



**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER ANNOUNCES 2020-21 SEASON**

**Opening Concert Features Rarely-heard, Spanish-influenced Chamber Works**

**Winter Festival Presents *The Magic of Schubert***

**Return of *NEW MILESTONES* series**

**3 Premieres by Composers Di Castri, Neikrug, and Zwilich**

**Partnership with China's Tencent Expands Free Digital Access to Chamber Music to 600 million viewers**

**Appearances by 130 Artists, including the Miró Quartet, Calidore String Quartet, and Kalichstein-Laredo-Robinson Trio, plus Gary Hoffman, Radovan Vlatković, Joëlle Harvey, Inon Barnatan, Gilbert Kalish, Ricardo Morales, Anthony McGill, Wu Han, David Finckel, and many others**

**More than 70 Touring Engagements Across North and South America, Europe, and Asia**

**Subscriptions on sale starting at 10 am on February 19, 2020**

**New York, NY, February 18, 2020** — The Chamber Music Society of Lincoln Center (CMS) today announces the details of its 2020-21 season. Titled *Bridging the Ages*, Co-Artistic Directors David Finckel and Wu Han look to the work of Franz Schubert – whose music is the subject of CMS's Winter Festival – as the inspiration for the season. Schubert was the bridge from the Classical to Romantic age, connecting musical ideas between eras. Taken as a whole, the season will show how compositions from the earliest years of the chamber music repertory link to compositions in the middle and later years of the genre, leading to a dynamic musical presentation that encourages audiences to imagine the compositional voices of the future. The new season will also expand CMS's commitment to free digital access to chamber music through a new partnership with Tencent for the Chinese-language audience.

**Highlights of the 2020-2021 season** include the **mainstage programs at Alice Tully Hall**, which will begin a new chapter for CMS by presenting programs that connect musical ideas between eras. The ***Solo Bach*** concert (Dec. 6) will be a virtuosic display of solo instrument writing from the early years of the repertoire, punctuated by the use of the **Alice Tully Hall organ** in the *Partitas on O Gott, du frommer Gott* for Organ, BWV 767. **Wind Serenades** (Oct. 18) will offer two pieces, by Dvořák and Mozart, separated by a hundred years, that are examples of the serenade form at its best. Titled ***Carnival of the Animals*** (May 14 & 16), this concert is a feast of sound inspired by the animal kingdom, in compositions from 1669 through to 1950. ***The Innovators*** (Nov. 22) presents work by four of music's most groundbreaking composers – Debussy, Stravinsky, Ives, and Crumb – showing how they forged new artistic and aesthetic paths.

According to Co-Artistic Directors Wu Han and David Finckel, “CMS rides into its 51<sup>st</sup> season on a wave of optimism and exhilaration, propelled by the idealism that has enabled us to rise to the expectations and opportunities that come with our internationally-recognized leadership role in chamber music. As we cross the welcoming bridge to our new era, we proudly continue safeguarding the long-held CMS mission of service to the art through artistic excellence at the highest level.”

### **New Music at CMS**

On both the main stage of Alice Tully Hall and in the Rose Studio, CMS’s 2020-21 season will offer music by contemporary composers in addition to selections from the vast chamber music canon. On the main stage on March 14 will be the New York premiere of *Abgang and Kaddish* for Clarinet, Violin, Cello, and Piano by Ellen Taaffe Zwilich, the first female composer to win the Pulitzer Prize. *Abgang*, a word meaning “exit” in German, was used by the Nazis to refer to prisoners being sent to their deaths in the concentration camps. Zwilich takes two musical fragments written by composers who were interned in the camps to develop her first movement. The second movement, *Kaddish*, refers to the Jewish prayer of mourning. Here Zwilich musically celebrates not death, but God, peace, and life.

**The NEW MILESTONES** series, begun last year for the 50th anniversary, returns with four concerts. Focused on new music, this season the series looks at how time is manifested in music and how music enhances time through themes of memory, tradition, duration, and transcription. Each *New Milestones* concert has an older piece that serves as an anchor, showing where the newer pieces sprung from. **A Song by Mahler**, the New York premiere of a piece by American composer Marc Neikrug, opens the series on December 3. A vocal drama, *A Song by Mahler* is about love and the restorative power of music. On February 4 there will be the New York premiere of a work commissioned by CMS by Zosha Di Castri, with elements of instrumental imagination rarely seen. Additional pieces that evening are by the composers Cerrone, Sánchez-Gutiérrez, Messiaen, and Mochizuki. A concert titled **Folk and Nostalgia**, on March 11, focuses on how people’s cultural backgrounds influence their creative spirits, and includes works by Ives, Chen Yi, Ortiz, Auerbach, and Ludwig. **Excerpt and Sample** on April 8 showcases compositions by Stravinsky, Finnissy, Saunders, Dutilleux, and Hurel that look at the art of transcription, the ability for composers to take pre-existing gestures, phrases and excerpts and put a veneer of their own voice on it to make truly new music.

### **The Season in Numbers**

The 2020-21 season will include more than 250 performances and events on 4 continents: in New York City and on tour in the U.S., and internationally in South America, Europe, and Asia; three premieres; 15 American composers; nine women composers, and over 130 artists. Since its founding in 1969, CMS has presented over 4,000 concerts in its home at Alice Tully Hall, at its residencies, and on tour around the world, and has enlarged the chamber music repertoire by more than 190 works through its strong commitment to commissioning.

Executive Director Suzanne Davidson noted, “As we hit the midway point, CMS’s 50th anniversary season is enjoying great audience and critical response, and the strongest single and subscription ticket sales in our 50-year history. In addition, in furtherance of our education and accessibility missions, our digital outreach has grown exponentially, making many hundreds of hours of performance and education video available to millions of people online always for free. Looking ahead to this 51<sup>st</sup> anniversary season, we recognize that the powerful leadership position we hold as the premier chamber music organization in America and the largest presenting producing chamber music organization in the world, imposes obligations on CMS to continue always to raise the bar on what we deliver to our presenters and audiences around the world—in person and online—and how

we support the finest chamber musicians and composers at all stages of their careers. We are poised, eager and ready to fulfill those obligations.”

### **Free Digital and Broadcast from CMS**

CMS is committed to providing free international digital access to the chamber music repertoire. The digital and broadcast offerings of CMS include domestic and international TV broadcasts on Medici.tv and WNET’s ALL ARTS station as well as the *Inside Chamber Music* podcast. CMS also has a 52-program one-hour National Radio Series syndicated with the WFMT Radio Network with an audience of 8 million listeners, and radio programming in Hong Kong, Taiwan and mainland China. CMS performances are featured on SiriusXM’s Symphony Hall channel, and a new partnership with Tencent, one of China’s largest digital repositories serving more than 600 million viewers and subscribers. Tencent will offer 40 CMS performance and education videos each year to the Chinese-language audience around the world. In addition, 27 events will be streamed on the [CMS website](#) throughout the 2020-21 season, including 14 concerts and 13 educational events.

