

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 28, 2018, AT 5:00 ▶ 3,863RD CONCERT

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

JUHO POHJONEN, piano
ANGELO XIANG YU, violin
CALIDORE STRING QUARTET
JEFFREY MYERS, violin
RYAN MEEHAN, violin
JEREMY BERRY, viola
ESTELLE CHOI, cello

THE KREUTZER CONNECTION

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Quartet in F minor for Strings, Op. 95,
“Serioso” (1810)**

- ▶ Allegro con brio
 - ▶ Allegretto ma non troppo—
 - ▶ Allegro assai vivace, ma serioso
 - ▶ Larghetto espressivo—Allegretto agitato
- MYERS, MEEHAN, BERRY, CHOI

SERGEI PROKOFIEV
(1891–1953)

Sarcasms, Five Pieces for Piano, Op. 17
(1912–14)

- ▶ Tempestoso
 - ▶ Allegro rubato
 - ▶ Allegro precipitato
 - ▶ Smanioso
 - ▶ Precipitosissimo
- POHJONEN

program continued on next page

The Chamber Music Society of Lincoln Center is deeply honored to perform this evening's concert in honor of **Ann S. Bowers**, whose generous gift ensures world-class performance and professional advancement opportunities for future generations of outstanding musicians.

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CMS Chamber Music Society of Lincoln Center

LEOŠ JANÁČEK
(1854–1928)

Quartet No. 1 for Strings, “The Kreutzer Sonata”
(1923)

- ▶ Adagio—Con moto
- ▶ Con moto
- ▶ Con moto—Vivace—Andante
- ▶ Con moto—Adagio

MYERS, MEEHAN, BERRY, CHOI

INTERMISSION

**RODOLPHE
KREUTZER**
(1766–1831)

Caprice No. 35 in E-flat major for Violin (1796)
YU

BEETHOVEN

**Sonata in A major for Violin and Piano, Op. 47,
“Kreutzer”** (1803)

- ▶ Adagio sostenuto—Presto
- ▶ Andante con variazioni
- ▶ Finale: Presto

YU, POHJONEN

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,

When we were both very young musicians (long before we knew each other) we came to know and love a great sonata for piano and violin by Beethoven which was nicknamed "Kreutzer." Thorough contextual education of classical musicians had not yet become much of a reality, and this important aspect of becoming a musician still lags behind acquiring technical prowess. So for the longest time, we can confess to having thought of this nickname as nothing more significant than a label that conveniently distinguished it from Beethoven's other sonatas in the same genre (there is also his "Spring" sonata, whose nickname at least bears an obvious connection to the character of the work).

A quick read of the "Kreutzer" Sonata's program notes in these pages will reveal an example of the entertaining riches to be enjoyed from the contextual study of classical music. We do not know if the turbulence of the "Kreutzer" Sonata's premiere had anything to do with Tolstoy's selection of this work as the cause of mayhem in his sordid novella. But we do know that Tolstoy's story directly inspired the 20th-century Czech composer Leoš Janáček (himself embroiled at the time in extra-marital longings) to create a kind of sound track of the story, which conveys the sad tale with a stunningly harsh realism that, for some, actually surpasses the intensity of Tolstoy's words.

So, with "Kreutzer" in all of its contexts as our programmatic thread, we saw opportunities: to include an extraordinary etude by the great violin pedagogue; to open the program with Beethoven's highly-charged "Serioso" Quartet (considered by him experimental and not even for the general public); and to feature an edgy, early work by Prokofiev inspired by his youthful absorption (and performances) of the then-radical works of Schoenberg and Bartók.

Allow us to therefore call this program "challenging" in the best sense, as it contains music as real as life itself. And do look forward to the unbridled joy of the finale of Beethoven's exuberant sonata at the evening's conclusion.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



The Chamber Music Society of Lincoln Center is deeply honored to perform this evening's concert in honor of **Ann S. Bowers**, whose generous gift ensures world-class performance and professional advancement opportunities for future generations of outstanding musicians.



Ann S. Bowers has generously donated the largest individual gift in the Chamber Music Society's 48-year history. Her five-million dollar gift secures the future of the vibrant CMS Two program, which has been renamed **The Bowers Program**. The rigorous three-season residency fully integrates outstanding young artists into every facet of CMS activities in New York and abroad, performing, recording, and often teaching, as equal colleagues alongside CMS musicians. The Bowers Program has proven to be an important springboard for many of today's most significant and influential chamber music artists, and is integral to the vibrant future of CMS itself.

