

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, DECEMBER 3, 2017, AT 5:00 ▶ 3,764TH CONCERT
TUESDAY EVENING, DECEMBER 5, 2017, AT 7:30 ▶ 3,765TH CONCERT

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

MICHAEL SPONSELLER,
harpsichord

ADAM BARNETT-HART, violin

AARON BOYD, violin

CHAD HOOPES, violin

BELLA HRISTOVA, violin

SEAN LEE, violin

TODD PHILLIPS, violin

PIERRE LAPOINTE, viola

MATTHEW LIPMAN, viola

TIMOTHY EDDY, cello

BROOK SPELTZ, cello

ANTHONY MANZO, double bass

STEPHEN TAYLOR, oboe d'amore

BAROQUE COLLECTION

**GEORGE
FRIDERIC
HANDEL**
(1685–1759)

**Concerto Grosso in D major for Two Violins,
Cello, Strings, and Continuo, Op. 6, No. 5 (1739)**

▶ Larghetto e staccato

▶ Allegro

▶ Presto

▶ Largo

▶ Allegro

▶ Menuet: Un poco larghetto

PHILLIPS, BOYD, SPELTZ, HOOPES, BARNETT-HART, HRISTOVA,
LEE, LAPOINTE, LIPMAN, EDDY, MANZO, SPONSELLER

**FRANÇOIS
COUPÉRIEN**
(1668–1733)

**Concert Royal No. 4 in E minor for Oboe
d'Amore and Continuo (1722)**

▶ Prélude

▶ Allemande

▶ Courante française

▶ Courante à l'italienne

▶ Sarabande

▶ Rigaudon

▶ Forlane rondeau

TAYLOR, EDDY, SPONSELLER

program continued on next page

This concert is made possible, in part, by **The Florence Gould Foundation**.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

CMS Chamber Music Society of Lincoln Center

JOHANN SEBASTIAN BACH **Concerto in A minor for Violin, Strings, and Continuo, BWV 1041** (c. 1730)

- ▶ Allegro
- ▶ Andante
- ▶ Allegro assai

LEE, BOYD, HOOPES, LIPMAN, SPELTZ, MANZO, SPONSELLER

INTERMISSION

GIOVANNI BATTISTA VITALI **Ciaccona from *Varie partite del passemezo, ciaccona, capricci, e passagalii* for Two Violins and Continuo, Op. 7, No. 3** (1682)

(1632–1692)

BARNETT-HART, BOYD, EDDY, SPONSELLER

GEORG PHILIPP TELEMANN **Concerto in G major for Viola, Strings, and Continuo** (c. 1720)

(1681–1767)

- ▶ Largo
- ▶ Allegro
- ▶ Andante
- ▶ Presto

LIPMAN, PHILLIPS, HRISTOVA, LAPOINTE, SPELTZ, MANZO, SPONSELLER

ANTONIO VIVALDI **Concerto in F major for Three Violins, Strings, and Continuo, RV 551** (1711)

(1678–1741)

- ▶ Allegro
- ▶ Andante
- ▶ Allegro

PHILLIPS, HRISTOVA, HOOPES, LEE, BOYD, LAPOINTE, EDDY, MANZO, SPONSELLER

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

We're certain that most of you have had this experience: you are at a dinner at a restaurant with a group of people. The wine list arrives, and it's handed to someone at the table known for their knowledge of wine. And, if that person is not you, aren't you usually a bit jealous of the enjoyment they must be getting from an enhanced appreciation of wine? Well, here at CMS, we can't make you a wine expert, but through our focused programs, festivals, and seasons, we can pass on just enough context and tidbits of information to enable our listeners, given the opportunity, to proudly hold forth on many aspects of the vast and wondrous art of chamber music.

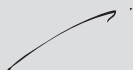
To that end, with today's concert, we interrupt our season focus on the Classical Style and journey back to its predecessor, the Baroque. The Baroque period in music encompasses roughly 150 years, emerging from the Renaissance around 1600 and culminating with the death of Bach in 1750. During this time, all kinds of wonderful musical inventions were born: new forms such as the concerto grosso, trio sonata, fugue, toccata, and dance suite; compositional innovations such as key centers, counterpoint, and figured bass. The ability of performers to improvise florid lines over a solid chord structure resulted in the heavily-layered, ornamental essence of the Baroque style.

For our purposes in chamber music, most of the Baroque music you will hear at CMS derives from the last two-thirds of the era. That's because chamber music really came into its own during those years, with composers like Corelli pushing the aesthetics of instrumental ensemble composition to new levels of sophistication and popularity. Corelli and his contemporaries in the late 17th century, such as Vitali, were aided in no small measure by the rapid development of musical instruments. When Vitali composed the work on today's program, Antonio Stradivari and Andrea Guarneri were likely apprenticed to Nicolò Amati in Cremona, and the art of violin making was about to hit its Golden Age, exactly concurrent

with the late Baroque era. The compositional opportunities provided by new instruments with astounding capabilities inspired all of the first truly great music for the violin and keyboard families, a large portion of it in the chamber and solo genre.

And there you have the story behind our annual Baroque Festival: why we never run out of great repertoire, enthusiasm, or the endless need to return to this music which forms the very roots of our art.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Concerto Grosso in D major for Two Violins, Cello, Strings, and Continuo, Op. 6, No. 5

GEORGE FRIDERIC HANDEL

- ▶ Born February 23, 1685, in Halle, Germany.
- ▶ Died April 14, 1759, in London.

Composed in 1739.

- ▶ December 3 is the first CMS performance of this piece.
- ▶ Duration: 16 minutes

Between 1738 and 1740, when Handel was beginning to commit his attention fully to oratorio, he produced a series of splendid concertos that could be used either as intermission features or for independent performance. The Organ Concertos, Op. 4 (1738) and Op. 7 (1740),

were intended specifically for his own performance between the parts of his oratorios. The Concerti Grossi, Op. 6 of September-October 1739 could serve a similar function (they did so during Handel's oratorio series later that season) or they could be played by anyone who acquired the music. Handel, in fact, made the Op. 6 Concerti Grossi available for general purchase by subscription, the only of his instrumental compositions to be so published. The works became popular so quickly that Walsh, Handel's publisher, reported the following April, "[They] are now played in most public places with the greatest applause."

Handel wrote the 12 Concertos of his Op. 6 with astonishing speed—September 29 to October 30, 1739—most of them apparently completed in a single day. These wondrous pieces, coming some 20 years after Bach's Brandenburg Concertos, are the only other orchestral music from the Baroque era of comparable stature. The Concerto No. 5 in D major is a reworked expansion of the Overture that Handel originally provided for his *Ode for St. Cecilia's Day* to a text by Dryden in 1739. (The name day of Cecilia, the patron saint of music, has traditionally been

observed on November 22 since at least the 17th century.) The majestic, dotted-rhythm *Larghetto* that opens the concerto and the following *Allegro* in fugal style, which constitute the *Ode's* Overture in their alternate versions, follow the form and manner of the French overture. The *Menuet* with two variations that closes the concerto was originally appended to the *Ode's* Overture. Three movements intervene in the concerto: a brilliant *Presto* in swinging triple meter; a touching *Largo*; and an *Allegro* spiced with trills and stuttering repeated notes. ♦

Concert Royal No. 4 in E minor for Oboe d'Amore and Continuo

FRANÇOIS COUPERIN

- ▶ Born November 10, 1668, in Paris.
- ▶ Died there September 11, 1733.

