FRIDAY EVENING, DECEMBER 17, 2021, AT 7:30
SUNDAY AFTERNOON, DECEMBER 19, 2021, AT 5:00
TUESDAY EVENING, DECEMBER 21, 2021, AT 7:30

4,136TH–4,138TH CONCERTS
Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

KENNETH WEISS, harpsichord
SEAN LEE, violin
ALEXANDER SITKOVETSKY, violin
ARNAUD SUSSMANN, violin
DANIEL PHILLIPS, violin/viola
CHE-YEN CHEN, viola
YURA LEE, viola
DMITRI ATAPINE, cello
TIMOTHY EDDY, cello
INBAL SEGEV, cello
JOSEPH CONYERS, double bass

TARA HELEN O’CONNOR, flute
RANSOM WILSON, flute
RANDALL ELLIS, oboe
JAMES AUSTIN SMITH, oboe
STEPHEN TAYLOR, oboe
MARC GOLDBERG, bassoon
DAVID BYRD-MARROW, horn
STEWART ROSE, horn
DAVID WASHBURN, piccolo

JOHANN SEBASTIAN BACH
(1685-1750)

Brandenburg Concerto No. 1 in F major,
BWV 1046 (1720)
- [Allegro]
- Adagio
- Allegro
- Menuet—Trio—Polonaise
D. PHILLIPS, SUSSMANN, S. LEE, CHEN, ATAPINE, CONYERS,
WEISS, TAYLOR, ELLIS, SMITH, GOLDBERG, ROSE, BYRD-
MARROW

BACH

Brandenburg Concerto No. 3 in G major,
BWV 1048 (1720)
- [Allegro]—Adagio
- Allegro
S. LEE, SITKOVETSKY, SUSSMANN, CHEN, Y. LEE,
D. PHILLIPS, EDDY, ATAPINE, SEGEV, CONYERS, WEISS

(Program continued)

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.
All guests must maintain appropriate face coverings.
BACH  Brandenburg Concerto No. 5 in D major,  
BWV 1050 (1720)  
› Allegro  
› Affettuoso  
› Allegro  
S. LEE, WILSON, WEISS, SITKOVETSKY, D. PHILLIPS, EDDY, CONYERS

INTERMISSION

BACH  Brandenburg Concerto No. 2 in F major,  
BWV 1047 (1720)  
› [Allegro]  
› Andante  
› Allegro assai  
SUSSMANN, O’CONNOR, SMITH, WASHBURN, SITKOVETSKY, S. LEE, Y. LEE, EDDY, GOLDBERG, CONYERS, WEISS

BACH  Brandenburg Concerto No. 6 in B-flat major,  
BWV 1051 (1720)  
› [Allegro]  
› Adagio ma non tanto  
› Allegro  
Y. LEE, CHEN, ATAPINE, SEGEV, EDDY, CONYERS, WEISS

BACH  Brandenburg Concerto No. 4 in G major,  
BWV 1049 (1720)  
› Allegro  
› Andante  
› Presto  
SITKOVETSKY, WILSON, O’CONNOR, S. LEE, SUSSMANN, CHEN, SEGEV, CONYERS, WEISS

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ABOUT TONIGHT’S PROGRAM

Dear Listener,

While our season opening concert on October 19th was a unique event in CMS’s history, these December concerts of Bach’s Brandenburg Concertos represent yet another milestone for us all. Not only do they close our highly attended fall season, but they restart our annual moment of unity around these great works, drawing musicians and listeners together for a cherished tradition.

Since we arrived at CMS as artistic directors in the 2004-05 season, we have welcomed you to these Brandenburg performances every season. It’s been a pleasure to provide interesting historical nuggets, musical analysis, information on the performers, instruments, and more, as these six concertos seem unable to exhaust the possibilities for discovery.

This season, however, is different. We haven’t performed this program for you since December 2019, a full two years ago. Performers and listeners have been deprived of this experience in the optimal communal setting that CMS provides. We have only been able to dream of how we will feel today, and finally that dream is coming to life.

