

The following program notes may only be used in conjunction with the one-time streaming term for the corresponding Chamber Music Society of Lincoln Center (CMS) Front Row National program, with the following credit(s):   

*Program notes by Laura Keller, CMS Editorial Manager*     
© 2021 Chamber Music Society of Lincoln Center    

Any other use of these materials in connection with non-CMS concerts or events is prohibited.

**International Voices**

**PROGRAM**

**Jacques Ibert** (1890-1962)  
*Trois pièces brèves* for Flute, Oboe, Clarinet, Bassoon, and Horn (1930)

Allegro

Andante

Assez lent—Allegro scherzando—Vivo

Sooyun Kim, flute; Stephen Taylor, oboe; Tommaso Lonquich, clarinet; Marc Goldberg, bassoon; Eric Reed, horn

**Leoš Janáček** (1854-1928)  
*Pohádka* (Fairy Tale) for Cello and Piano (1910)

Con moto

Con moto

Allegro

David Requiro, cello; Gilles Vonsattel, piano

--INTERMISSION (Discussion with the artists)--

**Serge Rachmaninov** (1873-1943)  
*Symphonic Dances* for Two Pianos, Op. 45 (1940)

Non allegro

Andante con moto (Tempo di valse)

Lento assai—Allegro vivace

Alessio Bax, Orion Weiss, piano

**NOTES ON THE PROGRAM**

***Trois pièces brèves* for Flute, Oboe, Clarinet, Bassoon, and Horn (1930)**  
**Jacques Ibert (Paris, 1890 – Paris, 1962)**

Jacques Ibert isn’t the most talked about French composer of the first half of the 20th century but he was steeped in the same inspiring Parisian milieu as his better-remembered colleagues. After fighting in World War I and then living in Rome as a Prix de Rome winner, he achieved fame in the 1920s with two intriguing orchestral works *La Ballade de la geôle de Reading* (based on the writing of Oscar Wilde) and *Escales* (inspired by sea travel). Like many French composers, Ibert had a strong preference for wind instruments—when, as a Prix de Rome winner, he was expected to write a string quartet, he defiantly wrote a quartet for winds instead.

His only wind quintet started as the incidental music to the play *Le stratagème des roués*, a French adaptation of *The Beaux’ Stratagem* (1707) by Irish dramatist George Farquhar. For the play, a comedy in which two men plan to seduce rich young women and steal their money, Ibert chose a wind quintet to best express the farcical nature of the plot. Soon after the premiere on March 21, 1930 at the Théâtre de l'Atelier in Paris, Ibert extracted these three movements as a stand-alone composition. They are timbrally diverse and good-humored, full of cheeky moments that melt into thoughtful melodies. The contrasting second movement is a winding conversation between the flute and clarinet until the other instruments fill in the harmony just before the end.

A BRIEF POSTSCRIPT: In 1962, the year Ibert died, Belgian artist Pierre Alechinsky was inspired to make a sketch after hearing this piece on the radio. His [*Trois pièces brèves*](https://fine-arts-museum.be/fr/la-collection/pierre-alechinsky-trois-pieces-breves?artist=alechinsky-pierre-1)is at the Musées royaux des Beaux-Arts de Belgique in Brussels.

***Pohádka* (Fairy Tale) for Cello and Piano (1910)**  
**Leoš Janáček (Hukvaldy, Moravia, 1854 – Moravská Ostrava, 1928)**

Czech composer Leoš Janáček was greatly inspired by the Czech National Revival, a 19th-century movement to promote Czech language and culture when the country was still part of the Austro-Hungarian Empire. He was particularly interested in opposing German cultural domination by looking to Russian as an example of deep, independent Slavic culture. Janáček traveled to Russia numerous times and was inspired to found a circle in Brno to promote Russian culture. Many of his best-known works are based on Russian sources, including the orchestral work *Taras Bulba* (based on a novel by Nikolai Gogol), the operas *Káťa Kabanová* (from a play by Alexander Ostrovsky) and *From the House of the Dead* (from a Dostoevsky novel), and his First String Quartet (based on Tolstoy’s novella *The Kreutzer Sonata*). The cello/piano duo *Pohádka* (Fairy Tale or just A Tale) was similarly inspired by Vasily Zhukovsky’s *The Tale of Tsar Berendey*, a fantastic story about a man who must battle the devil and in the process falls in love with the devil’s daughter, who helps him to victory.