Published in 1722.

- ▶ First CMS performance on December 7, 2007.
- ▶ Duration: 15 minutes

François Couperin, nicknamed even during his lifetime "*le grand*" (The Great) both as a mark of respect and to distinguish him from his eponymous uncle, was the most important member of a family of musicians prominent around Paris from the late-16th century to the mid-19th century: Couperins, including François' father, Charles, occupied the organ loft of St. Gervais in Paris for 173 years. Charles died when François was just 11, but the boy had already displayed such talent that the church council voted to hold the post at St. Gervais for him until he was 18, deputizing Michel-Richard Delalande as organist during the interim. Couperin gradually took over Delalande's responsibilities, and he was

formally appointed organist of St. Gervais in 1683; he held the post until he died in 1733. His reputation was sufficient that he was named one of four organists to the court of Versailles in 1693, having also established himself as a composer with such instrumental works as trio sonatas in the style of Arcangelo Corelli and organ Masses.

By the turn of the century, he was appearing regularly as harpsichordist and composer at the court's musical events, though he was not officially given the title *Ordinaire de la Musique de la Chambre du Roi pour le Clavecin* until 1717. Just one year earlier, his pedagogical treatise *L'art de toucher le clavecin* appeared; it was one of the era's most important manuals concerning the ornamentation and performance of French keyboard music. At the same time, Couperin published the first of four large volumes of *Pièces de clavecin*, which contain over 200 separate items, including dances, rondeaux and numbers with fanciful or

descriptive titles inspired by friends, feelings or fashions; *Le Soeur Monique*, for example, refers to his daughter, who entered a nunnery. Couperin also composed several books of chamber music (*Concerts Royaux*; *Les Goûts Réunis*; *Les Nations*; *Le Parnasse, ou L'apothéose de Corelli*; *Apothéose de Lully*), a considerable amount of Latin sacred vocal music, and a few vernacular songs. According to the late-19th-century Italian critic and composer Ferruccio Bonavia, Couperin was "the courtly composer par excellence." His works were famed for being unfailingly elegant and melodious, rich but not excessively chromatic in harmony, clear in design, expressive without being maudlin, and current with the best musical fashions of the day.

From at least 1714, Couperin supplied ensemble music for the chamber concerts at Versailles, "where Louis XIV made me come almost every Sunday of the year," the busy but proud composer recorded. The most popular works at those regal matinees combined the Italian penchant for lyricism and formal clarity with the French traits of

full instrumental sonority, harmonic felicity, and elaborate decorative filigree. Couperin compiled four suites from those pieces and published them in 1722 as the *Concerts Royaux*; a sequel of ten additional *Nouveaux Concerts* appeared two years later under the title *Les Goûts Réunis* (The Tastes United), referring to their reconciliation of French and Italian musical idioms. Though the scores were published in a two-stave version playable on keyboard alone, Couperin preferred distributing the various parts among an ensemble that could include violin, oboe, gamba, bassoon, and/or harpsichord (in his preface, he named the specific musicians who usually played them at Versailles, including himself as harpsichordist). The Concert Royal No. 4 in E minor opens with a somber *Prélude* followed by a series of dances typical of the Baroque instrumental suite: a gracious *Allemande*; a pair of *Courantes*, the first in the galant French manner and the second of the more sprightly Italian variety; a spacious *Sarabande*; a rustic *Rigaudon*; and a lilting *Forlane*, derived from a favorite dance of the Venetian gondoliers. ♦

Concerto in A minor for Violin, Strings, and Continuo, BWV 1041

JOHANN SEBASTIAN BACH

- ▶ Born March 21, 1685, in Eisenach, Germany.
- ▶ Died July 27, 1750, in Leipzig.

Composed around 1730.

- ▶ First CMS performance on February 23, 1992.
- ▶ Duration: 14 minutes

Any father with 20 children is bound to have a problem at sometime or other. Papa Johann Sebastian Bach must certainly have had his share of family

crises during his lifetime (more than half of his brood did not survive him), but one bit of puerile misadventure has, unfortunately, resounded on (or, more accurately, silenced) an important part of his musical legacy. At Bach's death, many of his important manuscripts were divided between his two oldest living sons, Wilhelm Friedemann and Carl Philipp Emanuel. Carl took loving care of his inheritance, but Wilhelm did not. Though, as a boy, Friedemann had

received excellent training from his father, and held some responsible positions as a young man, he was never able to fulfill his early promise. His presence of mind seems to have deserted him after his father's death, and he gave way in his later years to dissipation and pretty well made a mess of his life. The manuscripts from Sebastian's estate that came into his possession were lost or destroyed or perhaps sold for a flagon of *Asbach-Uralt*. At any rate, it is known that Wilhelm let at least three of his father's violin concertos slip through his unsteady fingers into oblivion. The three that remain were the ones passed on by Carl.

It was long thought that Bach composed his three extant violin concertos—two for solo violin and one for two violins—while serving as “Court Kapellmeister and Director of the Princely Chamber Musicians” at Anhalt-Cöthen, north of Leipzig, from 1717 to 1723. In the Bach tercentenary issue of *Early Music* published in May 1985, however, Harvard professor and Bach authority Christoph Wolff surmised from stylistic evidence and from the fact that the only extant performance materials for the Concerto

in A minor (BWV 1041) and the Concerto in D minor for Two Violins (BWV 1043) were copied around 1730 that at least those two works date from the years (1729–36) that Bach was directing the Leipzig Collegium Musicum, the city's leading concert-giving organization.

In the heroically tragic opening movement of the A minor Concerto, the violin is carefully integrated into the texture and melodic working-out of the material. The basic plan of the movement is *ritornello* (i.e., anchored around the returns of the opening music in the orchestra), though Bach's realization of the form is considerably richer in texture and sentiment than are its Italian models. In the second movement, which derives its lyrical style from the world of opera, the basses present a theme at the outset that is repeated in various keys throughout the movement. Above this ostinato foundation rises the touching melody of the soloist as counterpoint and commentary on the orchestral background. The finale, inspired by the vivacious strains of the gigue, resumes the quick motion and rich pathos of the first movement. ♦

Ciaccona from *Varie partite del passemezo, ciaccona, capricii, e passagalii* for Two Violins and Continuo, Op. 7, No. 3

GIOVANNI BATTISTA VITALI

- ▶ Born February 18, 1632, in Bologna.
- ▶ Died October 12, 1692, in Bologna.

Published in 1682.

- ▶ December 3 is the first CMS performance of this piece.
- ▶ Duration: 3 minutes

Giovanni Battista Vitali was one of the most influential of the Italian

composers of instrumental music in the 17th century. Vitali was born in 1632 in Bologna, and in 1657 became a singer and cellist at the city's Basilica of San Petronio, then one of the leading music centers in Italy. He studied there with the *maestro di cappella*, Maurizio Cazzati, and gained enough prominence in the city's musical life that in 1666 he was made a member of the *Accademia dei Filaschisi* and *Accademia*



Giovanni Battista Vitali was one of the most influential of the Italian composers of instrumental music in the 17th century.

Filarmonico. (Later members of the *Accademia Filarmonico*, still in vigorous operation, include Corelli, Mozart, J.C. Bach, Wagner, Massenet, Brahms, Liszt, Puccini, and Respighi.) Vitali served as *maestro di cappella* of San Rosario in Bologna in 1673 and the following year went to the Este court in Modena to join the musical establishment of Duke Francesco II. He was *maestro di cappella* there from 1684 to 1686 and then served as assistant music director until his

death, in 1692. He was survived by his son, Tomaso Antonio Vitali (1663–1745), a composer who also held significant positions in Modena and Bologna.

