that the string quartet gained a glamour, visibility, and widespread popularity that had previously been reserved for orchestras and soloists. Ensembles such as the Amadeus, Alban Berg, Melos, Juilliard, Tokyo, Cleveland, Guarneri, and tonight's quartet, the Emerson, fed the fires of enthusiasm among classical music listeners worldwide. Widespread dissemination of recordings further augmented these quartets' reputations and esteem.

Life in a string quartet is not necessarily a walk in the park, a fact that any member of a professional quartet will quickly clarify. But the rewards afforded to the lucky few are enormous, and those are revealed in full by the breadth and depth of the music on today's program, covering two centuries. Besides the vast

repertoire of string quartets, here represented by Dvořák's late masterpiece, we have a 21st-century work by Bolcom for string quartet plus piano, and one of Mozart's divine piano quartets, often played by members of string quartets with one violinist taking a brief break.

Enjoy the performance,

David Finckel Wu Han
ARTISTIC DIRECTORS

NOTES ON THE PROGRAM

Throughout the four decades of our career, we've had the opportunity to play both of Mozart's piano quartets with some of the world's greatest pianists. The Quartet in E-flat major, K. 493, is slightly less well known than its stormy companion piece in G minor, but no less virtuosic for the piano. The abundance of gorgeous melodies, the tonal warmth of its keys, and the perfect balance—both sonically and thematically—between the piano and strings make this work a delight for both performers and audience. We've played the quartet most frequently with the legendary Menahem Pressler, and look forward to this evening's performance with our impressive younger colleague, Shai Wosner.

With its colorful harmonic palette, various stylistic reference points, and emotional range, William Bolcom's piano quintet is a significant contribution to the repertoire for piano and string quartet, a genre that flourished throughout the 19th century and into the early 20th. When we think of piano quintets, the sweeping Romantic works of Schumann, Brahms, Dvořák, and Franck usually come to mind. Commissioned by the Kennedy Center to honor the 80th birthday of Isaac Stern, Mr. Bolcom's piano quintet is a compelling, impassioned work dating from the dawn of this century. Mr. Stern played second violin for a few performances in 2001; this was one of the last projects he worked on before he died that year.

Dvořák's 13th and final quartet, Op. 106 in G major, gives us the best of this great composer's salient characteristics: high drama and emotional depth; idiomatic use of the instruments; constantly varied textures; and thematic material ranging from serene and intimate to exuberant and forceful. This work is often inflected by the gestures of folk music from the composer's native Bohemia as well as the influences he absorbed during his three years in the United States.

—Eugene Drucker for the Emerson Quartet

Quartet in E-flat major for Piano, Violin, Viola, and Cello, K. 493

WOLFGANG AMADEUS MOZART

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

Composed in 1786.

- First CMS performance on March 5, 1972, by pianist Richard Goode, violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas.
- Duration: 28 minutes

SOMETHING TO KNOW: *The second of Mozart's two piano quartets was written after the first was rejected by the publisher for being too difficult and complex.*

SOMETHING TO LISTEN FOR: *The piano often alternates passages with the strings, agreeably trading lines back and forth. Compared to other similar works of the time, the strings play an unusually equal part with the soloistic piano.*

As Mozart reached his full maturity in the years after arriving in Vienna in 1781, his most expressive manner of writing, whose chief evidences are the use of minor modes, chromaticism, rich counterpoint, and thorough thematic development, appeared in his compositions with increasing frequency. Among the most important harbingers of the shift in Mozart's musical language was the G minor Quartet for Piano, Violin, Viola, and Cello (K. 478), which he completed on October 16, 1785 in response to a commission for three such works from the publisher Franz Hoffmeister. Hoffmeister had only entered the business a year earlier, and Mozart's extraordinary and disturbing score, for which the publisher saw little market, threw a fright into him. "Write more popularly, or else I can neither print nor pay for anything of yours!" he admonished. Mozart cast some quaint expletives upon the publisher's head, and said it was fine with him if the contract was canceled. It was. (Composer and publisher remained friends and associates, however. The following year, Hoffmeister brought out the Quartet in D major, K. 499, which still bears his name as sobriquet.) Rather surprisingly, then, Mozart completed another piano quartet, one in E-flat major (K. 493), eight months later in Vienna, on June 3, 1786, without any known prospect of commission or publication. The new work was somewhat lighter in mood than its G minor predecessor but was every bit as rich (and challenging to the contemporary Viennese taste) in its harmonic daring and contrapuntal elaborations. Artaria & Co., proving more bold than Hoffmeister, acquired the piece, and published both of the piano quartets a year later. There are hints in contemporary documents that they enjoyed a number of performances in Vienna.

