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THE BRANDENBURG CONCERTOS

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 1 in F major, BWV 1046 (1720)

[Allegro]

Adagio

Allegro

Menuet—Trio—Polonaise

Daniel Phillips, violino piccolo; Cho-Liang Lin, violin; Danbi Um, violin; Mark Holloway, viola; Colin Carr, cello; Joseph Conyers, bass; Kenneth Weiss, harpsichord; Stephen Taylor, oboe; Randall Ellis, oboe; James Austin Smith, oboe; Peter Kolkay, bassoon; Jennifer Montone, horn; Julie Landsman, horn

BACH

Brandenburg Concerto No. 2 in F major, BWV 1047 (1720)

[Allegro]

Andante

Allegro assai

Aaron Boyd, violin; Sooyun Kim, flute; Stephen Taylor, oboe; David Washburn, trumpet; Sean Lee, violin; Benjamin Beilman, violin; Lawrence Dutton, viola; Paul Watkins, cello; Marc Goldberg, bassoon; Timothy Cobb, bass; John Gibbons, harpsichord

BACH

Brandenburg Concerto No. 3 in G major, BWV 1048 (1720)

[Allegro]—Adagio

Allegro

Ani Kavafian, violin; Yura Lee, violin; Alexander Sitkovetsky, violin; Matthew Lipman, viola; Paul Neubauer, viola; Daniel Phillips, viola; Mihai Marica, cello; Timothy Eddy, cello; Inbal Segev, cello; Anthony Manzo, bass; Paolo Bordignon, harpsichord

--INTERMISSION (Discussion with artists)--

BACH

Brandenburg Concerto No. 4 in G major, BWV 1049 (1720)

Allegro

Andante

Presto

Paul Huang, violin; Sooyun Kim, flute; Demarre McGill, flute; Chad Hoopes, violin; Daniel Phillips, violin; Richard O'Neill, viola; Jakob Koranyi, cello; Joseph Conyers, bass; Kenneth Weiss, harpsichord

BACH

Brandenburg Concerto No. 5 in D major, BWV 1050 (1720)

Allegro

Affettuoso

Allegro

Bella Hristova, violin; Tara Helen O'Connor, flute; Hyeyeon Park, piano-harpsichord; Francisco Fullana, violin; Richard O'Neill, viola; Colin Carr, cello; Xavier Foley, bass

BACH

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (1720)

[Allegro]

Adagio ma non tanto

Allegro

Paul Neubauer, viola; Che-Yen Chen, viola; Timothy Eddy, cello; Dmitri Atapine, cello; Keith Robinson, cello; Scott Pingel, bass; Kenneth Weiss, harpsichord

NOTES ON THE PROGRAM

Though Bach practically defined Baroque music as we know it today, he met with a surprising number of setbacks in his own lifetime. The Brandenburg Concertos were one such unsuccessful attempt for recognition. They were named after Christian Ludwig, the Margrave of Brandenburg, who Bach only met once—in 1719 during a trip to Berlin. The Margrave asked for some of his music but it took two years for Bach to deliver, at which time his employer, Prince Leopold of Cöthen, was having financial difficulties and Bach was probably looking for leads on a new job. Bach gathered six concertos with vastly different instrumentations, made revisions, and sent them to the Margrave in March 1721. Not only did Bach not get a job, there is no record the Margrave ever listened to them or even acknowledged Bach's gift. The Brandenburgs remained virtually unknown until they were rediscovered in 1849 in the archives of Brandenburg.

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

The solo instruments in the **Second Brandenburg** are flute, oboe, violin, and piccolo trumpet, a very diverse group. And though Bach gives each instrument time to shine, the trumpet's clear, high-pitched playing dominates the first and third movement. Those movements are examples of ritornello form, a style popularized by Vivaldi and subsequently taken up by Bach. In Vivaldi's music, ensemble ritornello sections are tonally stable to establish the home key at the start and end of the movement and reinforce each change of key during the movement. The solo sections, in turn, are tonally unstable, modulating between keys, which amps up the tension during the daring solo passages. The second movement stands in stark contrast to the outer movements—the trumpet and ensemble strings drop out and the soloists and continuo play something akin to an intimate sonata, a respite from the high energy and bright tones of the outer movements.