### **Fall 2020 Concerts at Alice Tully Hall**

CMS opens its 2020-21 season on its main stage on October 13 with a program of **Spanish Inspirations**: Cassadó’s *Trio in C major for Piano, Violin, and Cello* and Sarasate’s *Navarra for Two Violins and Piano, Op. 33*. Both show the rhythmic vitality of Spanish music, a genre infrequently played on the chamber music stage. The evening opens with Boccherini’s *Quintet in E major*, and additional pieces by Ravel, Turina, and Shostakovich round out the opening night program. **Great Wind Serenades** envelop the audience on October 18, with Dvořák’s *Serenade in D minor for Winds, Cello, and Double Bass* and Mozart’s groundbreaking *Serenade in B-flat major for Winds and Double Bass* making up a program of big, lush sounds. The concert on October 23 is an **all-Chopin evening** that includes music by the composer that is rarely heard: chamber music for piano and cello in addition to four solo piano works. On October 25 the month concludes with string quartets by Puccini, Brahms, Webern, and Shostakovich’s *Quartet No. 12 in D-flat major for Strings* that vividly displays the stunning capabilities of the art form of string quartet writing.

November brings music by **Tchaikovsky, Fauré, and Brahms** that captures the chill of autumn and, in the case of the Fauré composition, the pangs of remembrance (Nov. 6.) Another trio of composers, **Beethoven, Schulhoff, and Dvořák**, will fill Alice Tully Hall on Nov. 17 with music, particularly Schulhoff’s *Sextet for Two Violins, Two Violas, and Two Cellos*, that shows the paradoxical combination of intimacy and orchestral richness that is possible with a string sextet. Following on November 22 is an evening of vocal music with a program of songs by **The Innovators** Debussy, Ives, and Crumb, along with Stravinsky’s *The Rite of Spring* for piano, four hands.

December is **Baroque Festival** month at CMS, and for the 27<sup>th</sup> consecutive year CMS will present **Bach’s Brandenburg Concertos** in time for the holidays (Dec. 13, 15, and 18). But before the Brandenburgs there is the feast of **Solo Bach** on Dec. 6, with five Bach solo pieces for piano, violin, cello, lute and the distinctive **Alice Tully Hall organ**. Bach’s *French Suite in B minor for Keyboard, BWV 814*, will be joined by his *Suite No. 6 in D major for Cello, BWV 1012*, along with three other Bach compositions. A rich sampling of **Baroque Concertos** will be performed on Dec. 8, including pieces by Albinoni, Telemann, Locatelli, Tartini, Vivaldi, and Bach.

### **14th Winter Festival: The Magic of Schubert**

The 2020-21 edition of the Winter Festival will celebrate Franz Schubert, who, in his mere thirty-one years on earth, created more than 1,000 works of music that transformed the Classical into the Romantic age. Thirteen

pieces by Schubert will be performed over the first four concerts, and for the fifth there will be one piece by Schubert and seven by composers ranging from the nineteenth and twentieth centuries that explore Schubert's musical legacy. To highlight a spark in a musical bonfire one can look to the concert Winter Festival III on February 19, when Schubert's ***Die Winterreise for Voice and Piano, D. 911*** is paired with Beethoven's *Quartet in F major for Strings, Op. 135*. Both pieces are very late works by two great composers, and both engage the listener with the profound idea of eternity, that one can live forever beyond earthly constraints. But while Schubert is disheartened, Beethoven radiates a more philosophical attitude toward the future, bordering on whimsy.

### **Winter 2021 Concerts at Alice Tully Hall**

The Winter concerts begin January 12 with ***Mozart and Mendelssohn***, along with Saint-Saëns and Korngold, shown off by pieces they composed at young ages: *Mozart's Trio in E major for Piano, Violin, and Cello, K. 542*, and Mendelssohn's *Quartet in F minor for Piano, Violin, Viola, and Cello*. ***American Optimism*** on January 24 celebrates America as a land of opportunity and possibility, with music by MacDowell, Beach, Copland, Ives, and Dvořák, who, though not American by birth, spent time in New York, Iowa, and other places that inspired his *Quartet No. 12 in F major for Strings, Op. 96*, "*The American*."

March's performances showcase ***The Great Sonatas*** in a lively program of works by Brahms, Shostakovich, and Beethoven (Mar. 5 and 7). The following week will include the New York premiere of *Abgang and Kaddish for Clarinet, Violin, Cello, and Piano* by Ellen Taaffe Zwilich (Mar. 14). On March 23 the contrasting cultures of Russia and Austria will be on vivid display for ***Arensky and Brahms***. The Slavic melancholy and melodramatic abandon of Arensky will be paired with Brahms's Gypsy flair and stately Germanic structure, with the program featuring two pieces for piano, four hands.

### **Spring 2020 Concerts at Alice Tully Hall**

April brings ***Delightful Dvořák*** in a program of imaginative string trios for viola and two violins including pieces by Ysaÿe, Kodály, Taneyev, and two by Dvořák (April 11). ***Dohnányi and Brahms*** on April 27 showcases the electrifying yet lyrical music of Hungarian composer Dohnányi along with two pieces by his admirer, Brahms.

May brings ***Returning to Mozart***, a concert of works by composers late in their careers who, after a life of amassed experience, are reckoning with mortality. Mozart's late *Quintet in D major for Two Violins, Two Violas, and Cello, K. 593* is on the program May 2. Bringing the Alice Tully Hall season to a gleeful close will be two concerts titled ***Carnival of the Animals*** (May 14 and 16). During the 17th and 18th centuries, composers replicated the actual sounds made by animals in some of their pieces, and the practice continued in the Romantic and modern eras. CMS sends listeners off to their summer holidays with a program filled with the noise of nature with music by Biber, Handel, Haydn, Copland, Debussy, and Saint-Saëns.

### **The Art of the Recital**

Present-day masters of the genre bring the demanding art of the recital to the Rose Studio in three performances in 2020-21. In programs selected by the artists themselves, the recitals seduce the audience with just two instruments and a carefully chosen repertoire. Paul Neubauer, viola, and Gloria Chien, piano, will partner on October 8 to perform 11 pieces, including Benjamin's *Four Jamaican Pieces for Viola and Piano*. On October 29 Schumann's *Fantasy Pieces for Clarinet and Piano, Op. 73*, will be performed by Tommaso Lonquich, clarinet; and Gilles Vonsattel, piano. A piece from the early years of Corigliano's composing career, *Sonata for Violin and Piano*, will be one of the pieces performed by Anne-Marie McDermott, piano; and Paul Huang, violin, on May 13.