Vitali wrote a half dozen oratorios and twice that many secular cantatas, but the heart of his creative legacy is occupied by the 12 collections of instrumental dances, sonatas, and variations he published between 1666 and 1692, which include the *Artifici musicali* (Musical Techniques, 1689), a systematic compendium of 60 compositions demonstrating his use of counterpoint in instrumental music. The *Ciaccona* is from Vitali's *Varie partite del passemezo, ciaccona, capricci e passagalii* (Variations in the Form of the Passamezzo, Chaconne, Caprice, and Passacaglia) for two violins and continuo, published in Modena in 1684, all built on ground basses and short repeating chord patterns. ♦

Concerto in G major for Viola, Strings, and Continuo

GEORG PHILIPP TELEMANN

- ▶ Born March 14, 1681, in Magdeburg, Germany.
- ▶ Died June 25, 1767, in Hamburg.

Composed around 1720.

- ▶ First CMS performance on February 9, 1999.
- ▶ Duration: 13 minutes

With the condescending pronouncement, "Since the best man could not be obtained, mediocre ones would have to be accepted," City Councilor Platz announced the appointment of Johann Sebastian Bach in 1723 as *Kantor* for Leipzig's churches. Platz's "best man" was Georg Philipp Telemann, then the most highly

regarded composer in all Germany. Telemann's association with Leipzig went back to 1701, when he left his hometown of Magdeburg to enroll at the city's university; he was soon receiving regular commissions from the Leipzig City Council for new service music. In 1702, he became director of the local opera house and began churning out specimens of that genre to fill his own stage. Two years later, he started a *Collegium Musicum* with some of his talented university friends in a local coffee house to give concerts of instrumental music and was also appointed organist and *Kapellmeister* of Leipzig's Neukirche. A year later, Count Erdmann von Promnitz lured Telemann

to his estate at Sorau, a hundred miles southeast of Berlin, to become his music master. In 1708 or 1709, Telemann was appointed court composer at Eisenach, Sebastian Bach's birthplace, and in 1712, he moved to the post of city music director in Frankfurt-am-Main. Nine years later, he was named director of music for Hamburg's five main churches. During his tenure, he also headed the municipal opera house and oversaw the city's flourishing concert series. He composed with staggering prolificacy for the rest of his days, being slowed only in his last years, like Bach and Handel, by problems with his eyesight. He died of (probably) pneumonia in 1767 (Mozart turned 11 that year), and was succeeded in his Hamburg post by his godson, Carl Philipp Emanuel Bach.

Telemann probably composed his Viola Concerto in G major for the series of weekly concerts that he presented while he was city music director at Frankfurt between 1712 and 1721. The concerto, the earliest known such work for viola, is modest in its technical demands but rich in musical substance. The piece combines the form of the old *sonata da chiesa* (church sonata)—four movements, arranged slow-fast-slow-fast—with the *ritornello* procedures of the burgeoning Baroque concerto. The movements are pleasingly paired: the opening *Largo*, thoughtful without being somber, is nicely complemented by the dashing *Allegro* that occupies the second movement, while the melancholy lament of the third movement is deftly counterpoised by the dancing finale. ♦

TELEMANN'S CREATIVE OUTPUT

Telemann's music was well suited to the galant, mid-18th century German taste. (It should be kept in mind that Bach—"old Bach," as even his sons called him—was hopelessly out of fashion for the last 20 years of his life.) Combining the lyricism of Italian opera, the grandeur of French dance music, and the harmonic invention of the German instrumentalists, Telemann's work was so highly prized that he could boast of subscribers for his publications as far distant as Spain and Russia. His creative output includes at least 40 operas, a dozen full series of cantatas and motets for the liturgical year (perhaps 3,000 individual items), 44 Passions and other sacred works, as many as 1,000 Overtures (i.e., instrumental suites), hundreds of concertos, and an immense flotilla of miscellaneous chamber, keyboard, and vocal works. Some inroads have been made into this vast musical continent since the "Baroque Revival" of the 1960s, but much of the territory still remains largely unexplored.

—Dr. Richard E. Rodda

Concerto in F major for Three Violins, Strings, and Continuo, RV 551

ANTONIO VIVALDI

► Born March 4, 1678, in Venice.

► Died July 28, 1741, in Vienna.

Composed in 1711.

► First CMS performance on December 8, 2006.

► Duration: 11 minutes

Vivaldi obtained his first official post in September 1703 at the *Pio Ospedale della Pietà*, one of four institutions in Venice devoted to the care of orphaned, abandoned, and poor girls. As part of its training, the school devoted much effort to the musical education of its wards, and there was an elaborate organization of administrators, teachers, and associates who oversaw the activities of the students. Part of his duties as violin teacher required Vivaldi to compose at least two new concertos each month for the regular public concerts given by the *Ospedale*. The featured performers in these works were occasionally members of the faculty, but usually they were the more advanced students, and the difficulty of Vivaldi's music is ample testimony to their skill.

These concerts offered some of the best music to be found in Venice, and they attracted visitors from all over Europe. One French traveler, *Président Charles de Brosses*, described the conservatory concerts in a letter of August 1739: "The most marvelous music is that of the *Ospedale*. There are four of them, all composed of... orphans or of girls whose parents cannot afford the expense of bringing them up. They

are reared at the expense of the state and trained only to excel in music. And indeed they sing like angels and play the violin, the flute, the organ, the oboe, the violoncello, the bassoon, the lute; in short, there is no instrument big enough to scare them. They are cloistered like nuns. They are the only executants, and at each concert about 40 of them perform." These young ladies became the object of much attention in Venice, and the most gifted among them were even the regular recipients of proposals of marriage. The beauty and charm of Vivaldi's music undoubtedly played no little part in the success of the graduates of the *Ospedale*.

The delightful Concerto for Three Violins in F major follows the typical fast-slow-fast progression that Vivaldi established as the standard for such works. Though the three soloists (Vivaldi labeled their parts *violini concertanti* in the score) play occasionally as a unified group or in dialogue, they are more often pitted two against one, a technique derived from the Baroque trio sonata. The opening movement is disposed in *ritornello* form, with the orchestral material being recalled to separate the solo episodes. (*Ritornello* is Italian for "return.") The *Andante*, which is almost operatic in its D minor pathos (Vivaldi was also a master of dramatic music), is a wordless aria for the third violin surrounded with undulant figurations from the other soloists. The finale resumes the high spirits and dance-like energy of the opening movement. ♦

© 2017 Dr. Richard E. Rodda

ABOUT THE ARTISTS



ADAM BARNETT-HART

▶ Adam Barnett-Hart is the founding first violinist of the Escher String Quartet, which is a former member of Chamber Music Society Two. The Escher Quartet has made a distinctive impression throughout Europe, performing at venues such as Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Tel Aviv Museum of Art, Slovenian Philharmonic Hall, Auditorium du Louvre, and Les Grand Interprètes series in Geneva. Alongside its growing success in Europe, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, the Kennedy Center in Washington, D.C., Chamber Music San Francisco, and the Ravinia, Caramoor, and Music@Menlo festivals. The quartet's releases include the complete Zemlinsky quartets on Naxos and the complete Mendelssohn quartets on the BIS label. As a soloist, Mr. Barnett-Hart made his debut with the Juilliard Symphony at 19 performing the Brahms concerto in Alice Tully Hall. He has since performed with such orchestras as the Colorado Symphony, the Wichita Falls Symphony, the Riverside Symphony, the Colorado Music Festival Orchestra, the Boulder Philharmonic Orchestra, and the Jefferson Symphony. He is a touring member of the International Sejong Soloists. He was a top prize winner in the 2001 and 2002 Irving M. Klein competitions in San Francisco. He began studying with Pinchas Zukerman after graduating from The Juilliard School, where he completed his bachelor's degree with Joel Smirnoff. Prior to Juilliard, he studied with James Maurer, Paul Kantor, and Donald Weilerstein.