In the **Third Brandenburg**, there's no differentiation between soloists and accompanying strings. The nine strings players take turns playing solo and ensemble parts. With three violins, three violas, and three cellos, and bass and harpsichord playing continuo, it also has the most homogenous sound, a stark contrast with the first two concertos. The strings work together and play off each other to build energy and excitement. This is also the shortest of the Brandenburgs, partly because it doesn't exactly have a slow movement—just two brief chords. The first violinist often plays a short cadenza during the first chord to bring some flare to what would otherwise be a plain half cadence.

The **Fourth Brandenburg Concerto** features a violin and two flutes accompanied by strings (two violins and viola) and continuo (cello, bass, and harpsichord). In the first movement, the flutes take the lead playing the ritornello melody while the violin has virtuosic passages in the episodes. The second movement is a feature for the flutes while the violin alternately accompanies them and joins the string section. The last movement is a series of lively fugal sections separated by episodes of graceful flute collaboration and fiery violin virtuosity.

The **Fifth Brandenburg** is special, even in this set of highly contrasted concertos. Not only is Bach's instrument, the harpsichord, included in the group of solo instruments but it is the first keyboard concerto of all time. Before this concerto, the harpsichord typically played the accompanimental continuo part or solo pieces. The reason for the unusual choice of instrumentation was probably because Bach brought a new harpsichord home with him from a 1719 trip to Berlin (the same trip where he met the Margrave of Brandenburg). In the first movement, Bach sneaks in the harpsichord solo, giving it successively longer solo passages until finally the other instruments drop out and the harpsichord shines in intricate waves of notes.

The "Gould" Piano

You will notice the presence of a concert grand piano on the stage. The "Gould" piano, as we have come to call it, was discovered by us in a marvelous performance, found online, of the great Bach interpreter playing the Fifth Brandenburg Concerto on an instrument modified to combine the sonorities of both harpsichord and modern piano. All of the instruments in this performance have been improved over the ages. Violins made in Bach's time have been altered to increase projection and widen coloristic palette. Winds and brass have gained the keys and valves that enable accuracy and perfect intonation. We decided last year to add the "Gould" piano to the mix, as we believe it is an excellent complement to the rich sound that CMS has brought to the Alice Tully stage for 50 years. —David Finckel and Wu Han

Bach wrote the **Sixth Brandenburg** for another unusual ensemble. It features a pair of violas—which typically played undistinguished parts in the middle of the string ensemble—accompanied by parts for

two violas da gamba (here performed on cellos) and continuo. The viola da gamba was the instrument played by Bach's employer at Cöthen, Prince Leopold, and was usually a solo instrument. "Bach reversed these roles, such that the violas perform virtuosic solo lines while the viols amble along in repeated eighth notes," wrote Bach scholar Michael Marissen. "Pursuing these two radical instrumental treatments within the same work was unprecedented (and wouldn't be imitated)... These kinds of inversions play a significant part in Christian scripture, which frequently proclaims that with God the first shall be last while the last shall be first."

Notes by Laura Keller, CMS Editorial Manager
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ABOUT THE ARTISTS

Dmitri Atapine has been described as a cellist with "brilliant technical chops" (*Gramophone*), whose playing is "highly impressive throughout" (*The Strad*). He has appeared on some of the world's foremost stages, including Alice Tully Hall at Lincoln Center, the Forbidden City Concert Hall in Beijing, and the National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program. He is a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the US, Europe, and Asia. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann's complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. He holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. Professor of Cello and Department of Music Chair at the University of Nevada, Reno, Mr. Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.

Violinist **Benjamin Beilman** has won praise both for his passionate performances and deep, rich tone which the *Washington Post* called "mightily impressive," and the *New York Times* described as "muscular with a glint of violence." Highlights of his 2018-19 season included play-directing and curating a program with the Vancouver Symphony; making his debut at the Philharmonie in Cologne with Ensemble Resonanz and with the Munich Chamber Orchestra in Koblenz; performing *Four Seasons* with the Cincinnati Symphony and Richard Egarr; returning to the City of Birmingham Symphony; and debuting with the Royal Scottish National Orchestra and Elim Chan. In recital, he was presented by Lincoln Center in New York, Spivey Hall in Atlanta, and the Kennedy Center in Washington, DC, and performed Mozart sonatas at Philadelphia's Perelman Theater and Carnegie Hall with pianist Jeremy Denk. His European recital and chamber music engagements included the Moritzburg Festival, Concertgebouw, and Wigmore Hall for a BBC Radio 3 live broadcast. He released his first disc for Warner Classics in 2016, titled *Spectrum* and featuring works by Stravinsky, Janáček, and Schubert. An alum of CMS's Bowers Program, Mr. Beilman studied with Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. He plays the "Engleman" Stradivarius from 1709 generously on loan from the Nippon Music Foundation.

