

CMS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Friday Evening, March 20, 2015, at 7:30

3,415th Concert

JUHO POHJONEN, *piano*
BENJAMIN BEILMAN, *violin*
JAN VOGLER, *cello*

FRANZ SCHUBERT
(1797-1828) | Fantasy in C major for Violin and Piano,
D. 934, Op. 159 (1827)
BEILMAN, POHJONEN

ALFRED SCHNITTKE
(1934-1998) | Sonata No. 1 for Cello and Piano (1978)
Largo—
Presto—
Largo
VOGLER, POHJONEN

INTERMISSION

SCHUBERT | Trio No. 1 in B-flat major for Piano, Violin,
and Cello, D. 898, Op. 99 (1827)
Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace
POHJONEN, BEILMAN, VOGLER

Many donors support the artists of the Chamber Music Society Two program.

This evening, we gratefully acknowledge the generosity of **Jeehyun Kim**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

Please turn off cell phones, beepers, 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

ABOUT TONIGHT'S PROGRAM



David Finckel and Wu Han

Dear Listener,

For those of you who are regular CMS listeners, this program offers elements both fresh and familiar; and, if you are a newcomer to our concerts, tonight will introduce you to the kind of programming and artists that make CMS the chamber music destination of choice.

Enclosed by two of Schubert's greatest masterpieces in our intimate genre, Alfred Schnittke's provocative sonata for cello and piano will prove an unexpectedly riveting experience. Schnittke inherited the dramatic

Russian tradition epitomized by Shostakovich, and we are sure that you will be as mesmerized as we were when we first heard this sonata in concert, and subsequently adopted it into our own duo repertoire.

The juxtaposition of musical discovery with musical reunion is a major feature of many of our concerts, but always, our artists play essential roles in keeping the art form of chamber music in a constant state of renewal. CMS' careful and creative combining of musicians of many nationalities and generations ensures that every performance is re-imagined, a "new production," heard by CMS audiences like you across the country and around the world. The musicians we bring you tonight are among the most exciting and talked-about performers on the international scene today, and while undoubtedly many of you have had the thrill of hearing Juho Pohjonen and Benjamin Beilman, we are delighted to take this opportunity to welcome the phenomenal cellist Jan Vogler for his CMS debut.

Enjoy the performance,

A simple, elegant signature in black ink, consisting of a few connected strokes.

David Finckel

A more complex signature in black ink, with several loops and flourishes.

Wu Han

NOTES ON THE PROGRAM

Fantasy in C major for Violin and Piano, D. 934, Op. 159

Franz SCHUBERT

Born January 31, 1797, in Vienna.

Died November 19, 1828, in Vienna.

Composed in 1827.

First CMS performance on April 17, 1977.

Duration: 25 minutes

On January 31, 1827, Franz Schubert turned 30. He had been following a bohemian existence in Vienna for over a decade, making only a small amount from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music-lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning; long walks or visits in the afternoon; companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends—he visited Dombach, near the Vienna Woods, for several weeks in the spring of 1827, and the city of Graz in September.

The Fantasy in C major (D. 934), the most important of the small handful of compositions that Schubert wrote for violin, was composed quickly at the end of the year for a concert given on January 20 by the 21-year-old Czech virtuoso Josef Slavik (whom Chopin described as "the second Paganini"), at which the young violinist also planned to introduce a concerto of his own making. For the program, Slavik enlisted the assistance of

a friend of the composer, the pianist Carl Maria von Bocklet, and Schubert conceived the new piece as a display vehicle for these two excellent performers. The program won little praise. The reviewer for the journal *Der Sammler* wrote, "The Fantasy for Violin and Piano by Mr. Franz Schubert somewhat exceeded the duration the Viennese intend to devote to spiritual enjoyment. The hall emptied itself little by little, and the present writer admits that he is unable to say anything about the end of the piece." However, the Vienna correspondent for the London *Harmonicon* found that the composition "possesses merit far above the common order." The difficulties encountered by the work's first hearers probably stemmed from the music's formal originality and harmonic daring.

