



THE BEETHOVEN CYCLE

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JERUSALEM QUARTET

ALEXANDER PAVLOVSKY, *violin*
 SERGEI BRESLER, *violin*
 ORI KAM, *viola*
 KYRIL ZLOTNIKOV, *cello*

LUDWIG VAN BEETHOVEN Quartet in D major for Strings, Op. 18, No. 3 (1798–99)
 (1770–1827)

Allegro
 Andante con moto
 Allegro
 Presto

BEETHOVEN Quartet in F major for Strings, Op. 18, No. 1 (1798–1800)

Allegro con brio
 Adagio affettuoso ed appassionato
 Scherzo: Allegro molto
 Allegro

INTERMISSION

BEETHOVEN Quartet in G major for Strings, Op. 18, No. 2 (1799–1800)

Allegro
 Adagio cantabile
 Scherzo: Allegro
 Allegro molto quasi presto

It is with love and a profound sense of gratitude that we dedicate *The Beethoven Cycle* to the memory of our extraordinary friend **Jane Kitselman**.

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

JERUSALEM QUARTET

ALEXANDER PAVLOVSKY, *violin*
 SERGEI BRESLER, *violin*
 ORI KAM, *viola*
 KYRIL ZLOTNIKOV, *cello*

LUDWIG VAN BEETHOVEN Quartet in C minor for Strings, Op. 18, No. 4 (1799–1800)
 (1770–1827)

Allegro ma non tanto
 Scherzo: Andante scherzoso quasi allegretto
 Menuetto: Allegretto
 Allegro

BEETHOVEN Quartet in A major for Strings, Op. 18, No. 5 (1799–1800)

Allegro
 Menuetto
 Andante cantabile
 Allegro

INTERMISSION

BEETHOVEN Quartet in B-flat major for Strings, Op. 18, No. 6 (1800)

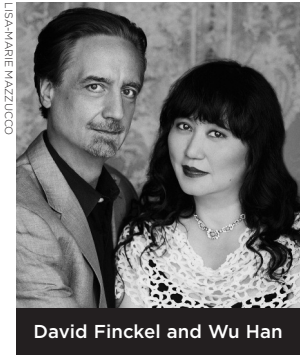
Allegro con brio
 Adagio ma non troppo
 Scherzo: Allegro
 La Malinconia: Adagio—Allegretto quasi allegro

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FROM THE ARTISTIC DIRECTORS



David Finckel and Wu Han

Dear Listener,

Welcome to CMS's fifth presentation of the complete string quartets by Ludwig van Beethoven. We consider these 16 works the single greatest body of literature in all of chamber music, an essential experience which deepens not only one's musical experience, but enriches one's soul as well. These masterpieces offer far more than entertainment: they tell the story of Beethoven's extraordinary life, and trace the evolution of music itself during one of its greatest transitional eras.

During approximately 30 years that spanned his three stylistic periods, Beethoven delved into string quartet composition five times with intense dedication and discipline. In three instances he produced sets of quartets: the six Op. 18's from 1798-1800; the three Op. 59's "Razumovsky" in 1806; and the five "late" quartets, opp. 127, 130, 131, 132, and 135 from 1825-26. The years of 1809 and 1811 further produced two unique quartets, Op. 74 looking back to Mozart and Op. 95 foretelling a future of radical musical innovation.

That Beethoven waited to unveil his first string quartets reveals his reverence for the genre and for the great masters—his predecessors Haydn and Mozart—who invented the string quartet and gave it wings, respectively. For any ensemble, the Op. 18 quartets of Beethoven present a consummate challenge. They demand, from moment to moment, the incisiveness, precision, and energy of Haydn; the purity and perfection of Mozart; and the extremes of earthiness and transcendence with which Beethoven would bring music itself infinitely closer to the common human experience. Opus 18 reveals Beethoven's incredible creative capacity: among the set's 24 movements, no two are remotely similar. Each quartet has its unique personality, from the graceful yet rambunctious No. 3 (actually the first composed), to the fiery No. 4 in C minor, Beethoven's favorite key of turmoil. No. 2 is a nod to the polite style of Haydn (although Beethoven specified that its vivacious finale be played in "unbuttoned" style). And in the last of the set, No. 6, Beethoven shows us his famously restless self, as he begins to experiment with the traditional form, inserting a mystical, forward-looking slow introduction before the finale.

