CHAMBER MUSIC SOCIETY OF LINCOLN CENTER CELEBRATES 50TH ANNIVERSARY WITH THE 2019-20 SEASON
OCTOBER 15, 2019 TO MAY 19, 2020

Opening Concert Features Dvořák’s “American” Quintet

Winter Festival Presents the Complete Beethoven String Quartets

Season Includes Six Premieres by Composers Anna Clyne, John Corigliano, Alexandra du Bois, John Harbison, Lowell Liebermann, and Bruce Adolphe

Anniversary Exhibition at The New York Public Library for the Performing Arts

More Than 60 Touring Engagements Across North and South America, Europe, and Asia

Subscriptions on sale starting at 10 AM on January 28, 2019

New York, NY, January 24, 2019 — The Chamber Music Society of Lincoln Center (CMS) has announced the details of its 2019-20 season. Titled Milestones, this celebration of CMS's 50th anniversary will feature the most expansive presentation of chamber music in its history—from its beginnings up to today—through worldwide performances, numerous educational initiatives, and a multi-media exhibition at The New York Public Library for the Performing Arts. CMS will continue to expand its already extensive free digital offerings, releasing a 50-episode podcast series highlighting some of the best performances from the last five decades.

Highlights of the 50th anniversary season include the mainstage programs at Alice Tully Hall, which will bring together the quintessence of chamber music. Each program will highlight a game-changing composition, starting with the opening night concert of American chamber music featuring Dvořák’s iconic “American” Quintet. A specially-expanded Inside Chamber Music series, led by composer and CMS resident lecturer Bruce Adolphe, will explore the milestone works, with lectures presented in the week prior to the performances. And the Winter Festival will offer Beethoven’s complete 16 string quartets, representing the very essence of groundbreaking musical evolution, 250 years after Beethoven’s birth. The Festival will also offer pre-concert presentations by David Finckel, with excerpts from the quartets performed with CMS musicians.

Explaining the season’s concept, Artistic Directors Wu Han and David Finckel said: “Milestones is not just a theme: it is the backbone of an immersive journey and those who partake of it will have experienced and will understand chamber music deeply. Our season title refers to a set of carefully chosen works, each headlining a mainstage program of the 2019–20 season. Although music did indeed unfold naturally over time, certain works hold indisputable reputations as innovation landmarks, Bach’s stunning Brandenburg Concertos; Schumann’s newly-invented Piano Quintet; and 19 more program headers knit together the
comprehensive fabric of chamber music, alongside repertoire gems that in myriad ways altered the course of our art form’s history.”

**The Season in Numbers**
The anniversary celebration will include more than 130 performances and events in NYC, on tour in the U.S. and internationally; six premieres; 16 American composers; and over 110 artists, including more than 75 artists with a long-standing CMS history, current and past Artistic Directors, and many alumni as well as current members of The Bowers Program. Since its founding in 1969, CMS has presented over 3,900 concerts in its home at Alice Tully Hall, at its residencies, and on tour around the world, and has enlarged the chamber music repertoire by more than 180 works through its strong commitment to commissioning.

**Commissions, Premieres, and American Works**
CMS will present six premieres during its 2019-20 anniversary season, including CMS Co-Commissions and **New York premieres** of Bruce Adolphe’s *Are there not a thousand forms of sorrow* for Two Violins, Viola, and Two Cellos (Oct. 27), Anna Clyne’s New Work for String Quartet (Apr. 30), John Harbison’s *IF* for Soprano and Ensemble (Mar. 8); and the Co-Commissions and world premieres of John Corigliano’s *The Food of Love* for Oboe and Cello (Nov. 7), Lowell Liebermann’s New Work for Cello and Piano (May 14), and CMS’s Commission and world premiere of a new work for Flute, Clarinet, Viola and Cello by Alexandra du Bois (Mar. 12).

The season also showcases the works of 16 American composers: Adolphe, Barber, Bernstein, Burleigh, Cage, Carter, Copland, Corigliano, Crawford Seeger, Gershwin, Harbison, Johnston, Liebermann, Marsalis, Nancarrow, and Tower; including works by six women: Clyne, Crawford Seeger, du Bois, Gubaidulina, Saariaho, Tower; and seven local New York composers: Adolphe, Corigliano, du Bois, Liebermann, Marsalis, Tower, and Clyne.

Executive Director Suzanne Davidson noted, “CMS is proud to head into its next 50 years on a strong financial footing, with the momentum of growing audiences and an ever-expanding footprint as we provide hundreds of hours of digital content for free. In its first half century CMS has experienced significant growth, and we take our responsibility to the art form seriously. In addition to performance at the highest level, education is a key part of our role. We reach thousands of students through our programs in schools, in our studio, and online. With The Bowers Program, we provide unique performance opportunities and pass the art of chamber music through generations of extraordinary musicians who will take the art form forward into the future. We are now poised to bring our unique brand of chamber music to an even wider audience.”

**CMS at 50: A 50th Anniversary Exhibition at The New York Public Library for the Performing Arts**
In celebration of the 50th anniversary season, The New York Public Library for the Performing Arts will explore the rich history of CMS with a multi-media exhibition and a timeline of the evolution of chamber music. The exhibition will **open on October 3, 2019** in the Plaza Corridor Gallery of the Dorothy and Lewis B. Cullman Center, at 40 Lincoln Center Plaza. It will be free and open to the public, no tickets are required. A special highlight will be a **nine-screen video installation illuminating the art form of chamber music through a performance of Mendelssohn’s Octet**. The exhibit will also present Chamber Music Society’s past half-century in six different sections: *A Chamber Music Society is Born, A Society is all about People, The Vast and Wonderful World of Chamber Music, Concerts Everywhere, Deepening Engagement: Now and in the Future, and Sharing an Art Form in the Modern Age.*
The exhibition will continue with a comprehensive timeline—including musical excerpts—of the history of chamber music from 1650 to today, integrating world history as well as the history of the Chamber Music Society of Lincoln Center. A playlist of musical excerpts will accompany the timeline so that the exhibition experience will enable simultaneous viewing and listening.

50 works from our past 50 years
CMS will provide 50 free podcasts of some of its finest live performances from the past 50 years, each with an introduction by Co-Artistic Director David Finckel. The first podcast will be made available August 1, 2019 and each new podcast will come out every following Monday throughout the anniversary season. They will be made available on the CMS website as well as iTunes and other podcast platforms.

Fall 2019 Concerts at Alice Tully Hall
CMS opens its 2019-20 season on its main stage with a program featuring Dvořák’s American Quintet coupled with works by Harry Burleigh, Aaron Copland and Leonard Bernstein. It will be performed by pianists Gloria Chien and Wu Han, piano; violinists Chad Hoopes, Kristin Lee, Danbi Um, and Angelo Xiang Yu; violist Matthew Lipman and Paul Neubauer; cellists Nicholas Canellakis and David Finckel; bassist Anthony Manzo, flutist Ransom Wilson; clarinetist David Shifrin; and bassoonist Marc Goldberg (Oct. 15). The second concert, Haydn’s Joke Quartet, will present two quartets by the composer alongside Mozart’s “Dissonance” with the Orion String Quartet (Oct. 20); followed by Schubert’s Cello Quintet in an evening of quintets also showcasing works by Mozart and Bruce Adolphe (CMS Co-Commission, New York premiere), performed by violinists Sean Lee and Arnaud Sussmann; violists Mark Holloway and Matthew Lipman; and cellists Clive Greensmith and David Requiro (Oct. 27).