As we mentioned, you have heard from us about the Bach Brandenburg Concertos every year. On this occasion, we invite you to explore your own relationships with these works. Especially if you attend annually, why is hearing these same six concertos, composed 300 years ago in a faraway land, still important? What do these works (and similarly beloved classics of the chamber music repertoire) provide that keep you listening as a part of the CMS family? Feel free to share your thoughts with us.

Please have a safe and peaceful holiday. During a time when we are still surrounded by challenges, we wish you time to reflect on what’s good in the world, and on those things for which we can all be grateful.

Enjoy the concert,

David Finckel              Wu Han
ARTISTIC DIRECTORS
On the occasion of these joyous performances of Bach’s Brandenburg Concertos, the Chamber Music Society of Lincoln Center is thrilled to announce a five-year renewal of the artistic director contracts for David Finckel and Wu Han. Having assumed the roles beginning in the 2004-2005 Season, at the completion of the new contract, they will become the longest-serving artistic directors in the organization’s history.

Chair of the CMS Board of Directors Elinor Hoover remarks, “we are delighted that David and Wu Han will continue their tenure at CMS for another five years. Their artistic vision for CMS has nurtured our souls and brought solace to many during the pandemic. Their tireless energy, singular insight, and ambitious leadership have made CMS the global institution it is today, and we’re confident they will bring CMS to even greater heights.”

“We are honored to receive CMS’s vote of confidence to continue leading the organization on the path we have forged. CMS’s responsibility to serve the art of chamber music at Lincoln Center constitutes a strong, clear mission which guides our work in all aspects. On this significant occasion, we pledge to remain true to that mission, and to deliver programming and performances of the highest artistic excellence,” reflect David Finckel and Wu Han.
NOTES ON THE PROGRAM

I remember reading an article in college about Carl Sagan, written in the 1970s. Voyager 1 was being sent deep into the cosmos and Sagan was chairing a panel to choose the “distinctive sounds of human life.” These sounds along with some images would be recorded on a 12-inch gold-plated copper disc representing the cultural diversity and life on our “pale blue dot.” It was the eminent biologist Lewis Thomas who said, “I would send the complete works of Johann Sebastian Bach . . . but that would be boasting.” While the complete works of J.S. Bach were not sent up with Voyager 1, three recordings of Bach’s works were selected, including his effervescent Second Brandenburg Concerto. Each year at CMS, we gleefully participate in this festive tradition of performing all six of Bach’s Brandenburg Concertos. As we approach these darkest days of each year during the holiday season, it is these masterful works of Bach that fill our souls with light, joy, and love. Performing Bach’s music is akin to participating in nature itself. One senses the infinite variety and the higher order of the cosmos. From the very first note, his music touches the heart in a deeply visceral way. We experience the full range of emotion and we understand what it means to be human.

—Tara Helen O’Connor

The Brandenburg Concertos

JOHANN SEBASTIAN BACH

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

Composed around 1720.

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

Total concert duration: 2 hours, 15 minutes

Though Bach practically defines Baroque music as we know it today, he met with a surprising number of setbacks in his own lifetime. The Brandenburg Concertos were one such unsuccessful attempt for recognition. They were named after Christian Ludwig, the Margrave of Brandenburg, whom Bach only met once—in 1719 during a trip to Berlin. The Margrave asked for some of Bach’s music but it took two years for the composer to deliver, at which time his employer, Prince Leopold of Cöthen, was having financial difficulties and Bach was probably looking for leads on a new job. Bach gathered six concertos with vastly different instrumentations, made revisions, and sent them to the Margrave in March 1721. Not only did
The Fifth Brandenburg includes a solo part for Bach's instrument, the harpsichord, probably to feature a new instrument chosen by the composer.

Bach not get a job, there is no record the Margrave ever listened to them or even acknowledged Bach’s gift. The Brandenburgs remained virtually unknown until they were rediscovered and published in 1850.