### **Rose Studio Series & Late Night Rose at Rose Studio**

Each program in the popular Rose Studio Series is presented in two ways: in a traditional setting at 6:30 PM, and as part of the cozy **Late Night Rose** series with cabaret-style seating and a complimentary glass of wine at 9 PM. The 2020-21 Rose Studio concerts will open on October 22 with Carter's *Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn*. On November 12 the program will include Bridge's *Quintet in D minor for Piano, Two Violins, Viola, and Cello, H. 49*. Mendelssohn's *Variations concertantes for Cello and Piano, Op. 17* will be performed on January 28.

In the spring the Rose Studio Series will present a concert of music by C.P.E. Bach, Debussy, Britten, and Fauré (Apr. 22). The series closes on May 6 with a piece by Farrenc - the *Quintet in A minor for Piano, Violin, Viola, Cello, and Double Bass, Op. 30* - as well as Mozart's *Quartet in E-flat major for Piano, Violin, Viola, Cello, K. 493*.

### **Education, Lectures, and Kids and Family Concerts**

The Rose Studio will host the popular **Inside Chamber Music with Bruce Adolphe** series, which combines lectures with insights into masterworks along with short live performances. Each lecture is illustrated by excerpts from the featured piece, performed live by CMS artists. The 8-program season comprises music by 8 different composers: Chopin (Oct. 9), Haydn (Oct. 7), Brahms (Oct. 14), Fauré (Oct. 21), Stravinsky (Oct. 28), Schubert (Feb. 3), Korngold (Feb. 10), Brahms (Feb. 17), Mozart (Feb. 24).

**Meet the Music!** is CMS's family concert series at Alice Tully Hall, created for kids ages 6 and up and their families. Hosted by Bruce Adolphe, the series launches its first family concert of the season with **Tough Turkey in the Big City** (Nov. 15), followed by **Musical Fairy Tale** (Mar. 21), and the **Inspector Pulse and Cluster Conundrum** (April 25).

There will also be three **CMS Kids concerts, each** performed three times on the same day, in the intimate Rose Studio and curated for ages 3-6: **Inspiring Instruments** (Nov. 22), **Who is Mozart?** (Feb. 28), and **Master work: Mozart's "Hoffmeister" Quartet, K. 499** (Apr. 18). These family-friendly performances are presented in a judgment-free environment, and are less formal and more supportive of sensory, communication, movement, and learning needs. Each **CMS Kids** program is a Relaxed Performance, an inclusive concert experience adapted for neurodiverse audiences, including children with autism or other special needs. (spacing to be fixed)

CMS also offers numerous **educational initiatives** for both young and old during the season, including **free master classes** at the Rose Studio with violist Misha Amory (Nov. 5), cellist Colin Carr (Dec. 4), violinist Ida Kavafian (Jan. 21), pianist Ken Noda (Feb. 22), and David Shifrin on winds repertoire (Mar. 15). These presentations, for both audience members and musicians, (reservation required to attend) are a priceless opportunity for the next generation of chamber musicians to learn the art of interpretation and details of technique from chamber music masters. The events are also livestreamed and archived for viewing on [CMS' website](#).

A new education effort this year is a partnership with selected elementary schools in New York City to present programs on chamber music to students in Spanish/English bilingual sessions as part of CMS's **Chamber Music Beginnings** Program. CMS was awarded a grant from the Department of Cultural Affairs' Fiscal 2020 CreateNYC Language Access Fund to have CMS Teaching Artists provide instruction about musical concepts within chamber music, which they illustrate on a musical instrument. Armed with their new knowledge, students then attend the chamber music concert from which the class instruction was drawn.

### **Summer Evenings at Alice Tully Hall**

Now in its 6th year, Summer Evenings have become a tradition at CMS. The series offers listeners programs of beloved chamber repertoire and a post-concert wine reception for the entire audience to celebrate with the musicians following each performance. The first concert will reveal the impassioned joy found in music of the Romantic era, with pieces by Beethoven, Brahms, and Dvořák (July 8). Chamber music's playful and triumphant sides will be heard on July 12 with pieces by Beethoven, Haydn, Mendelssohn, and Schumann. Summer Evenings concludes on July 15 with a Mozart and Mendelssohn evening.

### **CMS on Tour**

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

### **Watch Live**

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

### **Subscriptions and Tickets**

**Subscriptions will be available at 10 AM on February 19, 2020.** Starting on August 3, 2020, single tickets may be purchased in person at the Alice Tully Hall box office at Broadway and West 65th St. or the CMS ticketing office at The Samuel B. and David Rose Building, 165 West 65th Street, 10th floor; by calling 212.875.5788; or online at [www.chambermusicsociety.org](http://www.chambermusicsociety.org).

## **2020-21 DETAILED LISTINGS**

### **MAINSTAGE CONCERTS ALICE TULLY HALL**

#### **Spanish Inspirations - Tuesday, 10/13/20, 7:30 PM**

Rhythm is what drives music from the Iberian peninsula, and these six compositions show both the rhythm and drama of pieces either composed in Spain or influenced by its attractions.

Boccherini:	Quintet in E major for Two Violins, Viola, and Two Cellos, G. 275, Op. 11, No. 5 (1771)
Ravel:	<i>Don Quichotte à Dulcinée</i> for Voice and Piano (1932-33)
Turina:	Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 67 (1931)
Shostakovich:	Spanish Songs for Voice and Piano, Op. 100 (1956)
Cassadó:	Trio in C major for Piano, Violin, and Cello (1926)
Sarasate:	<i>Navarra</i> for Two Violins and Piano, Op. 33 (1889)

Miles Mykkanen, tenor; Anne-Marie McDermott, Wu Qian, piano; Paul Huang, Danbi Um, violin; Paul Neubauer, viola; Nicholas Canellakis, Clive Greensmith, cello

#### **Great Wind Serenades - Sunday, 10/18/20, 5 PM**

A serenade is an outdoor, evening performance, a casual form that becomes high art in the hands of the best composers.

Dvořák: Serenade in D minor for Winds, Cello, and Double Bass, B. 77, Op. 44 (1878)  
Mozart: Serenade in B-flat major for Winds and Double Bass, K. 361, "Gran Partita" (1783-84)

James Austin Smith, Stephen Taylor, oboe; Tommaso Lonquich, Anthony McGill, clarinet; Romie de Guise-Langlois, Pavel Vinnitsky, basset horn; Peter Kolkay, Bram van Sambeek, bassoon; Tom Sefčovič, contrabassoon; Michelle Reed Baker, Julia Pilant, Eric Reed, Radovan Vlatković, horn; Mihai Marica, cello; Anthony Manzo, double bass

### **Chopin: Voice of the Poet - Friday, 10/23/20, 7:30 PM**

Using the piano as his own expressive voice, Chopin is universally admired for his solo piano pieces. But, Chopin also wrote chamber pieces for piano and cello, offered here.