AARON BOYD

▶ Violinist Aaron Boyd enjoys a versatile career as soloist, chamber musician, orchestral leader, recording artist, lecturer, and teacher. Since making his New York recital debut in 1998, he has concertized throughout North America, Europe, and Asia. Formerly a member of the Escher String Quartet, he was a recipient of an Avery Fisher Career Grant and the Martin E. Segal prize from Lincoln Center, and was also awarded a Proclamation by the City of Pittsburgh for his musical accomplishments. A passionate advocate for new music, he has been involved in numerous commissions and premieres, and has worked directly with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. He is also founder of the Zukofsky Quartet (quartet-in-residence at Bargemusic); the only ensemble to have played all of Milton Babbitt's notoriously difficult string quartets. As a recording artist, he can be heard on the BIS, Music@Menlo Live, Naxos, Tzadik, North/South and Innova labels. He has been broadcast in concert by NPR, WQXR, and WQED, and was profiled by Arizona Public Television. Born in Pittsburgh, Mr. Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from The Juilliard School where he studied with Sally Thomas and coached extensively with Paul Zukofsky and cellist Harvey Shapiro. He now serves as Director

of Chamber Music and Professor of Practice in Violin at the Meadows School of the Arts at Southern Methodist University and lives in Dallas with his wife Yuko, daughter Ayu, and son Yuki.

ERIC SWANSON

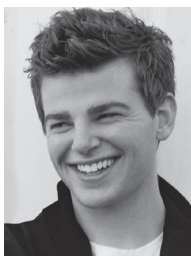


TIMOTHY EDDY

► 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 Cassado 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. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, Mr. Eddy collaborates regularly in recital with pianist Gilbert Kalish. A frequent performer of the works of Bach, he has presented the complete cello suites of Bach at Colorado's Boulder Bach Festival and Vermont's Brattleboro Music Center. 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 professor of cello at The Juilliard School and Mannes College of Music, and he was a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall.

LISA-MARIE MAZZUCCO



CHAD HOOPES

► Acclaimed by critics worldwide for his exceptional talent and magnificent tone, American violinist Chad Hoopes has appeared with numerous ensembles throughout the world since he won the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Recent highlights include his debuts with Orchestre de Paris, Philadelphia Orchestra at Bravo Vail, National Symphony Orchestra at Wolf Trap, and Konzerthausorchester Berlin. In 2016

he made his London debut at Royal Festival Hall with the National Youth Orchestra of Great Britain and conductor Kristjan Järvi performing Michael Daugherty's violin concerto *Fire and Blood*. In the same season he became Munich Symphony Orchestra's first artist-in-residence, a position created specifically for him. Among the current season's highlights are performances with Orchestre National du Capitole de Toulouse and Queensland Symphony Orchestra as well as recitals at the Ravinia Festival and Lincoln Center. He has performed with leading orchestras such as the San Francisco, Pittsburgh, and Houston symphonies. He received an Avery Fisher Career Grant in March 2017 and the Cleveland Arts Prize in 2013. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi was released in 2014 on the French label Naïve and enthusiastically received by both

press and public. Mr. Hoopes attended the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and the Kronberg Academy under the tutelage of Ana Chumachenko. In 2014 he became a member of the CMS Two program. He plays the 1991 Samuel Zygmuntowicz; ex Isaac Stern violin.



LISA MARIE MAZZUCCO

BELLA HRISTOVA

► Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova is a musician with a growing international career. Her 2017–18 season features performances of Beethoven’s 10 sonatas for piano and violin in a nationwide recital tour of New Zealand with acclaimed pianist Michael Houstoun. She also performs extensive and varied concerto repertoire including works by American composers Lukas

Foss, Samuel Barber, and David Ludwig, and appears with the Chautauqua, Austin, and Milwaukee symphonies. She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, Rossen Milanov, and Michael Stern. A sought-after chamber musician, she performs at festivals including Australia’s Musica Viva Festival, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and the Marlboro Music Festival. Her recording, *Bella Unaccompanied* (A.W. Tonogold Records), features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. In addition to a 2013 Avery Fisher Career Grant, she is the recipient of first prizes in the 2009 Young Concert Artists International Auditions and the 2007 Michael Hill International Violin Competition in New Zealand, and laureate of the 2006 International Violin Competition of Indianapolis. She attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her Artist Diploma with Jaime Laredo at Indiana University. A former member of CMS Two, Ms. Hristova plays a 1655 Nicolò Amati violin.



LISA MARIE MAZZUCCO

PIERRE LAPOINTE

► Pierre Lapointe is the violist of the Escher String Quartet and founded the group in 2005 with violinist Adam Barnett-Hart, violinist Wu Jie, and cellist Andrew Janss. The Escher Quartet was a member of Chamber Music Society Two from 2006 to 2009 and continues to perform extensively in the United States and all over the world. In 2012 he completed a thesis on Zemlinsky’s Second Quartet to earn a doctorate from the Manhattan School of Music and finished almost simultaneously a recording project of all four Zemlinsky string quartets on the Naxos label. Before devoting himself entirely to the viola, he played the violin and studied composition. In 2002 he performed his first string quartet to great acclaim on the show *Young Artists* of CBC Radio in Canada. He also received a prize in 2004 from the Lieutenant-Governor of Quebec for his work at the Gatineau Music Conservatory and was granted a gold medal by the University of Ottawa in 2000 for his undergraduate studies in composition and violin performance. His main teachers were Yaëla Hertz Berkson,

Calvin Sieb, and Lawrence Dutton. Since 2015 Mr. Lapointe has been teaching chamber music at the Southern Methodist University of Dallas and is presently one of its adjunct professors.

ERIC IVAN ANDERSON



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 is one of few violinists who dare to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for the use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the Utah

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's Weill Hall. As a season artist at the Chamber Music Society of Lincoln Center and a former member of CMS Two, he continues to perform regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, Mr. Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before moving at the age of 17 to study at The Juilliard School with his longtime mentor, violinist Itzhak Perlman. He continues to call New York City home, and currently teaches at The Juilliard School's Pre-College Division, as well as the Perlman Music Program. He performs on a violin originally made for violinist Ruggiero Ricci in 1999, by David Bague.

JYUNG CHEN



MATTHEW LIPMAN

► The recipient of a prestigious 2015 Avery Fisher Career Grant, American violist Matthew Lipman has been hailed by the *New York Times* for his "rich tone and elegant phrasing." In demand as a soloist, he has recently performed concertos with the Minnesota, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, Montgomery Symphony, and Innsbrook and Eggenfelden Festival orchestras and recitals at the WQXR Greene Space in New York City and the Phillips Collection in Washington, D.C. Highlights this season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. Mr. Lipman's recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. He was the only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs internationally as a member of Chamber Music Society Two, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. A top prizewinner of the Primrose and Tertis International Viola Competitions, he received his bachelor's and master's degrees from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and is mentored by Tabea Zimmermann in Kronberg, Germany. A native

the Phillips Collection in Washington, D.C. Highlights this season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. Mr. Lipman's recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. He was the only violist featured on WFMT Chicago's list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. He performs internationally as a member of Chamber Music Society Two, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. A top prizewinner of the Primrose and Tertis International Viola Competitions, he received his bachelor's and master's degrees from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman, and is mentored by Tabea Zimmermann in Kronberg, Germany. A native

of Chicago, Mr. Lipman performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.