The E-flat Piano Quartet opens with a broad, dramatic statement in chordal texture that serves as preface to the half-dozen motives comprising the first theme group. The complementary subject is a graceful tune with a turn-figure initiated by the piano and quickly taken over by the violin. It is this motive that is used, through modulation and instrumental dialogue, as the exclusive material of the development section. The recapitulation provides both formal balance and further elaborations of

the themes, with the turn-figure motive serving as the subject for a brief coda. The *Larghetto* melds sonata-form balance, wistful grace, and melodic suavity with audacious harmonic invention (almost every phrase in the movement is immediately repeated with some unexpectable change of harmony) and expressive intensity. The finale is a large rondo with sonata elements based on a subject Mozart authority Alfred Einstein deemed "the purest, most childlike and godlike melody ever sung." The movement tries to break into unrestrained jubilation, but it is always held back by a certain inner tension expressed through the chromaticism of its harmony. ◆

MOZART'S PIANO QUARTETS

The quartet for piano, violin, viola, and cello was essentially an invention of Mozart. On his visit to Paris in 1763, he had heard a quartet for piano, two violins, and cello by Johann Schobert, the Silesian-born composer to a noble Parisian household who died in 1767 at the age of 27 from eating poison mushrooms. Schobert's example found little following until Mozart's works. Haydn wrote no such pieces, and two of the Bach boys, Carl Philipp Emanuel and Johann Christian, made tiny piano concertos out of their chamber compositions with piano. Mozart's piano quartets are true chamber works rather than concertato *gratifications for the pianist, with a thorough integration of all the participants, a technique he had lustrously polished during the creation of the "Haydn" Quartets in the years 1782–85. Mozart's two excursions in the form served as the inspiration and model for a modest flurry of interest in the piano quartet among the Romanticists: Beethoven wrote four specimens of the genre, Schumann one, Mendelssohn four, Brahms three, Fauré two, and Dvořák two.*

—Dr. Richard E. Rodda

▸ *Mozart in early 1763 (at age six)*

Quintet No. 1 for Piano, Two Violins, Viola, and Cello

WILLIAM BOLCOM

- Born May 26, 1938, in Seattle.

Composed in 2000.

- Tonight is the first CMS performance of this piece.
- Premiered on March 10, 2001, in Washington, D.C., by pianist Jonathan Biss, violinists Philip Setzer and Isaac Stern, violist Lawrence Dutton, and cellist David Finckel.
- Duration: 18 minutes

SOMETHING TO KNOW: *This piano quintet was originally written for violinist Isaac Stern, who premiered it in the last year of his life.*

SOMETHING TO LISTEN FOR: *Bolcom describes the mood of the last movement as "a terribly speeded-up samba gone berserk."*

William Bolcom, in many ways, exemplifies the American composer at the start of the new millennium. Bolcom has taken his proper share of native and European training with distinguished (mostly French) teachers, including Milhaud, Messiaen, and Boulez. His work has been recognized with commissions from the NEA, the Guggenheim and Rockefeller Foundations, and many noted performers and ensembles, as well as by a Pulitzer Prize in 1988 for his Twelve New Etudes for Piano, recognition as the 2007 Composer of the Year by *Musical America*, multiple Grammy Awards for his settings of Blake's *Songs of Innocence and Experience*, National Medal of Arts, Letter of Distinction from the American Music Center, and induction into the American Classical Music Hall of Fame. He has taught at leading conservatories (he was on the faculty of the University of Michigan from 1973 until his retirement in 2008, the last 15 years as Ross Lee Finney Distinguished University Professor of Composition), and has served as a critic, composer-in-residence, and adjudicator. He is known as an excellent pianist. It is his background outside these factual entries, however, that makes him such an intriguing representative of the modern American composer.

Bolcom's earliest memorable musical experience came not from his grandfather, a lumber tycoon who raised money for the Seattle Philharmonic so that he could annually conduct a program of marches—though he could not read a note of music. Nor did it come from his mother, who continuously played classical selections on the phonograph while she was pregnant with William in the hope that he would become musical by pre-natal osmosis. Rather, Bolcom admits that his first musical memory came when he was eight, during a visit to a music shop where he heard a recording of *The Rite of Spring*. So intrigued was he by the music that he pleaded to take the album home. It was duly purchased, and he spent hours in front of the phonograph imbibing Stravinsky's epochal masterpiece. It is significant, and typical of many of today's composers, that it was a recording—that dynamic marriage of music and technology—that opened the world of music to William Bolcom.