Chopin: Mazurka in A minor for Piano, Op. 17, No. 4 (1833)  
Chopin: *Berceuse* in D-flat major for Piano, Op. 57 (1844)  
Chopin: Ballade in G minor for Piano, Op. 23 (c. 1835)  
Chopin: Sonata in G minor for Cello and Piano, Op. 65 (1845-46)  
Chopin: *Barcarolle* in F-sharp major for Piano, Op. 60 (1845-46)  
Chopin: Trio in G minor for Piano, Violin, and Cello, Op. 8 (1828-29)

Michael Brown, Anne-Marie McDermott, piano; Ani Kavafian, violin; Nicholas Canellakis, cello

### **Puccini to Shostakovich - Sunday, 10/25/20, 5PM**

This is an evening that will showcase the string quartet's stunning capabilities, from Puccini's operatic *Crisantemi* to Shostakovich's explosive late composition.

Puccini: *Crisantemi* for String Quartet (1890)  
Brahms: Quartet in A minor for Strings, Op. 51, No. 2 (1865-73)  
Webern: *Langsamer Satz* for String Quartet (1905)  
Shostakovich: Quartet No. 12 in D-flat major for Strings, Op. 133 (1968)

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

### **Tchaikovsky, Fauré, and Brahms - Friday, 11/6/20, 7:30 PM**

Brahms intended his "Farewell" Quintet to be his last. The *Quintet in G major*, begins on a joyous, optimistic note with a return to more exuberant music.

Tchaikovsky: *Andante Cantabile* for Solo Cello and Strings from String Quartet No.1, Op. 11 (1871, arr. 1888)  
Brahms: Quintet in G major for Two Violins, Two Violas, and Cello, Op. 111 (1890)  
Liszt: "Funérailles" from *Harmonies poétiques et religieuses* for Piano (1849)  
Fauré: Quartet No. 2 in G minor for Piano, Violin, Viola, and Cello, Op. 45 (1885-86)

Inon Barnatan, piano; Alexi Kenney, Angelo Xiang Yu, violin; Misha Amory, Yura Lee, viola; Nicholas Canellakis, David Finckel, cello

**Beethoven, Schulhoff, and Dvořák - Tuesday, 11/17/20, 7:30 PM**

Schulhoff spent 15 months living in a concentration camp and some of his music reflected the bleakness and despair of his experience. This Sextet for Two Violins, Two Viola, and Two Cellos, however, is somewhat somber, and the Dvořák is a delightful counterweight.

Beethoven: Quintet in C minor for Two Violins, Two Viola, and Cello, Op. 104 (1794-95, arr. 1817)  
Schulhoff: Sextet for Two Violins, Two Violas, and Two Cellos (1920, 1924)  
Dvořák: Sextet in A major for Two Violins, Two Violas, and Two Cellos, Op. 48 (1878)

Kristin Lee, Arnaud Sussmann, violin; Matthew Lipman, Paul Neubauer, viola, Keith Robinson, Inbal Segev, cello

**The Innovators - Sunday, 11/22/20, 5 PM**

A trailblazing composer, Debussy wrote songs that are intense works of great clarity and structure that set the stage for modernists in Europe. Crumb's *Ancient Voices of Children* is based on the poetry of Federico García Lorca and they utilize a rare artist on the chamber music stage: a boy soprano.

Debussy: Selected Songs  
Stravinsky: *The Rite of Spring* for Piano, Four Hands (1911-13)  
Ives: Selected Songs  
Crumb: *Ancient Voices of Children* for Soprano, Boy Soprano, Oboe, Mandolin, Harp, Piano, and Percussion (1970)

Tony Arnold, soprano; Gloria Chien, Gilbert Kalish, Juho Pohjonen, piano; William Anderson, mandolin; Bridget Kibbey, harp; James Austin Smith, oboe, Daniel Druckman, Ayano Kataoka, Ian David Rosenbaum, percussion

**Solo Bach - Sunday, 12/6/20, 5 PM**

Not only is it an evening of pieces by the composer many consider the greatest ever, this concert has another draw: it will employ the 4,192-pipe Alice Tully Hall organ, an instrument that was designed in Switzerland to exacting standards and given to the hall by Alice Tully. It was inaugurated in 1974 with a concert by celebrated organist E. Power Biggs, who proclaimed "The Alice Tully Hall instrument is built the way God intended organs to be built!"

Bach: Partita No. 3 in E major for Violin, BWV 1006 (c. 1720)  
Bach: Suite in G minor for Lute, BWV 995 (c. 1730)  
Bach: French Suite in B minor for Keyboard, BWV 814 (c. 1722-25)  
Bach: Partitas on *O Gott, du frommer Gott* for Organ, BWV 767 (c. 1707-08)  
Bach: Suite No. 6 in D major for Cello, BWV 1012 (c. 1720)

Stephen Tharp, organ; Gilles Vonsattel, piano; Bella Hristova, violin; Colin Carr, cello; Paul O'Dette, lute



### **Baroque Concertos - Tuesday, 12/8/20, 7:30 PM**

These robust concertos, all from the eighteenth century, set the stage for the great concertos of the Classical, Romantic, and modern eras.

- Albinoni: Concerto in D minor for Oboe, Strings, and Continuo, Op. 9, No. 2 (1722)  
Telemann: Concerto in E major for Flute, Oboe, Viola, Strings, and Continuo, TWV 53:E1 (c.1730-40)  
Locatelli: Concerto in G minor for Violin, Strings, and Continuo, Op. 3, No. 6 (1733)  
Tartini: Concerto in A major for Cello, Strings, and Continuo (c. 1745-52)  
Vivaldi: Concerto in D major for Flute, Strings, and Continuo, RV 428, "Il gardellino" (1729)  
Bach: Concerto in C minor for Oboe, Violin, Strings, and Continuo, BWV 1060R (c. 1736)

Michael Sponseller, harpsichord; Francisco Fullana, Ani Kavafian, Arnaud Sussmann, violin; Paul Neubauer, viola; Edward Arron, Mihai Marica, cello; Anthony Manzo, double bass; Sooyun Kim, flute; Stephen Taylor, oboe

### **Brandenburg Concertos – Sunday, 12/13/20, 5 PM, Tuesday, 12/15/20, 7:30 PM, Friday, 12/18/20, 7:30 PM**

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

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

Kenneth Weiss, harpsichord; Sean Lee, Alexander Sitkovetsky, Angelo Xiang Yu, violin; Daniel Phillips, violin/viola; Lawrence Dutton, Yura Lee, viola; Dmitri Atapine, Timothy Eddy, Paul Watkins, cello; Joseph Conyers, double bass; Tara Helen O'Connor, Ransom Wilson, flute; Randall Ellis, James Austin Smith, Stephen Taylor, oboe; Marc Goldberg, bassoon; David Washburn, trumpet; David Byrd-Marrow, Stewart Rose, horn

### **Mozart and Mendelssohn - Tuesday, 1/12/21, 7:30 PM**

Youth is not wasted on the young when it produces music like this. These four pieces were written when the composers were very young, but they demonstrate a maturity and brilliance that was carried forward throughout their careers.

