

# CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, JULY 20, 2024, AT 5:00 ▶ 4,454TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**  
*Home of the Chamber Music Society of Lincoln Center*

**EVREN OZEL**, piano  
**DEMARRE MCGILL**, flute  
**JURI VALLENTIN**, oboe  
**ROMIE DE GUISE-LANGLOIS**, clarinet  
**PETER KOLKAY**, bassoon  
**HUGO VALVERDE**, horn

## Summer Evenings IV

**GIOACHINO ROSSINI**  
(1792–1868) **Quartet No. 4 in B-flat major for Flute, Clarinet, Bassoon, and Horn** (1804, arr. Friedrich Berr from String Sonata No. 4 in 1828–29)  
▶ Allegro vivace  
▶ Andante  
▶ Rondo: Allegretto  
MCGILL, DE GUISE-LANGLOIS, KOLKAY, VALVERDE

**CAMILLE SAINT-SAËNS**  
(1835–1921) **Sonata for Oboe and Piano, Op. 166** (1921)  
▶ Andantino  
▶ Introduction—Allegretto  
▶ Molto allegro  
VALLENTIN, OZEL

**PAUL TAFFANEL**  
(1844–1908) **Quintet in G minor for Flute, Oboe, Clarinet, Bassoon, and Horn** (1876)  
▶ Allegro con moto  
▶ Andante  
▶ Vivace  
MCGILL, VALLENTIN, DE GUISE-LANGLOIS, KOLKAY, VALVERDE

## INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.  
Photographing, sound recording, or videotaping this performance is prohibited.

**FRANCIS POULENC**  
(1899–1963)

**Sonata for Flute and Piano (1956–57)**

- ▶ Allegro malinconico
  - ▶ Cantilena: Assez lent
  - ▶ Presto giocoso
- McGILL, OZEL

**WOLFGANG  
AMADEUS MOZART**  
(1756–1791)

**Quintet in E-flat major for Oboe, Clarinet,  
Bassoon, Horn, and Piano, K. 452 (1784)**

- ▶ Largo—Allegro moderato
- ▶ Larghetto
- ▶ Rondo: Allegretto

VALLENTIN, DE GUISE-LANGLOIS, KOLKAY, VALVERDE, OZEL

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Rita E. Hauser**. Additional support provided by **Judy and Tony Eynin**, **Leon Levy Foundation**, **The Seth Sprague Educational and Charitable Foundation**, and a **generous anonymous donor**.

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

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

**Jerome L. Greene Foundation** is the 2024–2025 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

# ABOUT TONIGHT'S PROGRAM

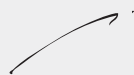
Dear Summer Evenings Listener,

We'd like to begin this welcome letter by taking our hats off to Mozart. It was he who showed the world the expressive potential of wind instruments as no one had ever imagined. In this he was aided by technological developments in the construction of the instruments themselves, as well as the unprecedented virtuosity of several key players in his milieu, allowing him to increase his musical demands far beyond what was then thought possible. His use of the woodwind and brass families in his symphonies, chamber works, and innumerable serenades and divertimenti solidified the role of winds in all music for the future.

Tonight, we hear a quintet of wind players, in a variety of combinations, with piano and without. A quintet of winds comprises a diverse, five-member family that's loosely related. It's roughly analogous to the string quartet, with different instruments covering the pitch ranges from bass to treble. Unlike a string quartet, however, each instrument has its own timbre and produces sound differently. The oboe and the bassoon are known as "double reed" instruments: the players blow into two reeds that are held together with twine. The clarinet is a "single reed" instrument, its reed vibrating against the mouthpiece. The flute is called "transverse" as the sound is made by blowing across an open hole. And the French Horn, the only brass instrument in the mix, is played through a mouthpiece like the numerous members of its family: the trumpet, trombone, and tuba.