After Stravinsky, Bolcom added the pioneering American iconoclast

Charles Ives to his musical pantheon. Other items were soon deposited in his increasingly eclectic musical grab-bag—Berg, Weill, serialism, microtones, as well as a thorough grounding in the great European classics. To all of these, Bolcom, like Ives, added a wide range of American popular music: jazz, folk, blues, rock, pop, ragtime. He gathered what he wished from this torrent of musical streams, and hammered it with a real flamboyance into his own characteristic style. In 1965, for example, he received *second* prize in composition at the Paris Conservatory for his String Quartet No. 8 (1965)—he was denied first prize because the theme of the finale was in the style of rock-'n'-roll. His *Session IV* (1967) contains quotations from Beethoven and Schubert cheek-by-jowl with snippets from Scott Joplin's rags. His first two operas (*Dynamite Tonite* and *Greatshot*) are rooted in the popular idioms of the satiric cabaret; *McTeague*, premiered by Lyric Opera of Chicago in 1992, is set in 19th-century San Francisco; *A View from the Bridge*, commissioned by Lyric Opera of Chicago for its 1999 season, is based on Arthur Miller's novel; another commission for Lyric Opera, premiered in December 2004, took Robert Altman's movie *A Wedding* as its subject. Among Bolcom's most recent works are the Trombone Concerto, premiered in June 2016 by the New York Philharmonic and that ensemble's principal trombonist, Joseph Alessi, under the direction of Alan Gilbert, and *Dinner at Eight*, based on the 1932 play by Edna Ferber and George Kaufman, premiered by Minnesota Opera in March 2017. Last month three new pieces received world premieres: *Ann Arbor Saturday* for the Ann Arbor Symphony Orchestra, Suite No. 3 for Violin, and a trio for horn, violin, and piano.

"I wanted to recall the great Schumann and Brahms tradition—of course, with important differences."

Bolcom wrote of his Piano Quintet No. 1 (2000), "I'd known Isaac Stern tangentially for many years; one day he called me asking for a chamber piece involving him, other players, and the young pianist Jonathan Biss. It seemed a good opportunity to attempt a piano quintet (which I had never done). Each chamber music formation has its own particular historical atmosphere, that of the string quartet being of course the best-known. A composer can choose to ignore these legacies or invoke them; I've done both on different occasions, but here I wanted to recall the great Schumann and Brahms tradition—of course, with important differences.

"The opening *Sonata Movement* has some of the legacy and atmosphere of my spiritual models. *Larghetto* alternates a lyrical first section with scherzo-like music, ending in a will-o'-the-wisp pianistic disappearance. The short introduction to the last movement, *Lamentation*, leads to a *Rondo furioso*, headlong and inexorable. The *Rondo* centers on a musical motive borrowed from my 1969 opera for actors, *Greatshot*; its mood is of a terribly speeded-up samba gone berserk." ◆

HEAR MORE BOLCOM: *CMS will present William Bolcom's Suite for Violin and Cello on January 17, 2019, in the New Music series in the Rose Studio.*

Quartet in G major for Strings, Op. 106

ANTONÍN DVOŘÁK

- Born September 8, 1841, in Nelahozeves, Bohemia.
- Died May 1, 1904, in Prague.

Composed in 1895.

- Premiered on October 9, 1896, in Prague by the Bohemian Quartet.
- First CMS performance on November 10, 1996, by the Orion String Quartet.
- Duration: 37 minutes

SOMETHING TO KNOW: *This was the first piece Dvořák wrote after permanently returning to Bohemia from a three-year stay in the United States.*

SOMETHING TO LISTEN FOR: *The slow movement features a gorgeous melody with a thick, hymnal accompaniment that transforms and develops through a series of emotionally complex variations.*

Dvořák's first year in the United States as director of the new National Conservatory of Music in New York City following his arrival on September 27, 1892, was an unmitigated success. He propounded the philosophy that the country's concert music should find thematic material and emotional inspiration in its indigenous songs and dances, and then wrote the "New World" Symphony to demonstrate his point. The work created such a sensation when it was introduced by Anton Seidl and the New York Philharmonic on December 16, 1893, in Carnegie Hall that Dvořák was named an honorary member of that organization. He spent the summer of 1893 in the Czech community of Spillville, Iowa, assuaging his homesickness for Bohemia and composing his F major String Quartet (Op. 96, "American") and E-flat major String Quintet (Op. 97). Despite the acclaim he was receiving in this country (the new quartet was played some 50 times within a year by the Kneisel Quartet after the ensemble introduced it in Boston on New Year's Day 1894), Dvořák was increasingly unhappy about being separated from his homeland and his friends and his beloved country house at Vysoká, outside Prague.