The First Brandenburg Concerto may be the oldest of the six, as there is an early version (without the third movement) believed to have been composed in 1713. It is unclear why Bach added the third movement as this is the only Brandenburg Concerto with four movements. This concerto calls for the largest ensemble of the six, including a wind section with three oboes, bassoon, and two horns. The winds are featured throughout but especially in the full-textured first movement and in the last movement, a compilation of dances. The piece also includes the piccolo violin, a small, higher pitched violin that essentially disappeared by the 19th century and is best remembered today for its role in this piece and Bach's 1731 cantata Wachet auf.

In the Second Brandenburg, there's no differentiation between soloists and accompanying strings. The nine string players take turns playing solo and ensemble parts. With three violins, three violas, and three cellos playing over the continuo line, it has the most homogenous sound of all the Brandenburgs, a stark contrast with the first concerto. The tightly knit strings work together and play off each other to generate exuberant momentum that sweeps inexorably forward. This is also the shortest of the Brandenburgs, partly because it doesn’t have a slow movement—just two brief chords. The first violinist often plays a short cadenza, or a short movement from another Bach piece, to ornament what would otherwise be a simple half cadence.

The Fifth Brandenburg is special, even in this set of highly contrasted concertos. Not only is Bach's instrument, the harpsichord, included in the group of solo instruments (with flute and violin) but it is the first keyboard concerto of all time. Before this concerto, the harpsichord typically played accompaniment—its solo opportunities only came when it played completely alone. The reason for the unusual choice of instrumentation was probably to feature a new harpsichord, one that Bach brought home from a 1719 trip to Berlin (the same trip where he met the Margrave of Brandenburg). In the first movement, Bach gradually sneaks in the harpsichord solo, giving it successively longer individual passages until finally the other instruments drop out and the harpsichord shines in intricate waves of notes.

The solo instruments in the Second Brandenburg are flute, oboe, violin, and piccolo trumpet, a very diverse group. And though Bach gives each instrument time in the spotlight, the trumpet’s clear, high-pitched playing soars over the first and third movements. Its calls are echoed and reinforced by the other soloists, creating a sonic palette of string, woodwind, and brass that shines in the brilliant treble register. The second movement stands in stark contrast to the outer movements—the trumpet and ensemble strings drop out and the remaining soloists and continuo play
something akin to an intimate sonata, an introspective interlude sandwiched between the high energy and bright tones of the outer movements.

Bach wrote the **Sixth Brandenburg** for another unusual ensemble. It features a pair of solo violas—which in the Baroque era typically played harmony parts within the string ensemble—accompanied by parts for two violas da gamba (here performed on cellos) and continuo. The viola da gamba was the instrument played by Bach’s employer at Cöthen, Prince Leopold, and was usually a solo instrument. “Bach reversed these roles, such that the violas perform virtuosic solo lines while the viols amble along in repeated eighth notes,” wrote Bach scholar Michael Marissen. “Pursuing these two radical instrumental treatments within the same work was unprecedented (and wouldn’t be imitated)... These kinds of inversions play a significant part in Christian scripture, which frequently proclaims that with God the first shall be last while the last shall be first.”

