Welcome to the Fiftieth Anniversary Season of the Chamber Music Society of Lincoln Center
CMS IS FOUNDED
Under the leadership of Lincoln Center President William Schuman, Chair Alice Tully, and Artistic Director Charles Wadsworth, CMS opens Alice Tully Hall with a performance on September 11, 1969.

YOUNG MUSICIANS CONCERTS
The first Young Musicians Concert takes place, encouraging the study and performance of chamber music by high school students.

COMMITMENT TO THE FUTURE
CMS performs its 175th commission, continuing a commitment to building the chamber music repertoire.

FIRST TOUR
CMS tours for the first time, traveling to the Kennedy Center in Washington, D.C.

FOSTERING NEW LEADERS
Artistic Director David Shifrin establishes CMS Two—now known as The Bowers Program—dedicated to developing the chamber music leaders of the future.

ALICE TULLY HALL REIMAGINED
Alice Tully Hall reopens after an extensive remodel by architects Diller Scofidio + Renfro.

FIRST LIVESTREAM
The first livestream airs from the Rose Studio on October 28, 2010, marking an important moment in the vibrant digital media history of CMS.

Throughout the season, listen to 50 performances from the CMS archives. See page 47 for details.
JOIN US AS WE CELEBRATE OUR 50TH SEASON WITH THESE HISTORY-MAKING WORKS OF CHAMBER MUSIC
DEAR FRIEND,

It is both a thrill and an honor for us to unveil, in the following pages, the 50th anniversary season of the Chamber Music Society of Lincoln Center.

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. Our concert radio broadcasts and livestreamed events reach exponentially increasing audiences. Our educational programs have engaged thousands of listeners, from families with young children to experienced chamber music devotees. The chamber music repertoire has been enlarged by over 180 works through our strong commitment to commissioning. And, perhaps most significantly, the art of chamber music performance at the highest level has been passed through succeeding generations of extraordinary musicians.

Our search for a special theme this season provoked deep thinking. It asked us why CMS’s work is so significant, what fuels our passion, and why our organization is in such good health. The answers, of course, are many, but the foundation upon which CMS was built and continues to grow is but a single element: our music. Consisting of some four hundred years of works of infinite variety, chamber music constitutes a rich and rewarding lifetime journey for all those who partake of it. And so, in recognition of the great privilege it is to serve our art, we now focus our spotlight to illuminate the chamber music repertoire in a novel way.

“Milestones,” our season title, refers to a set of carefully chosen works, each headlining a mainstage program of the 2019–2020 season. The joint phenomena of discovery and innovation caused music to evolve, as composers possessed of extreme imagination and creativity thought outside their boxes. Although music did indeed unfold naturally over time, certain works hold indisputable reputations as 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 into a glittering landscape, studded with gems of the repertoire that in myriad ways altered the course of our art form’s history.

This unique season plan enables each of our programs to tell the exciting story of a game-changing composition. Lecturer Bruce Adolphe’s expanded Inside Chamber Music series explores our milestone works, for the first time, in close proximity to the performances. And there was no more fitting choice for our Winter Festival than Beethoven’s 16 string quartets, which represent the very essence of musical evolution.

We hope you join us for the extraordinary experience this season offers: celebrating CMS’s first half-century through the milestones of our beloved art.

Best Wishes,

David Finckel      Wu Han

“...the CMS musicians were also audibly, and visibly, delighting in the work in all of its rigor and loveliness, from the exquisite details to the glorious whole.”
—NEW YORK CLASSICAL REVIEW

Explore the rich history of CMS and the evolution of chamber music during our exhibition at The New York Public Library for the Performing Arts. See details on page 46.
1893: Dvořák’s American Quintet

TUESDAY 10/15/19 · 7:30 PM

A magical evocation of a Midwest farm and sunrise opens Dvořák’s “American” quintet, a work inspired by the plains of Spillville, Iowa, and the music of Native and African-Americans. This deeply 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
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 mesmerizing transcendence has made it an essential listening ritual for music lovers. Inspired by Schubert’s immortal creation, Bruce Adolphe offers a deeply-felt cello quintet, preceded by the first of six landmark string quintets by Mozart which was inspired by Haydn and dedicated to him with reverence.

**Haydn**
- Quartet in C major for Strings, Hob. III:32, Op. 20, No. 2 (1772)

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

Sean Lee, Arnaud Sussmann, **Violin**
Mark Holloway, Matthew Lipman, **Viola**
Clive Greensmith, David Requiro, **Cello**

Join us for a pre-concert chat with Bruce Adolphe. See page 46 for details.

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**Schubert**
- Quintet in C major for Two Violins, Viola, and Two Cellos, D. 956, Op. 163 (1828)

**Mozart**
- Quartet 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)

**Schubert**
- Quintet in C major for Two Violins, Viola, and Two Cellos, D. 956, Op. 163 (1828)

Sean Lee, Arnaud Sussmann, **Violin**
Mark Holloway, Matthew Lipman, **Viola**
Clive Greensmith, David Requiro, **Cello**

→ Join us for a pre-concert chat with Bruce Adolphe. See page 46 for details.
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 • Lisa Randalu, VIOLA • Mark Schumann, CELLO)

→ Learn more about performing vocal chamber music during a Master Class with Tony Arnold on 11/7/19. See page 46 for details.

1891: Brahms’s Clarinet Quintet

TUESDAY 11/19/19 • 7:30 PM

Before his death in 1897, Johannes Brahms memorialized his cherished, fast-disappearing Old World in works of breathtaking tenderness and profundity. Moved by the serene 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
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 wildly 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

**SMETANA** Trio in G minor for Piano, Violin, and Cello, Op. 15 (1855, rev. 1857)

Anne-Marie McDermott, PIANO

Ida Kavafian, VIOLIN

Gary Hoffman, CELLO

Jose Franch-Ballester, CLARINET

Some works of music are simply so great that they become something more than music. 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 deeply fascinating exploration of the variations.

**BACH** Aria with Diverse Variations for Keyboard, BWV 988, “Goldberg Variations” (1741)

Jeffrey Kahane, PIANO

Learn more about performing Bach’s solo piano works during a Master Class with Jeffrey Kahane on 12/4/19. See page 46 for details.
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 high 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. No doubt 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

**VIVALDI**


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**1713: Corelli’s Christmas Concerto**

**SUNDAY 12/8/19 • 5:00 PM**

**TUESDAY 12/10/19 • 7:30 PM**

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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)

**1720: Bach’s Brandenburg Concertos**

**FRIDAY 12/13/19 • 7:30 PM**

**SUNDAY 12/15/19 • 5:00 PM**

**TUESDAY 12/17/19 • 7:30 PM**

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“...and intellectual richness of J.S. Bach’s Brandenburg Concertos have made them secular holiday favorites for generations.”