We first met the Jerusalem Quartet in the mid-1990s at Isaac Stern's Chamber Music Encounters in Jerusalem. Even then, the ensemble's nascent mastery was both obvious and inspiring. What a joy it has been to follow the spectacular career which has brought them to their 20th anniversary season, and to our stage repeated times for a wide variety of repertoire. Few quartets enjoy the affection that the Jerusalem experiences in virtually all the world's musical capitals, and these performances for CMS, as well as their just-released recordings of Beethoven, will go far to explain the Jerusalem's secure spot in the pantheon of today's finest chamber ensembles.

Enjoy the concerts,

David Finckel

Wu Han

FROM THE JERUSALEM QUARTET

The 2015-16 season marks 20 years on stage for the Jerusalem Quartet. One of our focal points this season has been Beethoven's quartets Op. 18, which we have recently released on the Harmonia Mundi label. We feel that these six inspired compositions present us with an opportunity to share with the audience what we feel we have achieved so far in our musical journey. While Beethoven was undoubtedly a revolutionary, his music also directly evolved from his teacher Joseph Haydn. In our approach to revisiting these magnificent pieces, we tried to address both the connection to Haydn, as well as the distinct moments where Beethoven's music "mutates" and revolutionizes. For example, his first symphony was famously regarded as revolutionary for opening on a dominant 7th chord. No composer had done that before. But in fact the third quartet, which is most likely the one Beethoven intended to open the set, preceded the symphony in doing so, even if more subtly in the first violin's melody.

We are very excited to present these concerts. They are bound to be one of the highlights of our musical life and we are thankful that you have chosen to join us.

—Jerusalem Quartet

The Opus 18 String Quartets

LUDWIG VAN BEETHOVEN

“He was short, about 5 feet, 4 inches, thickset, and broad, with a massive head, a wildly luxuriant crop of hair, protruding teeth, a small rounded nose, and a habit of spitting whenever the notion took him. He was clumsy, and anything he touched was liable to be upset or broken. Badly coordinated, he could never learn to dance, and more often than not managed to cut himself while shaving. He was sullen and suspicious, touchy as a misanthropic cobra, believed that everybody was out to cheat him, had none of the social graces, was forgetful, and was prone to insensate rages.” Thus the late *New York Times* critic Harold Schonberg, in his book about *The Lives of the Great Composers*, described Ludwig van Beethoven, the burly peasant with the unquenchable fire of genius who descended, aged 22, upon Vienna in 1792. Beethoven had been charged by his benefactor in his hometown of Bonn, Count Ferdinand von Waldstein, to go to the Austrian capital and “receive the spirit of Mozart from the hands of Haydn.” He did study for a short time with Haydn, then universally regarded as the greatest living composer, but young Ludwig proved to be a recalcitrant student, and the sessions soon ended, though the two maintained a respectful, if cool, relationship until Haydn’s death in 1809.

In a world still largely accustomed to the reserved, genteel musical style of pre-Revolutionary Classicism, Beethoven burst upon the scene like a fiery meteor. The Viennese aristocracy took this young lion to its bosom. Beethoven expected as much.

Unlike his predecessors, he would not assume the servant’s position traditionally accorded to a musician, refusing, for example, not only to eat in the kitchen, but becoming outspokenly hostile if he was not seated next to the master of the house at table. The more enlightened nobility, to its credit, recognized the genius of this gruff Rhinelander, and encouraged his work. Shortly after Beethoven’s arrival, Prince Lichnowsky provided him with living quarters, treating him more like a son than a guest. Lichnowsky even instructed the servants to answer the musician’s call before his own should both ring at the same time. In large part, such gestures provided for Beethoven’s support during his early Viennese years. For most of the first decade after he arrived, he made some effort to follow the prevailing fashion in the sophisticated city, but, though he outfitted himself with good boots, a proper coat, and the necessary accouterments, and enjoyed the society of Vienna’s best houses, there never ceased to roil within him the untamed energy of creativity. It was inevitably only a matter of time before the fancy clothes were discarded, as a bear would shred a paper bag.