As we said, Mozart expanded the possibilities for wind instruments more than anyone had ever attempted, and tonight you'll enjoy the benefits of his inspiration which continues to burn brightly in the imaginations of composers and the ears of listeners the world over.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

By Noémie Chemali

## Quartet No. 4 in B-flat major for Flute, Clarinet, Bassoon, and Horn

### GIOACHINO ROSSINI

- ▶ Born February 29, 1792, in Pesaro, Papal States
- ▶ Died November 13, 1868, in Passy, Paris

**Composed in 1804 as *String Sonata No. 4*; arranged by Friedrich Berr for winds in 1828–29**

- ▶ First CMS performance on November 1, 1974, by flutist Paula Robison, clarinetist Gervase de Peyer, bassoonist Loren Glickman, and hornist Barry Tuckwell
- ▶ Duration: 13 minutes

Born in 1792 in Pesaro, Gioachino Rossini hailed from a family steeped in musical tradition. His father, Giuseppe, played trumpet and horn in various town bands and orchestras, while his mother, balancing her role as a seamstress, pursued opera singing. Rossini's early years were marked by financial instability exacerbated by his father's imprisonment for republican activism in support of Napoleon's troops against the Pope's Austrian allies when Rossini was just seven years old.

Despite these adversities, Rossini displayed exceptional musical prowess from a tender age. At twelve, he composed his initial significant works: six string sonatas for two violins, cello, and double bass. These compositions took shape during a summer spent at the residence of the amateur double bassist Agostini Triossi. Triossi's influence likely contributed to the unconventional prominence of the double bass over the customary viola part in the quartet. Reflecting humorously on this period, Rossini recalled the sonatas were "composed and copied by me in three days and performed in a doggish way by Triossi, the Morini brothers, and myself on the

second violin, who, truthfully, was the least doggish."

The six string sonatas have undergone various adaptations over the years. In 1826, an arrangement transformed them into a standard string quartet with two violins, viola, and cello. Friedrich Berr's 1828–1829 adaptation reimagined the quartet for flute, clarinet, horn, and bassoon, featured in this program. This seldom-performed adaptation provides a distinctive opportunity to appreciate the work from a different timbral perspective.

The fourth sonata in the set adheres to the traditional three-movement structure of the Classical style, comprising fast, slow, and fast tempos. However, Rossini's score diverges from Classical norms, eschewing a clear sonata form and the dominance of the first violin melody. This departure likely reflects Rossini's limited exposure to Classical masters like Mozart and Haydn during his formative years, underscoring the originality and precocity of his early compositions.

Rossini's early works, including the fourth sonata, exemplify his burgeoning genius and foreshadow his significant

contributions to instrumental and operatic music. Emerging between the Classical and early Romantic periods,

his compositions exhibit a captivating blend of aesthetics, laying the groundwork for his illustrious career. ♦

## Sonata for Oboe and Piano, Op. 166

### CAMILLE SAINT-SAËNS

- ▶ Born October 9, 1835, in Paris
- ▶ Died December 16, 1921, in Algiers

- ▶ First CMS performance on December 12, 1969, by oboist Leonard Arner and pianist Richard Goode
- ▶ Duration: 11 minutes

### *Composed in 1921*

Camille Saint-Saëns, renowned as one of the most precocious talents in the annals of Western classical music, exhibited extraordinary mastery across piano, organ, composition, conducting, and pedagogy. His intellectual curiosity extended beyond music into linguistics, literature, and scientific inquiry, enriching his multifaceted life. His compositional output, predominantly centered on strings, piano, opera, and orchestral works, epitomized a musical life well lived.

Approaching the twilight of his career, Saint-Saëns reflected on his artistic journey in a poignant letter to his former student Gabriel Fauré. Declaring his decision to cease composing, he affirmed, “it was one’s right to say no more—and probably one’s duty.” Yet, he harbored a final artistic ambition: to craft sonatas for solo woodwind instruments and piano. Before his passing in 1921, he completed sonatas for oboe, clarinet, and bassoon, though he regrettably did not fulfill his aspiration to finish the sonatas intended for flute and English horn.