—THE NEW YORKER


Adam Walker, FLUTE • Daniel Phillips, VIOLIN/VIOLA • Hsin-Yun Huang, Richard O’Neill, VIOLA • Dmitry Alitipin, Nicholas Canellakis, Colin Carr, CELLO • Xavier Foley, DOUBLEBASS • Sooyun Kim, TRUMPET • David Washburn, RENAUD ELISI, OBOE • Marc Goldberg, BASSOON • David Jolley, HORN • Eric Reed, TRUMPET
1893: Debussy’s String Quartet

**TUESDAY 1/14/20 • 7:30PM**

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 • 5:00PM**

French chamber music almost completely disappeared after the Baroque era, and it was Camille Saint-Saëns who forged the path for his compatriots 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)

**FAURÉ** Quartet No. 1 in C minor for Piano, Violin, Viola, and Cello, Op. 15 (1876-79)

Wu Han, PIANO • Paul Huang, VIOLIN • Matthew Lipman, VIOLA
Clive Greensmith, CELLO
WINTER FESTIVAL

THE BEETHOVEN STRING QUARTETS

PERFORMED BY THE DANISH STRING QUARTET
Frederik Øland, Rune Tonsgaard Sørensen, VIOLIN
Asbjørn Nørgaard, VIOLA • Fredrik Schøyen Sjölin, CELLO

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, leap from one level of sophistication to the next. They tell the complete story of one of history’s greatest artists, a composer possessed of an inexplicable, cosmic genius whose work continues to transcend the confines of era, style, or nationality.

The Danish String Quartet performs the quartets in the order that Beethoven composed them, between 1798 and 1826. Join us for one of music’s incomparable journeys.

PRE-CONCERT LECTURES WITH DAVID FINCKEL
CMS Co-Artistic Director David Finckel reveals the extraordinary details of Beethoven’s quartets in this unique series in the Rose Studio, performing excerpts from the entire cycle as cellist with an ensemble of CMS musicians. See page 46 for details.

MAINSTAGE CONCERTS 2019–2020
ALICE TULLY HALL

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 • 5:00 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)

—— Learn more about performing Beethoven’s string quartets during a Master Class with Frederik Øland and Fredrik Schøyen Sjölin on 2/13/20. See page 46 for details.

“...capable of intense blend, extreme dynamic variation (in which they seem glued together), perfect intonation even on harmonics, and constant vitality and flow.”
—— GRAMOPHONE

Approximately half the artists appearing during the 2019–2020 season—including the Danish String Quartet—are either current members or alumni of The Bowers Program.
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 effervescent 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 (1817-18)

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)

FRANÇAIX 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

Learn more about performing chamber music for winds during a Master Class with Radovan Vlatković on 2/26/20. See page 46 for details.
1842: Schumann’s Piano Quintet

SUNDAY 3/8/20 • 5:00 PM

Robert Schumann, in one of music’s most astonishingly 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 the immortal quintets by such composers as Brahms, Fauré, and Shostakovich.

MOZART Quartet in D major for Flute, Violin, Viola, and Cello, K. 285 (1777)

SCHUBERT “Gretchen am Spinnrade” for Voice and Piano, D. 118, Op. 2 (1814)

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)

Alessio Bax, Lucille Chung, PIANO • Erin Keefe, Cho-Liang Lin, VIOLIN • Hsin-Yun Huang, Paul Neubauer, VIOLA • Dmitri Atapine, Cello • Timothy Cobb, DOUBLE BASS • Adam Walker, FLUTE • Romie de Guise-Langlois, CLARINET

Join us for a pre-concert chat with John Harbison. See page 46 for details.

1937: Bartók’s Sonata for Two Pianos and Percussion

SUNDAY 3/15/20 • 5:00 PM

A feast for the eyes and ears, Bartók’s ingenious creation stands alone in the chamber music literature, an astonishing synthesis of percussion and keyboard. Also featured on the program are two more milestones: Dohnányi’s delectable Serenade, the 20th century’s first string trio, and Tchaikovsky’s String Sextet ne plus ultra, “Souvenir de Florence.”

DOHNÁNYI Serenade in C major for Violin, Viola, and Cello, Op. 10 (1902)

BARTÓK Sonata for Two Pianos and Percussion (1937)

TCHAIKOVSKY Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, “Souvenir de Florence” (1890; rev. 1891-92)

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 powerful, life-changing experiences. Brahms in his most introspective mood, and Stravinsky nodding to the Classical style, lead to Messiaen’s mesmerizing, mystical depiction of the apocalypse, amid bird calls, the sound of seven trumpets, and a final, hypnotic 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

1793: Beethoven’s Piano Trio, Op. 1, No.1

SUNDAY 3/29/20 • 5:00 PM
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 of the stature of chamber music in the Classical age, and Beethoven did not disappoint: his first three trios earned him enough to pay his bills for almost three years. Debussy’s charming Petite Suite for Piano, Four Hands leads to the audacious, show-stopping chamber concerto of Chausson.

BEETHOVEN Trio in E-flat major for Piano, Violin, and Cello, Op. 1, No. 1 (1795)
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
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 bird’s-eye 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)

**STRAUSS**

Quartet in C minor for Piano, Violin, Viola, and Cello, Op. 13 (1883-84)

**Gilles Vonsattel, PIANO • Alexi Kenney, Arnaud Sussmann, VIOLIN • Yura Lee, Richard O’Neill, VIOLA • David Requiro, 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 bird’s-eye 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)

**STRAUSS**

Quartet in C minor for Piano, Violin, Viola, and Cello, Op. 13 (1883-84)

**Anne-Marie McDermott, Orion Weiss, PIANO • Chad Hoopes, VIOLIN • Orion String Quartet (Daniel Phillips, Todd Phillips, VIOLIN • Steven Tenenbom, VIOLA • Timothy Eddy, CELLO)**

1924: Gershwin’s Rhapsody in Blue

**SUNDAY 4/19/20 • 5:00 PM**

In terms of pure musicality, George Gershwin was America’s Schubert. He composed with a creativity and skill 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 idiom, with dazzling results.