The year of the completion of the six Op. 18 Quartets—1800—was an important time in Beethoven’s development. He had achieved a success good enough to write to his old friend Franz Wegeler in Bonn, “My compositions bring me in a good deal, and may I say that I am offered more commissions than it is possible for me to

carry out. Moreover, for every composition I can count on six or seven publishers and even more, if I want them. People no longer come to an arrangement with me. I state my price, and they pay.” At the time of this gratifying recognition of his talents, however, the first signs of his fateful deafness appeared, and he began the titanic struggle that became one of the gravitational poles of his life. Within two years, driven from the social contact on which he had flourished by the fear of discovery of his malady, he penned the Heiligenstadt Testament, his *cri de coeur* against this wicked trick of the gods. These first quartets stand on the brink of that great crisis in Beethoven’s life.

The string quartet, perfected by Haydn, was the favorite form of musical entertainment in the salons of Vienna at the turn of the 19th century. As early as 1795, Count Anton Georg Apponyi had suggested to Beethoven that he undertake some works in the form, but the proposal did not bear fruit until three years later, when the Op. 18 set was begun. In 1798 Beethoven was closely associated with the noted composer and theorist Emanuel Alois Förster, perhaps as a student. (Beethoven later referred to him as his “old master.”) Förster was one of the era’s foremost composers of string quartets, and his influence may have inspired Beethoven to undertake his first works in the genre.

Beethoven, at that time of his life still determined to impress the aristocracy, probably also wished to have his name attached to the most elegant musical form of the day. At any rate, the quartets were begun in mid-1798 (though some sketches apparently date back to the early 1790s), mostly composed the following year, and

In a world still largely accustomed to the reserved, genteel musical style of pre-Revolutionary Classicism, Beethoven burst upon the scene like a fiery meteor.

completed in 1800. They were first played by the ensemble of Ignaz Schuppanzigh either (reports differ) in the home of Förster or in the Viennese palace of Prince Karl Lobkowitz, to whom they were dedicated upon their publication in 1801. Lobkowitz was so pleased with the quartets that he pledged Beethoven an annual stipend of 600 guildens. With their respectful renewal of the Classical style and technique of Haydn, the quartets enjoyed a good (though, as was almost always the case with Beethoven’s works when they were new, not unanimous) success, and were frequently heard during the composer’s lifetime. Looking back on Op. 18 in 1811, a critic for the *Allgemeine Musikalische Zeitung* wrote, “In them the loveliest melodies appeal to the feelings, and the unity, the supreme simplicity, the particular and firmly sustained character in each individual piece making up those quartets raise them to the level of masterworks, and join Beethoven’s name with the revered names of Haydn and Mozart.” ❖

NOTES ON THE PROGRAM FOR SUNDAY, JANUARY 31, 2016

Quartet in D major for Strings, Op. 18, No. 3

Ludwig van BEETHOVEN

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

Composed in 1798–99.
Premiered in 1800 in Vienna.

First CMS performance on January 27, 1987.

Duration: 25 minutes

The 58 pages of Beethoven's sketchbooks for 1798 that are dedicated to the D major Quartet (Op. 18, No. 3) show the piece to have been in a largely finished state by that time, indicating that most of the original compositional work had been done earlier and thus making this quartet Beethoven's earliest mature example of the genre. Though the Classical influence of Mozart and Haydn is pervasive throughout the work, the music is indelibly stamped with the personality of its young creator. The first movement, for example, opens with a melodic inspiration in the first violin whose careful balance and lyricism are indebted to Beethoven's forebears, yet whose

harmonically unsettled initial gesture—an arching leap of a seventh—and jabbing dynamic contrasts point to the encroaching spirit of Romanticism. The violins in tandem announce the complementary theme, composed of a few brief, snapping motives accompanied by cascading scales in the cello. The development section is largely concerned with ingenious manipulations of the long-note motive from the main theme. The *Andante*, a full sonata form grown from a theme initiated in the opening measures by the second violin, is extended to a length seldom found in earlier Viennese quartets, and indicates a shift of expressive weight to the slow movement that was to become one of the significant characteristics of Beethoven's greatest masterworks. The third movement stands in the usual place of the minuet, but in its general demeanor and harmonic quirkiness (including a minor-mode excursion for the central trio) it acquires an individuality not always associated with the old courtly dance form. The finale is a quicksilver sonata-form movement that achieves an admirable blend of showy ensemble virtuosity and lighthearted *joie de vivre*. ❖

Quartet in F major for Strings, Op. 18, No. 1

Ludwig van BEETHOVEN

Composed in 1798–1800.
Premiered in 1800 in Vienna.

First CMS performance on April 14, 1978.

Duration: 27 minutes

The F major Quartet was the second of the Op. 18 set to be composed, but Beethoven, aware of the music's dramatic sweep and emotional range, placed it at the head of the collection when the set was published. The first movement grows from the terse, pregnant opening motive, which, according to Joseph

Kerman, is like “a coiled spring, ready to shoot off in all directions.” Indeed, this phrase is heard almost constantly throughout the movement, banishing alternate ideas with the strength of its rhythmic vigor and power of growth. The richly expressive second movement is marked to be played “tenderly and passionately.” Beethoven wrote at the end of one of his sketches for this music, “*les derniers soupirs*” (the last breath), and confided to his friend Karl Amenda that he had in mind the burial vault scene from *Romeo and Juliet* when he wrote it. The *Scherzo* is enlivened by a generous portion of Haydnesque humor, while the finale is a dizzying display of ensemble virtuosity unfolded in sonata-rondo form. ❖

Quartet in G major for Strings, Op. 18, No. 2

Ludwig van BEETHOVEN

Composed in 1799–1800.
Premiered in 1800 in Vienna.

First CMS performance on January 27, 1987.

Duration: 24 minutes

The G major Quartet is Beethoven's wittiest specimen of the genre, and, because of its frequently feather-stitched texture, is regarded by many players to be one of his most difficult to perform. The opening *Allegro*, much indebted to Haydn in its conversational intimacy, drew from Theodore Helm, Beethoven's 19th-century biographer, the following fanciful description: “The principal subject brings before one's imagination a brilliant scene in some 18th-century *salon*, with all the ceremonious display and flourish typical of the period. The doors of the drawing-room swing open to usher in the arriving guests, met with bows and gracious words of greeting.” The second movement is a

remarkably daring composition. It begins with a hymnal theme decorated with glistening filigree by the first violin, but soon comes to a dying close with a tiny melodic fragment composed more of silence than of sound. The first violin posits a quick repetition of the fragment, and suddenly the other instruments join it in a startling episode of skittering energy. This aberrant thought, so surprisingly stumbled upon, is quickly dismissed, however, and the hymnal theme returns, as though nothing untoward had happened, and continues without incident to its appointed close. The *Scherzo*, a witty descendent of those in Haydn's quartets, is marked by a certain leonine gruffness that came more and more to characterize Beethoven's works. *Aufgeknöpft*—unbuttoned—is how Beethoven referred to the convivial finale. Helm allowed that by this point in his imaginary *soirée* “the champagne had been passed around,” and the lighthearted gaiety and quick changes of subject that bubble through the movement do certainly evoke the high spirits and good-natured banter of a gathering of congenial friends. ❖

NOTES ON THE PROGRAM
FOR TUESDAY, FEBRUARY 2, 2016

Quartet in C minor for Strings, Op. 18, No. 4

Ludwig van BEETHOVEN

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

Composed in 1799–1800.
Premiered in 1800 in Vienna.

First CMS performance on December 12, 1982.

Duration: 24 minutes

The manuscript for the Quartet No. 4, the only number of Op. 18 in a minor key, was delivered to the Viennese firm of T. Mollo by the end of 1800 and published (along with the Quartets Nos. 5 and 6) the following October. The C minor Quartet is unusual in Beethoven's output in that no sketches for it have been discovered, a circumstance that led Joseph de Marliave to conjecture that it was written "at a single stroke, and at express speed." It seems more likely, however, that Beethoven may have borrowed ideas for the composition from some earlier works he carried with him to Vienna from Bonn, a theory advocated by his early biographer Thayer. The C minor Quartet, which shares its impassioned key with the Fifth Symphony, Third Piano Concerto, "Pathétique" Sonata, *Coriolan Overture*, and some half-dozen of Beethoven's other chamber compositions, opens with a darkly colored theme that rises from the lowest note of the violin to high in the instrument's range. Some stabbing chords begin the transition to