GOODMAN/VAN RIPER

ANTHONY MANZO

▶ Anthony Manzo enjoys performing in a broad variety of musical forums. A season artist with the Chamber Music Society of Lincoln Center, he is a sought-after chamber musician who performs regularly at such noted venues as Lincoln Center and the Spoleto Festival in Charleston, South Carolina. He is also the solo bassist of San Francisco's New Century Chamber Orchestra, and a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore

Symphony when he's at home in Washington, D.C. Formerly the solo bassist of the Munich Chamber Orchestra, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as "endowed with beautiful and unexpected pliancy" by the *Boston Musical Intelligencer*), and Philharmonia Baroque in San Francisco. Additionally, he is a member of the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).



TODD PHILLIPS

▶ Todd Phillips has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony, New York String Orchestra, and the Orpheus Chamber Orchestra, with which he also performs frequently as concertmaster. His leadership experience with that group has led to guest appearances as conductor/concertmaster with such groups as the New World Symphony, Tapiola Sinfonietta of Finland, and Camerata Nordica

of Sweden. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, and with Chamber Music at the 92nd Street Y and New York Philomusica. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and Pinchas Zukerman and has participated in 18 Musicians from Marlboro tours. He is one of the violinists of the Orion String Quartet, which is celebrating its 30th anniversary this season. The Orions perform regularly at The Chamber Music Society of Lincoln Center and are quartet-in-residence at New York's Mannes College of Music, where they are featured in a four-concert series each year. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Koch International, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and SONY Classical labels. He serves as professor of violin at the Mason Gross School of the Arts at Rutgers University, Mannes

College the New School for Music, Manhattan School of Music, and Bard College Conservatory of Music.

STEVE BRISNICK



BROOK SPELTZ

► Praised for his “fluid virtuosity” and “soulful melodies,” Los Angeles native Brook Speltz has been inspired since childhood by the long tradition of deep musical mastery of artists such as Jascha Heifetz, Pierre Fournier, and the Guarneri String Quartet. As of 2015, he is the new cellist of the internationally renowned Escher String Quartet and a season artist of the Chamber Music Society. He has performed as a soloist, chamber musician, and recitalist throughout the US, Canada, Latin America, Europe, and

Asia. First Prize winner of the prestigious Ima Hogg Competition, he has performed with the Houston Symphony, Colorado Music Festival Orchestra, and International Contemporary Ensemble, and is a regular performer at England’s IMS Prussia Cove and on tour with Musicians from Marlboro. Chamber music tours with Itzhak Perlman and Richard Goode caused him to be nominated for the inaugural Warner Music Prize, a newly established prize presented by Warner Music and Carnegie Hall. He has also toured with the cello rock band Break of Reality, whose cover of music from *Game of Thrones* has received over 19 million views online. The band’s recent US tour raised funds and awareness for music programs in public schools all around the country. After studying with Eleanor Schoenfeld, Mr. Speltz attended the Curtis Institute of Music with Peter Wiley and The Juilliard School with Joel Krosnick. He performs on an 1857 J.B. Vuillaume on loan from his father, a cellist and his first inspiration in a family of professional musicians.



MICHAEL SPONSELLER

► Michael Sponseller is recognized as one of the outstanding American harpsichordists of his generation. A highly diversified career brings him to festivals and concert venues all around as a recitalist, concerto soloist, and active continuo performer on both harpsichord and organ. He studied at the Oberlin Conservatory of Music with Lisa Goode Crawford with additional studies at the Royal Conservatory of Music, The Hague. He has garnered prizes at the International

Harpsichord Competitions of Montréal (1999), the International Harpsichord Competition at Bruges (1998, 2001) as well as First Prizes at both the American Bach Soloists and Jurow International Harpsichord Competitions. He appears regularly as harpsichordist and continuo organist with several of American’s finest Baroque orchestras and ensembles, such as Bach Collegium San Diego, Les Délices, Aston Magna, Tragicomedia, Boston Early Music Festival Orchestra, and can be heard on over 20 recordings from Delos, Centaur, Eclectra, and Naxos. At home, he is a regular presence at Boston’s Emmanuel Music, having performed over 125 sacred cantatas of J.S. Bach. His various recordings feature a diverse list of composers—including Bach, Handel, Rameau, Praetorius, and Laurenti—and received excellent reviews throughout the world. *Early Music America Magazine* has said of his performance

of the J.S. Bach concertos: "His well-proportioned elegance carries the day quite stylishly." Mr. Sponseller has been on the faculty at Longy School of Music and Oberlin's Baroque Performance Institute, and is associate music director of Bach Collegium San Diego.



CHRISTIAN STEINER

STEPHEN TAYLOR

► Stephen Taylor is one of the most sought-after oboists in the country. He is a 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 Speculum Musicae, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances include Spoleto, Aldeburgh, Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 200 recordings is Elliott Carter's Oboe Quartet for which Mr. Taylor 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. Trained at The Juilliard School, he is a member of its faculty as well as of the Yale and Manhattan schools of music. Mr. Taylor plays rare Caldwell model Lorée oboes.

UPCOMING CONCERTS AT CMS

BRANDENBURG CONCERTOS

FRIDAY, DECEMBER 15, 2017, 7:30 PM ► ALICE TULLY HALL
SUNDAY, DECEMBER 17, 2017, 5:00 PM ► ALICE TULLY HALL
TUESDAY, DECEMBER 19, 2017, 7:30 PM ► ALICE TULLY HALL

A New York holiday season without the CMS's beloved Brandenburg Concertos has become unimaginable. Don't miss this performance which is now the essential year-end musical tradition for thousands of music lovers.

HOMAGE TO SCHUBERT

FRIDAY, JANUARY 19, 2018, 7:30 PM ► ALICE TULLY HALL

A seamless juxtaposition of Schubert's most memorable lieder with his quintessential chamber works makes obvious why the shy, diminutive Viennese composer became one of the titans of music.

INTRODUCING THE INSIDE CHAMBER MUSIC PODCAST



CMS is excited to announce the new Inside Chamber Music Podcast.

Join Bruce Adolphe, the Chamber Music Society of Lincoln Center's Resident Lecturer, for investigations and insights into chamber music masterworks. Beloved by regulars and a revelation to first-timers for their depth, accessibility, and brilliance, we dig into the Inside Chamber Music recording archive to share our favorite lectures with you.

A new episode will be released every two weeks.

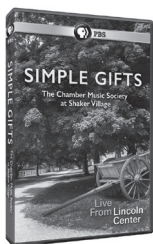
AVAILABLE ON ITUNES AND GOOGLE PLAY

GIVE THE GIFT OF CHAMBER MUSIC



A wide array of gift options are available, ranging from merchandise to memberships.

▶ Gift a **Young Patron membership** to the young professional in your life, and help support the Chamber Music Society's extensive education programs. Memberships start at just \$42 a month. Call 212-875-5216 for more information.