**RAVEL**

Sonata for Violin and Piano (1923-27)

**MARSALIS**

Selections from At the Octoroon Balls for String Quartet (1995) (CMS Co-Commission)

**MILHAUD**

La création du monde for Piano Quintet, Op. 81 (1923)

**GERSHWIN**

Rhapsody in Blue for Piano, Four Hands (1924) (arr. Henry Levine)

**YURA LEE AND GILLES VONSATTEL PERFORM 4/3/20**

Learn more about chamber music featuring the violin during a Master Class with Arnaud Sussmann on 4/6/20. See page 46 for details.
“Two people walk through the cold, bare woods.” This magical work by Schoenberg was created at two crossroads: the close of the 19th century, and the twilight of the Romantic age. Influenced by the lushness of Wagner, yet imbued with the integrity of Brahms, this 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 enchanting 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)

**SCHUBERT**

**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)

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**OUR MILESTONE WORK**

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 extreme 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)

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**INSIDE SHOSTAKOVICH’S PIANO QUINTET**

Lecture details on pages 42-43.

**4/22/20 6:30 PM**

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**1899: Schoenberg’s Verklärte Nacht**

**SUNDAY 5/3/20 • 5:00 PM**

“Two people walk through the cold, bare woods.” This magical work by Schoenberg was created at two crossroads: the close of the 19th century, and the twilight of the Romantic age. Influenced by the lusciousness of Wagner, yet imbued with the integrity of Brahms, this 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 enchanting 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)

**SCHUBERT**

**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)

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**INSIDE SCHOENBERG’S VERKLÄRTE NACHT**

Lecture details on pages 42-43.

**4/29/20 6:30 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, it is as masterful in every way as the valedictory works of any composer. Words cannot describe the excitement this piece generates in the concert hall; one simply has to experience it. Mendelssohn’s Octet has inspired countless works, two of which are on this program: Shostakovich’s compact and frenetic octet of 1925, and Enescu’s towering octet of 1900.

**Enescu**

Octet in C major for Strings, Op. 7 (1900)

**Shostakovich**

Prelude and Scherzo for String Octet, Op. 11 (1924-25)

**Mendelssohn**

Octet in E-flat major for Strings, Op. 20 (1825)

Soojin Kim, Kristin Lee, Sean Lee, Danbi Um, *violin*; Paul Neubauer, Richard O’Neill, *viola*; Nicholas Canellakis, Keith Robinson, *cello*
SUMMER EVENINGS

Now a summer tradition at CMS, Summer Evenings offers listeners three captivating programs of beloved chamber repertoire. Make sure to get your tickets early for this in-demand series.

Celebrate with the musicians at a post-concert wine reception following each Summer Evenings performance.

Events in this series are not applicable for a make-your-own subscription or single ticket add-ons.

WEDNESDAY 7/10/19 • 7:30 PM
A rarely performed early gem by Franz Schubert opens the radiant fourth season of Summer Evenings. Following a youthful thread, the bucolic First Piano Quartet by the 34-year-old Antonín Dvořák leads to a striking Sextet for string quartet, bass, and a virtuoso piano part, composed and performed by Felix Mendelssohn at the astonishing 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 • 5:00 PM
The timeless allure of Mozart evokes emotions from listeners of all ages and places. It’s therefore natural to follow his sublime Violin Sonata with the warm glow of Johannes Brahms’s autumnal 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 programs of both depth and variety. In the hands of Haydn and Mozart, this style builds elegant structures housing music of great beauty; Schubert’s rigorous Classical training helped him launch the Romantic age with unstoppable conviction; and Robert Schumann, in the throes of emotional abandon, nevertheless 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)
BOCCERINI 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

The timeless art of the recital is perpetuated in the hands of present-day masters of the genre. Experience the musical journeys crafted by these thrilling performers in the intimate Rose Studio.

Michael Brown & Orion Weiss

THURSDAY 11/21/19 • 7:30PM

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 • 7:30PM

BEETHOVEN  Sonata in F major for Cello and Piano, Op. 5, No. 1 (1796)
BEETHOVEN  Sonata in G minor for Cello and Piano, Op. 5, No. 2 (1796)
BEETHOVEN  Sonata in A major for Cello and Piano, Op. 69 (1807-08)
BEETHOVEN  Sonata in C major for Cello and Piano, Op. 102, No. 1 (1815)
BEETHOVEN  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 • 7:30PM

PAGANINI  Complete Caprices for Violin and Piano, Op. 1 (c. 1805)
  (arr. Robert Schumann)

Sean Lee, VIOLIN • Peter Dugan, PIANO

Dmitri Atapine & Hyeyeon Park

THURSDAY 5/14/20 • 7:30PM

BRIDGE  Sonata in D minor for Cello and Piano (1913-17)
LIEBERMANN  New Work for Cello and Piano (CMS Co-Commission, World Premiere)
MARTINÚ  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

Explore both classics and rarities of the chamber music repertoire in two different formats: the popular 6:30 PM Rose Studio Concert presented in a traditional setting, and the Late Night Rose series at 9:00 PM offering cabaret-style seating, a complimentary glass of wine, and engaging commentary.

THURSDAY 10/24/19 6:30 PM & 9:00 PM


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 & 9:00 PM

BARTÓK Quartet No. 3 for Strings (1927)

DVOŘÁK Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77 (1878)

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 & 9:00 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 & 9:00 PM

HAYDN Trio in G major for Violin, Viola, and Cello, Hob. XVI:40, Op. 53, No. 1 (Before 1784)

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 & 9:00 PM

POULENC Sonata for Cello and Piano (1940-48)

BRUCH Selections from Eight Pieces for Clarinet, Cello, and Piano, Op. 83 (1908)

BARTÓK Contrasts for Violin, Clarinet, and Piano (1938)

Gloria Chien, PIANO • Sean Lee, VIOLIN • Inbal Segev, CELLO • Romie de Guise-Langlois, CLARINET

Events in these series are not applicable for a Make-Your-Own Subscription.

Indicates that this event is available to watch live. See page 47 for details.
NEW MILESTONES

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

AMERICAN TRAILBLAZERS

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 composer and expanded the auditory world we live in today.

RUTH CRAWFORD SEEGER Diaphonic Suite No. 4 for Oboe and Cello (1930)

JOHN CORIGLIANO The Food of Love for Oboe and Cello (2018) (World Premiere)

JOHN CAGE Selected Sonatas and Interludes for Prepared Piano (1946-48)

ELLIOTT CARTER Sonata for Flute, Oboe, Cello, and Harpsichord (1952)

Gilles Vonsattel, PIANO/HARPSCORD • Mihai Marica, CELLO • Tara Helen O’Connor, FLUTE

James Austin Smith, OBOE

EXPANDED PITCHES

Schoenberg’s String Trio

THURSDAY 3/12/20 • 7:30 PM

Nothing has fascinated, provoked, and 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 very 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, formally speaking, while using innovative intervallic relationships that generate raw energy.