The Sonata for Oboe and Piano, Op. 166, marked the genesis of these woodwind sonatas, finalized in early 1921. Saint-Saëns, venturing into unfamiliar territory with a solo

woodwind sonata, sought validation by having the oboe part “tested” by his longtime friend and virtuoso, Louis Bas. Bas’s enthusiastic response affirmed its excellence, stating, “It went like clockwork.”

Structured in three movements, each escalating in tempo, the sonata unfolds with a serene and melodious first movement. The second movement encompasses a dual structure, beginning with an improvisational rhapsody and evolving into a lively *Allegretto gigue*. The finale, a vigorous *Allegro*, recalls Saint-Saëns’s youthful vigor and dynamism in composition.

Initially celebrated as a pioneering figure and innovative composer, Saint-Saëns encountered a shift in perception as the 20th century dawned; he was increasingly regarded as a conservative elder eclipsed by the emergence of new voices such as Francis Poulenc, Igor Stravinsky, and Darius Milhaud. This evolution coincided with personal adversity, including the tragic loss of his two children and the dissolution of his marriage, prompting Saint-Saëns to embark on extensive travels spanning 27 countries in his lifetime.

Among these travels, Algeria held a profound significance for Saint-Saëns,

resonating deeply as his spiritual sanctuary. Describing the experience, he reverently conveyed, “You board a beautiful ship in Marseille and 24 hours later you land in Algiers; and it is sun, greenery, flowers, life!” It was amid

this tranquil backdrop that Saint-Saëns found solace and creative inspiration, culminating in his final compositions, including the Sonata for Oboe and Piano, a poignant testament to his enduring musical journey. ♦

## Quintet in G minor for Flute, Oboe, Clarinet, Bassoon, and Horn

### PAUL TAFFANEL

- ▶ Born September 16, 1844, in Bordeaux
- ▶ Died November 21, 1908, in Paris

### *Composed in 1876*

In 1876, Paul Taffanel entered a composition competition organized by the Société des Compositeurs. His Quintet in G minor triumphed among 14 anonymous entries, earning him the prestigious first prize of 300 francs. The jury was particularly surprised to learn they had selected Taffanel, as he was primarily known as a flutist and pedagogue at that time. Up until this point, his compositions mainly included works for flute and piano, written for himself and his students.

This quintet was dedicated to Henri Reber, Taffanel’s harmony teacher at the Conservatoire de Paris. Reber, a student of Anton Reicha—Beethoven’s lifelong friend and the father of the modern wind quintet—played a significant role in Taffanel’s musical development. The piece premiered two years later at the Salle Pleyel to great acclaim.

The quintet opens with an *Allegro con moto* in sonata form. It begins with a moody, fanfare-like motif played by the clarinet and bassoon, which is then passed to the flute, oboe, and horn. This movement is characteristic of late-Romantic French chromaticism

- ▶ First CMS performance on November 18, 2014, by flutist Tara Helen O’Connor, oboist James Austin Smith, clarinetist David Shifrin, bassoonist Peter Kolkay, and hornist Radovan Vlatković
- ▶ Duration: 22 minutes

and features playful pairings, with instruments engaging in short dialogues and weaving in and out of the sonic texture.

Despite Taffanel’s prowess as a flutist, his instrument does not dominate the ensemble’s texture. The second movement, *Andante*, features extensive solos from the horn, oboe, and clarinet, supported by long, lyrical lines from the other instruments. The finale, marked *Vivace*, takes the form of a tarantella—a traditional dance associated with the mythic cure for tarantism, a condition allegedly induced by the bite of a tarantula. Some musicologists have noted the striking resemblance between the finale of this piece and the ending of Paul Dukas’s *The Sorcerer’s Apprentice*, suggesting that Dukas may have been inspired by Taffanel’s work.

This quintet played a pivotal role in shaping the wind quintet repertoire of the early 20th century. After the wind quintet had fallen out of favor following the early-19th-century works of Reicha and Danzi, Taffanel’s composition rekindled interest in the form. This

resurgence left a lasting impact on composers such as Paul Hindemith, Carl Nielsen, and Arnold Schoenberg, inspiring them to expand and enrich

the wind quintet repertoire. Today, composers continue to draw from this tradition, ensuring its ongoing vitality and relevance in contemporary music. ♦

## Sonata for Flute and Piano

### FRANCIS POULENC

- ▶ Born January 7, 1899, in Paris
- ▶ Died January 30, 1963, in Paris

#### *Composed in 1956–57*

In his final years, much like Saint-Saëns, Poulenc turned his attention to composing woodwind sonatas. However, this was not a departure from his usual style, as Poulenc historically favored winds over strings, evident in his prolific output of woodwind chamber music compared to string chamber works.

The Flute Sonata, the first of his three woodwind sonatas, came about when Harold Spivacke, Chief of the Music Division of the Library of Congress, commissioned Poulenc in 1956 for a piece to be featured at a festival that same year. Initially, Poulenc declined, citing his preoccupation with finishing the orchestration of his opera *Dialogues of the Carmelites*. However, Spivacke persisted, and the following year, the manuscript arrived in Washington, DC, with the premiere given in Strasbourg by flutist Jean-Pierre Rampal and Poulenc himself on piano.

Poulenc, born into a well-off family in Paris, completed a traditional education rather than conservatory training at his parents' insistence. However, after their passing when he was 16, Poulenc fully immersed himself in his musical journey. He studied in Paris with Erik Satie, who,

- ▶ First CMS performance on December 17, 1971, by flutist Paula Robison and pianist Charles Wadsworth
- ▶ Duration: 12 minutes

despite initially dismissing Poulenc as a bourgeois amateur, admitted him to his circle of protégés known as "Les Nouveaux Jeunes." This group included composers like Arthur Honegger, who would later be part of Les Six, a term coined by French music critic Henri Collet in his article "The Russian Five, the French Six, and M. Erik Satie" (*Comoedia*, January 1920).

Les Six had distinctive principles, differing from other contemporary French schools like the hyper-Romantic Franckists and the coloristic approaches of Debussy and Ravel. Their style was light, neo-Classical, and incorporated modernistic elements such as tonal ambiguity and chromaticism.

Poulenc's Flute Sonata is characterized by its contrasts and varied moods. The first movement, *Allegro malinconico*, juxtaposes cheerfulness and melancholy, unified by a recurring motif of rapid notes followed by a longer note. The second movement adopts a more reserved demeanor, while the third movement is lively and playful, featuring interruptions with nods to Bach's "Badinerie" from Orchestral Suite No. 2 in B minor and themes revisited from

the sonata's opening movement.

This dual nature, reflective of Poulenc's hedonistic yet deeply devout personality, permeates the Flute Sonata. These shifts in mood mirror the composer's upbringing influenced by his serious father and musically curious mother, who appreciated

both Classical elegance and lighter, charming melodies—which Poulenc affectionately termed “adorable bad music.” Such contrasts define Poulenc's compositional style and contribute to the enduring appeal of his Flute Sonata, celebrated for its charm, wit, and intricate complexity. ♦

## Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, K. 452

### WOLFGANG AMADEUS MOZART

▶ Born January 27, 1756, in Salzburg  
▶ Died December 5, 1791, in Vienna

*Composed in 1784*

▶ First CMS performance on April 9, 1972, by oboist Leonard Arner, clarinetist Gervase de Peyer, bassoonist Loren Glickman, hornist Paul Ingraham, and pianist André Watts  
▶ Duration: 25 minutes

On April 1, 1784, Mozart was engaged to present a concert at Vienna's Burgtheater, showcasing many of the new works he had composed that year, including his Quintet in E-flat major, along with several recent piano concertos and symphonies. A few days after the concert, Mozart wrote to his father in Salzburg, reflecting on the premiere of his Quintet: “I consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed. To tell the truth, I grew tired from the mere playing at the end, and it reflects no small credit on me that my audience did not in any degree share my fatigue.”

This concert offered Mozart a unique platform to develop his contrapuntal writing for wind instruments. He was perhaps motivated by a desire to impress an influential audience member, Prince Aloys Liechtenstein, who had briefly flirted with the suggestion that Mozart lead his courtly wind band. Although the prince ultimately did not attend the

concert, the creation of this quintet proved to be a fortunate event for wind players, providing them with an enduring gem in their repertoire.