▶ Visit the CMS Shop in the lobby to purchase the 2017 **Brandenburg ornament**, our latest highly-acclaimed release—*Simple Gifts*—and more!

▶ To give the gift of an unforgettable live performance, **CMS gift certificates** and Chamber Music 360 subscriptions (for ages 21-39) are also available. Call 212-875-5788 for more information.

WWW.CHAMBERMUSICSOCIETY.ORG

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS's mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

Administration

David Finckel and Wu Han, Artistic Directors ♦ **Suzanne Davidson, Executive Director**

ADMINISTRATION

Keith Kriha, *Administrative Director*
Martin Barr, *Controller*
Susan Mandel, *Executive and Development Assistant*

ARTISTIC PLANNING & PRODUCTION

Beth Helgeson, *Director of Artistic Planning and Administration*
Kari Fitterer, *Director of Artistic Planning and Touring*
Jen Augello, *Operations Manager*
Laura Keller, *Editorial Manager*
Sarissa Michaud, *Production Manager*
Grace Parisi, *Production and Education Associate*
Jiwon Kang, *Touring Coordinator*

DEVELOPMENT

Sharon Griffin, *Director of Development*
Fred Murdock, *Associate Director, Special Events and Young Patrons*
Janet Barnhart, *Manager of Institutional Giving*
Joe Hsu, *Manager, Development Operations and Research*
Julia Marshella, *Manager of Individual Giving, Patrons*
Erik Rego, *Manager of Individual Giving, Friends*

EDUCATION

Bruce Adolphe, *Resident Lecturer and Director of Family Concerts*
Derek Balcom, *Director of Education*

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Holum, *Director of Marketing and Communications*
Trent Casey, *Director of Digital Content*
Desmond Porbeni, *Associate Director, Audience and Customer Services*
Marlisa Monroe, *Public Relations Manager*
Melissa Muscato, *Marketing Content Manager*
Natalie Dixon, *Audience and Customer Services Associate*
Sara Ricci, *Marketing Assistant*
Brett Solomon, *Subscription and Ticketing Services Assistant*

Directors and Founders

James P. O'Shaughnessy, *Chairman*
Elinor L. Hoover, *Chairman Elect*
Elizabeth W. Smith, *Vice Chairman*
Robert Hoglund, *Treasurer*
Peter W. Keegan, *Secretary*

Nasrin Abdolali
Sally Dayton Clement
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Peter Duchin
Peter Frelinghuysen
William B. Ginsberg
Phyllis Grann
Paul B. Gridley
Walter L. Harris
Philip K. Howard
Priscilla F. Kauff
Vicki Kellogg
Jeehyun Kim

Helen Brown Levine
John L. Lindsey
Tatiana Pouschine
Richard Prins
Dr. Annette U. Rickel
Beth B. Sackler
Herbert S. Schlosser
David Simon
Joost F. Thesseling
Suzanne E. Vaucher
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

DIRECTORS EMERITI

Anne Coffin
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
Donaldson C. Pillsbury (1940–2008)

William G. Selden
Andrea W. Walton

GLOBAL COUNCIL

Howard Dillon
John Fouhey
Charles H. Hamilton
Rita Hauser
Judy Kosloff
Mike McKool
Seth Novatt
Joumana Rizk
Susan Schuur
Trine Sorensen
Shannon Wu

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

Artists of the 2017–18 Season

* designates a CMS Two Artist

Tony Arnold, *soprano*
Susanna Phillips, *soprano*
Tamara Mumford, *mezzo-soprano*
Nicholas Phan, *tenor*
Nikolay Borchev, *baritone*
Nathan Gunn, *baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano**
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Sebastian Knauer, *piano*
Anne-Marie McDermott, *piano*
Juho Pohjonen, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Wu Han, *piano*
Wu Qian, *piano**
Michael Sponseller, *harpsichord*
Kenneth Weiss, *harpsichord*
Adam Barnett-Hart, *violin*
Benjamin Beilman, *violin*
Aaron Boyd, *violin*
Nicolas Dautricourt, *violin*
Augustin Hadelich, *violin*
Chad Hoopes, *violin**
Bella Hristova, *violin*
Paul Huang, *violin**
Ani Kavafian, *violin*
Ida Kavafian, *violin*
Erin Keefe, *violin*
Kristin Lee, *violin*
Sean Lee, *violin*
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Todd Phillips, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin**
Roberto Diaz, *viola*
Mark Holloway, *viola*
Pierre Lapointe, *viola*
Matthew Lipman, *viola**
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello**
Efe Baltacigil, *cello*
Nicholas Canellakis, *cello*
Colin Carr, *cello*
Timothy Eddy, *cello*

David Finkel, *cello*
Clive Greensmith, *cello*
Gary Hoffman, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
David Requiro, *cello*
Keith Robinson, *cello*
Brook Speltz, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
Edgar Meyer, *double bass*
Elizabeth Hainen, *harp*
Sooyun Kim, *flute*
Robert Langevin, *flute*
Tara Helen O'Connor, *flute*
Ransom Wilson, *flute*
Carol Wincenc, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Alexander Fiterstein, *clarinet*
Tommaso Lonquich, *clarinet**
Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
Bram van Sambeek, *bassoon*
David Jolley, *horn*
Julie Landsman, *horn*
Jeffrey Lang, *horn*
Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Radovan Vlatković, *horn*
Brandon Ridenour, *trumpet*
Ian David Rosenbaum, *percussion*
Ayano Kataoka, *percussion*

CALIDORE STRING QUARTET*

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

DAEDALUS QUARTET

Min-Young Kim, *violin*
Matilda Kaul, *violin*
Jessica Thompson, *viola*
Thomas Kraines, *cello*

DANISH QUARTET

Frederik Øland, *violin*
Rune Tonsgaard Sørensen, *violin*
Asbjørn Nørgaard, *viola*
Fredrik Schøyen Sjølin, *cello*

ESCHER STRING QUARTET

Adam Barnett-Hart, *violin*
Danbi Um, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

JUILLIARD STRING QUARTET

Joseph Lin, *violin*
Ronald Copes, *violin*
Roger Tapping, *viola*
Astrid Schween, *cello*

MIRÓ QUARTET

Daniel Ching, *violin*
William Fedkenheuer, *violin*
John Largess, *viola*
Joshua Gindele, *cello*

ORION STRING QUARTET

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

SCHUMANN QUARTET*

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

SHANGHAI QUARTET

Weigang Li, *violin*
Yi-Wen Jiang, *violin*
Honggang Li, *viola*
Nicholas Izavaras, *cello*

KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, *piano*
Jaime Laredo, *violin*
Sharon Robinson, *cello*

SITKOVETSKY TRIO

Wu Qian, *piano*
Alexander Sitkovetsky, *violin*
Isang Enders, *cello*

ANNUAL FUND

Contributors to the Annual Fund provide vital support for the Chamber Music Society's wide-ranging artistic and educational programs. We gratefully acknowledge the following individuals, foundations, corporations, and government agencies for their generous gifts. We also thank those donors who support the Chamber Music Society through the Lincoln Center Corporate Fund.