ARNOLD SCHONBERG Trio for Strings, Op. 45 (1946)

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

“Time present and time past
Are both perhaps present in time future
And time future contained in time past.”
—T.S. ELIOT, FOUR QUARTETS

STRING QUARTET EVOLUTION

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: it requires the skill and imagination of all other genres while possessing an extreme sensitivity to the demands of the art form. Tatar-Russian composer Sofia Gubaidulina’s work explores what a quartet is, asking the listener what is “real” and “unreal” with live and pre-recorded sound.


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)

Electronica Chamber Music in a New Form

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)

KAJA 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
INSIDE CHAMBER MUSIC WITH BRUCE ADOLPHE

This season, Inside Chamber Music expands to explore twelve milestone chamber music works. Join distinguished composer and radio personality Bruce Adolphe for investigations and insights into masterworks that changed the trajectory of the genre. Inside Chamber Music lectures are beloved by regulars and a revelation to first-timers for their depth, accessibility, and brilliance.

Each lecture is supported by excerpts from the featured piece, performed live by CMS artists.

All events take place Wednesdays at 6:30 PM in the Daniel and Joanna S. Rose Studio.

Fall Series

10/9/19  DVOŘÁK Quintet in E-flat major for Two Violas, Two Violins, and Cello, Op. 97, “American” (1893)  Featured in concert on 10/15/19
10/16/19  HAYDN Quartet in E-flat major for Strings, Hob. III:38, Op. 33, No. 2, “The Joke” (1781)  Featured in concert on 10/20/19
11/6/19  BERNG Lyric Suite for String Quartet with Soprano (1925-26)  Featured in concert on 11/10/19
11/13/19  BRAHMS Quintet in B minor for Clarinet, Two Violins, Viola, and Cello, Op. 115 (1891)  Featured in concert on 11/19/19
11/20/19  STRAVINSKY L’Histoire du soldat (The Soldier’s Tale), Trio Version for Violin, Clarinet, and Piano (1918, arr. 1919)  Featured in concert on 11/24/19
11/27/19  STRAVINSKY Petrouchka (Petrushka), for Piano (1911)  Featured in concert on 11/30/19
12/4/19  STRAVINSKY L’Histoire du soldat (The Soldier’s Tale), Duo Version for Violin, Cello, and Piano (1933)  Featured in concert on 12/8/19
12/11/19  STRAVINSKY Petrouchka (Petrushka), for Piano (1911)  Featured in concert on 12/15/19
12/18/19  STRAVINSKY L’Histoire du soldat (The Soldier’s Tale), Trio Version for Violin, Clarinet, and Piano (1918, arr. 1919)  Featured in concert on 12/24/19

Spring Series

5/18/20  MISSIAEN Quatuor pour la fin du temps (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano (1940-41)  Featured in concert on 5/20/20
4/1/20  MOZART Quartet in G minor for Piano, Violin, Viola, and Cello, K. 478 (1785)  Featured in concert on 4/3/20
4/15/20  GERSHWIN Rhapsody in Blue for Piano, Four Hands (1924) (arr. Henry Levine)  Featured in concert on 4/19/20
4/22/20  SHOSTAKOVICH Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 57 (1940)  Featured in concert on 4/24/20

Events in these series are not applicable for a Make-Your-Own Subscription.  Indicates that this event is available to watch live. See page 47 for details.
**MEET THE MUSIC!**

Concerts in Alice Tully Hall for kids ages 6 & up and their families.

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**Oceanophony**

**SUNDAY 11/10/19 • 2:00 PM**

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: it is all part of Oceanophony.

*Music by Bruce Adolphe. Poems by Kate Light.*

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**Leave it to Ludwig**

**SUNDAY 1/12/20 • 2:00 PM**

Beethoven’s instrumental music creates powerful stories. But what is the tale? His music tells of 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.

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**Inspector Pulse and the Case of the Mozart Cookie Mystery**

**SUNDAY 4/5/20 • 2:00 PM**

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. How is a Mozart piece like a courtroom trial? Find out, and enjoy some great music, too!

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**CMS KIDS**

Relaxed Performances in the Rose Studio, curated for ages 3-6.

**Creative Creatures**

**SUNDAY 10/20/19 • 11:00 AM & 3:00 PM**

An exploration of fascinating creatures—not anteaters, pelicans, and caribou, but visual artists, poets, and composers! Learn how these artists express their creativity through their craft, and how great composers can make music that paints a picture and flows like poetry.

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**Who is Brahms?**

**SUNDAY 3/1/20 • 11:00 AM & 3:00 PM**

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! Thankfully Brahms didn’t give up, and left us with lots of music that we are all proud to hear. 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 Zingarese, Op. 25**

**SUNDAY 4/26/20 • 11:00 AM & 3:00 PM**

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. How did Brahms take the famous style of Hungarian fiddle playing and mix it with his own mastery to create this incredible work?

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Events in these series are not applicable for a Make-Your-Own Subscription.
SPECIAL EVENTS

Lectures, Composer Chats, and Master Classes take place in the Daniel and Joanna S. Rose Studio.

Pre-Concert Lectures: The Beethoven String Quartets

CMS Co-Artistic Director 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 as cellist with an ensemble of CMS musicians.

Tickets ($15) available for purchase by concert ticket-holders only.

2/1/20 • 6:30PM
2/9/20 • 4:00PM
2/16/20 • 4:00PM
2/18/20 • 6:30PM

Pre-Concert Composer Chats Free for ticket holders

SUNDAY 10/27/19 • 4:00PM
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. See page 11 for concert details.

SUNDAY 3/8/20 • 4:00PM
Composer John Harbison discusses his new work IF for Soprano and Ensemble featured on 1842: Schumann’s Piano Quintet. See page 24 for concert details.

Master Classes

The art of interpretation and details of technique are explained as master artists share their wisdom with the next generation of chamber musicians.

Free, but tickets are required. Suggested admission of $10. Call 212-875-5788 to reserve your ticket.