After he had been in New York for two years, he informed Jeanette Thurber, founder and guiding force of the conservatory, that he wanted to return to Bohemia for the summer. His leave was granted, and he spent the months from May until October in Prague and Vysoká. His return to New York was difficult—he missed his children desperately and he was so thoroughly homesick that winter that his usually robust health was affected. Though there was strong incentive for him to remain in America (he boasted in a letter to one friend about his $15,000 salary, an enormous sum in the 1890s), Dvořák had had quite enough of playing the role of the musical émigré (which he did with considerable skill), and left New York for the last time on April 16, 1895. He arrived in Prague 11 days later and went straight to Vysoká. His heart soared.

Dvořák took the summer of 1895 off—for seven months, from his arrival home in April until November, he did not put a single note on paper, the longest respite he had ever taken from creative work. He spent the warm

months almost entirely at Vysoká, where the world-famous composer worked his garden and tended his pigeons. He was back in Prague by September, teaching again at the local conservatory, but he was still unwilling to resume creative work. He enjoyed spending evenings with the musicians and stage people who gathered at a café near the National Theater, though, no matter how stimulating the company, he always left punctually at nine o'clock so as not to delay his accustomed early bedtime. By November, Dvořák was finally primed to return to composition, and his first project was the String Quartet in G major (Op. 106), which he finished in less than a month. The quartet was published by Simrock in the summer of 1896, and first played on October 9, 1896, in Prague by the Bohemian Quartet.

"All the strongest and most beautiful qualities of Dvořák's nature are combined in the G major Quartet," wrote the composer's biographer Karel Hoffmeister. "Here are the poetry and freshness of youth, the virile strength belonging to his time of life, the depth and overflowing tenderness, the harmonious sweetness of approaching old age. We find the climax of sunny gladness and glowing happiness which belong to his return to his homeland." A mood of buoyant optimism informs the sonata-form first movement, which is based on three complementary themes whose short phrases are perfectly tailored to development: a leaping motive capped by a fluttering figure and a quickly descending arpeggio (main theme); a little melody of notes paired two-and-two (transition); and a gently swaying strain whose triplet rhythms are nicely countered by a duple accompaniment (second theme). The main and transition themes provide the material for the development section. The recapitulation is compressed to largely eliminate the transition theme. A coda derived from the principal subject rounds out the movement.

The *Adagio*, one of Dvořák's loveliest and most touching slow movements, is based on a theme Otakar Šourek, in his study of the composer's chamber music, described as "full of depth of feeling borne on a broad stream of melody and breathing a profound sense of calm." This inspired melody is given in two versions—one major, the other minor—and the movement is formed around alternating variations on these musical twins, with a final major-mode transformation providing an autumnal close. The third movement, the most folk-inflected music in the quartet, is in the form of a scherzo with two contrasting trios. The finale is a hybrid form, cobbled from rondo, sonata, and reminiscence. The rondo element is a *furiant*-like theme, heard first in a slow, quiet preview at the outset, and then in its energetic full form, which returns as a structural marker throughout the movement. The sonata component is provided by a short melody of falling phrases initiated by the viola, which is considerably developed in two extended passages. The reminiscence arises from the nostalgic recall of the swaying second theme and the leaping and fluttering figures from the opening movement in the central regions of the finale. The *furiant*-rondo theme is heard one last time to bring the quartet to a brilliant ending. ◆

ABOUT THE ARTISTS

LISA MARIE MAZZUCCO

EMERSON STRING QUARTET
Lawrence Dutton, viola; Paul Watkins, cello; Philip Setzer, violin; Eugene Drucker, violin

The Emerson String Quartet has maintained its stature as one of the world's premier chamber music ensembles for more than four decades. The quartet has made more than 30 acclaimed recordings, and has been honored with nine Grammys (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and *Musical America*'s Ensemble of the Year award. The Emerson frequently collaborates with some of today's most esteemed composers to premiere new works, keeping the string quartet art form alive and relevant. It has partnered in performance with stellar soloists including Renée Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, and Yefim Bronfman.

During the 2018–19 season the Emerson continues to perform as the quartet-in-residence at the Smithsonian Institution in Washington, D.C., for its 40th season and returns to perform with the Chamber Music Society of Lincoln Center. The group performs in locations that include the Library of Congress in Washington, D.C., Denver, Vancouver, Seattle, Houston, Indianapolis, Detroit, the Yale School of Music, and University of Georgia. The quartet also embarks on two European tours, performing in major venues in the United Kingdom, Germany, France, Italy, and Spain. During the summer of 2019, the Emerson will perform at the Tanglewood, Ravinia, and Aspen music festivals.