Artistic Directors Circle

LEADERSHIP GIFTS (\$50,000 and above)

The Achelis and Bodman Foundation
The Chisholm Foundation
Howard Gilman Foundation
William and Inger G. Ginsberg
Dr. and Mrs. Victor Grann
Eugene and Emily Grant
Jerome L. Greene Foundation
Mr. and Mrs. Paul B. Gridley

Rita E. and Gustave M. Hauser
Elinor and Andrew Hoover
Jane and Peter Keegan
Susan Carmel Lehrman
Lincoln Center Corporate Fund
National Endowment for the Arts
Stavros Niarchos Foundation
The New York Community Trust

Mr. and Mrs. James P. O'Shaughnessy
Blanchette Hooker Rockefeller Fund
The Fan Fox and Leslie R. Samuels
Foundation, Inc.
Elizabeth W. Smith
The Alice Tully Foundation
Elaine and Alan Weiler
The Helen F. Whitaker Fund

GUARANTORS (\$25,000 TO \$49,999)

Ann Bowers,
in honor of Dmitri Atapine
Thomas Brener and Inbal Segev-Brener
Sally D. and Stephen M. Clement, III
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Judy and Tony Evin
The Estate of Anthony C. Gooch
Gail and Walter Harris
Frank and Helen Hermann Foundation

Robert and Suzanne Hogleund
Harry P. Kamen
Andrea Klepetar-Fallek
Bruce and Suzie Kovner
Robert B. Menschel/
Vital Projects Fund
MetLife Foundation
New York City Department of
Cultural Affairs
New York State Council on the Arts
Dr. Annette U. Rickel

Dr. Beth Sackler and Mr. Jeffrey Cohen
Judith and Herbert Schlosser
David Simon
Mr. and Mrs. Erwin Staller
William R. Stensrud and
Suzanne E. Vaucher
Joost and Maureen Thesseling
Tiger Baron Foundation
Mr. and Mrs. Jarvis Wilcox
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn

BENEFACTORS (\$10,000 to \$24,999)

Anonymous
Ronald Abramson
Jonathan Brezin and Linda Keen
Colburn Foundation
Con Edison
The Gladys Kriebel Delmas Foundation
Jon Dickinson and Marlene Burns
Howard Dillon and Nell Dillon-Erners
The Lehoczy Escobar Family
David Finckel and Wu Han
John and Marianne Fouhey
Sidney E. Frank Foundation

Mr. and Mrs. Peter Frelinghuysen
Ann and Gordon Getty Foundation
Francis Goelet Charitable Lead Trusts
The Florence Gould Foundation
Charles and Carol Hamilton
Irving Harris Foundation
Michael Jacobson and Trine Sorensen
Priscilla F. Kauff
Vicki and Chris Kellogg
Jeehyun Kim
Douglas M. Libby
Millbrook Vineyards & Winery

Mr. Seth Novatt and Ms. Priscilla Natkins
Marnie S. Pillsbury
Tatiana Pouschine
Dr. and Mrs. Richard T. Rosenkranz
Mrs. Robert Schuur
Fred and Robin Seegal
Seth Sprague Educational and
Charitable Foundation
Joe and Becky Stockwell
Carlos Tome and Theresa Kim

Patrons

PLATINUM PATRONS (\$5,000 to \$9,999)

Anonymous (3)
Mr. James A. Attwood and
Ms. Leslie K. Williams
Murat Beyazit
Nathalie and Marshall Cox
Robert and Karen Desjardins
Valerie and Charles Diker
Carole Donlin
John and Jody Eastman
Mrs. Barbara M. Erskine
Mr. Lawrence N. Field and Ms. Rivka Seiden
Mr. and Mrs. Irvine D. Flinn

The Frelinghuysen Foundation
Marlene Hess and James D. Zirin, in loving
memory of Donaldson C. Pillsbury
The Hite Foundation
C.L.C. Kramer Foundation
Jonathan E. Lehman
Helen Brown Levine
Leon Levy Foundation
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee,
in memory of Catherine G. Curran
Linda and Stuart Nelson

Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Thomas A. and Georgina T. Russo
Family Fund
Lynn G. Straus
Martin and Ruby Vogelfanger
Susan and Kenneth Wallach
Paul and Judy Weislogel
Neil Westreich

GOLD PATRONS (\$2,500 to \$4,999)

Anonymous
Nasrin Abdolali
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ms. Hope Aldrich
American Friends of Wigmore Hall
Joan Amron
James H. Applegate
Axe-Houghton Foundation

Lawrence B. Benenson
American Chai Trust
Constantin R. Boden
Mr. and Mrs. John D. Coffin
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Virginia Davies and Willard Taylor
Suzanne Davidson
Joseph and Pamela Donner

Helen W. DuBois
Dr. and Mrs. Fabius N. Fox
Mrs. Beatrice Frank
Freudenberg Arts
Diana G. Friedman
Frederick L. Jacobson
Kenneth Johnson and Julia Tobey
Alfred and Sally Jones
Paul Katcher

Ed and Rosann Kaz
Mr. and Mrs. Hans Kilian
Mr. and Mrs. Robert W. Kleinschmidt
Judy and Alan Kosloff
Chloë A. Kramer
Harriet and William Lembeck
Jennifer Manocherian
Dr. and Mrs. Michael N. Margolies
The David Minkin Foundation

Sassona Norton and Ron Filler
The Ostling Family
Richard Prins and Connie Steensma
Mr. and Mrs. Joseph Rosen
The Alfred and Jane Ross Foundation
Mary Ellen and James Rudolph
David and Lucinda Schultz
Michael W. Schwartz
Carol and Richard Seltzer

The Susan Stein Shiva Foundation
Esther Simon Charitable Trust
Dr. Michael C. Singer
Gary So, in honor of Sooyun Kim
Erik and Cornelia Thomsen
Mrs. Andrea W. Walton
Sally Wardwell
Larry Wexler and Walter Brown
Noreen and Ned Zimmerman

SILVER PATRONS (\$1,500 to \$2,499)

Anonymous (3)
Alan Agle
Harry E. Allan
Lawrence H. Appel
Brett Bachman and Elisabeth Challener
Dr. Anna Balas
Betsy and Robert Barbanell
Mr. and Mrs. William G. Bardel
Richard L. Bayles
Mr. and Mrs. T. G. Berk
Adele Bildersee
Judith Boies and Robert Christman
Jeff and Susan Campbell
Allan and Carol Carlton
Dale C. Christensen, Jr.
Judith G. Churchill
Marilyn and Robert Cohen
Mr. Mark Cohen, in memory of May Lazer
Alan and Betsy Cohn Foundation
Joan Dyer
Thomas E. Engel, Esq.
Mr. Arthur Ferguson
Howard and Margaret Fluhr
Mr. Andrew C. Freedman and
Ms. Arlie Sulka
Mr. and Mrs. Burton M. Freeman
Edda and James Gillen

Judith Heimer
Charles and Nancy Hoppin
Dr. Beverly Hyman and
Dr. Lawrence Birnbach
Bill and Jo Kurth Jagoda
Dr. Felisa B. Kaplan
Keiko and Steven B. Kaplan,
in honor of Paul Huang
Stephen and Belinda Kaye
Thomas C. King
Patricia Kopec Selman and Jay E. Selman
Richard and Evalyn Lambert
Craig Leiby and Thomas Valentino
Dr. Donald M. Levine
James Liell
Dr. Edward S. Loh
Ned and Françoise Marcus
Ilse Melamid
Merrick Family Fund
Mr. and Mrs. Leigh Miller
Bernice H. Mitchell
Alan and Alice Model
Alex Pagel
Barbara A. Pelson
Charles B. Ragland
Mr. Roy Raved and Dr. Roberta Leff
Dr. Hilary Ronner and Mr. Ronald Feiman

