THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Thursday Evening, September 25, 2008 at 7:30 2,782nd Concert

PHILIP SETZER, violin
JOSEPH SILVERSTEIN, violin
PAUL NEUBAUER, viola
GARY HOFFMAN, cello
KURT MUROKI, double bass
ESCHER STRING QUARTET
  ADAM BARNETT-HART, violin
  WU JIE, violin
  PIERRE LAPOINTE, viola
  ANDREW JANSS, cello
RANSOM WILSON, flute
DAVID SHIFRIN, clarinet
PETER KOLKAY, bassoon
MILAN TURKOVIC, bassoon
RADOVAN VLATKOVIC, horn
KEVIN COBB, trumpet
RAYMOND MASE, trumpet
MICHAEL POWELL, trombone
JOHN D. ROJAK, trombone

JEAN FRANÇAIX
(1912 - 1997)

Scherzo from Octet for Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, "A Huit" (1972)
SHIFRIN, KOLKAY, VLATKOVIC, BARNETT-HART, JIE, LAPOINTE, JANSS, MUROKI

IGOR STRAVINSKY
(1882 - 1971)

Octet for Flute, Clarinet, Two Bassoons, Two Trumpets, and Two Trombones (1923)
Sinfonia
Tema con variazioni
Finale
WILSON, SHIFRIN, TURKOVIC, KOLKAY, MASE, COBB, POWELL, ROJAK

DMITRI SHOSTAKOVICH
(1906 - 1975)

Prelude and Scherzo for Four Violins, Two Violas, and Two Cellos, Op. 11 (1924–25)
BARNETT-HART, JIE, SETZER, SILVERSTEIN, LAPOINTE, NEUBAUER, JANSS, HOFFMAN

INTERMESSION (20 minutes)

FRANZ SCHUBERT
(1797 - 1828)

Octet in F major for Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, D. 803 (1824)
Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro
SHIFRIN, TURKOVIC, VLATKOVIC, SILVERSTEIN, SETZER, NEUBAUER, HOFFMAN, MUROKI

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Please turn off cell phones, beepers, and other electronic devices. Photographing, sound recording, or videotaping this performance is prohibited.

ACKNOWLEDGEMENTS

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The Chamber Music Society acknowledges with sincere appreciation the Abraham J. and Phyllis Katz Foundation's generous gift of the Hamburg Steinway Piano.

The Chamber Music Society acknowledges with deep appreciation the Albert and Marie Steinert Foundation's generous gift of the Steinway Concert Grand Piano.

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

Special thanks to Gary Fradin and Quality House Wines & Spirits for their generous donation to our Opening Night.
WITH LOVE AND RESPECT

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

PERFORMS THIS EVENING'S CONCERT

IN MEMORY OF

DONALDS ON C. PILLSBURY

OUR BELOVED LEADER AND FRIEND.

With the passing of Don Pillsbury, we have lost a true friend and a vital advocate of the arts. His passionate leadership within the CMS board inspired us; his wisdom and experience guided us; and his warmth and human touch endeared him to all of us, the staff, his fellow board members, and the musicians. Ever a faithful concertgoer, Don’s twinkling eyes lit our halls with the enthusiasm, open-mindedness, and friendly spirit that epitomize the chamber music experience; behind the scenes, his unwavering support of CMS strengthened us beyond measure. We pledge to Don’s friends and family to continue to strive for the vision and ideals at CMS that would make him proud to have served the organization so generously and faithfully. He will be greatly missed, but long remembered.

The Board of Directors
David Finckel and Wu Han
The Artists of the Society
Norma Hurlburt
The Administrative Staff
Dear Listener,

Welcome back from all of us at the Chamber Music Society. We hope your summer was both restful and refreshing, and that you are as eager as we are to plunge into the riches of the 2008–09 season.

Truthfully, the inspiration behind tonight’s program did not originate from the eight-obsessed Olympic Games! In planning Opening Night, we looked over the current season and our attention was drawn to the premiere in the spring of William Bolcom’s octet for strings, paired with the immortal Mendelssohn Octet. A quick perusal of the chamber music literature turned up a wealth of octets of almost every conceivable instrumentation, so it was fun to construct this concert of octets both familiar and novel. As the players exchange chairs, you’ll always hear eight distinct voices as the diverse composers on this program make good use of a variety of instrumental timbres. You’ll marvel at the musicians’ skill as they work in consort to bring to life these large chamber ensemble works, whose sonorities often border on the orchestral.

If the number eight actually does bring good fortune, as many Chinese say, the exciting events of the coming season definitely support that belief. We hope to see you at a wide range of our chamber music events, from the intimate Rose Studio Concerts to our unique family programs and lectures, to the grand re-opening of Alice Tully Hall. We certainly feel lucky to be here with you tonight, and with our fellow musicians, as CMS voyages into the future with full sails.