Janáček creates a musical fairy tale akin to the magical world in Zhukovsky’s fable: it is dream-like and unpredictable, surprising and charming. To add to the long-ago and far-away effect, all three movements center around the remote key of G-flat major. The music has many whimsical, almost magical moments. In the first movement, a seemingly unimportant two-note accompaniment spins out and takes over the piece. It’s akin to the various times in the story that simple objects develop sentience, for instance when the devil’s daughter is turned into a flower and then turned back. But if the music feels natural (or supernatural), the process to finalize it wasn’t. This enchanted piece went through a long process of revision that wasn’t unusual for the indecisive composer. It first premiered in 1910 but only reached its final form in 1923.

***Symphonic Dances* for Two Pianos, Op. 45 (1940)**  
**Serge Rachmaninov (Oneg, Russia, 1873 – Beverly Hills, CA, 1943)**

Russian composer Serge Rachmaninov wrote the *Symphonic Dances,* his last piece, in 1940 while spending the summer on Long Island. After living in the United States in the 1920s and returning frequently for tours, he had moved back just before the start of World War II. He had barely composed in two decades, focusing on his career as a virtuoso pianist instead, and hadn’t composed anything during the late 30s. He wrote this piece in August 1940 and orchestrated it in September and October (he made the two-piano version at the same time) and in November he set out for a busy winter tour season. Rachmaninov offered the piece to conductor Eugene Ormandy at the Philadelphia Orchestra, who premiered it almost immediately, on January 3, 1941. The composer performed the two-piano version with Vladimir Horowitz in Beverly Hills in August 1942. Though Rachmaninov’s music was looked at as an anachronism in some circles, the *Symphonic Dances* was reviewed favorably, with the *New York Times* declaring it “among the best scores of the composer’s later period.”

Rachmaninov first conceived the three movements as corresponding to times of day—midday, twilight, midnight—before abandoning that idea. Still, he left suggestions that he may have also seen them as representing successive phases of his life. The first dance’s coda quotes the composer’s First Symphony, written 45 years before, whose premiere was a humiliating disaster. (As the symphony was only revived after the composer’s death, the quotation would have been completely unrecognizable to the audience at the *Symphonic Dances* premiere.) The final movement has a much more famous quotation, one of Rachmaninov’s favorites, the *Dies irae* (“Day of Wrath” in Latin) from the traditional funeral mass. Thus he alludes to his beginnings as a composer and the very end. Quotations aside, the music of the *Symphonic Dances* is in Rachmaninov’s signature late Romantic style, though there’s a certain modernist edge that isn’t present in his earlier works. The outer movements are rhythmically driven with a big, bold sound. The middle movement is the only one in a pre-existing dance form—a waltz—though nothing about it is straightforward. It takes the waltz meter and tune as the subject of a sort-of fantasia. In the piano version, it sounds like Chopin reflected back through a funhouse mirror, a thrilling ride. This composition captures the vitality and imagination that Rachmaninov retained after dealing with harsh criticism, suffering from health problems, and living in exile. He regarded it highly and it has attained a regular spot on concert stages.

RACHMANINOV AS PERFORMER: In 2018, a remarkable recording came to light of Rachmaninov playing the *Symphonic Dances* alone on the piano. It is believed to be from December 21, 1940 when the composer went over the piece with Eugene Ormandy in advance of the premiere.