Harpsichordist, organist, and conductor **Paolo Bordignon** has received acclaim for lively and distinctive interpretations of early music to compelling performances of avant-garde repertoire. He is

harpsichordist of the New York Philharmonic and performs in 2018-19 with Camerata Pacifica, Orpheus Chamber Orchestra, Santa Fe Chamber Music Festival, New Jersey Symphony Orchestra, ECCO—East Coast Chamber Orchestra, and a Trans-Siberian Arts Festival tour with the Sejong Soloists. He has appeared with the English Chamber Orchestra, American Symphony Orchestra, St. Paul Chamber Orchestra, Lincoln Center's Mostly Mozart Festival Orchestra, the Knights, and the Orchestra of St. Luke's. He has collaborated with Sir James Galway, Itzhak Perlman, David Robertson, Reinhard Goebel, Paul Hillier, Bobby McFerrin, and Midori, as well as Renée Fleming and Wynton Marsalis in a Juilliard Gala. With the Clarion Music Society, he gave the world premiere of several newly rediscovered chamber works of Mendelssohn. He has performed organ recitals at St. Thomas Church Fifth Avenue in New York and St. Eustache in Paris, and he has been a regular organ recitalist at the Metropolitan Museum of Art, including a 10-recital residency in 2010-11. Born in Toronto of Italian heritage, Mr. Bordignon studied organ with Brian Rae and John Tuttle. He attended the Curtis Institute of Music, where he studied organ with John Weaver and harpsichord with Lionel Party, and The Juilliard School. He is an associate of the Royal Conservatory of Music and a fellow of the Royal Canadian College of Organists.

Violinist **Aaron Boyd** enjoys a growing international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. 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, together with whom he was a recipient of an Avery Fisher Career Grant and the Martin E. Segal prize from Lincoln Center, he was also awarded a Proclamation by the City of Pittsburgh for his musical accomplishments. An 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 was also founder of the Zukofsky Quartet, the only ensemble to have played all of Milton Babbitt's notoriously difficult string quartets in concert. 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 on television and radio by PBS, NPR, WQXR, 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 Harvey Shapiro. He 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 Plano, Texas with his wife Yuko, daughter Ayu, and son Yuki.

Colin Carr appears throughout the world as a soloist, chamber musician, recording artist, and teacher. He has played with major orchestras worldwide, including the Royal Concertgebouw Orchestra, The Philharmonia, Royal Philharmonic, BBC Symphony, the orchestras of Chicago, Los Angeles, Washington, Philadelphia, Montréal, and all the major orchestras of Australia and New Zealand. Conductors he has worked with include Rattle, Gergiev, Dutoit, Elder, Skrowaczewski, and Marriner. He has been a regular guest at the BBC Proms and has toured Australia and New Zealand frequently. As a member of the Golub-Kaplan-Carr Trio, he recorded and toured extensively for 20 years. Chamber music plays an important role in his musical life. He is a frequent visitor to international chamber music festivals and has appeared often as a guest with the Guarneri and Emerson string quartets and with New York's Chamber Music Society of Lincoln Center. His awards include First Prize in the Naumburg Competition, the Gregor Piatigorsky Memorial Award, Second Prize in the Rostropovich International Cello Competition, and winner of the Young Concert Artists competition. He studied at the Yehudi Menuhin School with Maurice Gendron and later in London with William Pleeth. He has held teaching positions at the New England Conservatory and the Royal Academy of Music. St John's College, Oxford created the

post of "Musician in Residence" for him. Since 2002, he has been a professor at Stony Brook University in New York. Mr. Carr plays a Matteo Goffriller cello made in 1730.

Award-winning violist **Che-Yen Chen** is a founding member of the Formosa Quartet. After winning First Prize in the 2003 Primrose International Viola Competition, he and his quartet won the Grand Prize of the 2006 London International String Quartet Competition. *San Diego Union-Tribune* described him as an artist who finds "not just the subtle emotion, but the humanity hidden in the music." He has recorded on EMI, Delos, New World Records, and Aeolian Classics. His recording with the Formosa Quartet, *From Hungary to Taiwan*, released by Bridge Records, was named one of "The Best Classical Releases of January 2019" by WQXR. As an orchestral musician, he served as principal violist of the San Diego Symphony and the Mainly Mozart Festival Orchestra and has appeared as guest principal viola with major orchestras across North America. His solo, chamber, and orchestral career, combined with his passion for education, led him to found the Formosa Chamber Music Festival in Taiwan together with his quartet. He is a former member of CMS's Bowers Program. His other chamber music projects include Camera Lucida and The Myriad Trio. He has given master classes across North America and Asia and served on the faculty of the University of Southern California until 2019. Mr. Chen joined the UCLA Herb Alpert School of Music as professor of viola in 2018.

Timothy Cobb is the principal bass of the New York Philharmonic, prior to which he served as principal bass for the Metropolitan Opera Orchestra. He has appeared at numerous chamber music festivals worldwide, and as a former participant in the Marlboro Music festival, has toured with the Musicians from Marlboro series. He is a faculty member of the Sarasota Music Festival and serves as principal bass for Valery Gergiev's World Orchestra for Peace, an invited group of musicians from around the world, from which he has earned the title UNESCO Artist for Peace. He also served as principal bass for the Mostly Mozart festival orchestra. He can be heard on all Met recordings after 1986, as well as on the Naxos label in a recording of Giovanni Bottesini's duo bass compositions with fellow bassist Thomas Martin, of London. Mr. Cobb graduated from the Curtis Institute of Music where he studied with Roger Scott. In his senior year he became a member of the Chicago Symphony under Sir Georg Solti. He serves as bass department chair for The Juilliard School and on the faculties of the Manhattan School of Music, Purchase College, and Rutgers University. He also holds the title 'Distinguished Artist in Residence' at Lynn University in Boca Raton, Florida.

Joseph H. Conyers, assistant principal bass of the Philadelphia Orchestra since 2010, joined Philadelphia after tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony where he served as principal bass. A 2004 Sphinx Competition laureate, he has performed with many orchestras as soloist and in numerous chamber music festivals collaborating with international artists and ensembles. In addition to being the most recent recipient of the C. Hartman Kuhn Award (the highest honor given to a musician in the Philadelphia Orchestra by music director Yannick Nézet-Séguin), he is the inaugural recipient of the Young Alumni Award from his alma mater, the Curtis Institute of Music, where he studied with Hal Robinson and Edgar Meyer. An advocate for music education, he is executive director of Project 440—an organization that provides young musicians with the career and life skills they need to develop into tomorrow's civic-minded, entrepreneurial leaders. Additionally, he is the music director of the All City Orchestra, which showcases the top musicians of the School District of Philadelphia. Project 440 partners with the School District in providing its curriculum in college and career preparedness, social entrepreneurship, and leadership. He is a frequent guest clinician presenting classes across the country including Yale University, New England Conservatory, The Colburn School, and University of Georgia. Mr. Conyers currently sits on the National Advisory Board for the Atlanta Music Project. He performs on the "Zimmerman/Gladstone" 1802 Vincenzo Panormo double bass which he has affectionately named Norma.

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Lawrence Dutton, violist of the nine time Grammy winning Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Sir James Galway, André Previn, Walter Trampler, Menahem Pressler, Rudolf Firkušný, Lynn Harrell, Yefim Bronfman, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, Joshua Bell, Emanuel Ax, and Elmar Oliveira. Since 2001, he has been the artistic advisor of the Hoch Chamber Music Series, presenting three concerts at Concordia College in Bronxville, NY. He has been featured on three albums with jazz bassist John Patitucci on the Concord Jazz label and with the Beaux Arts Trio recorded the Shostakovich Piano Quintet, Op. 57, and the Fauré G minor Piano Quartet, Op. 45, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge records was nominated for a Grammy award. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla, Heifetz Institute, Great Mountains Festival in Korea, Chamber Music Northwest, and the Rome Chamber Music Festival. Currently Professor of Viola and Chamber Music at Stony Brook University and at the Robert McDuffie School for Strings at Mercer University in Georgia, Mr. Dutton began violin studies with Margaret Pardee and viola studies with Francis Tursi at the Eastman School. He earned his bachelor's and master's degrees at The Juilliard School, where he studied with Lillian Fuchs. He plays a Samuel Zygmuntowicz viola (2003).