Enjoy the concert,

David Finckel

Wu Han
NOTES ON THE PROGRAM

Scherzo from Octet for Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, "À Huit"

Jean Françai
Born May 23, 1912 in
Le Mans, France.
Died September 25, 1997
in Paris.

Composed in 1972.
Premiered on November 7,
1972 in Vienna by the
Vienna Octet.

Tonight is the first CMS
performance of this piece.

Duration: 5 minutes

Jean Françai, the French composer, pianist, and
advocate of Debussy’s artistic philosophy of *faire
plaisir* ("giving pleasure"), was born into a musical
family. His father was a pianist and composer and
director of the Le Mans Conservatory; his mother
taught voice and founded a local chorus. Françai
received his earliest training from his parents, but
showed such precocious talent that he was
regularly commuting to Paris for private lessons at
the Conservatoire by the time he was nine. He was
much upset by news of the death of Camille Saint-
Saëns in that year (1921), and vowed to his father
that he would “take his place” as a *musicien
français*; Françai’s earliest published work, a suite
for piano, appeared the next year. He settled in
Paris a few years later for regular study at the
Conservatoire and won first prize in piano when he
was just 18; two years later he gained recognition
as a composer with a symphony that was premiered
in Paris by Pierre Monteux in November of 1932.
He played the first performance of his own
Concertino for Piano and Orchestra with much
success in 1934, and came to international
prominence when he presented the work at a
festival in Baden-Baden two years later. He
subsequently made numerous tours throughout
Europe and the United States as composer and
pianist. The 1933 ballet *Scuola di ballo* marked
Françai’s entry into the genres of musical theater,
for which he produced five operas and 16 ballets as
well as many film scores before his death in Paris
in September of 1997.

Françai wrote his octet in 1972 for the Vienna
Octet, whose instrumental constituency—clarinet,
Octet for Flute, Clarinet, Two Bassoons, Two Trumpets, and Two Trombones

Igor Stravinsky
Born June 17, 1882 in Oranienbaum, near St. Petersburg.
Died April 6, 1971 in New York City.

Composed in 1923.
Premiered on October 18, 1923 in Paris, conducted by the composer.

Duration: 15 minutes

"The octet began with a dream," Stravinsky recalled in his Dialogues and a Diary,
in which I saw myself in a small room surrounded by a small group of instrumentalists
playing some very attractive music. I did not recognize the music, though I strained to hear it,
and I could not recall any features of it the next day, but I do remember my curiosity—in the
dream—to know how many the musicians were. I remember too that after I had counted them to
the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from
this little concert in a state of great delight and anticipation, and the next morning began to
compose the octet.

Such a colorful confession about the genesis of a work from an arch-Romantic like Schumann or
Berlioz might have been expected, but coming from Stravinsky, it was most extraordinary.
Stravinsky was, after all, the most outspoken of the 20th century's composers in proclaiming the
separation of music and emotion—the philosophy that music is merely an abstract patterning of
sounds arranged to satisfy the composer's intellect, and that it "means nothing" in the programmatic or
expressive sense. In 1924, a year after the octet was
completed, he issued a sort of *apologia* for his dream-confession in which he stated, “My Octet is not an ‘emotive’ work but a musical composition based on objective elements which are sufficient in themselves.” It is precisely such a clear-eyed, anti-Romantic (and anti-Debussy) belief that served as the philosophical basis of Stravinsky’s music for the 30 years after the 1923 octet, the period of his creative career known as “Neoclassicism.” During this time, the emotional detachment and pristine clarity of 18th-century formal models and the intricate motivic and contrapuntal workings of Johann Sebastian Bach’s music (realized, of course, through modern practices of harmony and sonority) were the ideals fueling his creativity. The octet was among the first important musical documents of the Neoclassical movement that profoundly influenced the music of the mid-20th century.

The three movements of the octet are built on Classical models, though such influences as the French instrumental *divertissement*, J.S. Bach, and even Venetian music of the Renaissance have also been cited. Stravinsky admitted the inspiration for the opening *Sinfonia* came from the symphonies of Haydn, though the slow introduction is more mischievous than ceremonial in character and the compact sonata form reverses the themes in the recapitulation. Stravinsky began the second movement as a waltz, and only after he had written the theme did he discover that it would make a fine subject for a set of variations. He composed the “ribbons of scales” (his phrase) variation first, and then used it as an interlude between most of the sections, giving the following form to the movement: Variation A (“ribbons of scales”)—Variation B (a Prussian march)—A—C (a slightly tipsy waltz)—D (a vertiginous galop)—A—E (a lugubrious fugato that Stravinsky said was his favorite episode in the octet). “The finale,” according to the composer, “grew out of the fugato
['little fugue'] and was intended as a contrast to that high point of harmonic tension.” The movement is jaunty in spirit and terse in speech, and confirms Stravinsky as one of the 20th century’s foremost masters of counterpoint.