<https://www.youtube.com/watch?v=L3Xp2Djqh3s>

Notes by Laura Keller, CMS Editorial Manager  
© Chamber Music Society of Lincoln Center

**ABOUT THE ARTISTS**

Pianist **Alessio Bax**—a First Prize winner at both the Leeds and Hamamatsu International Piano Competitions, and the recipient of a 2009 Avery Fisher Career Grant—has appeared with more than 100 orchestras, including the London Philharmonic, Royal Philharmonic, Boston Symphony, Dallas Symphony, Houston Symphony, Japan’s NHK Symphony, St. Petersburg Philharmonic, and City of Birmingham Symphony. In summer 2017 he launched a three-season appointment as artistic director of Tuscany’s Incontri in Terra di Siena festival, having also appeared at such festivals as Music@Menlo, the Santa Fe Chamber Music Festival, Switzerland’s Verbier Festival, Norway’s Risør Festival, Germany’s Klavier-Festival Ruhr and Beethovenfest, and England’s Aldeburgh Festival, Bath Festival, and International Piano Series. An accomplished chamber musician, he regularly collaborates with his wife, pianist Lucille Chung, superstar violinist Joshua Bell, Berlin Philharmonic principals Daishin Kashimoto and Emmanuel Pahud, and the Chamber Music Society of Lincoln Center, where he is an alum of The Bowers Program. He recently recorded *Italian Inspirations*, his 11th album for Signum Classics, whose program was also the vehicle for his solo recital debut at New York’s 92nd Street Y. He also recently undertook Beethoven’s complete works for cello and piano at CMS and on a forthcoming Signum Classics release with Paul Watkins of the Emerson String Quartet. At age 14, Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the US in 1994.

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. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. 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. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall’s Zankel Band, and the Boston Chamber Music Society. 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.

Praised as “a rare virtuoso of the flute” by *Libération*, **Sooyun Kim** has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has been presented in recital in Budapest’s Liszt Hall, Millennium Stage at the Kennedy Center, Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt, the Isabella Stewart Gardner Museum, and Glassmuseet Ebeltoft in Denmark. She choreographed and performed in dance works for Chamber Music Northwest and the Tivoli Dance Troupe in Denmark. An alum of CMS’s Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.

Italian clarinetist **Tommaso Lonquich** enjoys a distinguished international career, having performed on the most prestigious stages on four continents. Praised by reviewers for his “passion, sumptuous tone, magical finesse, and dazzling virtuosity,” he is Solo Clarinetist with Ensemble MidtVest, the acclaimed chamber ensemble based in Denmark. As a chamber musician, he has partnered with Pekka Kuusisto, Carolin Widmann, Ani and Ida Kavafian, Nicolas Dautricourt, David Shifrin, David Finckel, Wu Han, Gilbert Kalish, Anneleen Lenaerts, Yura Lee, Gilles Vonsattel, Juho Pohjonen, Alexander Lonquich, and the Danish and Vertavo String Quartets. As a guest principal in several orchestras, he has collaborated with conductors including Zubin Mehta, Vladimir Ashkenazy, Fabio Luisi, and Leonard Slatkin. Solo appearances include those with the RTV Orchestra of Slovenia and the Orchestra del Teatro Olimpico of Vicenza. He is co-artistic director of Kantoratelier, a vibrant cultural space based in Florence dedicated to the exploration of music, theatre, art, and psychoanalysis. He has conceived several collaborative performances with dancers, actors, and visual artists and has been particularly active in improvisation, leading workshops at The Juilliard School. He has given master classes at the Manhattan School of Music, Purchase College, and at the Royal Welsh College of Music, among others. Lonquich can be heard on a number of CDs with Ensemble MidtVest, as well as on radio broadcasts around the world. He is an alum of CMS’s Bowers Program.