Ann S. Bowers began her professional career when she joined the human resources group at Macy's in San Francisco, and thereafter made the transition to the burgeoning technology field in Silicon Valley. There, she found success in human resource management, becoming the first director of personnel at Intel and the first woman to hold a vice president title in Silicon Valley at Apple. Ann Bowers was married to the late Robert Noyce, founder of Intel, and she created and served as senior trustee of the Noyce Foundation, which supported ways to improve the teaching of math and science for 25 years.

▼
"The Bowers Program (formerly CMS Two) throws its members—the few chosen ones—directly into the electrifying whirlwind of musical creation."

—Dmitri Atapine, cello

NOTES ON THE PROGRAM

I first heard Beethoven's "Kreutzer" Sonata in Shanghai when I was 12, performed by Shlomo Mintz and Paul Ostrovsky. I remember being completely stunned by the quasi-symphonic sonority and extreme technical difficulty of this sonata. Just as Beethoven described in his manuscript, it is "in a style molto concertante almost like that of a concerto." I did not put my hands on it until I read the novel Kreutzer Sonata by Leo Tolstoy 12 years later, and I immediately decided to program it for my next recital. Then I realized how much emotional intensity, mental concentration, and physical strength are required to perform such a masterpiece. It is a 40-minute journey filled with emotional bursts, technical demands, as well as constant conversations and arguments between the violin and piano.

It is my sincere privilege to present this masterpiece for you in my first performance in Alice Tully Hall as a member of The Bowers Program. I'm excited to join this community of artists and meet the CMS audience.

—Angelo Xiang Yu

Quartet in F minor for Strings, Op. 95, "Serioso"

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

Composed in 1810.

- ▶ Premiered in May 1814, in Vienna by the Schuppanzigh Quartet.
- ▶ First CMS performance on January 30, 1972, by the Guarneri String Quartet.
- ▶ Duration: 21 minutes

➤ **SOMETHING TO KNOW:** *Beethoven wrote this quartet for a small circle of connoisseurs, not for public premiere like most of his other works.*

➤ **SOMETHING TO LISTEN FOR:** *Beethoven titled the quartet "Serioso" and it's also in the title of the third movement, which is a stark, jagged scherzo.*

The F minor Quartet is the shortest and the most highly compressed example of the genre Beethoven wrote. It is music that grapples with the philosophic/artistic problem he had broached in

the Fifth Symphony: the "apotheosis," or struggle to victory. "In this Quartet," wrote Joseph Kerman, "Beethoven evokes that almost tangible sense of the artist assaulting a demon of his

own fancying; we admire the process of assault, conquest, assertion, or becoming that the illusion permits." The struggle is joined immediately with the opening movement. The music is shorn of everything unessential—transitions, unrelated figurations, even the repeat of the exposition are abandoned in favor of the most lean, concentrated, forceful presentation of the musical materials and their development. Almost in mid-thought, certainly without any sense of resolution, the movement fades away to an inconclusive ending.

The *Allegretto*, though hymnal in texture and contemplative in mood, is prevented from banishing the accumulated uneasiness of the preceding movement because of its chromatic uncertainty and shifting tonalities. The scherzo, propulsive yet somber, begins without pause. After a brief, expressive introduction, the finale follows a haunted rondo form until its closing page, when, at long last, the music is freed from the tragic tonality of F minor into the sunlight of its major-key coda. ♦

Sarcasms, Five Pieces for Piano, Op. 17

SERGEI PROKOFIEV

- ▶ Born April 23, 1891, in Sontzovka, Russia.
- ▶ Died March 5, 1953, in Moscow.

Composed in 1912–14.

- ▶ Premiered on November 27, 1916, at the St. Petersburg Conservatory by the composer.
- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 11 minutes

⊕ **SOMETHING TO KNOW:** *Prokofiev wrote these playfully dissonant pieces while studying at the St. Petersburg Conservatory.*

⊕ **SOMETHING TO LISTEN FOR:** *The Sarcasms are full of jokes and sly mischief. For instance, the second piece has sneaky grace notes and runs.*

The five *Sarcasms* for Piano that Prokofiev composed between 1912 and 1914, while still a student at the St. Petersburg Conservatory, embody, according to his biographer Israel Nestyev, "the most extreme manifestations of his 'grotesquerie' ... elements of mischief, of devilish skepticism, predominate." The *Sarcasms* created a sensation when Prokofiev premiered them at the St. Petersburg Conservatory on November 27, 1916. "People took their head in their hands," he wrote to his friend composer Nikolay Myaskovsky. "Some in order to plug their ears,

others to express their excitement, and still more out of pity for the poor, once-promising composer."

"While the odd-numbered pieces are filled with violent, unbridled emotions," wrote Nestyev of the *Sarcasms*, "a fantastic, almost eerie atmosphere pervades the even-numbered ones." Though they all have surreal qualities, ranging from manic activity to dream-descending-into-nightmare, from nearly frozen inaction to frenzied motion, each one is carefully built, motivically integrated, and often surprisingly melodic in a disjunct, decidedly modern manner. ♦

Quartet No. 1 for Strings, “The Kreutzer Sonata”

LEOŠ JANÁČEK

- ▶ Born July 3, 1854, in Hukvaldy, Moravia.
- ▶ Died August 12, 1928, in Ostrava, Czechoslovakia.

Composed in 1923.

- ▶ Premiered on October 17, 1924, in Prague by the Bohemian Quartet.
- ▶ First CMS performance on November 12, 2008, by the Pražák Quartet.
- ▶ Duration: 18 minutes

⊕ **SOMETHING TO KNOW:** *This quartet was inspired by Leo Tolstoy’s novella The Kreutzer Sonata. In the story, a man murders his wife because he believes she’s cheating on him with a violinist.*

⊕ **SOMETHING TO LISTEN FOR:** *The third movement begins with a duet between the first violin and cello on a theme from Beethoven’s “Kreutzer” Sonata.*

Janáček wrote the First Quartet in a blaze of creative inspiration in a single week—October 30–November 7, 1923. For his subject, he settled on Leo Tolstoy’s 1889 short story *The Kreutzer Sonata*, which was inspired by that author’s exposure to Beethoven’s Violin Sonata in A major, Op. 47. Ian Horsbrugh summarized the tale in his biography of Janáček: “In Tolstoy’s story, the tragic events of the marriage are told by the husband to the author as they travel together on a rail journey. The man, Pózdnyshév, is cynical about love and about marriage. He recounts with passion his jealousy of the violin-playing Trukhachévski, whom, ironically, he had introduced to his wife—‘a strange, a fatal force led me not to repulse him.’ One evening his wife and this man perform Beethoven’s “Kreutzer” Sonata to a small gathering, and, in spite of Pózdnyshév’s forebodings, the concert was a success. But the first movement of the sonata had a ‘terrible effect’ on him. ‘It was as if quite new feelings, new possibilities of which I had till then been unaware, had been revealed to me,’ and, after the intense jealousy of the previous weeks, ‘that music drew me into some

world in which jealousy no longer had a place.’ However, Pózdnyshév goes away on a business trip, but returns home unannounced, finds his wife in the company of the other man, and, gripped by a terrifying frenzy, he stabs her with his ‘curved Damascus dagger.’”

The quartet opens with a series of themes that play out to create a picture of Tolstoy’s female character, whom the composer described as “a pitiable woman who is maltreated, beaten, and murdered.” The second movement, the quartet’s scherzo, is based on a theme that could depict either (or both) the foppish violin player or what Czech conductor and Leoš Janáček biographer Jaroslav Vogel described as “the short-lived satisfaction of the heroine’s desire.” The third movement begins as a sentimental duet in close imitation for violin and cello whose melody was modeled on the second theme of Beethoven’s 1803 “Kreutzer” Sonata. However, the duet is repeatedly broken off by slashing interjections from the other instruments. The tragedy culminates in the finale, which bears such performance markings as “desperately,” “shyly,” and “as in tears.” ◆

Caprice No. 35 in E-flat major for Violin

RODOLPHE KREUTZER

- ▶ Born November 16, 1766, in Versailles, France.
- ▶ Died January 6, 1831, in Geneva.

Published in 1796.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 2 minutes

⊕ **SOMETHING TO KNOW:** *During his lifetime, Kreutzer was one of the most famous violin virtuosos in France. He published 42 caprices (or etudes) a few years after joining the faculty of the Paris Conservatoire.*

⊕ **SOMETHING TO LISTEN FOR:** *Kreutzer's 35th Caprice is a march filled with double stops.*

Rodolphe Kreutzer was born in 1766 in Versailles, where his German-born father played and taught violin and wind instruments. He started on violin at age five and he began composing in his teens. In 1784 he introduced his own First Violin Concerto at the Concert Spirituel in Paris, and by 1789 was regarded as one of France's foremost virtuosos. After he settled in Paris at the outbreak of the Revolution in 1789, Kreutzer composed *Jeanne d'Arc à Orléans*, the first of his 46 stage works, and joined the faculty of the newly formed Paris Conservatoire, where he taught for the next 33 years. He appeared regularly in the city, toured extensively in Italy, The Netherlands, and Germany in 1796, and returned to Italy and visited Vienna in 1798, where he met

Beethoven. Kreutzer's solo career came to an end when he broke his arm in a carriage accident in 1810. Following the Restoration of the monarchy in 1814, he was named music director for Louis XVIII. The next year he was appointed assistant conductor at the Paris Opéra, then chief conductor in 1817 and music director in 1824. Kreutzer retired from his many duties when his health began to decline in 1826, and he died five years later while in Geneva for medical treatment.

Kreutzer's most familiar music (at least to violin students) is the *42 Études ou Caprices* for Violin he published under the aegis of the Paris Conservatoire in 1796, which address the mastery of technical problems in a range of musical styles. No. 35 in E-flat major is a march. ♦

▼

"The Bowers Program is truly life-changing for all of us who have been fortunate to be a part of it, and it's such great news that it will continue to grow and help other young artists."

—Erin Keefe, violin

Sonata in A major for Violin and Piano, Op. 47, "Kreutzer"

LUDWIG VAN BEETHOVEN

Composed in 1803.

▶ Premiered on May 24, 1803, in Vienna by violinist George Bridgetower and the composer.

▶ First CMS performance on January 10, 1970, by violinist Zino Francescatti and pianist Robert Casadesus.

▶ Duration: 40 minutes

➤ **SOMETHING TO KNOW:** *Beethoven originally wrote this sonata for his friend, virtuoso violinist George Bridgetower, but they had an argument and Beethoven changed the dedication to Rodolphe Kreutzer before the piece was published.*

➤ **SOMETHING TO LISTEN FOR:** *The first movement, though in sonata form, sounds like a wild fantasia composed for friends.*

George Bridgetower was born sometime between 1778 and 1780; his mother was of Polish or German extraction, his father was probably from Barbados. Bridgetower proved to be a remarkable prodigy of the violin, and he was accepted into the musical establishment of the Prince of Wales at Brighton when he was just ten. In 1803, Bridgetower was granted a leave of absence to visit his mother in Dresden and play some concerts en route. His public and private performances in Dresden created a sensation, and his arrival in Vienna in early May was anxiously awaited by the local music lovers there. Beethoven met the 23-year-old Bridgetower almost immediately, and the two got along famously. Beethoven proposed both to write a new piece for Bridgetower's debut in the city on May 24 and to accompany him at the piano, and he set to work immediately on a large Sonata in A major that would properly display the skills of the two executants. The premiere was a success, and Bridgetower remained in Vienna until July, playing to considerable acclaim

and spending many evenings with his new buddy, Ludwig van Beethoven.

By all rights, this work, published as Beethoven's "Kreutzer" Sonata in 1805 by Simrock, should be called the "Bridgetower" Sonata. According to an interview Bridgetower granted in 1845, they had a quarrel "over a girl," and Beethoven denied him the dedication in recompense. Instead, the score was inscribed to the well-known French violinist and composer Rodolphe Kreutzer.

The first movement of the "Kreutzer" Sonata is a formal curiosity, beginning with a slow introduction in the nominal key of A major as preface to a large sonata structure in the parallel minor mode. The main theme, given by the violin to begin the quicker tempo, is a dashing staccato phrase with a vaguely Turkish tint. The chorale-like subsidiary motive provides only a brief respite from the driving impetuosity of the music. The *Andante* is a spacious set of variations on a long theme. The flamboyant, tarantella-rhythm *Finale* provides a brilliant ending. ♦

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ABOUT THE ARTISTS



CALIDORE STRING QUARTET

Estelle Choi, cello; Jeffrey Myers, violin; Jeremy Berry, viola; Ryan Meehan, violin

► The Calidore String Quartet's "deep reserves of virtuosity and irrepressible dramatic instinct" (*New York Times*) and "balance of intellect and expression" (*Los Angeles Times*) have won it accolades across the globe. The Calidore String Quartet has enjoyed an impressive number of awards, including a 2018 Avery Fisher Career Grant and a 2017 Lincoln Center Emerging Artist Award. The Calidore made international headlines as the winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. Also in 2016, the quartet became the first North American ensemble to win the Borletti-Buitoni Trust Fellowship and was named BBC Radio 3 New Generation Artists. This season continues the Calidore's three-year residency in The Bowers Program (formerly CMS Two).