Prelude and Scherzo for Four Violins, Two Violas, and Two Cellos, Op. 11

Dmitri Shostakovich
Born September 25, 1906 in St. Petersburg.
Died August 9, 1975 in Moscow.
Composed in 1924–25.
First CMS performance on October 20, 1991.
Duration: 10 minutes

Shostakovich entered the Leningrad Conservatory in 1919 as a student of piano, composition, counterpoint, harmony, and orchestration. He was 13. His father died three years later, leaving a widow and children with no means of support, so Dmitri’s mother, a talented amateur musician and an unswerving believer in her son’s talent and the benefits of his training at the conservatory, took a job as a typist to provide the necessities for the family. She constantly sought help from official sources to sustain Dmitri’s career, but by the autumn of 1924, it became necessary for the young musician to find work despite the press of his studies and the frail state of his health. (He spent several weeks in 1923 at a sanatorium to treat his tuberculosis.) In his biography of the composer, Victor Seroff described Shostakovich’s new job as a pianist in a movie house:

The little theater was old, drafty, and smelly. It had not seen fresh paint or a scrubbing for years, the walls were peeling, and the dirt lay thick in every corner. Three times a day a new crowd packed the small house; they carried the snow in with them on their shoes and overcoats. They munched food that they brought with them, apples and sunflower seeds that they spat on the floor. The heat of the packed bodies in their damp clothes, added to the warmth of two small stoves, made the bad air stifling hot by the end of the performance. Then the doors were flung open to let the crowd out and to air the hall before the next show, and cold damp drafts swept through the house. Down in front, below the screen, sat Dmitri, his back soaked with
perspiration, his near-sighted eyes in their horn-rimmed glasses peering upwards to follow the story, his fingers pounding away on the raucous upright piano. Late at night he trudged home in a thin coat and summer cap, with no warm gloves or galoshes, and arrived exhausted around one o'clock in the morning.

The taxing job sapped his strength and health, but Shostakovich still eked out a little time to sketch a First Symphony that would serve as his graduation exercise following completion of his conservatory studies early in 1925. In December of 1924 he set aside the symphony to write a movement for string octet in memory of a friend, the young poet Volodya Kurchavov. The following July, after his family had scraped together sufficient resources to extricate him from his celluloid purgatory so that he could complete the gestating symphony, Shostakovich added a movement to the earlier memorial piece to create the Prelude and Scherzo for String Octet, Op. 11, which was issued by the State Publishing House in 1927.

Though modest in scale and scoring, the prelude and scherzo encompass an almost symphonic range of expressive states. The prelude takes as the outer sections of its three-part form (A–B–A) a somber adagio, whose stark harmonic progressions and imitative passages recall Bach’s eponymous compositions. At the center of the movement lies an animated paragraph with much conversational interchange of motives among the participants. The scherzo, one of Shostakovich’s most determinedly modernist creations, reflects the period of avant-gardism that flourished briefly in Soviet art before Stalin came to power in 1927. The music is cheeky and brash, overflowing with insouciant dissonance and youthful energy.
Octet in F major for Clarinet, Bassoon, Horn, Two Violins, Viola, Cello, and Double Bass, D. 803

Franz Schubert
Born January 31, 1797 in Vienna.
Died there November 19, 1828.

Composed in 1824.
Premiered privately in Vienna in 1824.

Duration: 60 minutes

When Wilhelmine von Chezy’s play Rosamunde, with extensive incidental music by Franz Schubert, was hooted off the stage at its premiere in Vienna on December 20, 1823, the 26-year-old composer decided to turn his efforts away from the theater, where he had found only frustration, and devote more attention to his purely instrumental music. The major works of 1823—the operas Fierrabras and Der häusliche Krieg (“The Household War”), the song cycle Die schöne Müllerin (“The Fair Maid of the Mill”), and Rosamunde—gave way to the String Quartets in D minor (“Death and the Maiden”) and A minor, the A minor Cello Sonata (“Arpeggione”), and several sets of variations and German Dances. Early in 1824 Schubert received a commission for another instrumental work from Count Ferdinand von Troyer, chief steward to Beethoven’s steadfast patron Archduke Rudolph, who was an enthusiastic supporter of the musical arts and an amateur clarinetist of some accomplishment. Troyer ordered from Schubert a companion piece to Beethoven’s E-flat Septet, probably the most popular of Beethoven’s works during Schubert’s lifetime. (Beethoven was still very much alive at the time, having just completed the Missa Solemnis and the Ninth Symphony in 1823. He would die in 1827, only one year before Schubert’s untimely demise at the age of 31.) Schubert accepted the commission, received Troyer’s permission to enrich the seven-part instrumentation of Beethoven’s septet ensemble with an additional violin, and set to work on the octet. The score was completed on March 1, 1824, and first heard at a private concert at Count von Troyer’s townhouse in Vienna soon thereafter.

The octet, modeled closely on Beethoven’s septet in the six movements of its form and in its
generally cheerful character, begins with a slow introduction whose melodic shapes and dotted rhythms foreshadow the movement's main theme. The sonata form proper commences with the quick tempo and the unison presentation of the exuberant first theme, whose upward motion and bounding vigor are immediately balanced, in the best Classical fashion, by a softer passage and a descending version of the melody. The second theme, closely related to the principal melody in its rhythmic construction, allows the first violin a virtuoso turn with some dashing figurations. The development section is filled with subtle harmonic and emotional shadings. The recapitulation proceeds apace, and the movement is brought to a rousing conclusion by a winged coda.

The clarinet is the first to sing the song of the lovely Adagio. The tender mood established at the beginning is carried throughout the movement as the melody is unfolded, largely by the clarinet and the violins.

Though called simply Allegro vivace, the third movement is actually a fully developed scherzo with the typically Schubertian rhythmic inessancy that also ignites much of his Symphony No. 9 in C major (“The Great”). The trio, built over a bass line in continuously moving notes, provides a lyrical respite from the energy of the surrounding scherzo.

The fourth movement is a set of variations on the love duet Gelagert unter’ m hellen Dach der Bäume (“Lying Under the Bright Roof of Trees”) from the opera Die Freunde von Salamanca (“The Friends from Salamanca”), a work Schubert wrote in 1815, when he was 18, but which was not performed during his lifetime. The variations, figural in their elaborations and challenging in their technical requirements, preserve the structure of the theme, and rise to a heightened expression only in the fifth and sixth variations, where the music slips away from the prevailing C major tonality.
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The following Menuetto resembles the earlier scherzo in its tripartite form and triple meter, but differs from it greatly in its mood of sweet lyricism. The octet contains both a Classical minuet and a Romantic scherzo illustrating Schubert's pivotal historical position at the meeting place of two musical eras.

The slow introduction to the finale contains the only somber moments in the entire octet, and these are soon dispelled by the martial perkiness of the following sonata–rondo. The slow music of the introduction returns in the work's closing pages, though here it seems more like a foil for the spirited dash to the end than a paragraph of deep emotional substance. The octet closes with the soaring high spirits that count among Schubert's most endearing qualities.

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MEET TONIGHT'S ARTISTS

In 1998 trumpeter Kevin Cobb joined the American Brass Quintet (ABQ), which is internationally recognized for its acclaimed performances, diverse programming, commissioning, extensive discography, and educational mission. He enjoys a diverse career and is active throughout New York. He has also toured and performed in Asia, Central America, and Europe, as well as in the United States. He can frequently be heard in radio and television commercials and has recorded eight CDs with the ABQ. His first solo CD, entitled One, was released by Summit Records and features an all-American program of unaccompanied trumpet solos. Originally from Bowling Green, Ohio, he made his first solo appearance at age 15 with the Toledo Symphony. After attending Interlochen Arts Academy, he graduated with a bachelor's degree in music from The Curtis Institute of Music, where he studied with Frank Kaderabek; he continued studies at The Juilliard School, earning a master's degree in music as a student of Mark Gould. Mr. Cobb is a faculty member of The Juilliard School and the Aspen Music Festival with the ABQ. He also currently serves on the faculty at the Mason Gross School of the Arts at Rutgers University and at SUNY Stony Brook.

The Escher String Quartet has received acclaim for its individual sound, inspired artistic decisions, and unique cohesiveness. The quartet has performed at prestigious venues and festivals across the United States, including Lincoln Center, the 92nd Street Y, and Symphony Space in New York; Boston's Isabella Stewart Gardner Museum; the Ravinia and Caramoor festivals; Music@Menlo; and La Jolla SummerFest. The quartet has
collaborated with such eminent artists as Lawrence Dutton, Leon Fleisher, Lynn Harrell, Jeffrey Kahane, Joseph Kalichstein, David Shifrin, Anne-Marie McDermott, and Pinchas Zukerman. The Escher has also joined guitar luminary Pepe Romero for a New Year’s Eve performance at the 92nd Street Y, pianist Wu Han at the Greenwich Library Concert Series, and pop–folk singer–songwriter Luke Temple at the nightclubs Tonic and Union Hall. Within months of its inception in 2005, the ensemble was invited by both Pinchas Zukerman and Itzhak Perlman to be the quartet-in-residence at each artist’s summer festival. The following winter, the Escher Quartet made its Washington, DC debut representing the Manhattan School of Music for the Kennedy Center’s Conservatory Project. The group also served as Caramoor’s 2007–08 Ernst Stiefel String Quartet-in-Residence and visiting artist-in-residence at Stony Brook University in a unique relationship with the world-renowned Emerson String Quartet. A member of Chamber Music Society Two, the ensemble recently recorded Amy Beach’s Piano Quintet with Anne-Marie McDermott on the CMS Studio Recordings label. The Escher Quartet takes its name from Dutch graphic artist M.C. Escher; the quartet members were inspired by Escher’s method of interplay between individual components working together to form a whole.

Cellist Gary Hoffman combines instrumental mastery, beauty of sound, and a poetic sensibility in his distinctive and memorable performances. He was the first North American to win the Rostropovich International Competition and is a frequent guest of the Emerson, Tokyo, Borromeo, Brentano, and Ysaye string quartets. He performs at such festivals as Ravinia, Marlboro, Aspen, Bath, Evian, Helsinki, Verbier, Mostly Mozart, Schleswig–Holstein, and Blossom. He has appeared with numerous orchestras, including the Philadelphia, Cleveland, Chicago, London, Montreal, Toronto, San Francisco,
Baltimore, and National symphony orchestras; the English, Moscow, and Los Angeles chamber orchestras; the Netherlands and Rotterdam philharmonics; the Orchestre National de France; and the Orchestre de la Suisse Romande. Born in Vancouver and now residing in Paris, he taught for eight years at the Indiana University School of Music and continues to hold master classes worldwide. An active recording artist with the RCA, SONY Classical, EMI/Angel, and Le Chant du Monde labels, Mr. Hoffman plays a 1662 Nicolo Amati cello, the ex-Leonard Rose. He has been an Artist of The Chamber Music Society of Lincoln Center since 1993.

Peter Kolkay was the first bassoonist to win first prize at the Concert Artists Guild International Competition, the first bassoonist to receive an Avery Fisher Career Grant, and the first on his instrument to become a member of Chamber Music Society Two. He has been presented by Chicago's Dame Myra Hess Memorial Concert Series and New York's Symphony Space and is a member of the IRIS Chamber Orchestra. Upcoming concerts include an appearance with the Waukesha Symphony (WI) in Russell Platt's Concerto for Bassoon and Strings and the premiere of a new work for bassoon and piano by John Fitz Rogers. An avid performer of contemporary music, he gave the world premiere of Harold Meltzer's *Full Faith and Credit*, a concerto for two bassoons and strings, as well as the New York premiere of Paul Moravec's *Andy Warhol Sez*. An advocate of Elliott Carter's music, he included both a Carter world premiere (Retracing for Solo Bassoon) and New York premiere (Au Quai for Bassoon and Viola) on his New York recital debut program at Weill Recital Hall. Born and raised in Naperville, Illinois, Mr. Kolkay is an assistant professor at the University of South Carolina and holds degrees from Lawrence University, the Eastman School of Music, and Yale University.
Trumpeter Raymond Mase has distinguished himself as a soloist, chamber artist, orchestral player, and teacher. As a member of the American Brass Quintet (ABQ) since 1973, he has performed worldwide, premiered over 100 new brass works, and contributed countless editions of 16th-, 17th-, and 19th-century brass music to the ABQ library and its highly acclaimed recordings. He is also a founding member of the New York Cornet and Sacbut Ensemble and the Summit Brass. As trumpet soloist he has appeared with the American Composers Orchestra, Boston Pops, Moscow Soloists, New York Virtuosi, Orpheus Chamber Orchestra, and Summit Brass; at the Bethlehem Bach and Aspen Music festivals; and in recitals with the popular trumpet and organ duo Toccatas and Flourishes. Mr. Mase is the principal trumpet of the New York City Ballet Orchestra and has performed and recorded with many New York-based ensembles, including the New York Philharmonic, Speculum Musicae, Orpheus, and Musica Sacra. He is chairman of the brass department at The Juilliard School, has served on the board of directors of Chamber Music America, and has been an Aspen Music Festival artist/faculty member since 1973. He can be heard on well over 100 recordings and as a soloist on the Albany, Deutsche Grammophon, Summit, Koch, Troy, Cambria, MHS, and Furious Artisans labels.

Double bassist Kurt Muroki appears with many of today’s top performers and ensembles. Recently appointed a faculty member at SUNY Stony Brook, he has collaborated with the Guarneri, Juilliard, and Tokyo string quartets; the Ensemble Wien-Berlin; and artists Jaime Laredo, Tōru Takemitsu, Peter Schickele, John Zorn, and Brian Ferneyhough. Winner of numerous competitions, including first prize in the Aspen Music Festival double bass competition, he is the first bassist to win the New World Symphony concerto competition and the
Honolulu Symphony Young Artists competition. He began violin studies at the age of six and subsequently performed concertos with the Honolulu and Maui symphonies. After turning to the double bass, he entered The Juilliard School to study with Homer R. Mensch. At age 21 he performed with Sejong, a conductor-less string orchestra. A 2008–09 Artist of the Chamber Music Society, he has also appeared with The Jupiter Chamber Players, Concertante Chamber Players, Speculum Musicæ, Metamorphosen Chamber Orchestra, Ensemble Sospeso, Sequitur, Saito Kinen Festival Orchestra, Tokyo Opera Nomori, New York City Ballet, Ensemble 21, Marlboro Music Festival, Amelia Island Chamber Music Festival, 92nd Street Y, Metropolitan Museum Artists, and The American Chamber Ensemble. A native of Maui, Hawaii, Mr. Muroki is currently a teacher of double bass at the Bowdoin International Music Festival and on the faculties of The Juilliard School and New Jersey City College.

Violist Paul Neubauer’s exceptional musicality and effortless playing distinguish him as one of this generation’s quintessential artists. This season he continues as orchestral and chamber music director of the OK MOZART Festival and returns to Carnegie Hall to perform with the Emerson String Quartet. He also performs and records Joan Tower’s Purple Rhapsody for viola and orchestra. He premiered his own piece written for Ms. Tower, Joan, Your Phone is Always Busy for solo viola, at her 70th birthday concert earlier this month. Schumann-Romance, Mr. Neubauer’s CD with CMS pianist Anne-Marie McDermott, was recently released. He has also recorded the following works written for him: Wild Purple for solo viola by Joan Tower; Viola Rhapsody, a concerto by Henri Lazarof; and Soul Garden for viola and chamber ensemble by Derek Bermel. He has premiered concertos by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman.
At age 21 he became the youngest principal string player in the history of the New York Philharmonic, appearing as soloist in over 20 performances during his six-year tenure there. He has performed with over 100 orchestras throughout the United States, Europe, and Asia, including the Los Angeles, Helsinki, and Royal Liverpool philharmonics; the National, St. Louis, Detroit, Dallas, and San Francisco symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle orchestras. A faculty member of The Juilliard School and Mannes College, Mr. Neubauer has been an Artist of The Chamber Music Society of Lincoln Center since 1989.

**Michael Powell** is one of the most sought-after trombonists in New York City. For 26 years he has been a member of the celebrated American Brass Quintet. He performs and records regularly with the Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Little Orchestra Society, and Aspen Festival Orchestra. He has appeared as soloist with the Orchestra of St. Luke’s, Kansas City Philharmonic, Aspen Music Festival, and the New Hampshire Music Festival. He also performs on Broadway; records for radio, television, and cinema; and appears on over 60 recordings. He frequently performs with such diverse ensembles as Speculum Musicae, The New York Chamber Symphony, the Zankel Band of Carnegie Hall, Music Today, Musical Elements, the Classical Band, Professor Peter Schickele’s New York Pick-Up Ensemble, and the Tidewater Quintet. From 1978 to 1982 he was principal trombonist of the Kansas City Philharmonic, and he has taught master classes in trombone and chamber music throughout the world. Mr. Powell commissioned, premiered, and recorded the Trombone Sonata by Eric Ewazen, with the composer as pianist, for the Well-Tempered label. He is on the faculties of The Juilliard School, SUNY Stony Brook, Mason Gross School of the Arts at Rutgers University, and the Aspen Music School.
Bass trombonist **John D. Rojak** joined the American Brass Quintet in 1991 and has been in residence with the ensemble at The Juilliard School and the Aspen Music Festival, performing, teaching privately, and coaching chamber music. Additionally, he is a member of the New York Pops, Orchestra of St. Luke’s, IRIS Chamber Orchestra, Stamford Symphony, Little Orchestra Society, and Riverside Symphony. He has performed and recorded with the New York Philharmonic, Orpheus, and Solisti New York, and appeared with the Los Angeles Philharmonic, Cleveland Orchestra, New York City Ballet, New York City Opera, and many international ballet companies. He has also been active in the commercial field, playing the complete 16-year Broadway run of *Les Misérables*, the shows *Sugar Babies* and *The Producers* and recordings of soundtracks for film, television, and commercial jingles. He also had the distinct honor of performing music for Pope John Paul II both in Central Park and at St. Patrick’s Cathedral. As a soloist he has released *The Romantic Bass Trombone* on MMC Records and is featured on *Bass Hits, the Bass Trombone Concerti of Eric Ewazen* on Albany Records. Mr. Rojak has given master classes throughout the United States and in Europe, Asia, and Mexico, and is on the faculty at Rutgers, Bard College, Brooklyn College, and New York University.

Violinist **Philip Setzer** is a founding member of the Emerson String Quartet, which has received eight Grammy Awards, three Gramophone Awards, and the coveted Avery Fisher Prize, and has performed cycles of the complete Beethoven, Bartók, and Shostakovich string quartets in the world’s musical capitals, from New York to Vienna. *The Noise of Time*, a groundbreaking theater collaboration between the Emerson Quartet and Simon McBurney about the life of Shostakovich, was based on an original idea of Mr. Setzer’s. As a soloist he has appeared with the National Symphony, Aspen Chamber Symphony, Memphis Symphony, New
Mexico Symphony, Puerto Rico Symphony, Omaha Symphony, Anchorage Symphony, and on several occasions with The Cleveland Orchestra. He has also participated in the Marlboro Music Festival. He has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern’s 80th birthday celebration. He is also a professor at SUNY Stony Brook and has given master classes at schools around the world, including The Curtis Institute of Music, London’s Royal Academy of Music, The San Francisco Conservatory, UCLA, The Cleveland Institute of Music, and Mannes College. He studied with Josef Gingold and Rafael Druian, and at The Juilliard School with Oscar Shumsky.

A Yale University faculty member for two decades, clarinetist David Shifrin recently assumed his new role as full-time professor at the School of Music. He will also be artistic director of Yale’s Chamber Music Society and of the ongoing concert series at Carnegie Hall. One of two wind players to have been awarded the Avery Fisher Prize since its inception, he is the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. This season he celebrates his 20th year as an Artist of the Chamber Music Society and, from 1992 to 2004, he served as its artistic director, inaugurating the CMS Two program and the annual Brandenburg Concerto concerts. Presently in his 27th year as artistic director of Chamber Music Northwest in Portland, he has collaborated with the Guarneri, Tokyo, and Emerson string quartets and is a member of the Kavafian–Schub–Shifrin Trio. His recordings have received three Grammy nominations and his performance of Mozart’s Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He recently released two CDs of Lalo Schifrin’s compositions,
one of which was nominated for a Latin Grammy. At home with the work of such contemporary composers as John Adams, Joan Tower, Bruce Adolphe, Ezra Laderman, John Corigliano, and Bright Sheng, he commissioned a clarinet concerto from Ellen Taaffe Zwilich that he premiered with the Buffalo Philharmonic in 2002.

Violinist/conductor **Joseph Silverstein**, who was music director of the Utah Symphony from 1983 to 1998, has been a guest conductor and soloist with orchestras in the United States, Asia, Israel, and Europe. In recent seasons he has appeared in recital in Boston, New York, Cleveland, Detroit, and Philadelphia. As a conductor he has appeared with the orchestras of New Jersey, Pittsburgh, Minnesota, San Antonio, and Rochester; the St. Paul Chamber Orchestra; France’s Orchestre Nationale de Lille; the Berlin Symphony; the National Symphony Orchestra of Taiwan; and the Verbier, Aldeburgh, Aspen, and Santa Fe festivals. In addition, he has served as artistic advisor to many US orchestras. After attending The Curtis Institute of Music, he joined the Boston Symphony in 1955, became concertmaster in 1962 and assistant conductor in 1971, holding both positions through the 1983–84 season. During his Boston tenure he conducted the orchestra on more than 100 occasions. A former faculty member of the New England Conservatory, Yale University, and Boston University, he is presently on the faculties of the Tanglewood Music Center and The Curtis Institute of Music. Mr. Silverstein has recorded for the RCA, Deutsche Grammophon, CBS, Nonesuch, New World Records, Telarc, and Pro Arte labels; his Telarc recording of Vivaldi’s *Four Seasons* received a Grammy nomination. Mr. Silverstein has been an Artist of The Chamber Music Society of Lincoln Center since 1993.
Milan Turkovic is one of the few internationally known bassoon soloists. He is a member of Concentus Musicus of Vienna and of the Ensemble Wien–Berlin, a woodwind quintet that he formed together with principal players of the Berlin and Vienna philharmonics. For the past ten years he has also been active as a conductor, having appeared throughout Europe and in the United States, Japan, and Australia. As a soloist he has performed with the Vienna Symphony, Munich Philharmonic, I Solisti Italiani, Orchestre de la Suisse Romande, Camerata Accademia, Chicago Symphony Orchestra, Saint Louis Symphony Orchestra, Mostly Mozart Festival Orchestra, the English Consort, Tokyo’s NHK Symphony Orchestra, and Budapest’s F. Liszt Chamber Orchestra. In 1998, as an Artist of the Chamber Music Society, he toured the US with trumpeter Wynton Marsalis, a collaboration that led, in 2000, to Mr. Marsalis dedicating his quintet for bassoon and strings to Mr. Turkovic. His discography currently consists of 15 solo repertoire CDs, 26 with chamber groups, and over 200 with Concentus Musicus. He has recorded the Mozart bassoon concerto four times; his third recording was played on a period instrument, Nikolaus Harnoncourt conducting. His most recent releases include the bassoon concertos by Carl Maria von Weber with Sir Neville Marriner. Mr. Turkovic is the author of Was Musiker Tagesueber tun: senza sordino and Hast du Tune? (both in German) and a book about Concentus Musicus on the occasion of its 50th anniversary (in German and Japanese).

Radovan Vlatkovic has performed extensively around the globe and popularized the horn as a recording artist and teacher. He recently premiered Penderecki's Horn Concerto in Bremen with the composer as conductor. He is the winner of numerous competitions, including the Premio Ancona in 1979 and the ARD Competition in 1983; these honors led to invitations to music festivals throughout Europe—including Salzburg, Vienna,
Edinburgh, and Dubrovnik—the Americas, Australia, Israel, Korea, and Japan. As a chamber musician, he has performed at Gidon Kremer’s Lockenhaus, Svyatoslav Richter’s December Evenings in Moscow, and András Schiff’s Mondsee, as well as the Marlboro Festival, Prussia Cove, and the Casals Festival. He has appeared as soloist with many orchestras, such as the Bavarian Symphony Orchestra, Stuttgart Radio Orchestra, Deutsches Symphonie Orchester, Mozarteum Orchestra, Santa Cecilia Orchestra Rome, Melbourne Orchestra, NHK Orchestra in Tokyo, and the Scottish Chamber Orchestra. Recipient of several German Critics Awards, he has recorded Mozart and Strauss concertos with the English Chamber Orchestra and Jeffrey Tate for EMI, two-horn concertos by Leopold Mozart and Johann Friedrich Fasch with Hermann Baumann and Academy of Saint Martin in the Fields, and the Britten Serenade for Tenor, Horn, and Strings with the Oriol Ensemble in Berlin. He is on the faculty of the Mozarteum Salzburg, Hochschule Zürich, and holds the horn chair “Canon” at the Queen Sofia School in Madrid. A 2008-09 Artist of the Chamber Music Society, Mr. Vlatkovic will lead a master class tomorrow morning, September 26, in the Rose Studio.

Flutist/conductor Ransom Wilson has performed in concert with many major orchestras around the world. As a conductor, during the past season he led opera performances at the New York City Opera and was an assistant conductor at the Metropolitan Opera. This season he continues as a member of the conducting staff of the Metropolitan Opera. Founder, music director, and principal conductor of Solisti New York, he has been guest conductor of the Houston, KBS, Denver, New Jersey, Hartford, and Berkeley symphonies; the Orchestra of St. Luke’s; the Budapest Strings; Philadelphia Chamber Orchestra; the Hallé Orchestra; the chamber orchestras of St. Paul and Los Angeles; and has appeared with the Glimmerglass, Minnesota,
Abilene, Tulsa, and Omaha operas. As an educator he is the director of orchestras and professor of conducting at his alma mater, the University of North Carolina School of the Arts, and this past summer he led master classes in Tuscany and at Cambridge University in England. A graduate of The Juilliard School, he was an Atlantiq Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. His recording career, which includes three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then he has recorded over 30 albums as flutist and/or conductor. A faculty member of the Yale University School of Music and an Artist of The Chamber Music Society of Lincoln Center since 1991, Mr. Wilson plays exclusively Powell flutes.

For more information on tonight's artists, please visit our website.

Since its inception in 1969, The Chamber Music Society of Lincoln Center has played a role unmatched in its field. Dedicated to serving the art of chamber music, CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national tours, its many recordings and national radio broadcasts, its broad commissioning program, and its multifaceted educational programs. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created programs to bring the art of chamber music to audiences from a wide range of backgrounds, ages, and levels of musical knowledge. The artistic core of CMS is a multi-generational, dynamic repertory company of expert chamber musicians who form an evolving musical community. As part of that community, the CMS
Two program discovers and weaves into the artistic fabric a select number of highly gifted young artists—individuals and ensembles—who embody the great performance traditions of the past while setting new standards for the future.

The Chamber Music Society records for its own, first ever, in-house recording label, CMS Studio Recordings. CMS also has recordings on the Arabesque, Delos, SONY Classical, Telarc, Musical Heritage Society, MusicMasters, and Omega Record Classics labels. CMS CDs can be purchased on the CMS website.

Download selected live CMS concerts throughout the season at iTunes as part of Deutsche Grammophon's DG Concerts series.
# Chamber Music Society of Lincoln Center

## Artists of the Society 2008–09

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Artists</th>
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| **Piano**  | Gilbert Kalish  
             | Anne-Marie McDermott  
             | André-Michel Schub  
             | Wu Han |
| **Violin** | Daniel Hope  
             | Ani Kavafian  
             | Ida Kavafian  
             | Cho-Liang Lin  
             | Joseph Silverstein |
| **Viola**  | Paul Neubauer  
             | David Finckel  
             | Gary Hoffman  
             | Fred Sherry |
| **Cello**  | Edgar Meyer  
             | Kurt Muroki |
| **Bass**   | Peter Kolkay  
             | Ayano Kataoka |
| **Flute**  | Tara Helen O’Connor  
             | Ransom Wilson  
             | Stephen Taylor  
             | David Shifrin  
             | Milan Turkovic  
             | Radovan Vlatkovic |

### Orion String Quartet
- Daniel Phillips, violin
- Todd Phillips, violin
- Steven Tenenbom, viola
- Timothy Eddy, cello

### Jupiter String Quartet
- Nelson Lee, violin
- Meg Freivogel, violin
- Liz Freivogel, viola
- Daniel McDonough, cello

### Escher String Quartet
- Adam Barnett-Hart, violin
- Wu Jie, violin
- Pierre Lapointe, viola
- Andrew Janss, cello

### Directors and Founders

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