**Eric** **Reed** is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties at The Juilliard School. In addition to his work with the ABQ, he performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the Oregon, New World, and Harrisburg symphonies. He is a member of the newly formed Ensemble Échappé, a sinfonietta dedicated to music of the 21st century. Based in New York City, he has performed with dozens of the area’s cultural organizations, including the Metropolitan Opera, New York Philharmonic, and American Ballet Theater. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He has recently given world premiere performances of works by John Zorn, Philip Lasser, Eric Ewazen, William Bolcom, Steven Franklin, Robert Paterson, Kenneth Fuchs, and Eric Nathan. Chamber ensembles he has performed with include the International Contemporary Ensemble, Sejong Soloists, and Israeli Chamber Project. He has appeared at the Cape Cod and Bridgehampton chamber music festivals. Reed is on the faculty of the Aspen Music Festival and School and Round Top Festival Institute.

First Prize winner of the 2008 Naumburg International Violoncello Competition, **David Requiro** (pronounced re-KEER-oh) is recognized as one of today’s finest American cellists. After winning First Prize in both the Washington International and Irving M. Klein International String Competitions, he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, coupled with the prize for the best performances of works by Cassadó. He has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed a cycle of Beethoven’s cello sonatas at the Phillips Collection in Washington, DC. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. He entered CMS's Bowers Program in the 2018-19 season. In 2015 Requiro joined the faculty of the University of Colorado Boulder as an assistant professor. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

**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 (for which he has served as co-director of chamber music), 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. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the US premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in Who's Who in American Colleges and Universities and has been awarded a performer's grant from the Fromm Foundation at Harvard University. He has collaborated with the Vermeer, Shanghai, Orion, American, and Artis-Vienna String Quartets. Trained at The Juilliard School, Mr. 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.

Swiss-born American pianist **Gilles** **Vonsattel** is an artist of extraordinary versatility and originality. He is the recipient of an Avery Fisher Career Grant, winner of the Naumburg and Geneva competitions, and was selected for the 2016 Andrew Wolf Chamber Music Award. In recent years, he has made his debut with the Boston Symphony Orchestra, Orchestre Symphonique de Montréal, and San Francisco Symphony while performing recitals and chamber music at Ravinia, Tokyo’s Musashino Hall, Wigmore Hall, Bravo! Vail, Chamber Music Northwest, and Music@Menlo. Deeply committed to the performance of contemporary music, he has premiered numerous works both in the United States and Europe and has worked closely with notable composers including Jörg Widmann, Heinz Holliger, and George Benjamin. Recent projects include appearances with the Chicago Symphony Orchestra (Bernstein’s *Age of Anxiety*), Philharmonisches Staatsorchester Hamburg (Gershwin’s *Rhapsody in Blue)*, Beethoven concertos with the Santa Barbara Symphony and Florida Orchestra, as well as multiple appearances with the Chamber Music Society of Lincoln Center. An alum of CMS's Bowers Program, Mr. Vonsattel received his bachelor’s degree in political science and economics from Columbia University and his master’s degree from The Juilliard School. He currently makes his home in New York City and serves as a faculty member at the University of Massachusetts at Amherst.

One of the most sought-after soloists in his generation of young American musicians, pianist **Orion Weiss** has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. In 2019-20 he performed with orchestras from Austin to Milwaukee, toured with both James Ehnes and Augustin Hadelich, and performed in recital with his curated repertoire. Recent seasons have seen him in performances for the Lucerne Festival, the Denver Friends of Chamber Music, the University of Iowa, the Chamber Music Society of Lincoln Center, the Kennedy Center’s Fortas Series, the 92nd Street Y, and the Broad Stage, and at Aspen, Bard, and Grand Teton summer festivals. He is an alum of CMS’s Bowers Program. Highlights of recent seasons include his third performance with the Chicago Symphony, a performance of Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, and recordings of Gershwin’s complete works for piano and orchestra with his longtime collaborators JoAnn Falletta and the Buffalo Philharmonic. Named the Classical Recording Foundation’s Young Artist of the Year in 2010, in the summer of 2011 he made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher.