

# CMS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Friday Evening, December 11, 2015, at 7:30  
Sunday Afternoon, December 13, 2015, at 5:00  
Tuesday Evening, December 15, 2015, at 7:30

3,508th, 3,509th, and 3,511th Concerts

**KENNETH WEISS, harpsichord**  
**CHAD HOOPES, violin**  
**PAUL HUANG, violin**  
**ERIN KEEFE, violin**  
**DANIEL PHILLIPS,**  
*violino piccolo/violin/viola*  
**PAUL NEUBAUER, viola**  
**RICHARD O'NEILL, viola**  
**JAKOB KORANYI, cello**  
**DANIEL McDONOUGH, cello**  
**INBAL SEGEV, cello**

**JOSEPH CONYERS, double bass**  
**SOOYUN KIM, flute**  
**DEMARRE MCGILL, flute**  
**RANDALL ELLIS, oboe**  
**JAMES AUSTIN SMITH, oboe**  
**STEPHEN TAYLOR, oboe**  
**MARC GOLDBERG, bassoon**  
**JULIE LANDSMAN, horn**  
**JENNIFER MONTONE, horn**  
**BRANDON RIDENOUR, trumpet**

**JOHANN  
SEBASTIAN  
BACH**  
(1685-1750)

Brandenburg Concerto No. 1 in F major,  
BWV 1046 (1720)

[Allegro]

Adagio

Allegro

Menuet—Trio—Polonaise

PHILLIPS, HUANG, KEEFE, O'NEILL, McDONOUGH,  
CONYERS, WEISS, TAYLOR, ELLIS, SMITH, GOLDBERG,  
MONTONE, LANDSMAN

**BACH**

Brandenburg Concerto No. 6 in B-flat major,  
BWV 1051 (1720)

[Allegro]

Adagio ma non tanto

Allegro

NEUBAUER, O'NEILL, SEGEV, McDONOUGH, KORANYI,  
CONYERS, WEISS

(Continued)

Please turn off cell phones and other electronic devices.  
Photographing, sound recording, or videotaping this performance is prohibited.

**ALICE TULLY HALL, STARR THEATER, ADRIENNE ARSHT STAGE**  
HOME OF THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

**BACH** | Brandenburg Concerto No. 2 in F major,  
BWV 1047 (1720)  
[Allegro]  
Andante  
Allegro assai  
HOOPES, KIM, SMITH, RIDENOUR, KEEFE, HUANG,  
NEUBAUER, KORANYI, GOLDBERG, CONYERS, WEISS

*INTERMISSION*

**BACH** | Brandenburg Concerto No. 5 in D major,  
BWV 1050 (1720)  
Allegro  
Affettuoso  
Allegro  
KEEFE, MCGILL, WEISS, PHILLIPS, NEUBAUER,  
SEGEV, CONYERS

**BACH** | Brandenburg Concerto No. 3 in G major,  
BWV 1048 (1720)  
[Allegro]—Adagio  
Allegro  
KEEFE, HOOPES, HUANG, O'NEILL, NEUBAUER, PHILLIPS,  
MCDONOUGH, SEGEV, KORANYI, CONYERS, WEISS

**BACH** | Brandenburg Concerto No. 4 in G major,  
BWV 1049 (1720)  
Allegro  
Andante  
Presto  
HUANG, KIM, MCGILL, HOOPES, PHILLIPS, O'NEILL,  
KORANYI, CONYERS, WEISS

## ABOUT TONIGHT'S PROGRAM



David Finckel and Wu Han

Dear Listener,

As it happens, this year we write our traditional Brandenburg Concertos introduction and holiday greetings in the aftermath of violence and loss around the world. Since these performances, our final concerts of 2015, are falling so quickly on the heels of so many tragedies, we are certain that hearing any great music will be a different experience.

Speaking for the musicians, we come to the stage these days with a prayer: that the beauty of what you are about to hear somehow pushes back on the horror of what we have experienced. We hope that the timeless genius of Bach and tonight's brilliant performances of the Brandenburgs will reinforce the role of music to salve the human soul and psyche. We gather at this time of year to create light in darkness, warmth in the cold, and, above all, to make order from chaos. Certainly it is a time to celebrate what the human race, at its very best, is capable of producing, and to focus our energies and hopes on envisioning a future that inevitably tips in the direction of universal sanity and kindness.

We wish you all the best of holidays, and a safe and healthy New Year.

Enjoy the concerts,

David Finckel

Wu Han

## NOTES ON THE PROGRAM

I'm so excited to be making my CMS Season debut tonight performing the Brandenburg Concertos with such a stellar group of artists. Bach is unquestionably my favorite composer—I grew up not only listening to his music, but also playing his organ music in church. Whatever the instrumentation, the spirituality of Bach's music has had a profound impact on my musical journey from early on. Bach's music is so deeply personal and I see him as an important companion in my lifelong journey as a musician. Tonight, I have the pleasure of playing the solo part in the Fourth Concerto. The Fourth Brandenburg is unique among the six concertos; it offers a masterful demonstration of Bach's ability to innovate and creatively expand the concerto grosso form by brilliantly combining its ritornello with other formal structures of the day, such as da capo form and fugue. The particularly virtuosic writing in the violin solos in the outer movements provides a striking contrast to the more reflective mood of the slow movement. All in all it is an exciting and joyous piece, and a fitting work for this holiday season. I hope you will enjoy listening to it as much as my colleagues and I enjoy performing it.