Joseph and Paulette Rose
Diana and Michael Rothenberg
David and Sheila Rothman
Sari and Bob Schneider
Delia and Mark Schulte
Mr. David Seabrook and
Dr. Sherry Barron-Seabrook
Jill S. Slater
Morton J. and Judith Sloan
Diane Smook and Robert Peduzzi
Annaliese Soros
Dr. Margaret Ewing Stern
Deborah F. Stiles
Susan Porter Tall
Joseph C. Taylor
Leo J. Tick
Salvatore and Diane Vacca
Mr. and Mrs. Joseph Valenza
Pierre and Ellen de Vegh
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Alex and Audrey Weintrob
Robert Wertheimer and Lynn Schackman
John S. Wilson
Gilda and Cecil Wray, Jr.
Janet Yaseen and the
Honorable Bruce M. Kaplan

YOUNG PATRONS* (\$500+)

Jordan C. Agee
Raoul Boisset
Jamie Forseth
Robert J. Haley
Dr. Daniela Jodorkovsky
Yoshiaki David Ko

Shoshana Litt
Lucy Lu and Mark Franks
Mr. Edwin Meulensteen
Katie Nojima
Jason Nong
Nikolay Pakhomov and Aneta Szpyrka

Eren Erdemgil Sahin and Erdem Sahin
Shu-Ping Shen
Erin Solano
Mr. Nick Williams and Ms. Maria Doerfler
Rebecca Wui and Raymond Ko

**For more information, call (212) 875-5216 or visit chambermusicsociety.org/yp*

Friends

PRESTO (\$1,000 to \$1,499)

Anonymous (3)
Bialkin Family Foundation
Maurice and Linda Binkow Philanthropic
Fund of the United Jewish Foundation
Charles and Barbara Burger
Allyson and Michael Ely
The Gordon Foundation
Dr. and Mrs. Wylie C. Hembree
Mr. and Mrs. James R. Houghton
Dr. and Mrs. Eugene S. Krauss
Ivy Kushner, in honor of
David Finkel and Wu Han
Margaret and Oscar Lewisohn

Walter F. and Phyllis Loeb Family Fund
of the Jewish Communal Fund
Deborah Mintz,
in memory of Nancy Rosenthal
Dot and Rick Nelson
The Honorable Paula J. Omansky and
Mr. Mordecai Rosenfeld
Christine Pishko
Mimi Poser
James B. Ranck
Ms. Kathee Rebernak
Mr. David Rosner
Peter and Sharon Schuur

Monique and Robert Schweich
Mr. and Mrs. William G. Selden
Robert A. Silver
Jeff and Helene Slocum
Barbaralee Diamondstein-Spielvogel and
Ambassador Carl Spielvogel
Andrea and Lubert Stryer
Alan and Jaqueline Stuart
Ms. Jane V. Talcott
Herb and Liz Tulchin
Tricia and Philip Winterer
Jill and Roger Witten
Frank Wolf

ALLEGRO (\$600 to \$999)

Anonymous (3)
Mrs. Albert Pomeroy Bedell
Brian Carey and Valerie Tomaselli
Dorothy and Herbert Fox
Mrs. Margherita S. Frankel
Dorothy F. Glass
Miriam Goldfine
Abner S. Greene
Evan and Florence Janovic
Pete Klosterman

Peter Kroll
Peter and Edith Kubicek
Linda Larkin
Barbara and Raymond LeFebvre
Linda and Tom Marshella, in memory
of Donald F. Humphrey
Merrill Family Fund
Dr. and Mrs. Richard R. Nelson
Ms. Jessie Hunter Price
Amanda Reed

Lisa and Jonathan Sack
Diana and John Sidtis
Anthony R. Sokolowski
Mr. and Mrs. Myron Stein,
in honor of Joe Cohen
Mr. David P. Stuhr
Sherman Taishoff
Mr. and Mrs. George Wade
Willinphila Foundation
Gro V. and Jeffrey S. Wood

MAKE A DIFFERENCE

From the Chamber Music Society's first season in 1969–70, support for this special institution has come from those who share a love of chamber music and a vision for the Society's future.

While celebrating our 48th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

Those first steps 48 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.

THE CHAMBER MUSIC SOCIETY ENDOWMENT

The Chamber Music Society gratefully recognizes those individuals, foundations, and corporations whose estate gifts and exceptional support of the Endowment Fund ensure a firm financial base for the Chamber Music Society's continued artistic excellence. For information about gifts to the Endowment Fund, please contact Executive Director Suzanne Davidson at (212) 875-5779.

Lila Acheson Wallace Flute Chair

Mrs. John D. Rockefeller III

Oboe Chair

Estate of Anitra Christoffel-Pell

Charles E. Culpeper Clarinet Chair

Fan Fox & Leslie R. Samuels

Violin Chair

Mrs. William Rodman Fay

Viola Chair

Alice Tully and Edward R.

Wardwell Piano Chair

Estate of Robert C. Ackart

Estate of Marilyn Apelson

Mrs. Salvador J. Assael

Estate of Katharine Bidwell

The Bydale Foundation

Estate of Norma Chazen

John & Margaret Cook Fund

Estate of Content Peckham Cowan

Charles E. Culpeper Foundation

Estate of Catherine G. Curran

Mrs. William Rodman Fay

The Hamilton Foundation

Estate of Mrs. Adriel Harris

Estate of Evelyn Harris

The Hearst Fund

Heineman Foundation

Mr. and Mrs. Peter S. Heller

Helen Huntington Hull Fund

Estate of Katherine M. Hurd

Alice Ilchman Fund

Anonymous

Warren Ilchman

Estate of Peter L. Kennard

Estate of Jane W. Kitselman

Estate of Charles Hamilton

Newman

Mr. and Mrs. Howard Phipps, Jr.

Donaldson C. Pillsbury Fund

Eva Popper, in memory of

Gideon Strauss

Mrs. John D. Rockefeller 3rd

Daniel and Joanna S. Rose

Estate of Anita Salisbury

Fan Fox & Leslie R. Samuels

Foundation

The Herbert J. Seligmann

Charitable Trust

Arlene Stern Trust

Estate of Arlette B. Stern

Estate of Ruth C. Stern

Elise L. Stoeger Prize for

Contemporary Music,

bequest of Milan Stoeger

Estate of Frank E. Taplin, Jr.

Mrs. Frederick L. Townley

Miss Alice Tully

Lila Acheson Wallace

Lelia and Edward Wardwell

The Helen F. Whitaker Fund

Estate of Richard S. Zeisler

Henry S. Ziegler

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.

CMS is grateful to **JoAnn and Steve Month** for their generous contribution of a Steinway & Sons model "D" concert grand piano.

The Chamber Music Society's performances on American Public Media's *Performance Today* program are sponsored by **MetLife Foundation**.

CMS extends special thanks to **Arnold & Porter Kaye Scholer** for its great generosity and expertise in acting as pro bono Counsel.

CMS gratefully recognizes **Shirley Young** for her generous service as International Advisor.

CMS wishes to thank **Covington & Burling** for acting as pro bono Media Counsel.

CMS is grateful to **Holland & Knight LLP** for its generosity in acting as pro bono international counsel.

This season is supported by public funds from the **National Endowment for the Arts**, the **New York State Council on the Arts** with the support of **Governor Andrew M. Cuomo** and the **New York State Legislature**; and the **New York City Department of Cultural Affairs**, in partnership with the **City Council**.