The Calidore String Quartet performs in the most prestigious chamber music series and venues throughout North America, Europe, and Asia such as Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall, Berlin Konzerthaus, Seoul's Kumho Arts Hall, and at many significant festivals, including Verbier, Ravinia, Mostly Mozart, Music@Menlo, Tippet Rise, Rheingau, East Neuk, and Festsspiele Mecklenburg-Vorpommern. The Calidore String Quartet's debut album for Signum Records, including quartets by Mendelssohn, Prokofiev, Janáček, and Golijov, was recently released. The quartet's other three commercial recordings feature a live recording at the 2016 Music@Menlo festival, a debut album of quartets by Mendelssohn and Haydn, and an album on the French label Editions Hortus. The Calidores serve as visiting guest artists at the University of Toronto and the University of Delaware.

Formed in 2010 at the Colburn School of Music, the quartet has studied with the Emerson Quartet, David Finckel, Andre Roy, Arnold Steinhardt, Günther Pichler, Gerhard Schulz, Guillaume Sutre, Gábor Takács-Nagy, Paul Coletti, Ronald Leonard, Clive Greensmith, Martin Beaver, and the Quatuor Ebène. Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from its home, Los Angeles, California, the "golden state."

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"Rehearsing, performing, touring, living, and breathing with some of the great artists I grew up admiring is an education like no other. The Bowers Program helped elevate my playing and career to a completely new level."

—Matthew Lipman, viola



J. HENRY FAIR

JUHO POHJONEN

► An ardent exponent of Scandinavian music, pianist Juho Pohjonen performs widely in Europe, Asia, and North America, with symphony orchestras, in recital, and as a chamber musician. During the 2018–19 season, he appears as soloist with the Nashville, Pacific, Bay Atlantic, and Duluth Superior symphony orchestras. He enjoys an ongoing association with the Chamber Music Society of Lincoln Center, and is an alum of The Bowers Program (formerly CMS Two). Other highlights of this season include his recital debut at the 92nd Street Y, a European tour in February, and concerts in Toronto and Alicante, Spain. Highlights of his summer 2018 schedule included his debut with the Pittsburgh Symphony and appearances at the Marlboro Music Festival, La Jolla SummerFest, and Tannery Pond Concerts in Chatham, New York. He has previously appeared in recital at Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, D.C., and in San Francisco, La Jolla, Detroit, and Vancouver. He has performed with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Buffalo Philharmonic, Mostly Mozart Festival, Bournemouth Symphony, London's Philharmonia, Canada's National Arts Centre Orchestra, and with orchestras throughout Scandinavia. His recent recordings include Romantic repertoire with cellist Inbal Segev on Avie Records and works in honor of Finland's centennial as pianist of the Sibelius Trio on Yarlung Records. Mr. Pohjonen studied with Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy from which he obtained a master's degree.



KATE LEMMON

ANGELO XIANG YU

► Winner of the Yehudi Menuhin International Violin Competition, Angelo Xiang Yu has received consistent critical acclaim and enthusiastic audience response for his solo recitals and orchestral and chamber music performances. Highlights of his 2018–19 season include debuts with the Rochester Philharmonic and the Sacramento, Spokane, Baton Rouge, and South Florida symphonies. He has also performed with orchestras in Pittsburgh, Toronto, Vancouver, Denver, and Houston, as well as with the Shanghai Symphony Orchestra, Auckland Philharmonia, New Zealand Symphony, Munich Chamber Orchestra, and Oslo Philharmonic Orchestra. An active

recitalist and chamber musician, he has appeared in recital in Berlin, Paris, Beijing, Singapore, Shanghai, Auckland, Chicago, Pittsburgh, and in March 2018 he performed in Boston's Jordan Hall under the auspices of the Chinese Cultural Foundation. During summer 2018, he made debuts at Music@Menlo, the Bridgehampton Chamber Music Festival, and the Sarasota Music Festival. He has also performed at Chicago's Grant Park Music Festival, Chamber Music Northwest in Oregon, the Verbier Festival in Switzerland, and the Bergen Festival in Norway. Born in Inner Mongolia, China, Mr. Yu studied with Qing Zheng at the Shanghai Conservatory. He earned his bachelor's degree, master's degree, and artist diploma from the New England Conservatory of Music, where he was a student of Donald Weilerstein, Miriam Fried, and Kim Kashkashian. A resident of Boston, he performs on a 1729 Stradivarius violin generously on loan from an anonymous donor. This season he joins The Bowers Program (formerly CMS Two).

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ARTISTS OF THE 2018–19 SEASON

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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*
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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*
Eric Reed, *horn*
Stewart Rose, *horn*
Brandon Ridenour, *trumpet*
David Washburn, *trumpet*
Victor Accese, *percussion*
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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.

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

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Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

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

**"The Bowers Program taught me to collaborate,
to lead, to present, and to envision."**

—Gloria Chien, piano

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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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