November brings Berg’s Lyric Suite for String Quartet with Soprano, Mozart’s Adagio and Fugue in C minor for String Quartet, and Grieg’s Quartet in G minor for Strings with soprano Tony Arnold and the Schumann Quartet (Nov. 8); and Brahms’s Clarinet Quintet with Schubert’s Fantasie in F minor for Piano Four Hands and Schumann’s Dichterliebe for Voice and Piano, performed by tenor Paul Appleby; pianists Ken Noda and Wu Han; violinists Aaron Boyd and Francisco Fullana; violist Yura Lee; cellist Keith Robinson; and clarinetist David Shifrin (Nov. 19). Stravinsky’s The Soldier’s Tale will be presented showcasing innovative works from Beethoven, Mendelssohn and Smetana. Pianist Anne-Marie McDermott; violinist Ida Kavafian; cellist Gary Hoffman; and clarinetist Jose Franch-Ballester will perform (Nov. 24).

December will present Bach’s Goldberg Variations with pianist Jeffrey Kahane (Dec. 3), and just in time for the holidays, CMS offers Corelli’s “Christmas Concerto,” coupled with an excerpt from Bach’s Musical Offering, Tartini’s “Devil’s Trill,” Vivaldi’s “Winter,” and other Baroque gems from Farina and Sammartini. The performers are harpsichordist Kenneth Weiss; violinists Adam Barnett-Hart, Ani Kavafian, Kristin Lee, and Alexander Sitkovetsky; violists Yura Lee and Matthew Lipman; cellists Estelle Choi and Timothy Eddy; bassist Edgar Meyer; and flutist Adam Walker (Dec. 8, 10). CMS’s holiday tradition continues with Bach’s Brandenburg Concertos with harpsichordist Hyeyeon Park; violinists Francisco Fullana, Bella Hristova, and Arnaud Sussmann; violinist/violist Daniel Phillips; violinists Hsin-Yun Huang and Richard O’Neill; cellists Dmitri Atapine, Nicholas Canellakis, and Colin Carr; bassist Xavier Foley; flutists Sooyun Kim and Tara Helen O’Connor; oboists Randall Ellis, James Austin Smith, and Stephen Taylor; bassoonist Marc Goldberg; horn players David Jolley, and Eric Reed; and trumpeter David Washburn (Dec. 13, 15, 17).

13th Winter Festival: The Beethoven String Quartets
The 2019 edition of the Winter Festival will offer Beethoven’s complete string quartets. The 16 masterpieces will be performed in groups corresponding to his early, middle, and late periods, in the order they were
composed between 1798 and 1826. The renowned Danish String Quartet performs them all in six concerts (Feb. 7, 9, 11, 14, 16, and 18). Additionally, CMS Co-Artistic Director David Finckel will reveal the extraordinary details of Beethoven’s quartets prior to each of the Winter Festival concerts. This unique pre-concert lecture series will feature Finckel performing excerpts from the cycle as cellist with an ensemble of CMS musicians.

**Winter 2020 Concerts at Alice Tully Hall**

The Winter concerts start with *Debussy’s String Quartet* in the company of Czech novelties by Suk and Janáček, and Brahms’s Quartet No. 2 in A major played by pianist Juho Pohjonen; violist Richard O’Neill; cellist Jan Vogler; and the Escher String Quartet (Jan. 14). *Saint-Saëns’s First Piano Trio* follows in a program highlighting French composers and also including works by Ravel and Fauré with pianist Wu Han; violinist Paul Huang; violist Matthew Lipman; and cellist Clive Greensmith (Jan. 26).

February’s performances showcase *Ligeti’s Bagatelles for Wind Quintet* in a vibrant program of works by Barber, Françaix, Mozart, and Reicha, played by pianist Michael Brown; flutist Tara Helen O’Connor; oboist Stephen Taylor; clarinetist Sebastian Manz; bassoonist Peter Kolkay; and horn player Radovan Vlatković (Feb. 25). March presents *Schumann’s Piano Quintet* with Mozart’s Quartet in D major for Flute, Violin, Viola, and Cello, Schubert’s “Gretchen am Spinnrade” for Voice and Piano, Chausson’s *Chanson perpétuelle* for Soprano and Piano, and Harbison’s *IF* for Soprano and Ensemble (CMS Co-Commission, New York Premiere) with soprano Joëlle Harvey; pianists Michael Brown and Gilbert Kalish; violinists Ani Kavafian and Francisco Fullana; violinist Che-Yen Chen; cellist Dmitri Atapine; bassist Timothy Cobb; flutist Adam Walker; clarinetist Romie de Guise-Langlois; and percussionist Ian David Rosenbaum (March 8). *Bartók’s Sonata for Two Pianos and Percussion* comes next, with works by Dohnányi, Bartók, and Tchaikovsky performed by pianists Alessio Bax and Lucille Chung; violinists Erin Keefe and Cho-Liang Lin; violists Hsin-Yun Huang, Paul Neubauer; cellist Dmitri Atapine, Colin Carr; and percussionists Ayano Kataoka and Ian David Rosenbaum (Mar. 15).

**Spring 2020 Concerts at Alice Tully Hall**

*Messiaen’s Quartet for the End of Time* is performed along with works by Brahms and Stravinsky featuring pianist Wu Qian; violinist Alexander Sitkovetsky; cellist Mihai Marica; and clarinetist Alexander Fiterstein (Mar. 20). *Beethoven’s Piano Trio, Op. 1, No. 1* follows with Debussy’s *Petite Suite* for Piano Four Hands and Chausson’s Concerto in D major for Violin, Piano, and String Quartet, performed by pianists Jon Kimura Parker and Wu Han; violinists Francisco Fullana, Chad Hoopes, and Paul Huang; violists Paul Neubauer; cellists Nicholas Canellakis and David Finckel (Mar. 29).

In April, *Mozart’s Piano Quartet in G minor* will be coupled with works by Mendelssohn and Strauss and played by pianist Gilles Vonsattel; violinists Alexi Kenney and Arnaud Sussmann; violinist Yura Lee and Richard O’Neill; and cellist David Requiro (Apr. 3). *Gershwin’s Rhapsody in Blue* will be featured in a program of works by Ravel and Milhaud, and Marsalis’ selections from *At the Octoroon Balls* for String Quartet (CMS Co-Commission) performed by pianists Anne-Marie McDermott and Orion Weiss; violinist Chad Hoopes; and the Orion String Quartet (Apr. 19). *Shostakovich’s Piano Quintet* will also be offered alongside works by Beethoven and Mendelssohn played by pianist Inon Barnatan; violinists Alexander Sitkovetsky and Angelo Xiang Yu; violinist Paul Neubauer; and cellist Paul Watkins (Apr. 24).

May offers *Schoenberg’s Verklärte Nacht* and other works inspired by the night by Boccherini, Britten, Debussy, and Schubert, performed by pianist Orion Weiss; violinists Yura Lee and Angelo Xiang Yu; violinists Hsin-Yun Huang and Matthew Lipman; cellists Nicholas Canellakis and David Finckel; and oboist James
The superb Mendelssohn’s Octet will bring the season to a close with octets by Enescu and Shostakovich performed by violinists Soovin Kim, Kristin Lee, Sean Lee, and Danbi Um; violist Paul Neubauer and Richard O’Neill; and cellists Nicholas Canellakis and Keith Robinson (May 17, 19).

The Art of the Recital
The timeless art of the recital is perpetuated in the hands of present-day masters of the genre, who are curating their concerts in the intimate Rose Studio. The anniversary season will include Stravinsky's The Rite of Spring for Piano Four Hands and Messiaen’s Visions de l’Amen for Two Pianos with Michael Brown and Orion Weiss (Nov. 21); Beethoven sonatas with Paul Watkins, cello; Alessio Bax, piano (Feb. 6); Paganini’s Complete Caprices for Violin and Piano, Op. 1 (c. 1805) (arr. Robert Schumann), Sean Lee, violin; Peter Dugan, piano (Mar. 26); and works for cello and piano by Bridge, Debussy, Martinů, Shostakovich, and the world premiere of Lowell Liebermann’s New Work for Cello and Piano co-commissioned by CMS with cellist Dmitri Atapine and pianist Hyeyeon Park (May 14).