THURSDAY, 11/7/19 • 11:00AM
Tony Arnold, vocal chamber music

WEDNESDAY, 12/4/19 • 11:00AM
Jeffrey Kahane, solo piano works by Bach

THURSDAY, 2/13/20 • 11:00AM
Fredrik Øland and Fredrik Schøyen Sjölin of the Danish String Quartet, Beethoven’s String Quartets

WEDNESDAY, 2/26/20 • 11:00AM
Radovan Vlatković, winds

MONDAY, 4/6/20 • 11:00AM
Arnaud Sussmann, violin

CMS at 50

Anniversary Exhibition

OPENS THURSDAY 10/3/19

In celebration of the 50th anniversary season, explore the rich history of CMS and a timeline of the evolution of chamber music. Visit the CMS exhibition at The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center (located at 40 Lincoln Center Plaza).

Free and open to the public. No tickets required.

EXPLORE AND LEARN

2019-2020 SEASON

WATCH LIVE

This season, view 30 chamber music events streamed live to your computer or mobile device, and watch them at your leisure up to 72 hours later. Browse the program, relax, and enjoy a free front row seat from anywhere in the world.

chambermusicsociety.org/watchlive

10/9/19 • 6:30PM
Inside Chamber Music Lecture

10/16/19 • 6:30PM
Inside Chamber Music Lecture

10/23/19 • 6:30PM
Inside Chamber Music Lecture

10/24/19 • 9:00PM
Late Night Rose

11/6/19 • 6:30PM
Inside Chamber Music Lecture

11/7/19 • 11:00AM
Master Class with Tony Arnold

11/7/19 • 7:30PM
New Milestones

11/15/19 • 6:30PM
Inside Chamber Music Lecture

11/14/19 • 9:00PM
Late Night Rose

11/20/19 • 6:30PM
Inside Chamber Music Lecture

11/21/19 • 7:30PM
Art of the Recital: Michael Brown & Orion Weiss

12/4/19 • 11:00AM
Master Class with Jeffrey Kahane

1/16/20 • 7:30PM
New Milestones

1/30/20 • 9:00PM
Late Night Rose

2/6/20 • 7:30PM
Art of the Recital: Paul Watkins & Alessio Bax

2/13/20 • 11:00AM
Master Class with Frederik Øland

2/26/20 • 11:00AM
Master Class with Radovan Vlatković

3/12/20 • 7:30PM
New Milestones

3/18/20 • 6:30PM
Inside Chamber Music Lecture

3/25/20 • 6:30PM
Inside Chamber Music Lecture

3/26/20 • 7:30PM
Art of the Recital: Sean Lee & Peter Dugan

4/1/20 • 6:30PM
Inside Chamber Music Lecture

4/6/20 • 11:00AM
Master Class with Arnaud Sussmann

4/15/20 • 6:30PM
Inside Chamber Music Lecture

4/22/20 • 6:30PM
Inside Chamber Music Lecture

4/23/20 • 9:00PM
Late Night Rose

4/29/20 • 6:30PM
Inside Chamber Music Lecture

4/30/20 • 7:30PM
New Milestones

5/7/20 • 9:00PM
Late Night Rose

5/14/20 • 7:30PM
Art of the Recital: Dmitri Atapine & Hyeyeon Park

Throughout the season, enjoy exclusive access to 50 performances from the CMS archives. Join the CMS email list to be the first to hear about new releases. chambermusicsociety.org/50

All times are listed in EST (EDT when applicable).

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DEAR FRIEND,

We are thrilled to welcome you to our 50th anniversary season, and honored that you have chosen to join us for inspirational concerts in this milestone year. It is a momentous occasion—not only for our organization but also for our community, our crucial audience members and donors. CMS has arrived at this moment thanks to the virtuosity of our musicians and the generosity of all of you, many of whom have been with us since our first performance in 1969 and many more who join our growing family each year.

Chamber music’s rich, centuries-long history means that there is always more to uncover, reimagine, and discover anew in the repertoire—and indeed we are exploring significant milestone works throughout our 50th anniversary season. Just as these landmark pieces changed the course of the art form in their day, CMS does the same and is using this occasion to look forward. Through concerts and events such as the ones you are attending, tours throughout the country and world, educational programming for all ages, and our broadcast and digital media initiatives that reach a global audience, CMS is stewarding the future of this beautiful and vital art form.

As with all great arts institutions, ticket sales cover only a small fraction of our costs. As an audience member in the magnificent Alice Tully Hall or the intimate Rose Studio, you know the power of experiencing dynamic performances by the world’s finest chamber musicians. We ask you to help create more magical, memorable performances by joining or expanding your role in our family of CMS patrons at all levels, who make everything we do possible.

Thank you for being part of CMS.

With warm appreciation,

Suzanne Davidson, Executive Director

FOR MORE INFORMATION ABOUT MEMBERSHIP AND SPONSORSHIP OPPORTUNITIES, PLEASE CALL 212-875-5775 OR VISIT US ONLINE AT www.chambermusicsociety.org/support

Become a part of the excitement of our 50th anniversary campaign, as CMS strengthens and enhances its foundation and leadership in chamber music for future generations. Please contact Suzanne Davidson to discuss special support opportunities at 212-875-5775.

For information about our Spring Gala, please call 212-875-5775.

Some of the special benefits that our valued supporters enjoy:

» Join the Friends of the Chamber Music Society with a gift of $100 or more and enjoy open rehearsals in the Rose Rehearsal Studio, among other benefits.

» Join the Patrons of the Chamber Music Society with a gift of $1,500 or more and enjoy intermission receptions in the beautiful Hauser Patron Salon and post-concert receptions with CMS Artists, among other benefits.

» Join the Artistic Directors Circle with a gift of $10,000 or more and enjoy many privileges, including exclusive musical evenings in private homes with David Finckel, Wu Han, and guest artists.

» Join the Young Patrons, a sophisticated and social group of music lovers ages 21–45 committed to playing a leadership role in supporting the premier chamber music organization in the world.

» Join the Alice Tully Circle by including CMS in your will or other planned gift, and receive invitations to special receptions and concerts throughout the season.
### ARTISTS OF THE SEASON

Heard in CMS performances in New York City and around the world

Tony Arnold, SOPRANO
Joëlle Harvey, SOPRANO
Paul Appleby, TENOR
Inon Barnatan, PIANO
Alessio Bax, PIANO
Michael Brown, PIANO
Gloria Chien, PIANO
Lucille Chung, PIANO
Peter Dugan, PIANO
Jeffrey Kahane, PIANO
Gilbert Kalish, PIANO
Ken Noda, PIANO
Hyeyeon Park, PIANO/HARPSICHORD
Jon Kimura Parker, PIANO
Juho Pohjonen, PIANO
Gilles Vonsattel, PIANO
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO
Kenneth Weiss, HARPSICHORD
Adam Barnett-Hart, VIOLIN
Aaron Boyd, VIOLIN
Francisco Fullana, VIOLIN*
Chad Hoopes, VIOLIN
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Ani Kavafian, VIOLIN
Ida Kavafian, VIOLIN
Erik Schumann, VIOLON*
Alexi Kenney, VIOLIN*
Soovin Kim, VIOLON*
Ken Schumann, VIOLON*
Yura Lee, VIOLON/VIOLIN
Cho-Liang Lin, VIOLON
Daniel Phillips, VIOLON/VIOLIN
Alexander Sitkovetsky, VIOLON
Arnaud Sussmann, VIOLON
Danbi Um, VIOLON
Angelo Xiang Yu, VIOLON*
Che-Yen Chen, VIOLA
Mark Holloway, VIOLA
Hsin-Yun Huang, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA
Richard O’Neill, VIOLA
Cynthia Phelps, VIOLA
Suzanne Liu, VIOLA
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Colin Carr, CELLO
Estelle Choi*, CELLO
Timothy Eddy, CELLO
David Finckel, CELLO
Clive Greensmith, CELLO
Gary Hoffman, CELLO
Mihai Marica, CELLO
David Requiro, CELLO*
Keith Robinson, CELLO*
Inbal Segev, CELLO
Jan Vogler, CELLO
Paul Watkins, CELLO
Timothy Cobb, DOUBLE BASS
Xavier Foley, DOUBLE BASS*
Anthony Manzo, DOUBLE BASS
Edgar Meyer, DOUBLE BASS
Nathan West, DOUBLE BASS
Sharon Isbin, GUITAR
Soyoun Kim, FLUTE
Tara Helen O’Connor, FLUTE
Adam Walker, FLUTE*
Ransom Wilson, FLUTE
Randall Ellis, OBOE
James Austin Smith, OBOE
Stephan Taylor, OBOE
Romie de Guise-Langlois, CLARINET
Alexander Fiterstein, CLARINET
Jose Franch-Ballester, CLARINET
Tommasso Lonquich, CLARINET
Sebastian Manz, CLARINET*
Anthony McGill, CLARINET
Ricardo Morales, CLARINET
David Shifrin, CLARINET
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON
Angela Anderson Smith, BASSOON
David Jolley, HORN
Jeffrey Lang, HORN
Eric Reed, HORN
Radovan Vlatković, HORN
David Washburn, TRUMPET
Christopher Froh, PERCUSSION
Ayano Kataoka, PERCUSSION
Eduardo Leandro, PERCUSSION
Ian David Rosenbaum, PERCUSSION
David Adameyko, ELECTRONICS
CALIDORE STRING QUARTET*
Jeffrey Myers, VIOLIN
Ryan Meehan, VIOLIN
Jeremy Berry, VIOLIN
Estelle Choi, CELLO
DANISH STRING QUARTET
Frederik Schøyen Sjölin, CD
Asbjørn Nørgaard, CD
Fredrik Schøyen Sjolinn, CD
ESCHER STRING QUARTET
Adam Barnett-Hart, VIOLIN
Danbi Um, VIOLIN
Pierre Lapointe, VIOLA
Brook Spellz, CELLO
ORION STRING QUARTET
Daniel Phillips, VIOLIN
Todd Phillips, VIOLIN
Steven Tenenbom, VIOLIN
Timothy Eddy, CELLO
SCHUMANN QUARTET*
Erik Schumann, VIOLIN
Ken Schumann, VIOLIN
Lisa Randalu, VIOLA
Mark Schumann, CELLO
*designates a Bowers Program Artist

### DISCOUNT TICKET PROGRAMS

All discounts are subject to availability and cannot be combined with any other offer or applied to a prior purchase. Discount programs may change or be discontinued at any time. Some exclusions may apply.

#### Chamber Music 360
Chamber Music 360 is the easiest way for music-lovers between the ages of 21 and 39 to experience great music for a great price. A subscription costs only $60, and it entitles you to three CMS concert tickets. How you use those three tickets is entirely up to you. Attend three different concerts or bring a couple of friends to one concert—it’s your choice. Learn more at chambermusicsociety.org/360 or by calling the CMS Ticketing Office at 212-875-5788.

#### Student Tickets
With a valid student ID, students may purchase single tickets at a 50% discount in advance at the Alice Tully Hall Box Office. $10 rush tickets are available at the door one hour prior to curtain, pending availability.

#### Military Discount
Active-duty personnel and veterans of the US military can save 25% on single tickets (limit 2) when purchasing in-person at the Alice Tully Hall Box Office. Please present a valid military or veteran ID card, or a DD Form 214 when purchasing.

#### Group Sales
Groups of 15 or more save up to 25% off at CMS. For information on discounts and availability, visit chambermusicsociety.org/groups, email info@chambermusicsociety.org, or call 212-875-5788.

#### Subscriber Discount
CMS subscribers can purchase single tickets to performances throughout the season at a special discount of 15% off. To receive this discount, log in to your online account or mention that you are a subscriber when you call the CMS Ticketing Office at 212-875-5788.
WHY SUBSCRIBE?

**SAVINGS**
A subscription option for any budget: subscribers save up to 25% off single-ticket prices.

**PRIORITY ACCESS**
Gain access to purchase tickets to concerts before single-ticket buyers.

**PRIORITY SEATING**
Reserve the best seats available.

**FLEXIBILITY**
Only subscribers can exchange their tickets.

**DAY-OF-THE-WEEK SUBSCRIPTIONS**

Choose one of our popular pre-selected series based on day-of-the-week, and enjoy the same seat(s) for every concert in your package.

SUNDAY → **S1** (7 concerts)
- 1781: Haydn’s Joke Quartet
- 1918: Stravinsky’s The Soldier’s Tale
- 1720: Bach’s Brandenburg Concertos
- 1825: Beethoven String Quartets: Part II
- 1842: Schumann’s Piano Quintet
- 1873: Beethoven’s Piano Trio, Op. 1, No. 1
- 1899: Schoenberg’s Verklärte Nacht

SUNDAY → **S2** (7 concerts)
- 1828: Schubert’s Cello Quintet
- 1713: Corelli’s Christmas Concerto
- 1864: Saint-Saëns’s First Piano Trio
- 1918: Stravinsky’s The Soldier’s Tale
- 1720: Bach’s Brandenburg Concertos
- 1899: Schoenberg’s Verklärte Nacht
- 1893: Ligeti’s Bagatelles for Wind Quintet

SUNDAY → **S3** (4 concerts)
- 1918: Stravinsky’s The Soldier’s Tale
- 1842: Schumann’s Piano Quintet
- 1899: Schoenberg’s Verklärte Nacht
- 1853: Ligeti’s Bagatelles for Wind Quintet

SUNDAY → **S4** (4 concerts)
- 1828: Schubert’s Cello Quintet
- 1864: Saint-Saëns’s First Piano Trio
- 1837: Bartók’s Sonata for Two Pianos and Percussion
- 1825: Mendelssohn’s Octet

TUESDAY → **T1** (10 concerts)
- 1835: Dvořák’s American Quartet
- 1891: Brahms’s Clarinet Quintet
- 1741: Bach’s Goldberg Variations
- 1713: Corelli’s Christmas Concerto
- 1720: Bach’s Brandenburg Concertos
- 1893: Debussy’s String Quartet
- 1825: Mendelssohn’s Octet
- 1899: Schoenberg’s Verklärte Nacht
- 1720: Bach’s Brandenburg Concertos
- 1828: Beethoven’s Piano Trio

TUESDAY → **T2** (6 concerts)
- 1835: Dvořák’s American Quartet
- 1741: Bach’s Goldberg Variations
- 1720: Bach’s Brandenburg Concertos
- 1893: Beethoven String Quartets: Part III
- 1825: Mendelssohn’s Octet
- 1828: Beethoven’s Piano Trio

TUESDAY → **T3** (4 concerts)
- 1835: Dvořák’s American Quartet
- 1891: Brahms’s Clarinet Quintet
- 1713: Corelli’s Christmas Concerto
- 1893: Debussy’s String Quartet

FRIDAY → **F1** (7 concerts)
- 1926: Berg’s Lyric Suite
- 1720: Bach’s Brandenburg Concertos
- 1840: Mendelssohn’s Quartet for the End of Time
- 1785: Mozart’s Piano Quartet in G minor
- 1940: Shostakovich’s Piano Quintet

FRIDAY → **F2** (4 concerts)
- 1926: Berg’s Lyric Suite
- 1720: Bach’s Brandenburg Concertos
- 1940: Mendelssohn’s Quartet for the End of Time
- 1940: Shostakovich’s Piano Quintet

COURTED SUBSCRIPTIONS

**BAROQUE FESTIVAL → BAR**
Celebrate the holidays with three special Baroque concerts, including the popular Brandenburg Concertos.

**BEETHOVEN STRING QUARTETS COMPLETE CYCLE → BSQ**
Experience Beethoven’s complete string quartet cycle, performed by the Danish String Quartet.

**SUMMER EVENINGS → SE**
Enjoy three July performances of chamber music classics.

**MEET THE MUSIC! SERIES**
This three-concert series, designed for kids ages 6 and up, is fun for the whole family.

MAKE-YOUR-OWN SUBSCRIPTIONS

For the ultimate in flexibility, choose three or more concerts from the fold-out calendar on the following pages and craft your own subscription package for 15% off single-ticket prices.

Roses Studio Subscriptions

**ROSE STUDIO**
Five concerts of chamber music treasures in the intimate Rose Studio make up this popular option. This series sells out on subscription. Call for availability. (Pages 38–39)

**LATE NIGHT ROSE**
A repeat performance of the earlier Rose Studio program, offering cabaret-style setting. This series sells out on subscription. Call for availability. (Pages 38–39)

**THE ART OF THE RECITAL**
Artist-curated recitals in the Rose Studio. (Pages 36–37)

**NEW MILESTONES**
This four-concert series features milestones from the past century alongside newly-composed works. This series sells out on subscription. Call for availability. (Pages 40–41)

**INSIDE CHAMBER MUSIC**
Twelve milestone lectures by composer and radio personality Bruce Adolphe. (Pages 42–43)

**CMS KIDS**
Relaxed Performances curated for ages 3-6; series available at 11:00 AM or 3:00 PM. (Page 44–45)

MAKE-YOUR-OWN SUBSCRIPTIONS

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**PLEASE NOTE:** Make-Your-Own Subscriptions do NOT include the same seat(s) for every concert. Seats are assigned by date or order, and are filled after Day-of-the-Week and Curated Subscription orders. While you will always get the best seats available, you will move around the hall for each concert, based on best availability. Exact seating locations may not be renewed. Summer Evenings concerts cannot be included in a make-your-own subscription.

ROSE STUDIO SUBSCRIPTIONS

**ROSE STUDIO**
Five concerts of chamber music treasures in the intimate Rose Studio make up this popular option. This series sells out on subscription. Call for availability. (Pages 38–39)

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**WWW.CHAMBERMUSICSOCIETY.ORG**

212–875–5788
1895: DVORÁK’S AMERICAN QUINTET
TUE 10/15/19 • 7:30 PM • $267 / $176 / $90 $40 T1 T2
Burleigh
Southland Sketches for Violin and Piano
Dvořák
Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 87, “American”
Bernstein
Sonata for Clarinet and Piano
Copland
Appalachian Spring Suite for Ensemble
Gloria Chien, Wu Han, PIANO • Chad Hoopes, Kristin Lee, Daniil Trifonov, Angello Xiang Yu, VIOLIN • Matthew Lipman, Paul Neubauer, VIOLAS • Nicholas Canellakis, David Finckel, CELLO • Anthony Manzo, DOUBLE BASS • Ransom Wilson, FLUTE • David Shifrin, CLARINET • Marc Goldberg, BASSOON

1781: HAYDN’S JOKE QUARTET
SUN 10/20/19 • 5:00 PM • $82 / $64 / $40 $1
Haydn
Quartet in C major for Strings, Hob. III:32, Op. 20, No. 2
Haydn
Mozart
Quartet in C major for Strings, K. 465, “Dissonance”
Orion String Quartet (Daniel Phillips, Todd Phillips, VIOLIN • Steven Tenenbom, VIOLA • Timothy Eddy, CELLO)

1828: SCHUBERT’S CELLO QUARTET
SUN 10/27/19 • 5:00 PM • $82 / $64 / $40 $2 $4
Mozart
Quartet in B-flat major for Two Violins, Two Violas, and Cello, K. 174
Schubert
Quartet in C major for Two Violins, Viola, and Two Cellos
Zimbalists
Quartet for Two Violins, Viola, and Two Cellos
Schuchert
Quartet in C major for Two Violins, Viola, and Two Cellos
Davidsen Quartet
Quartet for Two Violins, Viola, and Two Cellos

1926: BERG’S LYRIC SUITE
FRI 11/8/19 • 7:30 PM • $77 / $59 / $34 $1 $2
Mozart
Adagio and Fugue in C minor for String Quartet, K. 546
Berg
Lyric Suite for String Quartet with Soprano
Grieg
Quartet in G minor for Strings, Op. 27

1891: BRAHMS’S CLARINET QUINTET
TUE 11/19/19 • 7:30 PM • $82 / $64 / $40 $1 $3
Schubert
Fantasie in F minor for Piano, Four Hands, D. 940, Op. 103
Schumann
Dichterliebe for Voice and Piano, Op. 48
Brahms
Quintet in B minor for Clarinet, Two Violas, Viola, and Cello, Op. 115

1918: STRAVINSKY’S THE SOLDIER’S TALE
SUN 11/24/19 • 5:00 PM • $77 / $60 / $34 $1 $3
Beethoven
Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11
Stravinsky
L’histoire du soldat (The Soldier’s Tale), Trio Version for Violin, Clarinet, and Piano
Mendelssohn
Selected Lied ohne Worte (Songs Without Words) for Piano
Smetana
Trio in G minor for Piano, Violin, and Cello, Op. 15

1870: BACH’S BRANDENBURG CONCERTOS
FRI 12/13/19 • 7:30 PM • $94 / $72 / $45 $1 $2
Mozart

1895: DEBUSSY’S STRING QUARTET
TUE 1/14/20 • 7:30 PM • $77 / $60 / $34 $1 $3
Suk
Élegie for Piano, Violin, and Cello, Op. 23
Janáček
Sonata for Violin and Piano
Debussy
Quartet in G minor for Strings, Op. 10

1864: SAINT-SAËNS’S FIRST PIANO TRIO
SUN 1/26/20 • 5:00 PM • $77 / $60 / $34 $2 $4
Saint-Saëns
Three No. 1 in F major for Piano, Violin, and Cello, Op. 18
Ravel
Sonata for Violin and Cello
Fauré
Quartet No. 1 in C major for Piano, Violin, and Cello, Op. 15

1918: THE BEETHOVEN STRING QUARTETS

PART I
FRI 2/7/20 • 7:30 PM • $94 / $72 / $45 $1 $3
Quartet in D major for Strings, Op. 18, No. 3
Quartet in E flat major for Strings, Op. 18, No. 1
Quartet in G major for Strings, Op. 18, No. 2

PART II
FRI 2/14/20 • 7:30 PM • $123 / $100 / $50 $1 $2 $3
Quartet in C major for Strings, Op. 18, No. 4
Quartet in A major for Strings, Op. 18, No. 5
Quartet in B-flat major for Strings, Op. 18, No. 6

PART III
TUE 2/25/20 • 7:30 PM • $94 / $72 / $45 $1 $2 $3
Quartet in F major for Strings, Op. 59, No. 1, "Razumovsky"
Quartet in E minor for Strings, Op. 59, No. 2, "Razumovsky"
Quartet in C major for Strings, Op. 59, No. 3, "Razumovsky"
1953: LIGETI’S BAGATELLES FOR WIND QUINTET
TUES 2/25/20 - 7:30 PM - $77 / $60 / $34
Reicha Quintet in D major for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 91, No. 3
Barber Summer Music for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31
Ligeti Six Bagatelles for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano
Mozart Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, K. 452
Francaix L’heure du Berger for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano
Michael Brown, Piano - Tara Helen O’Connor, FLUTE
Stephen Taylor, OBOE - Sebastian Manz, CLARINET
Peter Kolkay, BASSOON - Radovan Vlatkovic, HORN

1842: SCHUMANN’S PIANO QUINTET
SUN 3/8/20 - 5:00 PM - $77 / $60 / $34
Mozart Quartet in D major for Flute, Violin, Viola, and Cello, K. 285
Chausson Chanson perpétuelle for Soprano and Piano Quintet, Op. 37
Harbison IF for Soprano and Ensemble
Schumann Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44
Joelelle Harvey, soprano - Soprano - Michael Brown, Gilbert Kalish, PIANO - Ani Kavafian, Francisco Fullana, violino
Chemei Chen, VIOLA - Dimitri 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
SUN 3/15/20 - 5:00 PM - $77 / $60 / $34
Dohnányi Serenade in C major for Violin, Viola, and Cello, Op. 18
Bartók Sonata for Two Pianos and Percussion
Tchaikovsky Sextet for Two Violins, Two Violas, and Two Cellos, Op. 70, “Souvenir de Florence”
Alessio Bai, Lucille Chung, PIANO - Erin Keefe, Cho- Liang Lin, VIOLIN - Hsin-Yun Huang, Paul Neubauer, VIOLA
Dimitri Atapine, Collin Carr, CELLO - Ayano Kataoka, Ian David Rosenbaum, PERCUSSION

Our Performance Spaces:

Alice Tully Hall, Starr Theater:
Broadway at 65th Street

1940: MESSIAEN’S QUARTET FOR THE END OF TIME
FRI 3/20/20 - 7:30 PM - $82 / $64 / $40
Brahms Sonata in F minor for Clarinet and Piano, Op. 120, No. 1
Stravinsky Suite Italienne for Violin and Piano
Messiaen Quatuor pour la fin du temps (Quartet for the End of Time) for Clarinet, Violin, Cello, and Piano
Wu Qian, PIANO - Alexander Sitkovetsky, VIOLIN
Mihai Marica, CELLO - Alexander Fiterstein, CLARINET

1793: BEETHOVEN’S PIANO TRIO, OP. 1, NO. 1
SUN 3/29/20 - 5:00 PM - $82 / $64 / $40
Beethoven Trio in E-flat major for Piano, Violin, and Cello, Op. 1, No. 1
Debussy Petite Suite for Piano, Four Hands
Chausson Concerto in D major for Piano, Violin, and String Quartet, Op. 21
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
FRI 4/3/20 - 7:30 PM - $82 / $64 / $40
Mendelssohn Quintet No. 1 in A major for Two Violins, Two Violas, and Cello, Op. 18
Gilles Vonsattel, PIANO - Alexi Kenney, Arnaud Sussmann, VIOLIN - Yura Lee, Richard O’Neill, VIOLA
David Requiro, CELLO

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—THE NEW YORK TIMES
Review of inaugural concert, September 1969