—Paul Huang

## The Brandenburg Concertos

### Johann Sebastian BACH

Born March 21, 1685, in Eisenach, Germany.  
Died July 28, 1750, in Leipzig.

Composed around 1720.

First CMS performance of the complete Brandenburg Concertos was on December 12, 1993.

Total concert duration: 2 hours, 15 minutes

Brandenburg, in Bach's day, was a political and military powerhouse. It had been part of the Holy Roman Empire since the mid-12th century, and its ruler—the *Markgraf*, or *Margrave*—was charged with defending and extending the northern imperial border (*mark*, or *marche* in Old English and Old French), in return for which he was allowed to be an Elector of the Emperor. The house of

Hohenzollern acquired the margraviate of Brandenburg in 1415, and a century later the family embraced the Reformation with such authority that they came to be regarded as the leaders of German Protestantism; Potsdam was chosen as the site of the electoral court in the 17th century. Extensive territorial acquisitions under Frederick William, the "Great Elector," before his death in 1688 allowed his son, Frederick III, to secure the title and the rule of Brandenburg's northern neighbor, Prussia, with its rich (and nearby) capital city of Berlin. He became King Frederick I of Prussia in 1701. Frederick, a cultured man and a generous patron, founded academies of sciences and arts in Berlin, and built the magnificent palace Charlottenburg for his wife, Sophie Charlotte, which became one of the most important musical centers in early 18th-century Germany. When Frederick William I succeeded

his father in 1713, however, he turned the court's focus from music to militarism, and dismissed most of the excellent musicians that his father had assembled. Several of them found employment at the court of Anhalt-Cöthen, north of Leipzig, where a young prince was just starting to indulge his taste and talents for music. Frederick William did, however, allow his uncle, Christian Ludwig, younger brother of the late King Frederick and possessor of the now-lesser title of Margrave of Brandenburg, to remain at the palace and retain his own musical establishment.

Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719 during his tenure as music director at the court of Leopold of Anhalt-Cöthen, the young prince who had recently signed up some of the musicians fired by Frederick William I. Bach worked at Anhalt-Cöthen from 1717 to 1723, and early in 1719 Leopold sent him to Berlin to finalize arrangements for the purchase of a new harpsichord—a large, two-manual model made by Michael Mietke, instrument-builder to the royal court. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked Bach to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720 his wife died, so it was more than two years before he fulfilled Brandenburg's request. By 1721 Leopold had become engaged to marry a woman who looked askance at his huge expenditures for musical entertainment. Bach seems to have realized that when she moved in, he would probably be moved out, so he began casting about for a more secure position. Remembering the interest the Margrave of Brandenburg had

shown in his music, he picked six of the finest concertos he had written at Cöthen and sent them to Christian Ludwig in March of 1721 with a flowery dedication in French—but to no avail. No job materialized at Brandenburg, and in 1723 Bach moved to

**It is possible that the Margrave of Brandenburg never heard any of these magnificent works that immortalized his name...**

Leipzig's Thomaskirche, where he remained for the rest of his life. It is possible that the Margrave of Brandenburg never heard any of these magnificent works that immortalized his name, since records indicate that his modest *Kapelle* might not have been able to negotiate their difficulties and instrumental requirements. The concertos apparently lay untouched in his library until he died, 13 years after Bach had presented them to him, when they were inventoried at a value of four *groschen* each—only a few cents. Fortunately they were preserved by the noted theorist and pedagogue Johann Philipp Kirnberger, a pupil of Bach, and came eventually into the collection of the Royal Library in Berlin. They were brought to light during the 19th-century Bach revival, published in 1850, and have since come to be recognized as the supreme examples of Baroque instrumental music.

The Brandenburg Concerto No. 1 originated in the three-movement *Sinfonia* in F major (BWV 1046a) that Bach composed to introduce the "Hunting Cantata" he wrote to celebrate the birthday of Prince Christian of Saxe-Weissenfels in 1713—*War mir behagt, ist nur die muntre Jagt* (The Merry Hunt Is My Delight), BWV 208, source of the much-loved pastorale *Sheep May Safely Graze*. The opening movement contains a joyous abundance of notes driven by a muscular rhythmic energy. The *Adagio* is a poignant lament. The third

movement is bright and virtuosic. The finale is a procession of dances.

The Sixth Brandenburg Concerto—which includes parts for two viola da gambas, an instrument favored by Bach’s employer, Prince Leopold—is in the three movements traditional for the form. The opening *Allegro*, driven and dance-like at the same time, brings the violas to the fore with strict canonic writing above the steady accompaniment, and the occasional comments, of the lower instruments. The second movement, which omits gambas, is one of Bach’s richest, long-limbed, contrapuntally bedecked melodic flights, informed with an intensity of emotion that borders on the operatic. The finale returns the buoyant mood and dancing rhythmic figurations of the opening movement.

A rousing orchestral *tutti* begins the Second Brandenburg, after which each of the soloists is introduced in turn. The remainder of the movement is given over to scintillating musical discussions of the themes among the soloists and the orchestra. The second movement is a quiet but impassioned trio for flute, oboe, and violin supported only by the bass and keyboard. The solo trumpet returns with a flourish in the finale.

The solo instruments in the Brandenburg Concerto No. 5 are flute, violin, and harpsichord, which was included as a featured instrument to show off the new instrument Bach had brought back from Berlin. The first movement opens with a vigorous *tutti* theme for the ensemble, after which the trio of soloists is introduced. It becomes clear as the

movement progresses that the harpsichord is *primus inter pares* of the solo instruments, and its part grows more elaborate with the passing measures, finally erupting in a sparkling ribbon of unaccompanied melody and figuration in the closing pages. The second movement is an expressive trio for the soloists alone. The entire ensemble joins in for the exhilarating finale.

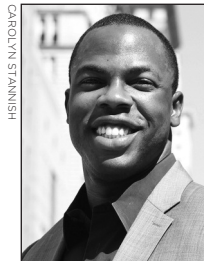
The Third Brandenburg represents a special type of the Baroque concerto grosso—the orchestral concerto. Rather than a specific group of concertino instruments being set off against the larger ensemble, the orchestra is, in effect, a collection of soloists. Each of the nine instruments making up the ensemble (three each of violins, violas, and cellos) may act as soloist, but more frequently a single group is featured while the others serve as accompaniment. The opening measures not only introduce the movement, but also provide a storehouse of motives from which the ensuing music is spun. After the brief respite of a lone *Adagio* measure, the whirling motion resumes with a vigorous gigue.

Both the soloists and the thematic kernels of the opening movement are introduced at the outset of the Fourth Concerto. The movement bounds along with good humor and high spirits to its conclusion. The *Andante* is a dark-hued lament whose character would allow it to fit easily into Bach’s most fervent church cantatas. The festive mood of the opening movement returns in the finale, whose rhythmic propulsion gives it the spirit of a great, whirling dance. ❖

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For more information on each of these pieces please visit our website and look for the Program Notes link for this concert.

## ABOUT THE ARTISTS



CAROLYN STANNISH

**Joseph H. Conyers** was appointed assistant principal bassist of The Philadelphia Orchestra in 2010. He joined Philadelphia after tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony where he served as principal bass. He has performed with many orchestras as soloist and in numerous chamber music festivals collaborating with international artists and ensembles. He is the inaugural recipient of the Young Alumni Award from his alma mater, the Curtis Institute of Music, where he studied with Hal Robinson and Edgar Meyer. A formidable advocate for music education, he is executive director of Project 440—an organization that empowers young musicians to serve their communities through music. Additionally, he is the newly appointed music director of the famed All City Orchestra of Philadelphia. All City showcases the top musicians of the School District of Philadelphia. Project 440 works with the 400+ students of All City providing its curriculum in college and career preparedness, entrepreneurial and leadership training, as well as community engagement and interactive performance. He serves on the board of The American String Teachers Association, the Board of Overseers for the Curtis Institute, and the National Advisory Board for the Atlanta Music Project. Mr. Conyers performs on the “Zimmerman/Gladstone” 1802 Vincenzo Panormo Double Bass which he has affectionately named “Norma.”



**Randall Ellis** is the principal oboist of Lincoln Center’s Mostly Mozart Festival Orchestra, Little Orchestra Society, and is solo English horn in the New York Pops Orchestra. He is the oboist in the Windscape woodwind quintet, which is ensemble-in-residence at the Manhattan School of Music. He is principal oboist and serves on the faculty of the Eastern Music Festival in Greensboro, North Carolina. He was principal oboist of the New York Chamber Symphony and in that capacity received two Grammy nominations, including one for his recording of Howard Hanson’s *Pastorale*. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, and the Florida Orchestra. Mr. Ellis has toured extensively as a guest artist with the Orpheus Chamber Orchestra and he has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at the 92nd Street Y. He has freelanced with the Ensemble Wien-Berlin, Orchestra of St. Luke’s, the New York Philomusica, and the Orchestras of the Martha Graham, Paul Taylor, and the American Ballet Theatre dance companies. Mr. Ellis has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. He has performed with Winton Marsalis at Jazz at Lincoln Center and on Broadway in the orchestra for the musical *Wicked*. He received his bachelor’s degree from the North Carolina School of the Arts and his master’s degree from SUNY Stony Brook where he studied with Ronald Roseman. He teaches oboe and chamber music at Skidmore College in Saratoga Springs, NY.

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MATT DINE



A member of the New York Woodwind Quintet, **Marc Goldberg** is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, the American Ballet Theater, the NYC Opera Orchestra, the Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist with the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, the Boston Symphony Orchestra, the Orchestra of St. Luke's, and Orpheus, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the United States, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, American Symphony Orchestra, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of The Chamber Music Society of Lincoln Center, Da Camera Society of Houston, the St. Luke's Chamber Ensemble, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. He has appeared at the summer festivals of Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen, and Marlboro, and has been associated with the Bard Music Festival since its inception. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, The Hartt School, Bard College Conservatory of Music, and New York University.