- Mozart: Trio in E major for Piano, Violin, and Cello, K. 542 (1788)  
Saint-Saëns: Sonata no. 1 in C minor for Cello and Piano, Op.32 (1872)  
Korngold: Four Pieces for Violin and Piano from the Incidental Music to Shakespeare's  
*Much Ado About Nothing*, Op. 11 (1918-19)  
Mendelssohn: Quartet in F minor for Piano, Violin, Viola, and Cello, Op. 2 (1823)

Michael Brown, Orion Weiss, piano; Chad Hoopes, Danbi Um, violin; Mark Holloway, viola; Paul Watkins, cello

### **American Optimism - Sunday, 1/24/21, 5 PM**

America as the land of opportunity maybe an outdated cliché, but America as a country of optimism was very much true in the nineteenth and twentieth centuries. That optimism is reflected in these five pieces of many moods: enchanting MacDowell, passionate Beach, contemplative Copland, wild and wacky Ives, and heartfelt Dvořák.

MacDowell: Two Fantasy Pieces for Piano, Op. 17 (1883)  
Beach: Quintet in F-sharp minor for Piano, Two Violins, Viola, and Cello, Op. 67 (1907)  
Copland: Two Pieces for String Quartet (1923-28)  
Ives: Scherzo for String Quartet, "Holding Your Own!" (1904)  
Dvořák: Quartet No. 12 in F major for Strings, Op. 96, "The American" (1893)

Gilles Vonsattel, piano; Francisco Fullana, Ida Kavafian, violin; Matthew Lipman, viola; Gary Hoffman, cello; Schumann Quartet (Erik Schumann, Ken Schumann, violin; Liisa Randalu, viola; Mark Schumann, cello)

### **Winter Festival: The Magic of Schubert**

Franz Schubert's prolific output and outsized influence transformed classical music. His work is the ultimate example of "bridging the ages": it was on his coattails that the Romantic age of music took flight after the Classical period. Over four concerts the Winter Festival will showcase sonatas, quartets, dances, octets, and vocal music that expose Schubert's genius. The fifth concert will show how composers in the two centuries following his death have been inspired by his compositions.

### **Sunday, 1/31/21, 5 PM and Tuesday, 2/2/21, 7:30 PM**

Schubert: *Adagio and Rondo Concertante* for Violin, Viola, Cello, and Piano in F major, D. 487 (1816)  
Schubert: *Allegro* in A minor for Piano Four Hands, D. 947, Op. 144, "Lebensstürme" (1828)  
Schubert: Fantasy in C major for Violin and Piano, D. 934, Op. 159 (1827)  
Schubert: Trio No. 1 in B-flat major for Piano, Violin, and Cello, D. 898, Op. 99 (1827)

Alessio Bax, Gloria Chien, piano; Benjamin Beilman, violin; Misha Amory, viola; David Requiro, cello

### **Tuesday, 2/9/21, 7:30 PM**

Schubert: *Quartettsatz* in C minor for Strings, D. 703 (1820)  
Schubert: Sonata in B-flat major for Piano, D. 960 (1828)  
Schubert: Quartet in G major for Strings, D. 887, Op. 161 (1826)

Gilbert Kalish, piano; Escher String Quartet (Adam Barnett-Hart, Brendan Speltz, violin; Pierre Lapointe, viola; Brook Speltz, cello)

### **Friday, 2/19/21, 7:30 PM**

Beethoven: Quartet in F major for Strings, Op. 135 (1826)  
Schubert: *Die Winterreise* for Voice and Piano, D. 911, Op. 89 (1827)

Nikolay Borchev, baritone; Wu Han, piano; Orion String Quartet (Daniel Phillips, Todd Phillips, violin; Steven Tenenbom, viola; Timothy Eddy, cello)

**Sunday, 2/21/21, 5 PM**

- Schubert: "Gretchen am Spinnrade" for Voice and Piano, D. 118, Op. 2 (1814)  
Schubert: Five German Dances for String Quartet, D. 90 (1813)  
Schubert: "Auf dem Strom" for Voice, Horn, and Piano, D. 943, Op. 119 (1828)  
Schubert: "Der Hirt auf dem Felsen" (The Shepherd on the Rock) for Voice, Clarinet, and Piano, D. 965, Op. 129 (1828)  
Schubert: Octet in F major for Winds and Strings, D. 803, Op. 166 (1824)

Joëlle Harvey, soprano; Ken Noda, piano; Alexi Kenney, Cho-Liang Lin, violin; Matthew Lipman, viola; Nicholas Canellakis, cello; Edgar Meyer, double bass; Sebastian Manz, clarinet; Peter Kolkay, bassoon; Kevin Rivard, horn

**Sunday, 2/28/21, 5 PM**

- Mendelssohn: *Lied ohne Worte* in D major for Piano, Op. 85, No. 4 (1845)  
Schubert: "Ballet Music No. 2" for Violin and Piano from *Rosamunde, Fürstin von Zypern*, D. 797 (1823, arr. 1917) (arr. Kreisler)  
Liszt: *Die Forelle* from Six Melodies of Franz Schubert, S. 563 (1844)  
Previn: Vocalise for Voice, Cello, and Piano (1995)  
Ernst: *Grand Caprice* on Schubert's "Erlkönig" for Violin, Op. 26 (1854)  
Mahler: *Rückert Lieder* for Mezzo-soprano, Violin, Viola, Cello, and Piano (1901-02) (arr. Favre)  
Prokofiev: Suite of Waltzes for Two Pianos (Transcribed from Schubert) (1920)  
Korngold: Quintet in E major for Piano, Two Violins, Viola, and Cello, Op. 15 (1921-22)

Jennifer Johnson Cano, mezzo-soprano; Michael Brown, Gloria Chien, piano; Kristin Lee, Sean Lee, violin; Yura Lee, viola; Keith Robinson, cello

**The Great Sonatas - Friday, 3/5/21, 7:30 PM and Sunday, 3/7/21, 5 PM**

Brahms pulled himself out of a self-imposed retirement by composing works for the clarinet, including this Sonata in E-flat major.

- Brahms: Sonata in E-flat major for Clarinet and Piano, Op. 120, No. 2 (1894)  
Shostakovich: Sonata for Viola and Piano, Op. 147 (1975)  
Beethoven: Sonata in C minor for Violin and Piano, Op. 30, No. 2 (1801-02)

Wu Qian, piano; Alexander Sitkovetsky, violin; Paul Neubauer, viola; Ricardo Morales, clarinet

**Beethoven's Archduke - Sunday, 3/14/21, 5 PM**

This is a rare opportunity to hear the Kalichstein-Laredo-Robinson Trio challenge themselves with music new and old. The "new" is Ellen Taaffe Zwilich's *Abgang and Kaddish*. Beethoven's famed trio, the "Archduke," named for Rudolf of Austria, ends the program on a [joyful note](#).

- Beethoven: *Allegretto* in B-flat major for Piano, Violin, and Cello, WoO 39 (1812)

Schumann: Six Etudes in Canonic Form for Piano, Violin, and Cello, Op. 56 (1845) (arr. Kirchner)  
Zwilich: *Abgang and Kaddish* for Clarinet, Violin, Cello, and Piano (2019) (New York premiere)  
Beethoven: Trio in B-flat major for Piano, Violin, and Cello, Op. 97, "Archduke" (1810-11)

Kalichstein-Laredo-Robinson Trio (Joseph Kalichstein, piano; Jaime Laredo, violin; Sharon Robinson, cello),  
David Shifrin, clarinet

**Arensky and Brahms - Tuesday, 3/23/21, 7:30 PM**

For the first half of the program the audience is in Moscow, for the second half they are in Vienna. The indelible characteristics of two different cultures are much in evidence in the Slavic melancholy of Arensky versus the Gypsy flair of Brahms.

Arensky: *Six Children's Pieces* for Piano, Four Hands, Op. 34 (Published 1894)  
Arensky: Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 32 (1894)  
Brahms: Selected *Hungarian Dances* for Piano, Four Hands (1868, 1880)  
Brahms: Trio in C major for Piano, Violin, and Cello, Op. 87 (1880-82)

Orion Weiss, Wu Han, piano; Bella Hristova, violin; Dmitri Atapine, cello

**Delightful Dvořák - Sunday, 4/11/21, 5 PM**

In this program, two pieces by Dvořák bookend selections that share the combination of two violins and viola, a sonority rarely heard on the chamber music stage.

Dvořák: *Drobnosti* (Miniatures) for Two Violins and Viola, Op. 75a (1887)  
Ysaÿe: *Trio de Concert* for Two Violins and Viola, Op. 19, "Le Londres" (1914-16)  
Kodály: Serenade for Two Violins and Viola, Op. 12 (1919-20)  
Taneyev: Trio in D major for Two Violins and Viola, Op. 21 (1879-80)  
Dvořák: Terzetto in C major for Two Violins and Viola, Op. 74 (1887)

Pamela Frank, Arnaud Sussmann, violin; Paul Neubauer, viola

**Dohnányi and Brahms - Tuesday, 4/27/21, 7:30 PM**

Hungarian composer, pianist, and conductor Ernő Dohnányi wrote electrifying yet lyrical music that earned him an international following. One of his admirers was the hard-to-please Brahms, whose two pieces in this concert serve to introduce Dohnányi as "the Hungarian Brahms."

Brahms: Trio in A minor for Clarinet, Cello, and Piano, Op. 114 (1891)  
Brahms: Trio in E-flat major for Horn, Violin, and Piano, Op. 40 (1865)  
Dohnányi: Sextet in C major for Clarinet, Horn, Violin, Viola, Cello, and Piano, Op. 37 (1935)

Juho Pohjonen, piano; Paul Huang, violin; Matthew Lipman, viola; David Finckel, cello; David Shifrin, clarinet;  
Radek Baborák, horn

### **Returning to Mozart - Sunday, 5/2/21, 5 PM**

Pieces from the 17th, 18th, and 20th centuries by composers late in their careers precede Mozart's glorious Quintet in D major, one of Mozart's many compositions that have figured on music lovers' final playlists.

- Purcell: *Fantasia Upon One Note* for Two Violins, Two Violas, and Cello (c. 1680)  
Bach: *Contrapunctus XIV* from *The Art of Fugue* for String Quartet (Before 1742, rev. c. 1745 and 1748-49)  
Bartók: Quartet No. 6 for Strings, BB 119 (1939)  
Mozart: Quintet in D major for Two Violins, Two Violas, and Cello, K. 593 (1790)

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

### **Carnival of the Animals - Friday, 5/14/21, 7:30 PM and Sunday, 5/16/21, 5 PM**

During the 17th and 18th centuries composers gleefully replicated the sounds of animals in their music. In the Romantic and modern eras the personalities of wild creatures were portrayed just as skillfully. Welcome to the sounds of the forest, the barnyard, and the backyard as the final concert on the main stage sends listeners off to their summer pleasures.

- Biber: *Sonata representativa* in A major for Violin and Continuo, C. 146 (B. IV 184) (c. 1669)  
Handel: "Sweet Bird" for Soprano, Flute, Cello, and Continuo from *L'Allegro, il Pensieroso ed il Moderato* (1740)  
Haydn: Quartet in D major for Strings, Hob.III:63, Op. 64, No. 5, "The Lark" (1790)  
Copland: "I Bought Me a Cat" for Voice and Piano from *Old American Songs*, Set 1 (1950)  
Debussy: *Prélude à l'après-midi d'un faune* for Ensemble (1892-94, arr. 1920)  
Saint-Saëns: *Le carnaval des animaux* for Ensemble (1886)

Susanna Phillips, soprano; Lucille Chung, piano; Shai Wosner, piano/harpsichord/harmonium; Miró String Quartet (Daniel Ching, William Fedkenheuer, violin; John Largess, viola; Joshua Gindele, cello); Xavier Foley, double bass; Adam Walker, flute; Stephen Taylor, oboe; Anthony McGill, clarinet; Ayano Kataoka, Ian David Rosenbaum, percussion

## **SUMMER EVENINGS AT ALICE TULLY HALL**

### **Wednesday, 7/8/20, 7:30 PM**

- Beethoven: Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 16 (1796)  
Brahms: Sonata in G major for Violin and Piano, Op. 78 (1878-79)  
Dvořák: Quintet in G major for Two Violins, Viola, Cello, and Double Bass, Op. 77 (1875)

Shai Wosner, piano; Chad Hoopes, Kristin Lee, violin; Tien-Hsin Cindy Wu, viola; David Requiro, cello; Xavier Foley, double bass

### **Sunday, 7/12/20, 5 PM**

Beethoven: Variations on "Bei Männern, welche Liebe fühlen" from *Die Zauberflöte* for Cello and Piano, WoO 46 (1801)  
Haydn: Trio in E minor for Piano, Violin, and Cello, Hob. XV:12 (1789)  
Mendelssohn: Sonata in F major for Violin and Piano (1838, rev. 1953) (rev. Menuhin)  
Schumann: Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 47 (1842)

Orion Weiss, piano; Paul Huang, violin; Matthew Lipman, viola; Jan Vogler, cello

### **Wednesday, 7/15/20, 7:30 PM**

Mozart: Trio in C major for Piano, Violin, and Cello, K. 548 (1788)  
Mozart: Concerto in D minor for Piano and Strings, K. 466 (1785)  
Mendelssohn: Quartet in E minor for Strings, Op. 44, No. 2 (1837)

Lise de la Salle, piano; Schumann Quartet (Erik Schumann, Ken Schumann, violin; Liisa Randalu, viola; Mark Schumann, cello)

## **THE ART OF THE RECITAL AT ROSE STUDIO**

### **Paul Neubauer & Gloria Chien - Thursday, 10/8/20, 7:30 PM**

Cassadó: *Toccata in the Style of Frescobaldi* for Viola and Piano (1925)  
Paul: Sonata for Viola and Piano (1948)  
Hindemith: Sonata for Viola and Piano, Op. 11, No. 4 (1919)  
Bridge: *Pensiero* for Viola and Piano (1905)  
Casadesus: Two Pieces for Viola and Piano (1947)  
Wolstenholme: *Allegretto* for Viola and Piano (c. 1900)  
Wolstenholme: *Canzona* for Viola and Piano (1893)  
Mana-Zucca: *Hakino* (Lament) for Viola and Piano, Op. 186 (1956)  
Kreisler: *La Précieuse (in the style of Couperin)* for Viola and Piano (1910)  
Kreisler: *Berceuse romantique* for Viola and Piano, Op. 9 (1916)  
Benjamin: *Four Jamaican Pieces* for Viola and Piano (1938-44)

Paul Neubauer, viola; Gloria Chien, piano

### **Tommaso Lonquich & Gilles Vonsattel - Thursday, 10/29/20, 7:30 PM**

Widmann: *Fantasie* for Clarinet (1993)  
Salonen: *Meeting* for Clarinet and Harpsichord (1982)  
Widmann: *Zirkustanze*, Suite for Piano (2012)  
Berg: Four Pieces for Clarinet and Piano, Op. 5 (1913)  
Schumann: Fantasy Pieces for Clarinet and Piano, Op. 73 (1849)  
Weber: *Grand duo concertant* for Clarinet and Piano, Op. 48 (1815-16)

Tommaso Lonquich, clarinet; Gilles Vonsattel, piano

**Paul Huang & Anne-Marie McDermott - Thursday, 5/13/21, 7:30 PM**

Pärt: *Spiegel im Spiegel* (Mirror in Mirror) for Violin and Piano (1978)  
Prokofiev: Sonata No. 1 in F minor for Violin and Piano, Op. 80 (1938-46)  
Brahms: Sonata in A major for Violin and Piano, Op. 100 (1886)  
Corigliano: Sonata for Violin and Piano (1963)

Paul Huang, violin; Anne-Marie McDermott, piano

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

**Thursday, 10/22/20, 6:30 PM & 9 PM**

Milhaud: *La cheminée du roi René*, Suite for Woodwind Quintet, Op. 205 (1939)  
Haas: Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 10 (1929)  
Carter: Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn (1948)  
Tomasi: *Cinq danses profanes et sacrées* for Flute, Oboe, Clarinet, Bassoon, and Horn  
(1961, arr. 1963)

Sooyun Kim, flute; James Austin Smith, oboe; Romie de Guise-Langlois, clarinet; Bram van Sambeek, bassoon; Radovan Vlatković, horn

**Thursday, 11/12/20, 6:30 PM & 9 PM**

Purcell: Chacony in G minor for String Quartet (c. 1678, arr. 1948, rev. 1963) (arr. Britten)  
Britten: Three Divertimentos for String Quartet (1936)  
Bridge: Quintet in D minor for Piano, Two Violins, Viola, and Cello, H. 49 (1904-05, rev. 1912)

Shai Wosner, piano; Chad Hoopes, Danbi Um, violin; Hsin-Yun Huang, viola; David Requiro, cello

**Thursday, 1/28/21, 6:30 PM & 9 PM**

C. Schumann: Three Romances for Violin and Piano, Op. 22 (1853)  
Mendelssohn: *Variations concertantes* for Cello and Piano, Op. 17 (1829)  
R. Schumann: Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 63 (1847)

Michael Brown, piano; Kristin Lee, violin; Gary Hoffman, cello

**Thursday, 4/22/21, 6:30 PM & 9 PM**

C.P.E. Bach: Trio Sonata in D minor for Flute, Violin, and Continuo, Q. 145 (1731, rev. 1747)  
Debussy: *Syrinx* for Flute (1913)  
Britten: *Two Insect Pieces* for Oboe and Piano (1935)  
Fauré: Trio in D minor for Piano, Violin, and Cello, Op. 120 (1922-23)

Shai Wosner, piano; Francisco Fullana, violin; Mihai Marica, cello; Tara Helen O'Connor, flute, Stephen Taylor, oboe

**Thursday, 5/6/21, 6:30 PM & 9 PM**

Mozart: Quartet in E-flat major for Piano, Violin, Viola, and Cello, K. 493 (1786)  
Farrenc: Quintet in A minor for Piano, Violin, Viola, Cello, and Double Bass, Op. 30 (1842)

Gilles Vonsattel, piano; Arnaud Sussmann, violin; Matthew Lipman, viola; Nicholas Canellakis, cello; Anthony Manzo, double bass

**NEW MILESTONES**

CMS turns to works from the 20th and 21st centuries to chart the course for chamber music in the future. These prophetic voices have pioneered innovations that are changing the current musical landscape, fascinating listeners and sparking curiosity.

**A Song by Mahler - Thursday, 12/3/20, 7:30 PM – Kaplan Penthouse**

American composer Marc Neikrug here explores the idea of music's restorative powers in memory loss in this touching, evening-length dramatic work.

Neikrug: *A Song by Mahler* for Mezzo-soprano, Baritone, Clarinet, and Strings (2018)

Kelly O'Connor, mezzo-soprano; Kelly Markgraf, baritone; David Shifrin, clarinet; Escher String Quartet (Adam Barnett-Hart, Brendan Speltz, violin; Pierre Lapointe, viola; Brook Speltz, cello)

**Rhyme and Repetition - Thursday, 2/4/21, 7:30 PM – Rose Studio**

Music has the ability to mark or suspend time and this concert looks at this phenomenon starting with Messiaen's masterful ability to obscure time through his harmonic language while composers such as Sánchez-Gutiérrez make a case for the profound effect of repetition.

Cerrone: *Shall I Project a World?* for Violin (2015)  
Sánchez-Gutiérrez: *Trio Variations* for Flute, Clarinet, and Piano (2005)  
Messiaen: *Louange à l'Éternité de Jésus* from *Quatuor pour la fin du temps* for Cello and Piano (1940-41)  
Mochizuki: *Intermezzi* for Flute and Piano (1998)  
Di Castri: *New Work* – (CMS Commission, New York premiere) (2020)

Gloria Chien, piano; Kristin Lee, violin; Mihai Marica, cello; Tara Helen O'Connor, flute; Alexander Fiterstein, clarinet

**Folk and Nostalgia - Thursday, 3/11/21, 7:30 PM – Rose Studio**

This program looks at the way various composers marry their artistic voice with their cultural heritage, going back to the American sounds in the earlier part of 20th century New England with Ives Trio for Piano, Violin, and Cello.