However, Mozart's journey with this quintet was anything but effortless. The composition process required substantial work, underscored by the existence of numerous sketches—an uncommon occurrence in the prodigious composer's prolific career. Writing for single wind instruments posed particular challenges due to their diverse timbres, unlike the more homogenous strings. When played together, winds had the potential to sound overwhelmingly cloying.

Mozart's solution in the first movement is evident in several techniques. He keeps the melodic material concise, alternating between different combinations of wind duos and trios, thus preventing the texture from becoming too dense. He also alternates passages between the piano and the winds in a concertante style, achieving a superb balance among the instruments.



The second movement, a *Larghetto* in B-flat major, features a lyrical aria. Some scholars believe this material was later adapted for Leporello's "Catalogue" aria in *Don Giovanni*, composed three years later. Unlike Mozart's typically playful works in B-flat, this movement is marked by a more poignant and emotive character.

The third movement is a five-part *Rondo* (A-B-A-C-A form). It prominently features a cadenza,

allowing each instrument to showcase its soloistic qualities, and concludes with a reprise of the elegant first theme. This movement exemplifies Mozart's skill in blending the distinct voices of wind instruments into a harmonious and engaging whole. ♦

*Noémie Chemali is a New York City-based violist who enjoys a diverse career as a chamber musician, educator, and writer.*

# ABOUT THE ARTISTS



CLAIRE MCDONAMS

## **ROMIE DE GUISE-LANGLAIS**

► Romie de Guise-Langlois has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra, as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul chamber orchestras, NOVUS NY, the Orchestra of St. Luke's, the New Haven and Stamford symphony orchestras, and The Knights Chamber Orchestra. She is an alum of Astral Artists, Ensemble Connect, and CMS's Bowers Program. A native of Montreal, de Guise-Langlois earned holds degrees from McGill University and the Yale School of Music. She is currently associate professor of clarinet at UMass Amherst.



JIM MCGUIRE

## **PETER KOLKAY**

► Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant. In addition to performing with CMS, he regularly appears at the Music@Menlo and Bridgehampton summer festivals, and has performed on the Emerald City, Tertulia, and String Theory series. He has premiered solo works by Joan Tower, Mark-Anthony Turnage, and Tania León, among others. A member of the IRIS Collective in Germantown, Tennessee, he has served as guest principal bassoon of the St. Paul Chamber Orchestra. He is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the US and Mexico. Kolkay is an alum of CMS's Bowers Program, and holds degrees from Lawrence University, the Eastman School of Music, and Yale University. A native of Naperville, Illinois, he currently calls Nashville home.



## **DEMARRE MCGILL**

► Flutist Demarre McGill has gained international recognition as a soloist, recitalist, chamber, and orchestral musician. Winner of an Avery Fisher Career Grant and the Sphinx Medal of Excellence, he has appeared as a soloist with the Philadelphia Orchestra, and the San Francisco, Seattle, Pittsburgh, Dallas, Grant Park, San Diego, Chicago, and Baltimore Symphony Orchestras. Now principal flute of the Seattle Symphony, he previously served as principal flute of the Dallas Symphony, San Diego Symphony, Florida Orchestra, and Santa Fe Opera Orchestra. He has also served as acting principal flute of the Metropolitan Opera Orchestra and the Pittsburgh Symphony Orchestra. McGill is an alum of CMS's Bowers Program and has participated in the Santa Fe, Marlboro, Seattle, and Stellenbosch chamber music festivals, among others.