Cellist **Timothy Eddy** has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed as soloist with the Dallas, Colorado, Jacksonville, North Carolina, and Stamford symphonies and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has also won prizes in numerous national and international competitions, including the 1975 Gaspar Cassadó International Violoncello Competition in Italy. He is a member of the Orion String Quartet, whose critically acclaimed recordings of the Beethoven string quartets are available on the Koch label. 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.

Randall Ellis served as principal oboist of Lincoln Center's Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and the Mozart Orchestra of New York and is solo English horn in the New York Pops Orchestra. He is a member of the Emmy award-winning All-Star Orchestra and also the Windscape Woodwind Quintet, artists-in-residence at the Manhattan School of Music. Principal oboist and faculty member of the Eastern Music Festival, he was principal oboist of the New York Chamber Symphony and received two Grammy nominations, including one for his recording of Howard Hanson's *Pastorale*. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, and the American Symphony Orchestra. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at the 92nd Street Y. In addition to many appearances on PBS's *Live From Lincoln Center*, he has recorded for EMI/Angel, Columbia, Sony, RCA, Vox, Nonesuch, CRI, Pro Arte, Delos, and Deutsche Grammophon. Mr. Ellis attended the North Carolina School of the Arts and Stony Brook University where he studied with Ronald Roseman. He teaches oboe and chamber music at Skidmore College and coaches in the graduate orchestral performance program at the Manhattan School of Music.

Double bassist **Xavier Foley** is the recipient of a prestigious Avery Fisher Career Grant. He was recently recognized on New York WQXR's "19 for 19" Artists to Watch list and featured on PBS Thirteen's NYC-Arts. As a concerto soloist, he has performed with orchestras including the Atlanta Symphony, Philadelphia Orchestra, and Nashville Symphony. Also a composer, he was co-commissioned by Carnegie Hall and the Sphinx Organization for a new work entitled *For Justice and Peace* for Violin, Bass, and String Orchestra, which was performed at Carnegie Hall last season as part of a program designed to promote social justice. Other distinctions include First Prizes at the Young Concert Artists International Auditions, Astral National Auditions, Sphinx's Competition, and International Society of Bassists Competition. In 2018, he made acclaimed debuts in the Young Concert Artists Series at Merkin Concert Hall and the Kennedy Center. He has also given recitals at New York's Morgan Library and Boston's Isabella Stewart Gardner Museum. An active chamber musician, he has been re-engaged to perform on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center as a member of CMS's Bowers Program. A native of Marietta, Georgia, Mr. Foley is an alum of the Perlman Music Program and earned his bachelor's degree from the Curtis Institute of Music with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.

Spanish violinist **Francisco Fullana** has been praised as a "rising star" (*BBC Music Magazine*) and "frighteningly awesome" (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described Fullana as "an amazing talent." Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians' understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter's re-composition of Vivaldi's *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as "explosive" (*Gramophone*) and "electric and virtuosic" (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

Harpsichordist **John Gibbons** marks his 20th season performing with The Chamber Music Society of Lincoln Center. A member of the Boston Museum Trio, he is resident harpsichordist and fortepianist of the Musical Instrument Collection of the Boston Museum of Fine Arts, and a frequent guest artist with the Da Camera Society of Houston, Boston Chamber Music Society, Chamber Music Northwest, and the Aston Magna Festival in the Berkshires. He also appears with Boston Baroque, Apollo's Fire, and the Handel and Haydn Society. As a harpsichordist-conductor, he has directed the New York Chamber Symphony and has performed on various series at Weill Recital Hall, as well as at the festivals of Tanglewood, Spoleto, and Marlboro. He has recorded on the Centaur, Delos, Titanic, Cambridge, Harmonia Mundi, Nonesuch, Philips, and RCA labels. He received the Erwin Bodky Prize (1969), the New England Conservatory's Chadwick Medal (1967), and a Fulbright scholarship for study with Gustav Leonhardt in Amsterdam. Mr. Gibbons graduated from the New England Conservatory, where he is chairman of the Historical Performance Department and director of the Bach Ensemble. He has taught at Lowell State College and Brandeis University.