MARCO BORGREVE



American violinist **Chad Hoopes** has appeared with numerous ensembles throughout the world since he won the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Upcoming highlights include return invitations to the Louvre in Paris, Rheingau Musik Festival at Mozart Nacht, Kloster Eberbach, Moritzburg, and Mosel Music Festival as well as his London debut with the National Youth Orchestra. He recently had a highly successful debut with Orchestre de Paris at Salle Pleyel. His Munich debut with the Munich Symphony Orchestra was highly acclaimed by *Süddeutsche Zeitung*, and led to an invitation to be the Munich Symphony Orchestra's first Artist in Residence this season. In 2014 he made his first recording for the French label NAÏVE with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi. He is a frequent guest artist at the Menuhin Festival in Gstaad, Switzerland and at Festspiele Mecklenburg-Vorpommern. He performs with leading symphony orchestras such as San Francisco, Pittsburgh, Houston, and Trondheim, as well as the Minnesota Orchestra, Brussels Chamber Orchestra, Colorado Music Festival Orchestra, and the National Arts Centre Orchestra in Ottawa, Canada. Mr. Hoopes studied at the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and from 2013-15 (as a Young Soloist) at Kronberg Academy under the tutelage of Professor Ana Chumachenko. A member of Chamber Music Society Two, he plays the 1713 Antonio Stradivari Cooper; Hakkert; ex Ceci violin, courtesy of Jonathan Moulds.

MARCO BORGREVE



Recipient of a prestigious 2015 Avery Fisher Career Grant, Taiwanese-American violinist **Paul Huang** is quickly gaining attention for his eloquent music making, distinctive sound, and effortless virtuosity. His busy season includes debuts with the Louisiana Philharmonic, Brevard Symphony, and Seoul Philharmonic, as well as return engagements with the Detroit Symphony, Alabama Symphony, Hilton Head Symphony, Bilbao Symphony, National Symphony of Mexico, and National Taiwan Symphony. This season he tours Europe with Gil Shaham and the Sejong Soloists, performing in London in Wigmore Hall, as well as in Munich, Madrid, and Prague, and appears in recitals at the Phillips Collection in Washington, DC, and the Chamber Music Society of Palm Beach; and performs chamber music on the Caramoor Festival's Rising Stars series. In addition to his sold-out recital at Lincoln Center on the Great Performers series, he has performed at the Morgan Library and Museum, the Isabella Stewart Gardner Museum, Jordan Hall, the Stradivari Museum in Cremona, Italy, the Seoul Arts Center in Korea, the National Concert Hall in Taiwan, and at the Louvre in Paris. His first solo CD, a collection of favorite encores, is on the CHIMEI label. Mr. Huang, who earned his bachelor's and master's degrees from Juilliard, won the 2011 Young Concert Artists International Auditions and received Taiwan's 2009 Chi-Mei Cultural Foundation Arts Award. He plays the Guarneri del Gesù Cremona 1742 ex-Wieniawski violin, on loan through the Stradivari Society, and is a member of Chamber Music Society Two.

LISA NARIE MAZZUCCO



Concertmaster of the Minnesota Orchestra, American violinist **Erin Keefe** has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Winner of a 2006 Avery Fisher Career Grant as well as the 2009 Pro Musicis International Award, she took the Grand Prizes in the Valsesia Music International Violin Competition (Italy), the Torun International Violin Competition (Poland), the Schadt Competition, and the Corpus Christi International String Competition. She has been featured on *Live From Lincoln Center* three times with CMS, performing works by Brahms, Schoenberg, Bach, and Corelli. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, and recordings of works by Dvořák with David Finckel and Wu Han for the CMS Studio Recordings label. In 2010, she released her first solo CD, recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards, and Bridgehampton Chamber Music festivals. A former member of CMS Two, Ms. Keefe earned a master's degree from The Juilliard School and a bachelor's degree from The Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer.

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USA-MARIE MAZZUCCO



Praised as “a rare virtuoso of the flute” by *Libération*, **Sooyun Kim** has established herself as one of the rare flute soloists in the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra at age ten, she has enjoyed a flourishing career performing with orchestras around the world including the Bavarian Radio, Munich Philharmonic, Munich Chamber, and Boston Pops orchestras. She has been presented in recital series worldwide in Budapest, Paris, Munich, Kobe, Helsinki, Stockholm, the Algarve in Portugal, and Seoul; and at the Gardner Museum, Kennedy Center, and Carnegie and Jordan halls.

Her European debut recital at the Louvre was streamed live on *medici.tv* to great acclaim. This season’s highlights include orchestral appearances with Glacier Symphony, Kobe City Chamber, and Amadeus Festival orchestras performing concertos of Christopher Rouse, Mercadante, and Mozart. Also, as a member of Third Sound, she will perform music of American composers at the Havana Contemporary Music Festival in Cuba. A winner of the Georg Solti Foundation Career Grant, Ms. Kim has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. An avid chamber musician, her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, and Chamber Music Northwest festivals. A former member of CMS Two, she studied at the New England Conservatory under the tutelage of Paula Robison. Ms. Kim performs on Verne Q. Powell Flutes.