## EVREN OZEL

► American pianist Evren Ozel is the recipient of a 2023 Avery Fisher Career Grant and a 2022 Salon de Virtuosi Career Grant. He is represented by Concert Artists Guild as a winner of their 2021 competition. A dedicated chamber musician, he has played at the Marlboro Festival and ChamberFest Cleveland with artists including Jonathan Biss, Hsin-Yun Huang, Joseph Lin, Christoph Richter, and Peter Wiley. His 2023–24 season includes his debuts at the Gardner Museum and Frick

Collection with violinist Charlotte Saluste-Bridoux. Ozel received his bachelor's and master's degrees from the New England Conservatory, and is currently a candidate in their Artist Diploma program, all under the tutelage of Wha Kyung Byun. Other mentors include Jonathan Biss, Imogen Cooper, Richard Goode, and Mitsuko Uchida. Ozel joins CMS's Bowers Program in fall 2024.



## JURI VALLENTIN

► German oboist Juri Vallentin has gained international attention as a prize winner of major competitions such as the International Tchaikovsky Competition as first oboist, the German Music Competition, and the International Oboe Competition of Japan. He has performed as soloist with the MDR Symphony Orchestra; the Mariinsky Orchestra; the Lower Saxony State Orchestra; the Brandenburg State Orchestra; and the Munich Chamber Orchestra, among

others. His albums *Bridges*, with music from five centuries, and *Ebenbild*, which combines music and literature, as well as numerous radio productions for BR, SWR, and Deutschlandfunk document his artistic work. He co-founded the wind quintet BREEZE in 2021. Born in Mainz, he studied in Nuremberg and at the Conservatoire de Paris, where he graduated with highest honors. Vallentin is professor of oboe at the Karlsruhe University of Music and a member of CMS's Bowers Program.



## HUGO VALVERDE

► Hugo Valverde's orchestral and solo career spans the United States and his native Costa Rica; he currently holds the position of Acting Third Horn with the Metropolitan Opera Orchestra. As an orchestral player he has performed with the Costa Rican National Symphony Orchestra, the Classical Tahoe Festival Orchestra, the Strings Music Festival Brass Ensemble, the Orchestra of the Americas, the Pacific Music Festival, the New York City Ballet, and the Philadelphia

Orchestra. As soloist he has performed Strauss's Concerto No. 1 with the Lynn Philharmonia Orchestra under Guillermo Figueroa, and he premiered Marvin Camacho's *Tributo al Ciudadano Pablo* with the Heredia Symphony Orchestra of Costa Rica under Josué Jiménez. He has also premiered pieces by Manuel Matarrita and other Latin American composers. He often performs chamber music with his colleagues of the Metropolitan Opera Orchestra at the Carnegie Hall's Weill Recital Hall and with the woodwind quintet Quinteto de Luz in Costa Rica.

# ABOUT THE CHAMBER MUSIC SOCIETY

**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 more than 1,500 video recordings, and broadcasts that are distributed to millions of listeners around the world.

# Artists of the 2024–2025 Season

## VOCALISTS

Tony Arnold, SOPRANO  
Kathleen Battle, SOPRANO  
Vanessa Becerra, SOPRANO  
Jamie Barton, MEZZO-SOPRANO  
Stephanie Blythe, MEZZO-SOPRANO  
Frederica von Stade, MEZZO-SOPRANO  
Paul Appleby, TENOR  
Ben Bliss, TENOR  
Matthew Polenzani, TENOR  
Thomas Hampson, BARITONE  
Randall Scarlata, BARITONE

## KEYBOARDS

Alessio Bax, PIANO  
Paolo Bordignon, ORGAN  
Michael Stephen Brown, PIANO/HARPSICHORD  
Gloria Chien, PIANO  
Danae Dörken, PIANO  
Anna Geniushene, PIANO\*  
Sahun Sam Hong, PIANO/HARPSICHORD\*  
Sir Stephen Hough, PIANO  
Gilbert Kalish, PIANO  
Soyeon Kate Lee, PIANO  
Anne-Marie McDermott, PIANO  
Ken Noda, PIANO  
Evren Ozel, PIANO\*  
Juho Pohjonen, PIANO  
Tamar Sanikidze, PIANO  
Gilles Vonsattel, PIANO  
Kenneth Weiss, HARPSICHORD  
Orion Weiss, PIANO  
Shai Wosner, PIANO/HARPSICHORD  
Wu Han, PIANO  
Wu Qian, PIANO

## STRINGS

Benjamin Beilman, VIOLIN  
Aaron Boyd, VIOLIN/PICCOLO VIOLIN  
Stella Chen, VIOLIN  
Guillermo Figueroa, VIOLIN/VIOLA  
Francisco Fullana, VIOLIN  
Chad Hoopes, VIOLIN  
Bella Hristova, VIOLIN  
Paul Huang, VIOLIN  
Ani Kavafian, VIOLIN  
Ida Kavafian, VIOLIN  
Kristin Lee, VIOLIN  
Sean Lee, VIOLIN  
Lun Li, VIOLIN\*  
Cho-Liang Lin, VIOLIN  
Richard Lin, VIOLIN  
Daniel Phillips, VIOLIN/VIOLA  
Julian Rhee, VIOLIN\*  
Philip Setzer, VIOLIN

Alexander Sitkovetsky, VIOLIN  
Arnaud Sussmann, VIOLIN/VIOLA  
James Thompson, VIOLIN/VIOLA  
Danbi Um, VIOLIN  
Tien-Hsin Cindy Wu, VIOLIN  
Pinchas Zukerman, VIOLIN  
Lawrence Dutton, VIOLA  
Yura Lee, VIOLA  
Matthew Lipman, VIOLA  
Paul Neubauer, VIOLA  
Milena Pájaro-van de Stadt, VIOLA  
Timothy Ridout, VIOLA  
Edward Arron, CELLO  
Dmitri Atapine, CELLO  
Nicholas Canellakis, CELLO  
Timothy Eddy, CELLO  
Sterling Elliott, CELLO\*  
David Finckel, CELLO  
Amanda Forsyth, CELLO  
Clive Greensmith, CELLO  
Sihao He, CELLO  
Mihai Marica, CELLO  
David Requiro, CELLO  
Keith Robinson, CELLO  
Inbal Segev, CELLO  
Jonathan Swensen, CELLO\*  
Paul Watkins, CELLO  
Nina Bernat, DOUBLE BASS\*  
Blake Hinson, DOUBLE BASS  
Anthony Manzo, DOUBLE BASS  
Edgar Meyer, DOUBLE BASS  
Jason Vieaux, GUITAR  
Wu Man, PIPA  
Bridget Kibbey, HARP

## WOODWINDS

Sooyun Kim, FLUTE  
Demarre McGill, FLUTE  
Tara Helen O'Connor, FLUTE  
Adam Walker, FLUTE  
Randall Ellis, OBOE  
James Austin Smith, OBOE  
Stephen Taylor, OBOE  
Juri Vallentin, OBOE\*  
Romie de Guise-Langlois, CLARINET  
Jose Franch-Ballester, CLARINET  
Tommaso Lonquich, CLARINET  
Sebastian Manz, CLARINET  
Ricardo Morales, CLARINET  
David Shifrin, CLARINET  
Marc Goldberg, BASSOON  
Peter Kolkay, BASSOON

## BRASS

Radek Baborák, HORN  
David Byrd-Marrow, HORN  
Julia Pilant, HORN  
Stewart Rose, HORN  
Hugo Valverde, HORN  
David Washburn, TRUMPET

## PERCUSSION

Ayano Kataoka, PERCUSSION  
Ian David Rosenbaum, PERCUSSION

## HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER

## ENSEMBLES

### CALIDORE STRING QUARTET

Jeffrey Myers, VIOLIN  
Ryan Meehan, VIOLIN  
Jeremy Berry, VIOLA  
Estelle Choi, CELLO

### DOVER QUARTET

Joel Link, VIOLIN  
Brian Lee, VIOLIN  
Julianne Lee, VIOLA  
Camden Shaw, CELLO

### ESCHER STRING QUARTET

Adam Barnett-Hart, VIOLIN  
Brendan Speltz, VIOLIN  
Pierre Lapointe, VIOLA  
Brook Speltz, CELLO

### JULLIARD STRING QUARTET

Areta Zhulla, VIOLIN  
Ronald Copes, VIOLIN  
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Astrid Schween, CELLO

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