Other North American highlights include subsequent performances of *Shostakovich and The Black Monk: A Russian Fantasy,* the new theatrical production co-created by the acclaimed theater director James Glossman and the quartet's violinist,

Philip Setzer. The music/theater hybrid, co-commissioned by the Great Lakes Chamber Music Festival, Princeton University, and Tanglewood Music Festival, has been presented at the Ravinia Music Festival, Wolf Trap, and in Seoul, South Korea. In spring 2019, the quartet will reprise this work at Stony Brook University and the Orange County Performing Arts Center. In a bold intersection of chamber music and theater starring David Strathairn/Len Cariou and Jay O. Sanders/Sean Astin with the Emerson String Quartet, the audiences witness the trials of Dmitri Shostakovich's 40-year obsessive quest to create an opera based on Anton Chekhov's mystical tale: *The Black Monk*.

The Emerson's extensive recordings range from Bach to Harbison, including the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartók, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvořák. The ensemble has also recorded music by Tchaikovsky, Smetana, Debussy, Ravel, Barber, and Ives. In 2017 the Emerson released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first CD issue on the new label Decca Gold. The quartet has commissioned and performed new works from composers such as Thomas Adès, Kaija Saariaho, Wolfgang Rihm, Mark-Anthony Turnage, and Edgar Meyer.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching and serves as quartet-in-residence at Stony Brook University. In 2013 cellist Paul Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the original members of the Emerson Quartet. The reconfigured group has been praised by critics and fans alike around the world. In 2016 full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton received the honor of Distinguished Professor, and part-time faculty members Eugene Drucker and Paul Watkins were awarded the title of Honorary Distinguished Professor. The Emerson had previously received honorary doctorates from Middlebury College, the College of Wooster, Bard College, and the University of Hartford. In 2015 the quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

MARCO BORGGREVE

SHAI WOSNER

▸ Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. His performances of a broad range of repertoire—from Beethoven and Schubert to Ligeti and the music of today—reflect his virtuosity and intellectual curiosity. This season he continues his career-long engagement with Schubert's music in his recital series *Schubert: The Great Sonatas* comprising the composer's final sonatas, with performances in Berkeley, Berlin, Buffalo, and Fresno. He performs with the Alabama, Detroit, Jerusalem, and Toronto symphony orchestras, tours with pianist Orion Weiss, and collaborates with

the Chamber Music Society of Lincoln Center, New York Philharmonic musicians, and violinist Jennifer Koh in a continuation of their *Bridge to Beethoven* series. His latest recording *Impromptu* (Onyx), explores the connections within an eclectic mix of improvisationally inspired works by composers from Schubert to Ives. He is a recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He has appeared with the orchestras of Atlanta, Baltimore, Berkeley, Chicago, Cleveland, Dallas, Los Angeles, Milwaukee, Philadelphia, Pittsburgh, and San Francisco, and St. Paul and Los Angeles chamber orchestras, and has performed with the Barcelona, Bournemouth, Frankfurt Radio, and Gothenburg symphonies, LSO St. Luke's, National Arts Centre Orchestra, Staatskapelle Berlin, and the Vienna Philharmonic. Born in Israel, he studied piano with Opher Brayer and Emanuel Krasovsky; composition, theory, and improvisation with André Hajdu; and at The Juilliard School with Emanuel Ax. He is an alum of The Bowers Program (formerly CMS Two).

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ARTISTS OF THE 2018–19 SEASON

Tony Arnold, *soprano*
Mané Galoyan, *soprano*
Joélle Harvey, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Paolo Bordignon, *harpsichord*
Kenneth Weiss, *harpsichord*
Benjamin Beilman, *violin*
Nicolas Dautricourt, *violin*
Chad Hoopes, *violin*
Daniel Hope, *violin*
Bella Hristova, *violin*
Paul Huang, *violin*
Ani Kavafian, *violin*
Ida Kavafian, *violin*
Erin Keefe, *violin*
Kristin Lee, *violin*
Sean Lee, *violin*
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Philip Setzer, *violin*
Alexander Sitkovetsky, *violin*
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*
Inbal Segev, *cello*
Nicholas Tzavaras, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
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*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Anthony McGill, *clarinet*
Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
David Byrd-Marrow, *horn*
David Jolley, *horn*
Jennifer Montone, *horn*
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Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

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

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

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(as of October 8, 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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