Rose Studio Series & Late Night Rose at Rose Studio
Each program in the popular Rose Studio Series is presented in two ways: in a traditional setting at 6:30 PM, and as part of the cozy Late Night Rose series with cabaret-style seating and a complimentary glass of wine at 9 PM. The 2019-20 Rose Studio concerts will open with Penderecki's Sextet for Clarinet, Horn, Violin, Viola, Cello, and Piano, coupled with Dohnányi’s Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37 with Gilles Vonsattel, piano; Francisco Fullana, violin; Paul Neubauer, viola; Mihai Marica, cello; David Shifrin, clarinet; and Eric Reed, horn (Oct. 24). The Calidore String Quartet and bassist Xavier Foley will perform Bartók’s Quartet No. 3 for String and Dvořák’s Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77 (Nov. 14); and a program of Nielsen’s Quartet for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 43, and Mozart's Serenade in C minor for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns, K. 388 will unite Sooyun Kim, flute; James Austin Smith, Stephen Taylor, oboe; Romie de Guise-Langlois, Tommaso Lonquich, clarinet; Marc Goldberg, Peter Kolkay, bassoon; David Jolley, and Eric Reed, horn (Jan. 30).


New Milestones at Rose Studio
During this season of milestones, CMS selected 20th century works that have set the stage for today’s composers. These visionary artists have pioneered innovations that have shaped the current musical landscape, fascinated listeners, and sparked curiosity. American Trailblazers - Cage’s Sonatas and Interludes presents some of Cage’s finest pieces for prepared piano, along with works by Ruth Crawford Seeger, John Corigliano (world premiere), and Elliott Carter, with pianist/harpist cellist Mihai Marica; flutist Tara Helen O’Connor; and oboist James Austin Smith (Nov. 7). Electronic Chamber Music in a New Form - Stockhausen’s Kontakte offers this important composition that influenced electronic music, paired with percussion works by Kaija Saariaho and Thomas Meadowcroft. It will be performed by pianist Michael Brown; and percussionists Christopher Froh, Ayano Kataoka, Eduardo Leandro, and Ian David Rosenbaum; and electronics by David Adamsy (Jan. 16).
Expanded Pitches - Schoenberg’s String Trio will provide an exploration of experimentations with tonalities and pitches through works by Tristan Murail, Ben Johnston, and the CMS Commission and world premiere of Alexandra du Bois’ New Work (Mar. 12). Violinists Kristin Lee and Yura Lee; violinist Richard O’Neill; cellist Mihai Marica; flutist Adam Walker; and clarinetist Sebastian Manz will perform the program. The series will conclude with String Quartet Evolution - Gubaidulina’s String Quartet No. 4, an evening offering an exciting survey of the quartet form with works by Conlon Nancarrow, Joan Tower, and Anna Clyne’s New Work for String Quartet, a CMS Co-Commission and New York premiere, with the Calidore String Quartet (Apr. 30).

Education, Lectures, and Kids and Family Concerts
The Rose Studio will host the popular Inside Chamber Music with Bruce Adolphe series, which combines entertaining lectures full of fascinating insights into masterworks with short live performances. Each lecture is illustrated by excerpts from the featured piece, performed live by CMS artists. The 12-program season comprises music by 12 different composers: Dvořák (Oct. 9), Haydn (Oct. 16), Schubert (Oct. 23), Berg (Nov. 6), Brahms (Nov. 13), Stravinsky (Nov. 20), Messiaen (Mar. 18), Beethoven (Mar. 25), Mozart (Apr. 1), Gershwin (Apr. 15), Shostakovich (Apr. 22), and Schoenberg (Apr. 29).

Meet the Music! is CMS’s family concert series at Alice Tully Hall, created for kids ages 6 and up and their families. Hosted by Bruce Adolphe, the series launches its first family concert of the season with Oceanophony (Nov. 10), followed by Leave it to Ludwig (Jan. 12), and Inspector Pulse and the Case of the Mozart Cookie Mystery (April 5).

There will also be three CMS Kids concerts, performed twice on the same day, in the intimate Rose Studio curated for ages 3-6; Creative Creatures (Oct. 20), Who is Brahms? (Mar. 1), and Master Work: Brahms’s Rondo alla Zingarese, Op. 25 (Apr. 26). These family-friendly performances are presented in a judgment-free environment, and are less formal and more supportive of sensory, communication, movement, and learning needs. Each CMS Kids program is a Relaxed Performance, an inclusive concert experience adapted for neurodiverse audiences, including children with autism or other special needs.

CMS also offers numerous educational initiatives for both young and old during the season, including FREE master classes at the Rose Studio with soprano Tony Arnold on vocal chamber music (Nov. 7), pianist Jeffrey Kahane on solo piano works by Bach (Dec. 4), Frederik Øland and Fredrik Schøyen Sjölín of the Danish String Quartet on Beethoven’s String Quartets (Feb. 13), hornist Radovan Vlatković on winds repertoire (Feb. 26), and violinist Arnaud Sussmann on chamber music featuring the violin (Apr. 6). These presentations (reservation required to attend) are a priceless opportunity for the next generation of chamber musicians to learn the art of interpretation and details of technique from chamber music masters. The events are also livestreamed and archived for viewing on CMS’ website.

Summer Evenings at Alice Tully Hall
Now in its 5th year, Summer Evenings have become a tradition at CMS. The series offers listeners captivating programs of beloved chamber repertoire and a post-concert wine reception for the entire audience to celebrate with the musicians following each performance. The first concert will include early works by Dvořák, Mendelssohn, and Schubert with pianist Jon Kimura Parker; violinist Kristin Lee; violists Richard O’Neill and Cynthia Phelps; cellist Clive Greensmith; and bassist Anthony Manzo (July 10). The second concert will feature Mozart's Sonata in B-flat major for Violin and Piano alongside trios by Arensky and Brahms, performed by pianist Juho Pohjonen; violinist Bella Hristova; cellist Nicholas Canellakis; and clarinetist
Anthony McGill (July 14). The last evening is composed of Classical works by Boccherini, Haydn and Vivaldi, and Schumann, featuring guitarist Sharon Isbin and the Calidore String Quartet (July 17).

**CMS on Tour**
A global leader in chamber music, CMS is the largest producing presenter of chamber music in the world and is now offering even more concerts on tour and in annual residencies than in its home at Lincoln Center. Every season CMS performs approximately 70 or more concerts on tour, August through mid-June, traveling across the U.S. and Canada and internationally to Europe, Asia and South America. For a partial listing of tour dates, artists, and programs, click [here](#).

**Watch Live**
CMS will offer 30 high quality live streaming events – also on-demand for up to 72 hours later – of Rose Studio series including Late Night Rose, The Art of the Recital, and New Milestones performances; Inside Chamber Music lectures; and Master Classes. Programs can be accessed [here](#).

**Subscriptions and Tickets**
Subscriptions will be available at 10 AM on January 28, 2019. Starting on August 1, 2019, single tickets may be purchased in person at the Alice Tully Hall box office at Broadway and West 65th St. or the CMS ticketing office at The Samuel B. and David Rose Building, 165 West 65th Street, 10th floor; by calling 212.875.5788; or online at [www.chambermusicsociety.org](http://www.chambermusicsociety.org).

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**2019-20 DETAILED LISTINGS**

**MAINSTAGE CONCERTS ALICE TULLY HALL**

1893: *Dvořák’s American Quintet* - Tuesday, 10/15/19, 7:30 PM
An evocation of a Midwest farmland sunrise opens Dvořák’s “American” quintet, a work inspired by the plains of Spillville, Iowa, and the music of Native and African-Americans. This moving work opened a vast musical horizon in the New World, pointing American composers in search of a voice to their own native musical heritage. Harry Burleigh, an African-American music student at New York’s National Conservatory, sang spirituals for Dvořák. The iconic Aaron Copland and Leonard Bernstein both drew on Dvořák’s game-changing vision to create their own American masterworks.