The fantasy is arranged in seven continuous sections (Andante molto—Allegretto—Andantino—Tempo I—Allegro vivace—Allegretto—Presto) that bear only a tenuous relation to the traditional layout of the sonata form. The work opens with rustling piano figurations that underpin the lyrical flight of violin melody which prefaces a strongly rhythmic episode in quicker tempo, faintly tinged with Hungarian exoticism. There follows a set of elaborately decorative variations on Schubert's song *Sei mir gegrüsst* (I Greet You), composed to a poem of Friedrich Rückert in 1821. The rustling figurations of the introduction return briefly to serve as the bridge to the "finale," a brilliant showpiece for the participants. A shadow of *Sei mir gegrüsst* passes across the fantasy before it closes with a brief, jubilant coda. ❖

Sonata No. 1 for Cello and Piano

Alfred SCHNITTKÉ

*Born November 24, 1934, in Engels, Russia.
Died August 3, 1998, in Hamburg, Germany.*

Composed in 1978.

Premiered on January 1979 at the Composers Concert Hall in Moscow by cellist Natalia Gutman and pianist Vasily Lobanov.

Tonight is the first CMS performance of this piece.

Duration: 21 minutes

Alfred Schnittke was born on November 24, 1934, in Engels on the Volga, near Saratov, in the Russian steppes, 500 miles southeast of Moscow. He showed enough musical ability to receive an audition at the Central Music School for Gifted Children in Moscow in May 1941, but the following month the Germans invaded Russia, and the opportunity for early training vanished. Life was difficult in Engels during World War II, and opportunities to hear and study music negligible—performances were few and all radios had been confiscated at the beginning of the war. In 1945, after the war, Harry Schnittke, a journalist, got a job on a German-language newspaper in Vienna published by the occupying Russian forces. He brought his family to the city the following year, and there 12-year-old Alfred had the world of music opened to him through his first piano lessons and attendance at operas and concerts. Vienna, the city of Mozart and Schubert, inspired Schnittke's earliest attempts at composition.

When the Viennese paper ceased operations in 1948, the Schnittkes returned to Russia,

moving into a small house in Valentinovka, a village an hour's train ride from Moscow. Though his training had been limited, Alfred was determined to follow a career in music, and he gained admittance to the October Revolution Music College in Moscow and took private lessons with Iosif Ryzhkin, a well-known theorist and teacher who oversaw his first serious compositions and prepared him for study at the prestigious Moscow Conservatory. In the autumn of 1953, Schnittke entered the Conservatory, and during his four years there developed into a fully professional musician, studying the traditional Classical and Russian musical literature, learning the works of Shostakovich directly from the composer himself, taking advantage of the thaw in Soviet intellectual life during the Khrushchev regime to immerse himself in the previously unavailable music of such modernists as Schoenberg, Webern, Orff, Kodály, Berg, and Stravinsky, and trying out a variety of styles in his own compositions. Of those early years, he recalled, "My musical development took a course across piano-concerto romanticism, neoclassic academicism, and attempts at eclectic synthesis (Orff and Schoenberg), and took cognizance also of the unavoidable proofs of masculinity in the self-denial of 12-tone serialism."

Unconventional techniques found their way into Schnittke's graduation composition, an oratorio based on a poem about the bombing of Hiroshima, in which he tried to imitate the explosion of an atomic bomb with howling trombones, strident harmonies, and tone clusters. Such iconoclasm gained him a reputation as a modernist, and he was accepted as a member of the Composers'

Union following his graduation in 1958 as much to tame his avant-garde tendencies as to promote his creative work. He tried writing Party-sanctioned pieces during the next few years—the 1959 cantata *Songs of War and Peace* was his first published score—but the fit was uncomfortable on both sides, and during the 1960s and early 1970s, when performances of his works were officially discouraged, he devoted most of his creative energy to

scoring three or four films a year, an activity that not only provided him with a decent living but also allowed him to experiment with electronics, serialism, and other previously discouraged modern techniques under the guise of supporting the screen story. In 1962, he also started teaching part-time at the Moscow Conservatory (the Soviet officials would not grant him a full-time appointment), leaving little opportunity for original creative work. He managed to complete some orchestral and chamber pieces during the next few years, but by 1972, he had decided to resign from the Conservatory to devote himself to composition.