the subsidiary subject, a sunshine melody derived from the leaping motive that closed the main theme. Both the main and second themes are treated in the development section. The recapitulation recalls the earlier thematic material to balance and round out the movement. Rather than following the highly charged opening *Allegro* with a conventional slow movement, Beethoven provided a witty essay titled *Scherzo*, which is realized as a miniature sonata form. The movement begins with a jolly fugato, and the texture remains largely contrapuntal thereafter. ("The occasional displays of counterpoint in Beethoven's early works are more than merely competent," wrote the eminent English musicologist Sir Donald Tovey. "They are, unquestionably, brilliant.") The somber *Menuetto* that follows is balanced by a delicate central trio of almost Schubertian grace. The quartet closes with a Haydnesque rondo based on a sparkling theme reminiscent of the exotic "Turkish" music that was popular in Vienna at the end of the 18th century. Ferdinand Ries, the composer's pupil, recounted an anecdote concerning the finale that provides insight into Beethoven's independent spirit and heady self-confidence: "During a walk I mentioned to Beethoven [that I had found] two pure [parallel] fifth progressions in his C minor Quartet.... Seeing that I was right, he said; 'And who has forbidden them?' I answered in amazement, 'But they are first principles.... Marpurg, Kirnberger, Fux, etc., all the theorists!' — 'But I allow them thus!' was his answer." ❖

Quartet in A major for Strings, Op. 18, No. 5

Ludwig van BEETHOVEN

Composed in 1799–1800.
Premiered in 1800 in Vienna.

First CMS performance on January 28, 1987.

Duration: 28 minutes

Beethoven modeled his Quartet in A major, Op. 18, No. 5, on Mozart's quartet in the same key (K. 464) from the set of six such works he dedicated to Joseph Haydn. Many years later Carl Czerny recalled, "Beethoven once saw at my house the score of the six 'Haydn' quartets by Mozart. He opened the fifth in A and said, 'That's what I call a work! In it Mozart was telling the world: Look what I could do if the time were right!'" Beethoven immediately copied out the last two movements for his own study. It is significant that he looked to this particular composition, the most harmonically advanced of the "Haydn Quartets," just at the turn of the 19th century, when he was seeking to move beyond the boundaries of 18th-century Classicism into a grander and more dramatic mode of expression. It was a time of experimentation and even stylistic uncertainty for him which, through the experience gained in such works as this A major Quartet, culminated in that magnificent gateway to Romantic music: the "Eroica" Symphony of 1804.

The opening movement of the A major Quartet is a polite sonata-allegro in 6/8 meter. The main theme is a scalar configuration that seems to encounter a

certain difficulty in sustaining its forward motion; it is succeeded by a rather tortuous unison motive used as the transition. The complementary theme is a sprightly snippet quietly given in close dialogue between the second violin and the viola. The ensuing development is short and somewhat diffuse, and leads to a full and exact repeat (with the proper key modifications) of the exposition material. As in Mozart's K. 464 Quartet, the *Menuetto* occupies the second place in this work. In his fine study of Beethoven's quartets, Joseph Kerman wrote, "This *Menuetto* is a pensive essay in classic grace, with a sophistication of its own, and most astonishing of all, with a delicacy that matches Mozart without at all following him in spirit." Next comes a set of five variations with an extensive coda built on a tightly symmetrical theme. There is no minor mode section and the elaborations are largely figural in nature, but in the fourth variation Beethoven explored some surprising tonal areas in an attempt to bring added emotional depth to the movement. The finale achieves a dancing effortlessness that again recalls its Mozartian model. Indeed, the chorale-like second theme of its sonata form is a barely disguised borrowing from the development section in the last movement of Mozart's Quartet. Kerman called the A major Beethoven's "most imponderable and unruffled quartet"—delicately within the constraints of the Classical formal and expressive tradition, yet apparently uncomfortable at being there. This fascinating if not entirely typical piece represents an important step in the most crucial period of Beethoven's stylistic metamorphosis. ❖

Quartet in B-flat major for Strings, Op. 18, No. 6

Ludwig van BEETHOVEN

Composed in 1799–1800.
Premiered in 1800 in Vienna.

First CMS performance on December 15, 1985.

Duration: 25 minutes

Beethoven chose to publish the B-flat Quartet at the end of the Op. 18 set because of its extraordinary finale, subtitled *La Malinconia*, which Joseph Kerman called “an arresting premonition of achievements to come.” As if to serve as a foil for the daring ending of the work, the first two movements, for all their characteristically Beethovenian energy and ingenuity, are conservative in form and idiom. A vigorous, leaping melody in the first violin serves as the main theme of the opening movement. Long ribbons of scales provide the transition to the second theme, an amiable strain of limited range in dotted rhythms. The leaping main theme and the scalar transition motive are explored in the development. A long preparation that finally settles on a quiet, held chord ushers in the recapitulation. The *Adagio*, built in a simple three-part form, begins with a suave theme presented by the violin above a sparse

accompaniment in the lower strings; the center section is initiated by an attenuated line given in unison by the first violin and cello. The *Scherzo* is an elaborate, almost quirky, exploration of the ways in which triple-meter measures can be divided into unusual rhythms and ambiguous groupings through syncopations and cross accents; the tiny central trio is occupied by a flippant melody for the violin. The finale, like a number of movements from the compositions of Beethoven’s last period, is constructed in several continuous but highly contrasted sections. It begins with a slow introduction, almost a movement in itself, labeled *La Malinconia*—Melancholy—which is instructed to be played “with the greatest delicacy.” So advanced is the harmony of this passage that Philip Radcliffe suggested that, reworked for orchestra, it would not be out of place in a Wagner opera. Daniel Gregory Mason wrote, “These measures carry us into new regions of musical expression. In this strange half-light, this mystical atmosphere of trance and the sense of something unknown impending, we are far indeed from the gay sunlight of 18th-century finales.” The main body of the movement, in rondo form, is fast and cheerful, though the pensive strains of the slow opening are recalled before a furious dash to the end closes the quartet. ❖

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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



THE JERUSALEM QUARTET: (L-R) ORI KAM, ALEXANDER PAVLOVSKY, KYRIL ZLOTNIKOV, AND SERGEI BRESLER

The *Jerusalem Quartet*, hailed by *The Strad* as “one of the young, yet great quartets of our time,” has garnered international acclaim for its rare combination of passion and precision. The ensemble has won audiences for the world over, both in concert and on its recordings for the Harmonia Mundi label. In the 2015–16 season, the quartet’s focus will be on Beethoven and Bartók, with recordings of Beethoven’s complete Op. 18 quartets released in summer 2015 and an album of Bartók quartets forthcoming this year. The ensemble appeared in North America in October 2015 and will return in April 2016 for concerts across the United States. In January and February 2016, the quartet will present a unique series in which it performs all six Bartók quartets and all six of Beethoven’s Op. 18 quartets over the course of four concerts at the Chamber Music Society and in Portland, Oregon. The *Jerusalem* will also perform Bartók’s quartets in Hamburg, Madrid, London, and Tel Aviv, and will collaborate with pianist-conductor András Schiff for performances in London, Jerusalem, and at the Verbier and Salzburg festivals. In 2013 the quartet performed the complete Shostakovich quartets at the Chamber Music Society in a series of four concerts about which the *New York Times* wrote, “The *Jerusalem Quartet* played it all with equal passion and a tender sense of ownership.”

(continued)

The Jerusalem Quartet is a record three-time recipient of *BBC Music Magazine's* Chamber Music Award, for its recordings of Mozart (2012), Haydn (2010), and Shostakovich (2007). The quartet's recording of Schubert's *Death and the Maiden* and *Quartettsatz* in C minor was featured as *Editor's Choice* in the July 2008 edition of *Gramophone*, and was also awarded an ECHO Classic chamber music award in 2009. The quartet records exclusively for Harmonia Mundi. In 2003, the ensemble received the first Borletti-Buitoni Trust Award, and was part of the first ever BBC New Generation Artists scheme between 1999 and 2001. The Jerusalem Quartet formed while its members were students at the Jerusalem Conservatory of Music and Dance. They quickly found a shared commitment to the music that has not only endured, but has propelled them to the highest level of performance.