- Burleigh: *Southland Sketches* for Violin and Piano (1916)
- Dvořák: *Quintet in E-flat major* for Two Violins, Two Violas, and Cello, Op. 97, “American” (1893)
- Bernstein: *Sonata for Clarinet and Piano* (1941-42)
- Copland: *Appalachian Spring Suite* for Ensemble (1944)

Gloria Chien, Wu Han, piano; Chad Hoopes, Kristin Lee, Danbi Um, Angelo Xiang Yu, violin; Matthew Lipman, Paul Neubauer, viola; Nicholas Canellakis, David Finckel, cello; Anthony Manzo, double bass; Ransom Wilson, flute; David Shifrin, clarinet; Marc Goldberg, bassoon

1781: *Haydn’s Joke Quartet* - Sunday, 10/20/19, 5 PM
The punchline comes at the end, but this quartet by Haydn sets throughout a standard of chamber music composition equaled by only the greatest masters. Haydn can indeed be devilishly humorous, and this quartet...
will seem all the more so in the company of his earlier *Sturm und Drang* Op. 20 quartet, and the sublime quartet by Mozart which was inspired by Haydn and dedicated to him with reverence.

Mozart:  Quartet in C major for Strings, K. 465, “Dissonance” (1785)

Orion String Quartet (Daniel Phillips, Todd Phillips, violin; Steven Tenenbom, viola; Timothy Eddy, cello)

1828: *Schubert’s Cello Quintet* - Sunday, 10/27/19, 5 PM
There are few works in all of music which command the awe and affection of Schubert’s Cello Quintet. Written at a feverish pace as the 31-year-old composer neared death, the quintet’s transcendence has made it an essential listening ritual for music lovers. Inspired by Schubert’s creation, the program includes the New York premiere of Bruce Adolphe’s deeply-felt cello quintet, preceded by the first of six landmark string quintets by Mozart.

Mozart:  Quintet in B-flat major for Two Violins, Two Violas, and Cello, K. 174 (1773)
Adolphe:  *Are there not a thousand forms of sorrow* for Two Violins, Viola, and Two Cellos (2017)
(CMS Co-Commission, New York Premiere)

Sean Lee, Arnaud Sussmann, violin; Mark Holloway, Matthew Lipman, viola; Clive Greensmith, David Requiro, cello

1926: *Berg’s Lyric Suite* - Friday, 11/8/19, 7:30 PM
When the Viennese creator of the controversial opera *Wozzeck* turned his hand to the string quartet, no one knew what to expect. That Arnold Schoenberg’s famous student would compose an intricate and powerful work was assumed, but the quartet’s unprecedented intrigues would only surface in 1977 when the work’s hidden musical and numerical codes, and a vocal part, revealed Berg’s secret love affair with a married woman. Mozart’s bracing Adagio and Fugue, and Grieg’s storm-driven String Quartet, round out a delightfully turbulent program.

Mozart:  Adagio and Fugue in C minor for String Quartet, K. 546 (1788)
Berg:  *Lyric Suite* for String Quartet with Soprano (1925–26)
Grieg:  Quartet in G minor for Strings, Op. 27 (1877–78)

Tony Arnold, soprano; Schumann Quartet (Erik Schumann, Ken Schumann, violin; Liisa Randalu, viola; Mark Schumann, cello)

1891: *Brahms’s Clarinet Quintet* - Tuesday, 11/19/19, 7:30 PM
Before his death in 1897, Johannes Brahms memorialized his, fast-disappearing Old World in works of breathtaking tenderness. Moved by the purity of the clarinet, he created a quintet for the ages, a heart-rending epitaph for himself and the 19th century combined. Schubert’s similar *Fantasie*, composed in the autumn of his life, and Schumann’s emotional *Dichterliebe* build a nostalgic musical path to Brahms’s late masterpiece.

Schubert:  *Fantasie* in F minor for Piano, Four Hands, D. 940, Op. 103 (1828)
Schumann:  *Dichterliebe* for Voice and Piano, Op. 48 (1840)
Brahms: Quintet in B minor for Clarinet, Two Violins, Viola, and Cello, Op. 115 (1891)

Paul Appleby, tenor; Ken Noda, Wu Han, piano; Aaron Boyd, Francisco Fullana, violin; Yura Lee, viola; Keith Robinson, cello; David Shifrin, clarinet

1918: Stravinsky's The Soldier's Tale - Sunday, 11/24/19, 5 PM

In a single decade, with works such as The Firebird and The Rite of Spring, Igor Stravinsky showed possibilities for musical extremism never before imagined. With bracing harmonies, infectious rhythms, and brilliant orchestration, everything that Stravinsky created in this fertile period stole the musical show of the era, and this trio arrangement of The Soldier's Tale (Stravinsky's own) introduced his controversial music to the chamber music stage. Innovations abound in this milestone program: Beethoven’s Clarinet Trio (the first of its kind), Mendelssohn’s Songs Without Words (his own invention), and Smetana’s Piano Trio, the first major chamber work from the Bohemian region.

Beethoven: Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11 (1797)
Stravinsky: L’Histoire du soldat (The Soldier’s Tale), Trio Version for Violin, Clarinet, and Piano (1918, arr. 1919)
Mendelssohn: Selected Lied ohne Worte (Songs Without Words) for Piano

Anne-Marie McDermott, piano; Ida Kavafian, violin; Gary Hoffman, cello; Jose Franch-Ballester, clarinet

1741: Bach’s Goldberg Variations - Tuesday, 12/3/19, 7:30 PM

Bach’s “Goldberg Variations,” composed near the end of his life, consists of an aria and 30 unbroken variations. Lasting over an hour, the work is an immersive experience during which the listener journeys through time and space, emerging at its conclusion changed and enlightened. Jeffrey Kahane, one of a handful of true masters of this monumental opus, offers his incomparable performance as well as a fascinating exploration of the variations.

Bach: Aria with Diverse Variations for Keyboard, BWV 988, “Goldberg Variations” (1741)

Jeffrey Kahane, piano
*This performance begins with remarks on the piece by pianist Jeffrey Kahane.

1713: Corelli’s Christmas Concerto - Sunday, 12/8/19, 5 PM; Tuesday, 12/10/19, 7:30 PM

Arcangelo Corelli was not only history’s first truly “modern” violinist, but a musician's musician whose compositions were performed throughout Europe during his lifetime. His “Christmas Concerto”—Fatto per la notte di Natale—is an early Baroque-age miracle of tone painting. The drama of the Nativity scene is thrust upon the listener from the outset; the pastoral visions of nearby shepherds provide soothing contemplation at the work’s conclusion. The magic generated by Corelli’s genius has made this work an audience favorite, and CMS offers it in the company of bracing music from five additional composers.

Corelli: Concerto Grosso in G minor for Two Violins, Cello, Strings, and Continuo, Op. 6, No. 8, “Christmas Concerto” (published 1713)
Bach: Trio Sonata in C minor for Flute, Violin, and Continuo, from Musical Offering, BWV 1079 (1747)
Tartini: Sonata in G minor for Violin and Continuo, “Devil’s Trill” (before 1756)
Farina: *Capriccio stravagante* for Violin, Two Violas, Cello, and Continuo (1627)

Sammartini: Concerto in F major for Flute, Strings, and Continuo


Kenneth Weiss, harpsichord; Adam Barnett-Hart, Ani Kavafian, Kristin Lee, Alexander Sitkovetsky, violin; Yura Lee, Matthew Lipman, viola; Estelle Choi, Timothy Eddy, cello; Edgar Meyer, double bass; Adam Walker, flute

**1720: Bach’s Brandenburg Concertos** - Friday, 12/13/19, 7:30 PM, Sunday, 12/15/19, 5 PM, Tuesday, 12/17/19, 7:30 PM

If Johann Sebastian Bach had only left the world his six Brandenburg Concertos, he would still reside in the pantheon of the great composers. With their stunning variety of novel instrumentations, their unforgettable tunes, and their irresistible energy, the Brandenburgs easily serve as a definition of what good music should be. This cycle has become so essential for New York listeners that CMS is proud to once again offer the Brandenburgs in three performances, in the incomparable acoustics of Alice Tully Hall.