Schnittke composed prolifically during the following years, and by the early 1980s recordings of his music started appearing internationally. His works began to be heard at concerts of leading European and American ensembles and soloists, prestigious commissions arrived from around the world (at one time, he had orders for 30 works waiting to be filled), and by 1987, he had been elected to membership in the West Berlin Academy of Arts, the Arts Academy of the German Democratic Republic, the Bavarian Academy of Fine Arts, and the

Swedish Royal Academy of Music. Festivals of his music were held in Gorky, Stockholm, Berlin, London, and other music capitals; the 1989 Lucerne Festival included him with Glinka, Mussorgsky, and Shostakovich as a defining personality in a series of concerts demonstrating "Directions in Russian Music." In October 1989, he accepted a grant that allowed him to live in Berlin for a year, after which he settled in Hamburg, where he

Vienna, the city of Mozart and Schubert, inspired Schnittke's earliest attempts at composition.

taught composition at the Hochschule für Musik und Theater and continued to compose. During his later years, Schnittke was invited regularly to attend performances of his works from Tokyo to Leipzig to Santa Fe, but he was limited in traveling because of allergies, migraines, kidney disease, and three serious strokes suffered between 1985 and 1994, though he proved remarkably resilient in carrying on his creative work, producing three operas, four ballets, eight symphonies, more than 20 concertos and concerti grossi, many independent orchestral scores, choral and vocal pieces, and a wealth of chamber compositions before his death in Hamburg on August 3, 1998.

In developing his own distinctive musical speech, Schnittke sifted through a wide range of music, old and new, and came to understand that he could forge a style of personal expression that could encompass, perhaps might even be formed from, references to other music and other ages. "A mixture of styles which are worked with as they are," he explained, "not in the sense of a synthesis but as 'poly-stylism,' in which the various idioms appear to speak as individual keys on a large keyboard." Though clearly products of the late 20th century, Schnittke's compositions are essentially old-fashioned and Romantic in

trying to create a sense of musical journey, of emotions excited, of memories evoked, of communication from an insightful author to an attentive mind and heart.

Schnittke's Cello Sonata is disposed in three movements played without pause. The work opens with an introspective solo for the cello reminiscent of the most deeply felt moments in Bach's unaccompanied suites. The piano provides a hymnal commentary in the center of the movement before the cello rises to an impassioned outburst that is quelled by a single soothing keyboard cadence. The cello

strums meek chords to close the movement. The *Presto* that occupies the center of the sonata is violent and angry, a slashing, nearly vicious scherzo. The rhythmic tension subsides in the middle of the movement, but the block-chord harmonies prove to be just a different species of anxious unrest. The finale returns the mood and themes of the first movement, but the music remains troubled and unsettled until the beatific coda, when the cello plucks a calm version of the work's opening motive to the accompaniment of a fully tamed piano rendering of the frantic second-movement theme. ❖

Trio No. 1 in B-flat major for Piano, Violin, and Cello, D. 898, Op. 99

Franz SCHUBERT

Composed in 1827.

First CMS performance on April 18, 1975.

Duration: 37 minutes

A curious dichotomy marked Schubert's personality during the final years of his life, one which suited well the Romantic image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in

his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements, and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C major Symphony, the last three piano sonatas, the string quintet, the two piano trios, the *Impromptus*—that he created during the last months of his brief life.

Though there exists no documentary evidence concerning the provenance or purpose of the Piano Trio No. 1 in B-flat, it

was apparently composed during the summer or early autumn of 1827; its companion, the Trio No. 2 in E-flat, was written quickly during the following November. It is likely that the Trio No. 2 was conceived with the expectation of introducing it at a public concert entirely of his own music mooted for the following spring, but Schubert seems to have had no similar plans for the B-flat Trio. The only time when he is known to have heard the piece was at a private gathering on January 28, 1828 at the home of his old friend Josef von Spaun to celebrate Spaun's engagement. Three of the best players in Vienna, the same ones who were to perform the E-flat Trio to excellent acclaim at the concert in March, took part—pianist Carl Maria von Bocklet (to whom Schubert dedicated the D major Piano Sonata, D. 850 and the Fantasy for Violin and Piano, D. 934), violinist Ignaz Schuppanzigh (noted for his interpretations of the quartets of Beethoven), and cellist Josef Linke (a member of Schuppanzigh's quartet). When the performance had ended, Bocklet fell upon the composer with embraces and congratulations, and told him that the Viennese little realized what a treasure they had in him. Though Schubert took much trouble to get the E-flat Trio published, there is no indication of similar efforts concerning the Trio No. 1. It was not until 1836, eight years after the composer's death, that Diabelli issued the parts in Vienna. One of Schubert's earliest and staunchest champions, Robert Schumann, in a review for his journal, the *Neue Zeitschrift für Musik*, wrote glowingly of the two trios: "One glance at them—and the

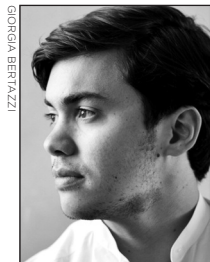
troubles of our human existence disappear and all the world is fresh and bright again."

A sense of conviviality and expressive bounty floods from the opening theme of the B-flat Trio, a sweeping melody for the strings that paraphrases Schubert's song *Des Sängers Habe* (The Singer's Possession) of February 1825, whose text virtually summarizes his music-bound existence: "Shatter all my happiness in pieces, take from me all my worldly wealth, yet leave me only my zither and I shall still be happy and rich!" The subsidiary subject is a lyrical inspiration sung by the cello above rippling piano triplets. Both themes figure in the development section. The *Andante* is one of those creations of ravishing lyrical beauty that could have been conceived by no one but Schubert. Its outer sections, calm and almost nocturnal in expression, take as their theme a flowing cello melody in the nature of a barcarolle. An agitated, minor-key central section provides formal and emotional contrast. The *Scherzo* and *Trio* comprising the third movement juxtapose the two most popular Viennese dances of the day—the *Ländler* and the waltz, just the sort of thing that Schubert loved to improvise to accompany the dancing of his friends at their soirées. Schubert called the finale a "Rondo," but its theme returns with such extensive alterations that the movement's formal type is closer to a developmental sonata form than to the traditional refrain-based rondo structure. Here, also, Schubert hinted in the main theme at an earlier song, *Skolie* (1815): "Let us, in the bright May morning, take delight in the brief life of the flower, before its fragrance disappears." ❖

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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



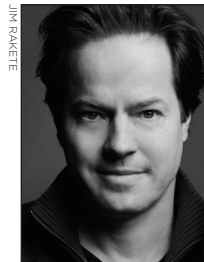
GIORGIA BERTAZZI

Violinist **Benjamin Beilman** captured First Prize in the 2010 Montréal International Music Competition and the Young Concert Artists International Auditions in New York. His honors include a 2014 Borletti-Buitoni Trust Fellowship, a 2012 Avery Fisher Career Grant, and the 2012 London Music Masters Award. This season's highlights include his Alice Tully Hall concerto debut with the Orchestra of St. Luke's in the Young Concert Artists Series, as well as performances with the San Francisco Symphony and The Philadelphia Orchestra. He has performed as soloist with the New York Youth Symphony at Carnegie Hall, as well as with the London Philharmonic, L'Orchestre Métropolitain de Montréal, the Zürich Tonhalle Orchestra, and the Los Angeles Chamber Orchestra. He has given recitals at Carnegie's Weill Recital Hall, the Louvre, Boston's Isabella Stewart Gardner Museum, Ravinia's "Rising Stars" Series, and the Krannert Center for the Performing Arts. Mr. Beilman has appeared at Music@Menlo, Caramoor, the Mostly Mozart Festival, Music from Angel Fire, the Young Concert Artists Festivals in Tokyo and Beijing, and Chamber Music Northwest as well as at the Bridgehampton, Marlboro, and Santa Fe Chamber Music Festivals. A member of CMS Two, he previously studied with Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. Mr. Beilman plays the Guarneri del Gesù, Cremona, 1735 ex Mary Portman on loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society of Chicago.



MANCO BORGREVE

Widely praised for his broad range of repertoire from Bach to Salonen, **Juho Pohjonen** has attracted great attention as one of Finland's most intriguing and talented pianists. He opened the 2014-15 season with the Los Angeles Chamber Orchestra, performing Saint-Saëns' Piano Concerto No. 5 with conductor Jeffrey Kahane. He joins the Brentano String Quartet for Brahms' Piano Quintet in Kansas City and gives a recital at The Green Center in Sonoma, California. Abroad, he makes his debut with Tonhalle-Orchester Zürich performing Esa-Pekka Salonen's Piano Concerto with conductor Lionel Bringuier. He has appeared with the Los Angeles Philharmonic, San Francisco, Atlanta, Danish National, Malmö, Finnish Radio, and Swedish Radio symphonies; Scottish Chamber Orchestra; and Lahti Symphony, with which he toured Japan. He has been presented on recital series in Carnegie's Zankel Hall, the Kennedy Center, Vancouver, San Francisco, and Detroit. His debut recording *Plateaux* features works by Scandinavian composer Pelle Gudmundsen-Holmgreen and his recital at the 2010 Music@Menlo Festival led to a recording for the *Music@Menlo Live* series. The winner of numerous prizes in both Finnish and international competitions, he was selected by Sir András Schiff as winner of the Klavier Festival Ruhr Scholarship in 2009. Mr. Pohjonen studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy, where he completed his master's degree in 2008. He is a former member of CMS Two.



JIM RAKETE

Recognized for his "rapturously heartfelt" playing (*Washington Post*), **Jan Vogler's** distinguished career has featured him with many internationally renowned orchestras such as the New York Philharmonic, the Chicago, Boston, Pittsburgh, Montreal, and Cincinnati Symphony Orchestras, the Dresden Staatskapelle, the Bavarian Radio Orchestra, and the Vienna Symphony. He has premiered concertos by Tigran Mansurian, John Harbison, Udo Zimmermann, and Jörg Widmann. In October 2015, he will perform the world premiere of Wolfgang Rihm's Double Concerto, written for him and violinist Mira Wang, with the Orpheus Chamber Orchestra at Carnegie Hall. A prolific and multi-award-winning recording artist, he currently records exclusively for SONY Classical. In November 2014 he toured with La Folia Baroque Orchestra and introduced his new CD, featuring Venetian Baroque concertos, played on gut strings. His recording *My Tunes 2*, a companion to his acclaimed 2007 release *My Tunes*, continues his exploration of his favorite cello pieces and features works by Paganini, Kreisler, Rimsky-Korsakov, Fauré, and Wagner. He has won the 2006 European Cultural Award, and received an Echo Award for the third time, as Instrumentalist of the Year (cello) 2014, for his recording of the complete Bach Cello Suites. He first studied with his father and subsequently with Josef Schwab, Heinrich Schiff, and Siegfried Palm. Mr. Vogler is the General Director of the Dresden Musikfestspiele and founder and Artistic Director of the Moritzburg Festival. He plays a Stradivari cello 'Castelbarco/Fau' from 1707.

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.

UPCOMING CONCERTS AT CMS

MOZART, MENDELSSOHN, AND BRAHMS

Sunday, March 29, 2015, 5:00 pm • Alice Tully Hall

Tuesday, March 31, 2015, 7:30 pm • Alice Tully Hall

A diverse cast of CMS musicians is joined by the notable violinist James Ehnes, in his CMS debut, for three masterworks by powerhouse composers.

COPLAND AND STRAVINSKY

Sunday, April 19, 2015, 5:00 pm • Alice Tully Hall

Working during the same era, Copland and Stravinsky developed distinctly unique musical sound worlds that would impact composers for generations to come.

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Left to right: Bridget Kibbey, The Jerusalem Quartet, Sean Lee, David Finckel and Wu Han, Romie de Guise-Langlois

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April 6-14, 2016

A VOYAGE THROUGH THE SOUTHERN CARIBBEAN from the Panama Canal to the peaks of St. Lucia



Wu Han and three CMS musicians (TBD) will add chamber music to a beautiful itinerary that begins with a day visiting the engineering masterpiece of the Panama Canal; the coral islands of the San Blas archipelago; colonial architecture of Cartagena, Colombia; and the natural beauty of St. Lucia with rain forest hikes and snorkeling.

June 4-18, 2016

THE BEST OF ALASKA: a Voyage from Seward to Vancouver



Join four musicians from CMS 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.

ARTISTS OF THE SEASON 2014-15

Alessio Bax, *piano*
Gloria Chien, *piano**
Gilbert Kalish, *piano*
Soyeon Kate Lee, *piano**
Anne-Marie McDermott, *piano*
Juho Pohjonen, *piano*
Gilles Vonsattel, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Benjamin Beilman, *violin/viola**
Aaron Boyd, *violin*
Nicolas Dautricourt, *violin**
James Ehnes, *violin*
Daniel Hope, *violin*
Bella Hristova, *violin*
Ani Kavafian, *violin*
Ida Kavafian, *violin/viola*
Erin Keefe, *violin*
Kristin Lee, *violin*
Sean Lee, *violin**
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Alexander Sitkovetsky, *violin**
Arnaud Sussmann, *violin*
Areta Zhulla, *violin**
Lawrence Dutton, *viola*
Lily Francis, *viola*
Mark Holloway, *viola*

Pierre Lapointe, *viola*
Matthew Lipman, *viola*
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Nicholas Canellakis, *cello*
Colin Carr, *cello*
Patrick Demenga, *cello*
Thomas Demenga, *cello*
Timothy Eddy, *cello*
David Finckel, *cello*
Gary Hoffman, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello**
Sophie Shao, *cello*
Jan Vogler, *cello*
Paul Watkins, *cello*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
Jason Vieaux, *guitar*
Bridget Kibbey, *harp*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
James Austin Smith, *oboe**
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet**
Jose Franch-Ballester, *clarinet*
David Shifrin, *clarinet*
Peter Kolkay, *bassoon*
Bram van Sambeek, *bassoon**

David Washburn, *trumpet*
Luka Juhart, *accordion*
Ian David Rosenbaum, *percussion**

Amphion String Quartet*
Katie Hyun, *violin*
David Southorn, *violin*
Wei-Yang Andy Lin, *viola*
Mihai Marica, *cello*

Danish String Quartet*
Frederik Øland, *violin*
Rune Tonsgaard Sørensen, *violin*
Asbjørn Nørgaard, *viola*
Fredrik Sjölin, *cello*

Escher String Quartet
Adam Barnett-Hart, *violin*
Aaron Boyd, *violin*
Pierre Lapointe, *viola*
Dane Johansen, *cello*

Orion String Quartet
Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

* designates a CMS Two Artist

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This year, we celebrate the 45th anniversary of the Chamber Music Society. We wish to pay tribute to the distinguished artists who have graced our stages in thousands of public performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you have joined them as loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to CMS' continued success.

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