Ives: Trio for Piano, Violin, and Cello (1904-11)  
Chen Yi: Romance and Dance for Violin and Piano (1995, 1998)  
Ortiz: *Trifolium* for Piano, Violin, and Cello (2005)  
Auerbach: Trio No. 2 for Piano, Violin, and Cello, "Triptych: This Mirror Has Three Faces" (2012)



Ludwig: *Three Yiddish Dances* for Piano, Violin, and Cello (2010)

Sitkovetsky Trio (Wu Qian, piano; Alexander Sitkovetsky, violin; Isang Enders, cello)

**Excerpt and Sample - Thursday, 4 /8/21, 7:30 PM – Rose Studio**

This final NEW MILESTONES concert explores the idea of transcription in both long form as well as micro-gestures, phrases, and excerpts. The evening starts with Stravinsky's charming *Suite Italienne* and ends with Dutilleux's sonic wonder *Les citations* which incorporates material such as Britten's Peter Grimes, among others.

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

Finnissy: *Australian Sea Shanties, Set 2* for Piano (1983)

Saunders: *to and fro* for Violin and Oboe (2010)

Hurel: *Tombeau (in memoriam Gérard Grisey)* for Percussion and Piano (2000)

Dutilleux: *Les citations* for Oboe, Harpsichord, Double Bass, and Percussion (1985, rev. 1990-91, 2010)

Gilles Vonsattel, piano/harpsichord; Alexi Kenney, violin; Anthony Manzo, double bass; James Austin Smith, oboe; Ian David Rosenbaum, percussion

**INSIDE CHAMBER MUSIC WITH BRUCE ADOLPHE AT ROSE STUDIO**

Each of this season's 8 programs is supported by excerpts from the featured piece, performed live by CMS artists. All lectures take place Wednesdays at 6:30 PM.

**10/7/20** (featured in concert on 10/23/20)

Chopin: Sonata in G minor for Cello and Piano, Op. 65 (1845-46)

**10/14/20** (featured in concert on 10/25/20)

Brahms: Quartet in A minor for Strings, Op. 51, No. 2 (1865-73)

**10/21/20** (featured in concert on 11/6/20)

Fauré: Quartet No. 2 in G minor for Piano, Violin, Viola, and Cello, Op. 45 (1885-86)

**10/28/20** (featured in concert on 11/22/20)

Stravinsky: *The Rite of Spring* for Piano, Four Hands (1911-13)

**2/3/21** (featured in concert on 2/9/21)

Schubert: Quartet in G major for Strings, D. 887, Op. 161 (1826)

**2/10/21** (featured in concert on 2/28/21)

Korngold: Quintet in E major for Piano, Two Violins, Viola, and Cello, Op. 15 (1921-22)

**2/17/21** (featured in concert on 4/27/21)

Brahms: Trio in A minor for Clarinet, Cello, and Piano, Op. 114 (1891)

**2/24/21** (featured in concert on 5/2/21)

Mozart: Quintet in D major for Two Violins, Two Violas, and Cello, K. 593 (1790)

### ***MEET THE MUSIC! AT ALICE TULLY HALL***

Concerts in Alice Tully Hall for kids ages 6 & up and their families. All concerts take place at 2 PM.

#### **Tough Turkey in the Big City - Sunday, 11/15/20**

Reminiscent of an old-time radio show, Tough Turkey in the Big City follows the comic adventures of Tom Turkey, who leaves the farm to try his luck in the big city. Trouble ensues. With music by Bruce Adolphe.

#### **Musical Fairy Tale - Sunday, 3/21/21**

Can music tell a story? What can it say and not say? With beloved tales from France, Germany, and the Czech Republic, children will discover how music gets to the heart of the story. With music by Schumann, Ravel, Janáček, and Adolphe.

#### **Inspector Pulse and the Cluster Conundrum - Sunday, 4/25/21**

Inspector Pulse (the world's greatest and only private ear) discovers clusters by leaning on the piano keyboard with his arm! He wants to tell the musical world of his invention but discovers that he himself has much to learn about clusters, chords, confusion, and clarity! With music by Bartók, Rudhyar, and Ornstein.

### ***CMS KIDS AT ROSE STUDIO***

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

#### **Inspiring Instruments - Sunday, 11/22/20**

In this program we explore instruments and instrumentalists who have inspired great composers and great compositions. Learn about the cello, the piano, and the violin up close on this special program.

#### **Who is Mozart? - Sunday, 2/28/21**

Did you know that Mozart began composing at the age of 5? He performed for kings and queens all across Europe and composed music for ensembles large and small. At this event CMS explores Mozart's life and the music that brings joy to everyone who hears his work.

#### **Master Work: Mozart's "Hoffmeister" Quartet, K. 499 - Sunday, 4/18/21**

Mozart had many musical friends, but his most special friends had music composed especially for them. Mozart composed the "Hoffmeister" Quartet for Franz-Anton Hoffmeister, who published many of Mozart's chamber works. How does Mozart thank his friend in this composition? Find out in this program!

### ***PRE-CONCERT CHATS AT ROSE STUDIO***

Pre-Concert Composer Chats - **Ellen Taaffe Zwilich, 3/14/21, 4:00 PM**

## MASTER CLASSES AT ROSE STUDIO

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

Thursday, 11/5/20 – Misha Amory, viola  
Friday, 12/4/20 – Colin Carr, cello  
Thursday, 1/21/21 – Ida Kavafian, violin  
Monday, 2/22/21 – Ken Noda, piano  
Monday, 3/15/21 – David Shifrin, winds

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

### **About The Chamber Music Society of Lincoln Center**

The Chamber Music Society of Lincoln Center (CMS), is one of eleven constituents of the largest performing arts complex in the world, Lincoln Center for the Performing Arts, which includes the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera. With its home in Lincoln Center's Alice Tully Hall, CMS is known for the extraordinary quality of its performances and its programming, and for setting the benchmark for chamber music worldwide. Through its many performance, education, recording, and broadcast activities, it brings the experience of great chamber music to more people than any other organization of its kind. Under the leadership of Co-Artistic Directors David Finckel and Wu Han, CMS presents a wide variety of concert series and educational events for listeners of all ages, appealing to both connoisseurs and newcomers. The performing artists constitute a revolving multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. Annual activities include a full season in New York, as well as on national and international tours. During the 2020-21 season, 133 musicians from 20 countries will perform with CMS in more than 250 events including NYC performances, in residencies, and on tour to four continents. CMS continues its leadership position in the digital arena, reaching hundreds of thousands of listeners around the globe each season with live streaming of over 25 concerts and educational events per year, more than 750 hours of performance and education video available free to the public on its website, a 52-week public radio series across the US, radio programming in Taiwan and Shanghai, appearances on American Public Media, and its performances are featured on SiriusXM's Symphony Hall channel. As CMS approaches its 51st season in 2020-21, education and global access remain integral parts of its mission..

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