**THE LONG ROAD BACK**

Tonight’s artists are here after a nationwide tour, performing the complete Brandenburg Concertos six times from Florida to California. For some artists, it was their first tour since the pandemic shut down concert halls, and it has been both an emotional reunion and a sobering reminder of the travails of touring. The tour started with a successful concert in Chicago before a weather advisory threatened the flights of half the artists, who needed to be in Reno the following evening. A solid 12 hours of all-hands-on-deck emergency travel planning followed. Flights were changed, rebooked, and booked again. There were delays and mechanical issues. At the CMS offices, contingency plans were made, including a plan at one point to replace some of the Brandenburgs with works of Mozart, Handel, and Glière. In the end, 17 of 20 artists (and one dog) made it, with the last flight touching down seven minutes before the start of the concert. The presenter, Apex Concerts led by Dmitri Atapine and Hyeyeon Park, gamely explained the situation to the audience before Dmitri took to the stage alone to perform Bach’s First Cello Suite. The artists arrived 30 minutes after the start of the concert and many performed in the same clothes they wore while sitting in airports and planes for the entire day. The audience was beyond appreciative, and everyone happily stayed until the end of the extra-long concert. And despite it all, after 18 months of shuttered concert halls, it’s a thrill to be back, and it’s great to say that the show can and will go on.
The **Fourth Brandenburg Concerto** features a violin and two flutes accompanied by strings (two violins and viola) and continuo (cello, bass, and harpsichord). In the first movement, the flutes take the lead playing the ritornello melody while the violin has virtuosic passages in the episodes. The second movement is a feature for the flutes while the violin alternately accompanies them and joins the string section. The last movement is a series of lively fugal sections separated by episodes of graceful flute collaboration and fiery violin virtuosity.

By the time Bach died, his music had fallen out of favor. His unparalleled counterpoint remained an example of high Baroque style for students and connoisseurs, but it went largely unperformed. It wasn’t until 1829, when Mendelssohn conducted the *St. Matthew Passion*, that a wider audience took a renewed interested in his music. An enthusiastic period of Bach performances and research ensued: a full-scale Bach Revival. The rediscovery of the Brandenburgs took 20 more years, but they were eventually published in 1850 as part of the first complete edition of Bach’s works. Around 1880, Bach biographer Philipp Spitta coined the nickname ‘Brandenburg Concertos’ to replace what Bach had called ‘Six Concerts avec plusieurs instruments’ (Six Concertos for various instruments). With those many developments, our modern understanding of the Brandenburgs was created. The concertos now stand as prime examples of Baroque technique and style, combining intricate technique and spirited melodies in a dazzling variety of textures.

*Laura Keller is the Editorial Manager at the Chamber Music Society of Lincoln Center.*
ABOUT THE ARTISTS

DMITRI ATAPINE
- Dmitri Atapine has been described as a cellist with “brilliant technical chops” (Gramophone). He is a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. His world premiere recording of Lowell Liebermann’s complete works for cello and piano inspired him to commission a new sonata from Liebermann, which he will premiere at CMS in February. He holds a doctorate from Yale, where he was a student of Aldo Parisot, and he is an alum of CMS’s Bowers Program. Professor at the University of Nevada, Reno, Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival, and the co-director of the Young Performers Program at Music@Menlo Chamber Music Institute.

DAVID BYRD-MARROW
- Atlanta native David Byrd-Marrow is the solo hornist and a board member of the International Contemporary Ensemble, as well as a member of the Knights. Working with a uniquely wide range of performers, he has premiered works by Matthias Pintscher, Arthur Kampela, George Lewis, Tyshawn Sorey, Anna Thorvaldsdottir, Du Yun, Marcos Balter, Wang Lu, Kate Soper, Miguel Zenón, and Chick Corea. He has performed at festivals including the Ojai Music Festival, the Spoleto Music Festival, the Mostly Mozart Festival, the Tanglewood Music Center, and Summerfest La Jolla. Formerly a member of Carnegie Hall’s Ensemble Connect, he has recorded on many labels including Tundra, More Is More, Nonesuch, EMI, Deutsche Grammophon, and Naxos. Byrd-Marrow received his Bachelor of Music degree from the Juilliard School and Master of Music from Stony Brook University. He is the Assistant Professor of Horn at the University of Denver.

CHE-YEN CHEN
- Award-winning violist Che-Yen Chen is a founding member of the Formosa Quartet. After winning First Prize in the 2003 Primrose International Viola Competition, he and his quartet won the Grand Prize of the 2006 London International String Quartet Competition. His recording with the Formosa Quartet, From Hungary to Taiwan, released by Bridge Records, was named one of “The Best Classical Releases of January 2019” by WQXR. As an orchestral musician, he served as principal violist of the San Diego Symphony and the Mainly Mozart Festival Orchestra. His solo, chamber, and orchestral career, combined with his passion for education, led him to found the Formosa Chamber Music Festival in Taiwan together with his quartet. He is a former member of CMS’s Bowers Program. His other chamber music projects include Camera Lucida and The Myriad Trio. Chen joined the UCLA Herb Alpert School of Music as professor of viola in 2018.

The Chamber Music Society of Lincoln Center
JOSEPH H. CONYERS

- Educator, entrepreneur, and youth advocate Joseph H. Conyers is Assistant Principal Double Bass of the Philadelphia Orchestra. Awards for his celebrated initiatives include the Sphinx Organization’s Medal of Excellence—the organization’s most prestigious recognition; the C. Hartman Kuhn award—the highest honor bestowed upon a musician of the Philadelphia Orchestra; and Musical America’s 30 Top Professionals—Innovators, Independent Thinkers, and Entrepreneurs. During the summer of 2021, he was profiled on PBS in an Articulate feature which highlighted his work as executive director of Project 440—an organization that helps young people use their interest in music to forge new pathways for themselves and ignite change in their communities. Additionally, he is the music director for the School District of Philadelphia’s All-City Orchestra. He is Artistic Advisor & Artist-in-Residence for the Boston University Tanglewood Institute, and he serves on the faculty of the Juilliard School and Temple University.

TIMOTHY EDDY

- Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassadó International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels. He is currently a professor at the Juilliard School and Mannes College of Music.

RANDALL ELLIS

- Randall Ellis served as principal oboist of Lincoln Center’s Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York and is solo English horn in the New York Pops Orchestra. He is a member of the Emmy award-winning All-Star Orchestra and also the Windscape Woodwind Quintet, artists-in-residence at the Manhattan School of Music. He received two Grammy nominations, including one for his recording of Howard Hanson’s Pastorale. In addition to many appearances on PBS’s Live From Lincoln Center, he has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. Ellis attended the North Carolina School of the Arts and Stony Brook University where he studied with Ronald Roseman. He teaches at Skidmore College and coaches in the graduate orchestral performance program at the Manhattan School of Music.

www.ChamberMusicSociety.org
MARC GOLDBERG

- A member of the New York Woodwind Quintet and St. Luke’s Chamber Ensemble, Marc Goldberg is principal bassoonist of Lincoln Center’s Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke’s, Riverside Symphony, and a member of the American Symphony Orchestra. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke’s, Chamber Music Society of Lincoln Center, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.

SEAN LEE

- Violinist Sean Lee has captured the attention of audiences around the world with his lively performances of the classics. A recipient of a 2016 Avery Fisher Career Grant, he performs Niccolò Paganini’s 24 Caprices in concert, and his YouTube series, Paganini POV, continues to draw praise for its use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with the San Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna’s Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before studying at the Juilliard School with violinist Itzhak Perlman. An alum of CMS’s Bowers Program, he performs on a violin originally made for violinist Ruggiero Ricci in 1999 by David Bague.

YURA LEE

- Violinist/violist Yura Lee is a multifaceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic on both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London’s Wigmore Hall, Vienna’s Musikverein, Salzburg’s Mozarteum, the Palais des Beaux-Arts in Brussels, and the Concertgebouw in Amsterdam. She is the recipient of a 2007 Avery Fisher Career Grant and the first prize winner of the 2013 ARD Competition. Her CD Mozart in Paris, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d’Or Award. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of CMS’s Bowers Program, Lee is on the faculty at the University of Southern California in Los Angeles.
TARA HELEN O’CONNOR

- Tara Helen O’Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in CMS’s Bowers Program. She regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, Chamber Music Festival of the Bluegrass, Spoleto Festival USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, and the Bravo! Vail Valley Music Festival. She is the co-artistic director of the Music from Angel Fire Festival in New Mexico. She is a member of the woodwind quintet Windscape, the legendary Bach Aria Group, and the Naumburg Award-winning New Millennium Ensemble. Associate professor at Purchase College, she is on the faculty of Bard College, Manhattan School of Music, and is a visiting artist at the Royal Conservatory of Music in Toronto.

DANIEL PHILLIPS

- Violinist Daniel Phillips enjoys a versatile career as a chamber musician, solo artist, and teacher. A graduate of Juilliard, he was a student of his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the Orion String Quartet, which has recorded the complete quartets of Beethoven and Leon Kirchner. Since winning the 1976 Young Concert Artists Competition, he has performed as a soloist with the Pittsburgh, Boston, Houston, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, the International Musicians Seminar in England, Marlboro Music Festival, and Music from Angel Fire, where he is co-artistic director. He is a professor at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and the Juilliard School.

 STEWART ROSE

- Praised by the New Yorker for his “forceful yet elegant virtuosity,” French hornist Stewart Rose is one of the preeminent horn players of his generation. This season he is performing as a member of the Metropolitan Opera Orchestra horn section and in recent seasons was acting principal with New York City Ballet Orchestra and prior to that, acting associate principal with the New York Philharmonic for two years. He has appeared at the Marlboro, Tanglewood, Mostly Mozart, Spoleto, Edinburgh, Chesapeake Music, and Bridgehampton festivals. A native New Yorker, he began playing with Orpheus Chamber Orchestra in the 1980s and has been principal horn with Orchestra of St. Luke’s since its inception. Rose’s first solo recording, From the Forest, a collection of early classical works for horn with St. Luke’s Chamber Ensemble, was released on St. Luke’s Collection to great critical acclaim.
INBAL SEGEV

Cellist Inbal Segev combines “rich tone, secure presence, and complete technical mastery” (Jerusalem Post). She has appeared as soloist with the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, St. Louis Symphony, Pittsburgh Symphony, and Baltimore Symphony. Her recording of movement one of Clyne’s Dance, When You Are Broken Open, was included in NPR’s 100 Best Songs of 2020 (all categories), garnering over 5 million Spotify listens. At the start of the pandemic, she launched “20 for 2020,” a commissioning, recording, and filming project that includes composers Vijay Iyer, Viet Cuong, and John Luther Adams. She co-founded the Amerigo Trio with violinist Glenn Dicterow and violist Karen Dreyfus. A native of Israel, she was invited by Isaac Stern to continue her cello studies in the US, where she earned degrees from Yale University and the Juilliard School. Her cello was made by Francesco Ruggieri in 1673.

ALEXANDER SITKOVETSKY

Violinist Alexander Sitkovetsky was born in Moscow, and he moved to the UK at age eight to study at the Menuhin School. Last season he debuted at Vienna’s Musikverein with the Tonkünstler Orchester and made return visits to Anima Musicae Budapest and Russian Philharmonic Novosibirsk. Recent concerto performances include the Tokyo Symphony Orchestra, Royal Philharmonic Orchestra, Konzerthaus Orchester Berlin, Netherlands Philharmonic Orchestra, Moscow and St Petersburg Symphony Orchestras, Orquesta Filarmónica de Bolivia, and London Philharmonic Orchestra. He is a founding member of the Sitkovetsky Trio, whose fourth disc for BIS Records, Ravel’s Piano Trio and Saint-Saëns’s Second Trio, was released to great critical acclaim in July. Sitkovetsky is an alum of CMS’s Bowers Program and plays the 1679 ‘Parera’ Antonio Stradivari violin, kindly loaned to him through the Beare’s International Violin Society by a generous sponsor.

JAMES AUSTIN SMITH

Praised for his “bold, keen sound” (New Yorker), oboist James Austin Smith performs new and old music across the United States and around the world. He is an artist of the International Contemporary Ensemble, Decoda (Affiliate Ensemble of Carnegie Hall), and Cygnus, co-principal oboist of the Orpheus Chamber Orchestra, and Artistic and Executive Director of Tertulia, a chamber music series in restaurants in New York and San Francisco. A devoted educator, he serves on the oboe and chamber music faculties of Stony Brook University and the Manhattan School of Music. An alum of CMS’s Bowers Program, he holds a master’s degree from the Yale School of Music and Bachelor of Arts in political science and music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig. Smith’s principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.
ARNAUD SUSSMANN

- Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. A thrilling musician capturing the attention of audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London’s Wigmore Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. An alum of CMS’s Bowers Program, Sussmann is artistic director of the Chamber Music Society of Palm Beach, co-director of Music@Menlo’s International Program, and teaches at Stony Brook University.

STEPHEN TAYLOR

- Stephen Taylor is one of the most sought-after oboists in the country. He is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble, the American Composers Orchestra, the New England Bach Festival Orchestra, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances have included Spoleto, Aldeburgh, Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 300 recordings are Bach arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter’s Oboe Quartet, for which he received a Grammy nomination. Trained at the Juilliard School, Taylor is a member of its faculty as well as of the Yale and Manhattan schools of music. He plays rare Caldwell model Lorée oboes.

DAVID WASHBURN

- David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, and California philharmonics; the Los Angeles, San Diego, St. Matthew’s, and South Bay chamber orchestras; and the Berkeley, Burbank, and Glendale symphonies. Active in the recording studio, he has played principal trumpet for many movie soundtracks, and he has been a member of John Williams’s trumpet section for over 20 years. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master’s degree from the New England Conservatory and his bachelor’s degree from the University of Southern California.
KENNETH WEISS

Kenneth Weiss has an active career as a soloist, conductor, chamber musician, and teacher. He has performed extensively in Europe, North America, and Asia—Wigmore Hall, Tokyo’s Bunkakaikan Hall, Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, La Roque d’Anthéron, Auditorio Nacional in Madrid, and the Amsterdam Concertgebouw. In May 2021 he made a live concert recording of Bach’s *Art of Fugue* at the Centro Cultural de Belém in Lisbon on the historic Taskin harpsichord belonging to the Portuguese National Music Museum. It will be released on the Paraty label. His recordings for Satirino records include works by Bach, Rameau, Scarlatti, and two CDs devoted to Elizabethan keyboard music. A native New Yorker, he attended the High School of Performing Arts and the Oberlin Conservatory where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. He is professor of harpsichord at the Haute Ecole de Musique in Geneva, Switzerland, and professor of chamber music at the Paris Conservatory.

RANSOM WILSON

Flutist and conductor Ransom Wilson has performed in concert with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in the UK. As a conductor, he is music director of the Redlands Symphony in Southern California, and he is the Director of Orchestral Programs at Idyllwild Arts. He has led opera performances at the New York City Opera and was for ten years an assistant conductor at the Metropolitan Opera. He has been a guest conductor of the London, Houston, KBS, Kraków, Denver, New Jersey, Hartford, and Berkeley symphonies. A graduate of the Juilliard School, he was an Atlantique Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. His recording career, which includes three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then he has recorded over 35 albums as flutist and/or conductor. Wilson is a professor at Yale University and plays exclusively on a hand-made Haynes flute.
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Chad Hoopes, violin
Bella Hristova, violin
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Kristin Lee, violin
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Arnaud Sussmann, violin/viola
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Danbi Um, violin
Angelo Xiang Yu, violin*
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Che-Yen Chen, viola
Hsin-Yun Huang, viola
Matthew Lipman, viola
Paul Neubauer, viola
Timothy Ridout, viola*
Barry Shiffman, viola
Darrett Adams, cello
Edward Arron, cello
Dmitri Atapine, cello
Nicholas Canellakis, cello
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The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a 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. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of 1,000+ video recordings, as well as broadcasts that are distributed to millions of listeners around the world.

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The Chamber Music Society wishes to express its deepest gratitude for The Daniel and Joanna S. Rose Studio, which was made possible by a generous gift from the donors for whom the studio is named.

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List as of November 30, 2021