UPCOMING CONCERTS AT CMS

BARTÓK QUARTET CYCLE: PART II

Thursday, February 4, 2016, 7:30 pm • Daniel and Joanna S. Rose Studio
The Jerusalem Quartet performs Bartók's Second, Fourth, and Sixth quartets.

BEETHOVEN STRING QUARTETS: PART III

Friday, February 5, 2016, 7:30 pm • Alice Tully Hall
The Miró Quartet performs Beethoven's Op. 59 Razumovsky Quartets.

NEW MUSIC IN THE KAPLAN PENTHOUSE

Thursday, February 11, 2016, 7:30 pm • Stanley H. Kaplan Penthouse
The Opus One Piano Quartet performs works by Lowell Liebermann, Steven Stucky, Marc Neikrug, and Roberto Sierra.

Spring Gala

Honoring

Paula Zahn AND *Bill Baker*

Monday, May 2, 2016

Alice Tully Hall

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



THE BEETHOVEN CYCLE

**JANUARY 31 -
FEBRUARY 21**

Beethoven's complete string quartets in six not-to-be-missed concerts.

**FEATURING: Jerusalem Quartet • Miró Quartet • Orion String Quartet
Escher String Quartet • Danish String Quartet**

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COMPLETE THE CYCLE

PART III

FRIDAY, 2/5 • 7:30 PM

Quartet in F major for Strings, Op. 59, No. 1, "Ražumovsky" (1806)
Quartet in E minor for Strings, Op. 59, No. 2, "Ražumovsky" (1806)
Quartet in C major for Strings, Op. 59, No. 3, "Ražumovsky" (1806)

Miró Quartet (Daniel Ching, William Fedkenheuer, VIOLIN; John Largess, VIOLA; Joshua Gindele, CELLO)

PART IV

TUESDAY, 2/16 • 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)

Orion String Quartet (Daniel Phillips, Todd Phillips, VIOLIN; Steven Tenenbom, VIOLA; Timothy Eddy, CELLO)

PART V

FRIDAY, 2/19 • 7:30 PM

Quartet in A minor for Strings, Op. 132 (1825)
Quartet in B-flat major for Strings, Op. 130 (1825-26)
Quartet for Strings, Op. 133, "Grosse Fuge" (1825-26)

Escher String Quartet (Adam Barnett-Hart, Aaron Boyd, VIOLIN; Pierre Lapointe, VIOLA; Brook Speltz, CELLO)

PART VI

SUNDAY, 2/21 • 5:00 PM

Quartet in C-sharp minor for Strings, Op. 131 (1825)
Quartet in F major for Strings, Op. 135 (1825-26)
"Finale: Adagio" Quartet in B-flat major for Strings, Op. 130 (1825-26)

Danish String Quartet (Frederik Øland, Rune Tonsgaard Sørensen, VIOLIN; Asbjørn Nørgaard, VIOLA; Fredrik Schøyen Sjölin, CELLO)

SOLD OUT

ALL CONCERTS TAKE PLACE IN ALICE TULLY HALL, STARR THEATER, ADRIENNE ARSHT STAGE

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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Supporting Young Audiences and Young Artists



Memberships start as low as \$42 per month.

The Young Patrons of The Chamber Music Society of Lincoln Center is a sophisticated and social group of music lovers ages 21-45 committed to playing a leadership role in supporting the premiere chamber music organization in the world, its extensive education programs, and CMS Two, a prestigious three year residency for an international array of tomorrow's most important Artists.

For more information about how to become a Young Patron, call 212-875-5216 or visit www.ChamberMusicSociety.org/yp

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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*
Nicholas Canellakis, *cello*
Colin Carr, *cello*
David Finckel, *cello*
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Sooyun Kim, *flute*
Demarre McGill, *flute*
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Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Alexander Fiterstein, *clarinet*
Jose Franch-Ballester, *clarinet*
Tommaso Lonquich, *clarinet**
Anthony McGill, *clarinet*
Ricardo Morales, *clarinet*
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While celebrating our 46th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

Those first steps 47 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to keep presenting the finest performances that this art form has to offer.

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