ANNA-LENA AHLSTRÖM



Swedish cellist **Jakob Koranyi** has firmly established himself on the classical music scene as one of Europe’s most interesting young soloists. Acclaimed for his commanding virtuosity and passion for diverse and innovative programs, he has toured Europe extensively performing in recital as well as a soloist in Vienna, Cologne, Hamburg, Paris, Brussels, Amsterdam, Barcelona, Stockholm, and Luxembourg. In the 2014–15 season he performed Brahms’ Double Concerto with the Norrköping Symphony Orchestra in Sweden and Beethoven’s Triple Concerto with the Royal Northern Sinfonia in Britain. Orchestral highlights of previous

seasons include performances with the Stockholm Royal Philharmonic Orchestra, Swedish Radio Symphony Orchestra, Orchestre de Paris, Gävle Symphony Orchestra, Filharmonia Veneta, Weimar Staatskapelle, and Gothenburg, Malmö, Helsingborg, and Norrköping symphony orchestras, working with conductors such as Marc Soustrot, Okku Kamu, Eiji Oue, Johannes Debus, Michael Francis, Krzysztof Urbanski, Lionel Bringuier, Andrew Manze, Yordan Kamdzhaliyov, Stefan Solyom, Thomas Søndergård, Susanna Mälkki, and Christian Lindberg. He is also well known for his work with artists of other disciplines, including collaborations with dancer Heather Ware for a special performance of works by Bach, Ligeti, and Salonen for the Netherlands Chamber Music Foundation, and with choreographers Andrea Leine and Harijono Roebana and the Dance Forum Taipei for Tan Dun’s *Snow in June*, a contemporary work for solo cello, percussionists, and dancers. A former member of Chamber Music Society Two, Mr. Koranyi plays a Giovanni Grancino cello built in 1692 in Milan.



Formerly principal horn of the Metropolitan Opera Orchestra for 25 years, **Julie Landsman** is a distinguished performing artist and educator who has served as faculty at The Juilliard School since 1989. She is a member of the Orpheus Chamber Orchestra, and has performed with the New York Philharmonic, Houston Symphony, St. Paul Chamber Orchestra, and Philadelphia Orchestra. She has recorded for the RCA, Deutsche Grammophon, CRI, Nonesuch, and Vanguard labels, and is most famous for her performance of Wagner’s *Ring* cycle as solo horn with the MET Opera under the direction of James Levine. She has

performed as a chamber musician at many festivals and concert series, including the Marlboro Music Festival, Chamber Music Northwest, the Santa Fe Chamber Music Festival, Sarasota Music Festival, La Jolla Summerfest, The Chamber Music Society of Lincoln Center, and the Metropolitan Museum of Art. This summer she will perform and teach at the Music Academy of the West and the Aspen Music Festival. She received the Pioneer Award from the International Women’s Brass Conference and was a featured artist at the International Horn Society Conference in 2012 and 2015. In addition to being on the Juilliard faculty, Ms. Landsman teaches at the Bard Conservatory and she recently released a series of Carmine Caruso horn lessons on Youtube. She received a bachelor’s degree from Juilliard under the tutelage of James Chambers and Ranier De Intinnis. A native of Brooklyn, she currently resides in Nyack, New York.



Cellist **Daniel McDonough** has performed across the US and abroad as a chamber musician and recitalist. He is best known as cellist of the award-winning Jupiter String Quartet. The Jupiter Quartet has received first prizes at the 8th Banff International String Quartet Competition, Fischhoff Chamber Music Competition, and the Young Concert Artists Auditions, as well as important honors such as Chamber Music America’s triennial Cleveland Quartet Award, the prestigious Avery Fisher Career Grant, and membership in the Chamber Music Society Two program. Now entering its second decade,

the Jupiter Quartet has enjoyed the great privilege of performing on the world’s finest concert stages, including New York’s Carnegie Hall, London’s Wigmore Hall, Mexico City’s Bellas Artes, and the Schloss Esterhazy in Austria. He is also a founding member of the conductor-less ensemble ECCO, the East Coast Chamber Orchestra, which has recently appeared at the Naumburg Orchestral Concerts in Central Park and will perform this season in Philadelphia and New York. In addition to his concert career, Mr. McDonough is a passionate teacher. With the quartet he holds the position of artist-in-residence at the University of Illinois at Urbana-Champaign. In the summer he appears and teaches regularly at the Aspen Music Festival, Rockport Chamber Music Festival, Skaneateles Festival, and Madeleine Island Music Festival. He lives in Urbana, Illinois with his wife (and violinist of the Jupiter Quartet), Meg Freivogel, and their two children, Lillian and Felix.



Winner of the prestigious Avery Fisher Career Grant, flutist **Demarre McGill** enjoys an active career as a leading soloist, recitalist, and chamber and orchestral musician. He has appeared as soloist with the Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony, Milwaukee Symphony, Buffalo Philharmonic, Chicago Youth Symphony, and at age 15 with the Chicago Symphony. He is a founding member of The Myriad Trio, a former member of Chamber Music Society Two, and has participated in the Santa Fe Chamber Music Festival, Music@Menlo, Marlboro Music, La Jolla Music Festival, Seattle Chamber Music Festival, Stellenbosch Chamber Music Festival in South Africa, St. Bart's Music Festival in the Caribbean, and the Jeju International Wind Ensemble Festival in South Korea. In addition to his performance schedule, he is the co-founder and artistic director of the chamber music organization Art of Élan. His discography includes Bach's Fifth Brandenburg Concerto, and *The Eye of Night* with The Myriad Trio. His other media credits include appearances on PBS's *Live From Lincoln Center* with CMS playing Bach's Second Brandenburg Concerto. Appointed principal flute of the Dallas Symphony in 2013, he previously served as principal flute of the Seattle Symphony, San Diego Symphony, Florida Orchestra, and Santa Fe Opera Orchestra. Mr. McGill received his bachelor's degree from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at The Juilliard School, where he received a master's degree.

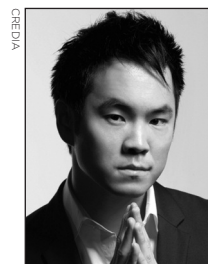


**Jennifer Montone** joined The Philadelphia Orchestra as principal horn in September of 2006, and is currently on the faculties of The Curtis Institute of Music and The Juilliard School. She was principal horn of the Saint Louis Symphony from 2003 to 2006, and before that associate principal horn of the Dallas Symphony and an adjunct professor at Southern Methodist University. Named the Paxman Young Horn Player of the Year in London in 1996, she has since won many solo competitions and awards, including an Avery Fisher Career Grant in 2006. She has performed with the Orpheus Chamber Orchestra, New York Philharmonic, Metropolitan Opera Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra, and New Jersey Symphony Orchestra, in which she was awarded the position of third horn while still a student. Her festival appearances include La Jolla SummerFest, Santa Fe Chamber Music Festival, Marlboro Music Festival, and Chamber Music Festival of Spoleto, Italy. A native of northern Virginia, Ms. Montone was in the National Symphony Fellowship Program, where she studied with Edwin Thayer, and a fellow of the Tanglewood Music Center. She is a graduate of The Juilliard School as a student of Julie Landsman.



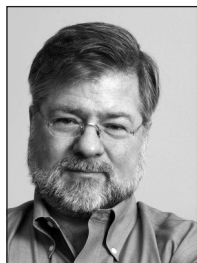
BERNARD MINDICH

Violist **Paul Neubauer's** exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." This season he will record the Aaron Jay Kernis Viola Concerto with the Royal Northern Sinfonia in the United Kingdom, a work he premiered with the St. Paul Chamber Orchestra, Los Angeles Chamber Orchestra, Chautauqua Symphony, and Idyllwild Arts Orchestra in 2014. A solo album of music recorded at Music@Menlo will also be released this season. At CMS, he will premiere a new work for solo viola by Joan Tower at Alice Tully Hall, the fourth work Ms. Tower has composed for him. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. Mr. Neubauer performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. He is on the faculty of The Juilliard School and Mannes College.



CHEMBA

Violist **Richard O'Neill** is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared as soloist with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season include collaborations with Gidon Kremer, concertos with Kremerata Baltica, his first tour to China with Ensemble DITTO, and a European tour and complete Beethoven quartet cycle with the Ehnes Quartet. As recitalist he has performed at Carnegie Hall, Avery Fisher Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. A Universal/DG recording artist, he has made eight solo albums that have sold more than 150,000 copies. Dedicated to the music of our time, he has premiered works composed for him by Elliott Carter, John Harbison, Huang Ruo, and Paul Chihara. In his tenth season as artistic director of DITTO he has introduced tens of thousands to chamber music in South Korea and Japan. The first violist to receive the artist diploma from Juilliard, he was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, and UNICEF; runs marathons for charity; and teaches at UCLA. He is a former member of CMS Two.



Violinist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. He is a founding member of the 27-year-old Orion String Quartet, which is in residence at Mannes College of Music and performs regularly at the Chamber Music Society. The quartet has recorded the complete quartets of Beethoven and Leon Kirchner and highlights of its season include tours with pianist Peter Serkin and a European tour that included London's legendary Wigmore Hall. Since winning the 1976 Young Concert Artists Auditions, he has been an emerging artist who has performed as a soloist with the Pittsburgh, Houston, New Jersey, Phoenix, San Antonio, and Yakima symphonies. This season marks his concerto debuts with the Queens and Yonkers symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A graduate of Juilliard, his major teachers were Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School. He lives with his wife, flutist Tara Helen O'Connor, on Manhattan's Upper West Side.



A virtuoso trumpeter and composer, **Brandon Ridenour's** brilliance and self-assurance on the concert stage led to his victory at the 2014 CAG Victor Elmaleh Competition. In the 2015-16 season, he makes his Carnegie Hall recital debut at Weill Recital Hall (CAG Winners series) and other featured recitals include Northeastern Illinois University's Jewel Box Series in Chicago, Chamber Music Society of Little Rock, The Regina Quick Center for the Arts at St. Bonaventure University (NY), and St. Vincent College Concert Series, near Pittsburgh. As a concerto soloist, he appears in 2015-16 with the South Bend Symphony and Modesto Symphony. At the age of 20, he became the youngest member ever to join the iconic Canadian Brass, a position he held for seven years. He has appeared as a concerto soloist with the National Symphony Orchestra, Los Angeles Philharmonic, and the Indianapolis, Jacksonville, and Edmonton symphony orchestras. He is the winner of the 2006 International Trumpet Guild solo competition and a recipient of the Morton Gould ASCAP Young Composer Award. He has recorded three solo albums; his latest release is *Fantasies and Fairy Tales* which features his own virtuosic arrangements of classical masterworks for trumpet and piano. A graduate of The Juilliard School and an alumnus of Carnegie Hall's The Academy, Mr. Ridenour began playing piano at the age of five under the tutelage of his father, Rich Ridenour, with whom he still performs frequently in recital and with pops orchestras.



DARHO ACOSTA

Cellist **Inbal Segev's** playing has been described as "first class," "richly inspired," and "very moving indeed," by *Gramophone*. Her recording of the complete cello suites of J.S. Bach was released on the Vox label in fall 2015; she also recorded a companion documentary film about her journey through the music of Bach. She has performed Bach's cello suites in venues around the world including Lincoln Center and The Metropolitan Museum of Art in New York, Shanghai Concert Hall, and Henry Crown Hall in the Jerusalem Theatre. She has performed as soloist with orchestras including the Pittsburgh Symphony Orchestra, Castleton Festival Orchestra with Lorin Maazel, Bogotá Philharmonic, Helsinki Philharmonic, Dortmund Philharmonic, the Orchestre National de Lyon, the Polish National Radio Symphony, and the Bangkok Symphony. She made debuts with the Berlin Philharmonic and Israel Philharmonic, led by Zubin Mehta, at age 17. Commissioning new repertoire is a priority for her; current projects include new works by composers Gity Razaz, Timo Andres, and Fernando Otero. She has also recently premiered cello concertos by Avner Dorman and Lucas Richman. She is a founding member of the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Her many honors include the America-Israel Cultural Foundation Scholarship and top prizes at the Pablo Casals, Paulo, and Washington International Competitions. She earned degrees from The Juilliard School and Yale University and her cello was made by Francesco Ruggeri in 1673.



MATT DINE

Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*The New Yorker*), oboist **James Austin Smith** performs equal parts new and old music across the United States and around the world. Mr. Smith is an artist of the International Contemporary Ensemble (ICE) and Talea as well as co-artistic director of Decoda, the Affiliate Ensemble of Carnegie Hall. He is a member of the faculties of the Manhattan School of Music and Purchase College and is co-artistic director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. His festival appearances include Marlboro, Music@Menlo, Lucerne, Chamber Music Northwest, Schleswig-Holstein, Stellenbosch, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA; he has performed with the St. Lawrence, Orion, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. His debut solo recording *Distance* was released in early 2015 on South Africa's TwoPianists Record Label. Mr. Smith holds a Master of Music degree from the Yale School of Music and Bachelors of Arts (Political Science) and Music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alumnus of Carnegie Hall's Ensemble ACJW. Mr. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.



CHRISTIAN STEINER



**Stephen Taylor**, one of the most sought-after oboists in the country, holds the Mrs. John D. Rockefeller III solo oboe chair at the Chamber Music Society. He is a solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and Speculum Musicae, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh, Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter's Oboe Quartet for which Mr. Taylor received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the US premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in *Who's Who in American Colleges and Universities* and has been awarded a performer's grant from the Fromm Foundation at Harvard University. Trained at The Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Mr. Taylor plays rare Caldwell model Lorée oboes.

ARTHUR FORJONNEL



**Kenneth Weiss** is an American harpsichordist with an active career as a soloist, conductor, chamber musician, and teacher. He was harpsichordist and assistant conductor to William Christie with Les Arts Florissants, taking part in numerous recordings and staged operas. He has since performed solo recitals around the world, appears as a duo with the violinist Fabio Biondi, and regularly conducts The English Concert, Concerto Copenhagen, and the Orchestre de Rouen. He performs frequently in the New York area with the Chamber Music Society, and in solo recitals. His recordings for Satirino records include Bach's *Goldberg Variations* and partitas, Rameau harpsichord transcriptions, Scarlatti sonatas, two CDs devoted to Elizabethan keyboard music—*A Cleare Day* and *Heaven and Earth*, and Bach's *Well-Tempered Clavier*. In the 2014-15 season, he performed Bach's *Well-Tempered Clavier* in Tokyo, at the Théâtre de la Ville in Paris, and at the Festival de La Roque d'Anthéron. Born in New York City, he attended the High School of Performing Arts and the Oberlin Conservatory of Music where he studied with Lisa Goode Crawford, Joseph Schwartz, and William Porter. He later studied with Gustav Leonhardt at the Amsterdam Conservatory. Mr. Weiss is an active jurist at international competitions and frequently gives master classes and courses in Israel, Spain, and Italy. He has held teaching positions at the Norwegian Academy of Music, the Barcelona Conservatory, and The Juilliard School. He currently teaches at the Paris Conservatory and the Haute Ecole de Musique in Geneva.