Bach: The Complete Brandenburg Concertos, BWV 1046-1051 (1720)

Hyeyeon Park, harpsichord; Francisco Fullana, Bella Hristova, Arnaud Sussmann, violin; Daniel Phillips, violin/viola; Hsin-Yun Huang, Richard O'Neill, viola; Dmitri Atapine, Nicholas Canellakis, Colin Carr, cello; Xavier Foley, double bass; Sooyn Kim, Tara Helen O’Connor, flute; Randall Ellis, James Austin Smith, Stephen Taylor, oboe; Marc Goldberg, bassoon; David Jolley, Eric Reed, horn; David Washburn, trumpet

**1893: Debussy's String Quartet** - Tuesday, 1/14/20, 7:30 PM

Claude Debussy’s innovations made modern music possible. His only string quartet, the first truly Impressionist-style chamber music, opened a new era for the string quartet. Surrounding Debussy’s iconic work are Czech novelties both traditional and modernist, plus a milestone work of the German school, Brahms's mighty A major Piano Quartet.

Suk: *Elegie* for Piano, Violin, and Cello, Op. 23 (1902)

Janáček: Sonata for Violin and Piano (1914-15)

Debussy: Quartet in G minor for Strings, Op. 10 (1893)

Brahms: Quartet No. 2 in A major for Piano, Violin, Viola, and Cello, Op. 26 (1861)

Juho Pohjonen, piano; Richard O'Neill, viola; Jan Vogler, cello; Escher String Quartet (Adam Barnett-Hart, Danbi Um, violin; Pierre Lapointe, viola; Brook Speltz, cello)

**1864: Saint-Saëns’s First Piano Trio** - Sunday, 1/26/20, 5 PM

French chamber music almost completely disappeared after the Baroque era, and it was Camille Saint-Saëns who forged the path for his countrymen in the mid-19th century. His beguiling, elegant, and quintessentially French First Piano Trio no doubt inspired his countrymen to follow suit, as you will hear in the classics by both Ravel and Fauré.

Saint-Saëns: Trio No. 1 in F major for Piano, Violin, and Cello, Op. 18 (1864)

Ravel: Sonata for Violin and Cello (1920-22)

Wu Han, piano; Paul Huang, violin; Matthew Lipman, viola; Clive Greensmith, cello

Winter Festival: The Beethoven String Quartets
Ludwig van Beethoven literally changed the course of music—not only how music sounded, but how it was performed, listened to, and used in society. Beethoven’s 16 string quartets, composed in groups corresponding to his early, middle, and late periods, tell the complete story of one of history’s greatest artists, a composer possessed of an inexplicable genius whose work continues to transcend the confines of era, style, or nationality.

The Danish String Quartet (Frederik Øland, Rune Tonsgaard Sørensen, violin; Asbjørn Nørgaard, viola; Fredrik Schøyen Sjølin, cello)

Friday, 2/7/20, 7:30 PM
Quartet in D major for Strings, Op. 18, No. 3 (1798-99)
Quartet in F major for Strings, Op. 18, No. 1 (1798-1800)
Quartet in G major for Strings, Op. 18, No. 2 (1799-1800)

Sunday, 2/9/20, 5 PM
Quartet in C minor for Strings, Op. 18, No. 4 (1799-1800)
Quartet in A major for Strings, Op. 18, No. 5 (1799-1800)
Quartet in B-flat major for Strings, Op. 18, No. 6 (1800)

Tuesday, 2/11/20, 7:30 PM
Quartet in F major for Strings, Op. 59, No. 1, “Razumovsky” (1806)
Quartet in E minor for Strings, Op. 59, No. 2, “Razumovsky” (1806)
Quartet in C major for Strings, Op. 59, No. 3, “Razumovsky” (1806)

Friday, 2/14/20, 7:30 PM
Quartet in E-flat major for Strings, Op. 74, “Harp” (1809)
Quartet in F minor for Strings, Op. 95, “Serioso” (1810-11)
Quartet in E-flat major for Strings, Op. 127 (1824-25)

Sunday, 2/16/20, 5 PM
Quartet in A minor for Strings, Op. 132 (1825)
Quartet in B-flat major for Strings, Op. 130 (1825)
Quartet for Strings, Op. 133, “Grosse Fuge” (1825)

Tuesday, 2/18/20, 7:30 PM
Quartet in C-sharp minor for Strings, Op. 131 (1825-26)
Quartet in F major for Strings, Op. 135 (1826)

1953: Ligeti’s Bagatelles for Wind Quintet - Tuesday, 2/25/20, 7:30 PM
The Hungarian György Ligeti was one of the 20th century’s greatest musical innovators. His Six Bagatelles for wind quintet connected the music of his great influence, Bartók, to the language of the future. This outstanding collection of internationally-renowned wind players, joined by pianist Michael Brown, offers wind ensemble classics of the 18th, 19th, and 20th centuries.
Reicha: Quintet in D major for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 91, No. 3 (1817-19)
Barber: Summer Music for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31 (1955)
Ligeti: Six Bagatelles for Flute, Oboe, Clarinet, Bassoon, and Horn (1953)
Mozart: Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, K. 452 (1784)
Francaix: L’heure du berger for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano (1947)

Michael Brown, piano; Tara Helen O’Connor, flute; Stephen Taylor, oboe; Sebastian Manz, clarinet; Peter Kolkay, bassoon; Radovan Vlatković, horn

1842: Schumann’s Piano Quintet - Sunday, 3/8/20, 5 PM
Robert Schumann, in one of music’s most impressive creative outbursts, composed six major chamber works between June and December, 1842. His Piano Quintet established the genre as no work had before, becoming an instant classic and paving the way for quintets by such composers as Brahms, Fauré, and Shostakovich. The New York premiere of Harbison’s IF, a monodrama for soprano and ensemble about lost love, was inspired by the poetry of Friedrich Hölderlin.

Mozart: Quartet in D major for Flute, Violin, Viola, and Cello, K. 285 (1777)
Chausson: Chanson perpétuelle for Soprano and Piano Quintet, Op. 37 (1898)
Schumann: Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44 (1842)

Joélle Harvey, soprano; Michael Brown, Gilbert Kalish, piano; Ani Kavafian, Francisco Fullana, violin; Che-Yen Chen, viola; Dmitri Atapine, cello; Timothy Cobb, double bass; Adam Walker, flute; Romie de Guise-Langlois, clarinet; Ian David Rosenbaum, percussion

1937: Bartók’s Sonata for Two Pianos and Percussion - Sunday, 3/15/20, 5 PM
Bartók’s ingenious creation stands alone in the chamber music literature as a remarkable synthesis of percussion and keyboard. Also featured on the program are two more milestones: Dohnányi’s Serenade, the 20th century’s first string trio, and Tchaikovsky’s String Sextet, “Souvenir de Florence.”

Bartók: Sonata for Two Pianos and Percussion (1937)

Alessio Bax, Lucille Chung, piano; Erin Keefe, Cho-Liang Lin, violin; Hsin-Yun Huang, Paul Neubauer, viola; Dmitri Atapine, Colin Carr, cello; Ayano Kataoka, Ian David Rosenbaum, percussion

1940: Messiaen’s Quartet for the End of Time - Friday, 3/20/20, 7:30 PM
“I saw a mighty angel descend from heaven, clad in mist.” So begins Olivier Messiaen’s introduction to this work, composed and premiered in a prisoner of war camp, which transcends its medium to become one of music’s most life-changing experiences. Brahms in his most introspective mood, and Stravinsky nodding to the Classical style, lead to Messiaen’s depiction of the apocalypse, amid bird calls, the sound of seven trumpets, and a final affirmation of immortality.
**Brahms:** Sonata in F minor for Clarinet and Piano, Op. 120, No. 1 (1894)

**Stravinsky:** *Suite italienne* for Violin and Piano (1932)

**Messiaen:** *Quatuor pour la fin du temps* (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano (1940-41)

Wu Qian, piano; Alexander Sitkovetsky, violin; Mihai Marica, cello; Alexander Fiterstein, clarinet


Composed to help launch a major career in Vienna, Beethoven’s three Op. 1 piano trios are true milestones in the chamber literature. That Beethoven chose the piano trio to show his personality and skill speaks volumes about the stature of chamber music in the Classical age. His first three trios earned him enough to pay his bills for almost three years. Debussy’s charming *Petite Suite* for Piano, Four Hands is followed by the show-stopping chamber concerto of Chausson.


Debussy: *Petite Suite* for Piano, Four Hands (1886-89)

Chausson: Concerto in D major for Violin, Piano, and String Quartet, Op. 21 (1889-91)

Jon Kimura Parker, Wu Han, piano; Francisco Fullana, Chad Hoopes, Paul Huang, violin; Paul Neubauer, viola; Nicholas Canellakis, David Finckel, cello

**1785: Mozart’s Piano Quartet in G minor - Friday, 4/3/20, 7:30 PM**

The piano quartet, consisting of piano, violin, viola, and cello, was basically invented by Mozart. His two immensely popular works in the genre paved the way for a far-reaching succession of piano quartets by major composers, all the way into the 20th century. With Mozart’s remarkable innovation to open this concert, contrasting works by two of the greatest German composers follow, offering a view of a rich, 100-year musical landscape.

Mozart: Quartet in G minor for Piano, Violin, Viola, and Cello, K. 478 (1785)

Mendelssohn: Quintet No. 1 in A major for Two Violins, Two Violas, and Cello, Op. 18 (1826; rev. 1832)


Gilles Vonsattel, piano; Alexi Kenney, Arnaud Sussmann, violin; Yura Lee, Richard O’Neill, viola; David Requiro, cello

**1924: Gershwin’s Rhapsody in Blue - Sunday, 4/19/20, 5 PM**

In terms of pure musicality, George Gershwin was America’s Schubert. He composed with a creativity that immortalized his art, and hardly any of his works is more embedded in the world’s musical consciousness than *Rhapsody in Blue*, originally described by Gershwin as a “symphony” for piano solo and jazz band. This extraordinary chamber music program pays tribute to great composers who crossed the bridge between the classical and jazz idioms.

Gershwin: *Rhapsody in Blue* for Piano, Four Hands (1924) (arr. Henry Levine)
Anne-Marie McDermott, Orion Weiss, piano; Chad Hoopes, violin; Orion String Quartet (Daniel Phillips, Todd Phillips, violin; Steven Tenenbom, viola; Timothy Eddy, cello)

1940: Shostakovich’s Piano Quintet - Friday, 4/24/20, 7:30 PM
Our milestone work by Shostakovich holds a rightful place in the line of great piano quintets going back to Schumann’s of 1842. Combining the rigor of Bach with the powerful energy and irony of Soviet era music, the work is a milestone not only of chamber music but also of Shostakovich’s career: it won him the coveted Stalin Prize. This essential quintet is accompanied by a youthful Beethoven sonata and Mendelssohn’s appropriately tempestuous First Piano Trio.

Beethoven: Sonata in D major for Violin and Piano, Op. 12, No. 1 (1797-98)
Shostakovich: Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 57 (1940)
Mendelssohn: Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 49 (1839)

Inon Barnatan, piano; Alexander Sitkovetsky, Angelo Xiang Yu, violin; Paul Neubauer, viola; Paul Watkins, cello

1899: Schoenberg’s Verklärte Nacht - Sunday, 5/3/20, 5 PM
"Two people walk through the cold, bare woods." This work by Schoenberg was created at two crossroads: the close of the 19th century, and the twilight of the Romantic age. His beloved sextet bids a nostalgic farewell to the art and thinking of its time. This captivating program juxtaposes music of different eras, nationalities, and styles, all inspired by the mysteries of the night.

Boccherini: Quintet in C major for Two Violins, Viola, and Two Cellos, G. 324, “La musica notturna delle strade di Madrid” (1780)
Britten: Phantasy Quartet for Oboe, Violin, Viola, and Cello, Op. 2 (1932)
Debussy: “La terrasse des audiences du clair de lune” from Préludes, Book II (1911-13)
Debussy: “Clair de lune” from Suite bergamasque for Piano (c. 1890, rev. 1905)
Schoenberg: Verklärte Nacht (Transfigured Night) for Two Violins, Two Violas, and Two Cellos, Op. 4 (1899)

Orion Weiss, piano; Yura Lee, Angelo Xiang Yu, violin; Hsin-Yun Huang, Matthew Lipman, viola; Nicholas Canellakis, David Requiro, cello James Austin Smith, oboe

1825: Mendelssohn’s Octet - Sunday, 5/17/20, 5 PM, Tuesday, 5/19/20, 7:30 PM
We end our milestone season with a work rightly considered a true miracle: Mendelssohn’s Octet. Written by the composer when he was only 16 years old, this piece it has inspired countless works, two of which are on this program: Shostakovich’s compact octet of 1925, and Enescu’s towering octet of 1900.

Enescu: Octet in C major for Strings, Op. 7 (1900)
Mendelssohn: Octet in E-flat major for Strings, Op. 20 (1825)

Soovin Kim, Kristin Lee, Sean Lee, Danbi Um, violin; Paul Neubauer, Richard O'Neil, viola; Nicholas Canellakis, Keith Robinson, cello
SUMMER EVENINGS AT ALICE TULLY HALL

Wednesday, 7/10/19, 7:30 PM
A rarely performed early gem by Franz Schubert opens the fifth season of Summer Evenings. Following a youthful thread, the bucolic First Piano Quartet by the 34-year-old Antonín Dvořák is followed with a striking Sextet for string quartet, bass, and a virtuoso piano part, composed and performed by Felix Mendelssohn at the age of 15.

Schubert: Trio in B-flat major for Violin, Viola, and Cello, D. 581 (1817)
Dvořák: Quartet in D major for Piano, Violin, Viola, and Cello, Op. 23 (1875)
Mendelssohn: Sextet in D major for Piano, Violin, Two Violas, Cello, and Bass, Op. 110 (1824)

Jon Kimura Parker, piano; Kristin Lee, violin; Richard O’Neill, Cynthia Phelps, viola; Clive Greensmith, cello
Anthony Manzo, double bass

Sunday, 7/14/19, 5 PM
The timeless allure of Mozart appeals to listeners of all ages and places. This evening follows his sublime Violin Sonata with the warm glow of Johannes Brahms's Clarinet Trio, composed in the twilight of his life, and Arensky's hot-blooded Piano Trio, a chamber music classic that is the essence of the Russian musical spirit.

Mozart: Sonata in B-flat major for Violin and Piano, K. 454 (1784)
Brahms: Trio in A minor for Clarinet, Cello, and Piano, Op. 114 (1891)
Arensky: Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 32 (1894)

Juho Pohjonen, piano; Bella Hristova, violin; Nicholas Canellakis, cello; Anthony McGill, clarinet

Wednesday, 7/17/19, 7:30 PM
The eternal relevance of the Classical style continues to inspire concert programing. In the hands of Haydn and Mozart, this style builds music of great beauty; Schubert's rigorous Classical training helped him launch the Romantic age with conviction; and Robert Schumann, built his ever-popular chamber works on the time-tested model of Haydn.

Haydn: Quartet in F major for Strings, Hob. III:82, Op. 77, No. 2 (1799)
Boccherini: Quintet No. 4 in D major for Guitar and String Quartet, G. 448 (1798)
Vivaldi: Concerto in D major for Guitar, Strings, and Continuo, RV 93 (1730-31)
Schumann: Quartet in A major for Strings, Op. 41, No. 3 (1842)

Sharon Isbin, guitar; Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello)

THE ART OF THE RECITAL AT ROSE STUDIO

Michael Brown & Orion Weiss - Thursday, 11/21/19, 7:30 PM

Stravinsky: The Rite of Spring for Piano, Four Hands (1911-13)
Messiaen:  
*Visions de l'Amen* for Two Pianos (1943)

Michael Brown, Orion Weiss, piano

**Paul Watkins & Alessio Bax - Thursday, 2/6/20, 7:30 PM**

All-Beethoven Program
- Sonata in F major for Cello and Piano, Op. 5, No. 1 (1796)
- Sonata in G minor for Cello and Piano, Op. 5, No. 2 (1796)
- Sonata in A major for Cello and Piano, Op. 69 (1807-08)
- Sonata in C major for Cello and Piano, Op. 102, No. 1 (1815)
- Sonata in D major for Cello and Piano, Op. 102, No. 2 (1815)

Paul Watkins, cello; Alessio Bax, piano

**Sean Lee & Peter Dugan - Thursday, 3/26/20, 7:30 PM**

Paganini:  

Sean Lee, violin; Peter Dugan, piano

**Dmitri Atapine & Hyeyeon Park - Thursday, 5/14/20, 7:30 PM**

Bridge:  
Sonata in D minor for Cello and Piano (1913-17)

Lowell Liebermann:  
New Work for Cello and Piano (CMS Co-Commission, World Premiere)

Martinů:  
*Variations on a Theme of Rossini* for Cello and Piano (1942)

Debussy:  
Sonata for Cello and Piano (1915)

Shostakovich:  
Sonata in D minor for Cello and Piano, Op. 40 (1934)

Dmitri Atapine, cello; Hyeyeon Park, piano

**ROSE STUDIO SERIES & LATE NIGHT ROSE AT ROSE STUDIO**

**Thursday, 10/24/19, 6:30 PM & 9 PM**

Penderecki:  

Dohnányi:  

Gilles Vonsattel, piano; Francisco Fullana, violin; Paul Neubauer, viola; Mihai Marica, cello; David Shifrin, clarinet; Eric Reed, horn

**Thursday, 11/14/19, 6:30 PM & 9 PM**

Bartók:  
Quartet No. 3 for Strings (1927)

Dvořák:  
Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77 (1875)

Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello); Xavier Foley, double bass
Thursday, 1/30/20, 6:30 PM & 9 PM

Nielsen: Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 43 (1922)
Mozart: Serenade in C minor for Two Oboes, Two Clarinets, Two Bassoons, and Two Horns, K. 388 (c. 1782)

Sooyun Kim, flute; James Austin Smith, Stephen Taylor, oboe; Romie de Guise-Langlois, Tommaso Lonquich, clarinet; Marc Goldberg, Peter Kolkay, bassoon; David Jolley, Eric Reed, horn

Thursday, 4/23/20, 6:30 PM & 9 PM

Kodály: Duo for Violin and Cello, Op. 7 (1914)
Brahms: Quintet in F major for Two Violins, Two Violas, and Cello, Op. 88 (1882)

Bella Hristova, Angelo Xiang Yu, violin; Matthew Lipman, Richard O'Neill, viola; Nicholas Canellakis, cello

Thursday, 5/7/20, 6:30 PM & 9 PM

Poulenc: Sonata for Cello and Piano (1940-48)
Bartók: Contrasts for Violin, Clarinet, and Piano (1938)

Gloria Chien, piano; Sean Lee, violin; Inbal Segev, cello; Romie de Guise-Langlois, clarinet

NEW MILESTONES AT ROSE STUDIO

During this season of milestones, CMS turns to works in the past century that set the stage for composers today. These prophetic voices have pioneered innovations that changed the current musical landscape, fascinating listeners and sparking curiosity.

AMERICAN TRAILBLAZERS

1948: Cage’s Sonatas and Interludes - Thursday, 11/7/19, 7:30 PM

Born of the classical tradition and laced with the spirit of the land of opportunity, these bold voices pushed sonic boundaries. John Cage’s Sonatas and Interludes, perhaps his finest works for prepared piano, were born of American pragmatism. His ability to see the infinite possibilities of the sounds around him defined a new generation of composers and expanded the auditory world we live in today. The evening features the world premiere of John Corigliano’s The Food of Love for Oboe and Cello.

Ruth Crawford Seeger: Diaphonic Suite No. 4 for Oboe and Cello (1930)
John Cage: Selected Sonatas and Interludes for Prepared Piano (1946-48)
Elliott Carter: Sonata for Flute, Oboe, Cello, and Harpsichord (1952)

Gilles Vonsattel, piano/harpsichord; Mihai Marica, cello; Tara Helen O’Connor, flute; James Austin Smith, oboe
ELECTRONIC CHAMBER MUSIC IN A NEW FORM
1960: Stockhausen’s Kontakte - Thursday, 1/16/20, 7:30 PM

Coming out of the German *elektronische Musik* movement of the 1950s, Stockhausen’s *Kontakte* brought chamber music to a new platform by creating a musical dialogue between electronic and instrumental sounds. Stockhausen’s innovation paved the way for the continued exploration of electronic music.

Karlheinz Stockhausen: *Kontakte* for Piano, Percussion, and Electronic Sounds (1958-60)
Kaija Saariaho: *Trois rivières* for Percussion Quartet and Electronics (1994)
Thomas Meadowcroft: *Cradles* for Percussion Duo with Wurlitzer e-Piano (2013)

Michael Brown, piano; Christopher Froh, Ayano Kataoka, Eduardo Leandro, Ian David Rosenbaum, percussion; David Adamcyk, electronics

EXPANDED PITCHES
1946: Schoenberg’s String Trio - Thursday, 3/12/20, 7:30 PM

Nothing has unbridled music like explorations in tonalities and pitches. Composers’ experiments range from shaking up the hierarchy of tones with serialism to challenging the boundaries of discrete pitches. While Schoenberg wasn’t the first to break free of tonality, he was a pioneer who unlocked boundless potential in the use of tones. His late String Trio maintains a strong sense of tradition while using innovative intervallic relationships that generate raw energy.

Alexandra du Bois: *New Work* (CMS Commission, World Premiere)
Tristan Murail: *Paludes* for Flute, Clarinet, Violin, Viola, and Cello (2011)
Ben Johnston: *Quartet No. 4* for Strings, “Amazing Grace” (1973)

Kristin Lee, Yura Lee, violin; Richard O'Neill, viola; Mihai Marica, cello; Adam Walker, flute; Sebastian Manz, clarinet

STRING QUARTET EVOLUTION
1993: Gubaidulina’s String Quartet No. 4 - Thursday, 4/30/20, 7:30 PM

The string quartet has been a compass for composers dating back to the days of Haydn. Tatar-Russian composer Sofi a Gubaidulina’s work explores is the nature of the quartet, asking the listener what is “real” and “unreal” with live and pre-recorded sound. The program also presents the *New York premiere* of Anna Clyne’s new work.

Conlon Nancarrow: *Quartet No. 1* for Strings (1945)
Joan Tower: *White Water* for String Quartet (2011)
Sofia Gubaidulina: *Quartet No. 4* for Strings with Tape (1993)

Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello)

INSIDE CHAMBER MUSIC WITH BRUCE ADOLPHE AT ROSE STUDIO

INSIDE CHAMBER MUSIC WITH BRUCE ADOLPHE AT ROSE STUDIO
Each of this season’s 12 programs is supported by excerpts from the featured piece, performed live by CMS artists. For the first time, these programs will be presented close to the mainstage concert date on which the featured works are included. All lectures take place Wednesdays at 6:30 PM.

10/9/19 (featured in concert on 10/15/19)

10/16/19 (featured in concert on 10/20/19)

10/23/19 (featured in concert on 10/27/19)

11/6/19 (featured in concert on 11/8/19)
Berg: Lyric Suite for String Quartet with Soprano (1925-26)

11/13/19 (featured in concert on 11/19/19)
Brahms: Quintet in B minor for Clarinet, Two Violins, Viola, and Cello, Op. 115 (1891)

11/20/19 (featured in concert on 11/24/19)
Stravinsky: L’Histoire du soldat (The Soldier’s Tale), Trio Version for Violin, Clarinet, and Piano (1918, arr. 1919)

3/18/20 (featured in concert on 3/20/20)
Messiaen: Quatuor pour la fin du temps (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano (1940-41)

3/25/20 (featured in concert on 3/29/20)

4/1/20 (featured in concert on 4/3/20)
Mozart: Quartet in G minor for Piano, Violin, Viola, and Cello, K. 478 (1785)

4/15/20 (featured in concert on 4/19/20)
Gershwin: Rhapsody in Blue for Piano, Four Hands (1924) (arr. Henry Levine)

4/22/20 (featured in concert on 4/24/20)
Shostakovich: Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 57 (1940)

4/29/20 (featured in concert on 5/3/20)
Schoenberg: Verklärte Nacht (Transfigured Night) for Two Violins, Two Violas, and Two Cellos, Op. 4 (1899)

MEET THE MUSIC! AT ALICE TULLY HALL

Concerts in Alice Tully Hall for kids ages 6 & up and their families. All concerts take place at 2 PM.
**Oceanophony - Sunday, 11/10/19**
Plunge into an ocean of music and poetry to meet the sarcastic fringehead fish, an expanding pufferfish, a stoplight parrotfish, a love-struck seahorse, an eight-part fugal octopus, and more. Swim through marine snow and discover the mysterious world of coral music. Music, poetry, underwater photography, and amazing facts about the ocean and its creatures are all part of *Oceanophony*. Music by Bruce Adolphe. Poems by Kate Light.

**Leave it to Ludwig - Sunday, 1/12/20**
Beethoven’s instrumental music creates powerful stories that describe everyday human life, full of actions and emotions. Beethoven himself will appear in Alice Tully Hall to help a young pianist play his music as he meant it to be played.

**Inspector Pulse and the Case of the Mozart Cookie Mystery - Sunday, 4/5/20**
A group of musicians is trying to understand Mozart’s G minor Piano Quartet and they call on the greatest and only private ear in the world, Inspector Pulse, to explain the music. During a thorough investigation, Inspector Pulse reveals that the music is about a cookie crime, and the amazing courtroom trial of the cookie thief that ensued. Listeners will discover how a Mozart piece is like a courtroom trial.

**CMS KIDS AT ROSE STUDIO**

These Relaxed Performances in the Rose Studio are curated for ages 3-6. Featuring host Rami Vamos and CMS Artists, each CMS Kids program is an inclusive concert experience adapted for neurodiverse audiences, including children with autism or other special needs. These performances are presented in a judgment-free environment, and are less formal and more supportive of sensory, communication, movement, and learning needs. All concerts take place at 11 AM & 3 PM.

**Creative Creatures - Sunday, 10/20/19**
This program presents an exploration of the world of visual artists, poets, and composers. Learn how these artists express creativity through their craft, and how great composers can make music that paints a picture and flows like poetry.

**Who is Brahms? - Sunday, 3/1/20**
Johannes Brahms is known as one of the greatest composers of classical music. But, at times he felt like his music wasn’t good enough for the public to hear, and sometimes he would even throw the work he created in the trash. Find out how Brahms gained the confidence to show off his own musical mind during an interactive look into his life.

**Master Work: Brahms’s Rondo alla Zingaresca, Op. 25 - Sunday, 4/26/20**
The greatest works of music hold treasures for even the youngest audience members to discover. Brahms’s fiery “Gypsy Rondo” remains an audience favorite over 100 years later. Discover how Brahms took the famous style of Hungarian fiddle playing and mixed it with his own mastery to create this incredible work.

**PRE-CONCERT LECTURES AND CHATS AT ROSE STUDIO**

**Pre-Concert Composer Chats**
Sunday, 10/27/19, 4 PM
CMS Resident Lecturer and composer Bruce Adolphe discusses his new work Are there not a thousand forms of sorrow for Two Violins, Viola, and Two Cellos, featured on 1828: Schubert's Cello Quintet.

Sunday, 3/8/20, 4 PM
Composer John Harbison discusses his new work IF for Soprano and Ensemble featured on 1842: Schumann's Piano Quintet.

Pre-Concert Lectures: The Beethoven String Quartets
CMS Co-Artistic Director and cellist David Finckel reveals the extraordinary details of Beethoven's incomparable quartets in this unique series in the Rose Studio, performing excerpts from the entire cycle with an ensemble of CMS musicians.

2/7/20, 6:30 PM; 2/9/20, 4 PM; 2/11/20, 6:30 PM; 2/14/20, 6:30 PM; 2/16/20, 4 PM; and 2/18/20, 6:30 PM

MASTER CLASSES AT ROSE STUDIO

The art of interpretation and details of technique are explained as master artists share their wisdom with the next generation of chamber musicians. All master classes take place at 11 AM.

Thursday, 11/7/19 - Tony Arnold, vocal chamber music
Wednesday, 12/4/19 - Jeffrey Kahane, solo piano works by Bach
Thursday, 2/13/20 - Frederik Øland and Fredrik Schøyen Sjölin of the Danish String Quartet, Beethoven’s String Quartets
Wednesday, 2/26/20 - Radovan Vlatkovic, winds
Monday, 4/6/20 - Arnaud Sussmann, violin

For detailed information on the Chamber Music Society of Lincoln Center’s 2019-20 season, click here. Learn more about CMS Artists of the Season here, and click on the following link for members of The Bowers Program (formerly CMS Two).

About The Chamber Music Society of Lincoln Center
The Chamber Music Society of Lincoln Center (CMS), is one of eleven constituents of the largest performing arts complex in the world, Lincoln Center for the Performing Arts, which includes the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera. With its home in Lincoln Center’s Alice Tully Hall, CMS is known for the extraordinary quality of its performances and its programming, and for setting the benchmark for chamber music worldwide. Through its many performance, education, recording, and broadcast activities, it brings the experience of great chamber music to more people than any other organization of its kind. Under the leadership of Co-Artistic Directors David Finckel and Wu Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. The performing artists constitute a revolving multi-generational and international roster of the world’s finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. Annual activities include a full season in New York, as well as on national and international tours. During the 2018-19 season, 130 musicians from 19 countries will perform with CMS in 150 NYC performances, in residencies, and on tour to four continents. CMS continues its leadership position in the digital arena, reaching hundreds of thousands of listeners around the globe each
season with live streaming of over 25 concerts and educational events per year, more than 600 hours of performance and education video available free to the public on its website, a 52-week public radio series across the US, radio programming in Taiwan and Shanghai, appearances on American Public Media, and its performances are featured on SiriusXM’s Symphony Hall channel. As CMS approaches its 50th anniversary season in 2019-2020, education and global access remain integral parts of its mission.

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