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*Save the Date*

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*The Chamber Music Society of Lincoln Center is proud to honor Paula Zahn and Bill Baker for their tremendous contributions to the arts.*

**For more information, please call 212-875-5216**

## ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center makes its home at Alice Tully Hall, which has received international acclaim as one of the world's most exciting venues for chamber music. CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national and international tours, its many recordings and national radio broadcasts, its broad commissioning program, and its multifaceted educational programs. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created programs to bring the art of chamber music to audiences from a wide range of backgrounds, ages, and levels of musical knowledge. The artistic core of CMS is a multi-generational, dynamic repertory company of expert chamber musicians who form an evolving musical community. As part of that community, the CMS Two program discovers and weaves into the artistic fabric a select number of highly gifted young artists—individuals and ensembles—who embody the great performance traditions of the past while setting new standards for the future.

CMS produces its own recordings on the CMS Studio Recordings label, which has been highly praised for both the artistry and the recorded sound of the eclectic range of repertoire it has released. These recordings are sold on-site at concerts in New York, on tour, and through the CMS website as well as online retailers such as iTunes. The newest media innovation, CMS Live!, offers recordings available only by download of extraordinary live performances chosen by CMS artistic directors David Finckel and Wu Han from among each season's many concerts. CMS also has a broad range of historic recordings on the Arabesque, Delos, SONY Classical, Telarc, Musical Heritage Society, MusicMasters, and Omega Record Classics labels. Selected live CMS concerts are available for download as part of Deutsche Grammophon's DG Concerts series.

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Join **Gilbert Kalish, Kristin Lee, Matthew Lipman, and Keith Robinson**, for a true expedition embarking in Seward to cruise among the fjords of Prince William Sound; Humpback whales who summer at Point Adolphus; and in the upper reaches of the Inside Passage, we take to our Zodiacs to get as close as possible to the flora and fauna that abound in Red Bluff and The Brothers; sail further south and across the border in British Columbia, discovering more awe-inspiring vistas and wildlife before disembarkation in Vancouver.

**MARK YOUR CALENDAR!**

Travel to Cuba with CMS aboard *Le Ponant*, a sailing vessel that accommodates 64 passengers  
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Kiera Duffy, *soprano*  
Jennifer Johnson Cano, *mezzo soprano*  
Nicholas Phan, *tenor*  
Randall Scarlata, *baritone*  
Yunpeng Wang, *baritone*  
Inon Barnatan, *piano*  
Jean-Efflam Bavouzet, *piano*  
Alessio Bax, *piano*  
Michael Brown, *piano\**  
Gloria Chien, *piano*  
Jeffrey Kahane, *piano*  
Gilbert Kalish, *piano*  
Konstantin Lifschitz, *piano*  
Anne-Marie McDermott, *piano*  
Juho Pohjonen, *piano*  
Robert Spano, *piano*  
Yekwon Sunwoo, *piano*  
Gilles Vonsattel, *piano*  
Orion Weiss, *piano*  
Wu Han, *piano*  
Wu Qian, *piano\**  
John Gibbons, *harpsichord*  
Kenneth Weiss, *harpsichord*  
Benjamin Beilman, *violin*  
Nicolas Dautricourt, *violin*  
Chad Hoopes, *violin\**  
Daniel Hope, *violin*  
Bella Hristova, *violin*  
Paul Huang, *violin\**  
Ani Kavafian, *violin*  
Ida Kavafian, *violin/viola*  
Erin Keefe, *violin*  
Benny Kim, *violin*  
Jessica Lee, *violin*  
Kristin Lee, *violin*  
Sean Lee, *violin*  
Yura Lee, *violin/viola*  
Cho-Liang Lin, *violin*  
Daniel Phillips, *violin/viola*  
Alexander Sitkovetsky, *violin*  
Arnaud Sussmann, *violin*  
Danbi Um, *violin\**  
Roberto Diaz, *viola*  
Lawrence Dutton, *viola*  
Mark Holloway, *viola*  
Hsin-Yun Huang, *viola*  
Pierre Lapointe, *viola*  
Matthew Lipman, *viola\**  
Paul Neubauer, *viola*  
Richard O'Neill, *viola*

Cynthia Phelps, *viola*  
Dmitri Atapine, *cello\**  
Efe Baltacigil, *cello*  
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Joseph Conyers, *double bass*  
David Grossman, *double bass*  
Anthony Manzo, *double bass*  
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Jason Vieaux, *guitar*  
Bridget Kibbey, *harp*  
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Demarre McGill, *flute*  
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Randall Ellis, *oboe*  
James Austin Smith, *oboe*  
Stephen Taylor, *oboe*  
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Alexander Fiterstein, *clarinet*  
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Trevor Nuckols, *horn*  
Kevin Rivard, *horn*  
Radovan Vlatković, *horn*  
Brandon Ridenour, *trumpet*  
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Ayano Kataoka, *percussion*  
Eduardo Leandro, *percussion*  
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