A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, **Marc Goldberg** is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theater, NYC Opera, Orchestra of St. Luke's, Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the US, in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.

Violist **Mark Holloway** is a chamber musician sought after in the United States and abroad. He is a member of the Pacifica Quartet, in residence at the Jacobs School of Music at Indiana University Bloomington, where he is on the faculty. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays at festivals in France, Musikdorf Ernen in Switzerland, and the International Musicians Seminar in Prussia Cove, England. He has often appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera, and was principal violist at Tanglewood, New York String Orchestra, and guest principal of the American Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, 92nd Street Y, Casals Festival, with the Israeli Chamber Project, Chameleon Ensemble, and on radio and television throughout the Americas and Europe, including a *Live From Lincoln Center* broadcast. Hailed as an "outstanding violist" by *American Record Guide*, and praised by Zürich's *Neue Zürcher Zeitung* for his "warmth and intimacy," he has recorded for Marlboro, CMS Live, Music@Menlo LIVE, Naxos, and Albany. An alum of CMS's Bowers Program, Mr. Holloway received his bachelor's degree with Michelle LaCourse at Boston University and a diploma from the Curtis Institute of Music as a student of Michael Tree.

Acclaimed by critics for his exceptional talent and magnificent tone, American violinist **Chad Hoopes** has remained a consistent performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant. Highlights of past seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, and Orchestre National du Capitole de Toulouse for the French premiere of Qigang Chen's concerto *La joie de la souffrance*. He has performed with leading orchestras, including the San Francisco, Pittsburgh, Houston, and National Symphonies, as well as the Minnesota, Colorado Music Festival, and National Arts Centre Orchestras. He has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and at Lincoln Center's Great Performers series in New York City. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist

Wayne Marshall was recently released. Born in Florida, he began his violin studies at the age of three in Minneapolis, and continued his training at the Cleveland Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Professor Ana Chumachenco, who remains his mentor. An alum of CMS's Bowers Program, he plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist **Bella Hristova's** growing international career includes numerous appearances as soloist with orchestra including performances with the Milwaukee and Kansas City symphonies, and Beethoven's ten sonatas with acclaimed pianist Michael Houstoun on tour in New Zealand. Last season, she performed ten different works as soloist with orchestra, from Mozart to Sibelius to Bartók, as well as concertos by Florence Price (with the Knoxville Symphony) and David Ludwig (with the Hawaii Symphony and Symphony Tacoma). She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, and Michael Stern. A sought-after chamber musician at festivals, she performs at Australia's Musica Viva, Music from Angel Fire, Chamber Music Northwest, and the Santa Fe Chamber and Marlboro Music festivals. Her recording *Bella Unaccompanied* (A.W. Tonegold Records) features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. Ms. Hristova 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. An alum of CMS's Bowers Program, she plays a 1655 Nicolò Amati violin.

Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist **Paul Huang** makes recent and forthcoming appearances with the Mariinsky Orchestra with Valery Gergiev, the Detroit Symphony with Leonard Slatkin, and the Houston Symphony with Andrés Orozco-Estrada. During Beethoven's 250 anniversary celebrations in the 2020-21 season, he will perform the Beethoven Concerto with the Colorado Symphony and Eugene Symphony, as well as the Triple Concerto with the Charlotte Symphony. Other highlights will include appearances with the San Diego Symphony, Louisville Orchestra, and the National Symphony of Mexico. Internationally, he will make his debut with Heidelberg Philharmonic, Rotterdam Philharmonic with Lahav Shani, and return to the National Symphony Orchestra of Taiwan as its artist-in-residence. A frequent guest artist at music festivals worldwide, he recently stepped in for Anne-Sophie Mutter at Bravo! Vail Music Festival playing Mozart's Violin Concerto No. 4 with Chamber Orchestra Vienna-Berlin as well as a recital debut at the Lucerne Festival, both to critical acclaim. Winner of the 2011 Young Concert Artists International Auditions, Mr. Huang earned both bachelor's and master's degrees at The Juilliard School and is an alum of CMS's Bowers Program. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago.

Violinist **Ani Kavafian** enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. In the 2019-20 season, she continued her longtime association as an artist of the Chamber Music Society with appearances in New York and on tour. Last summer she participated in several music festivals, including the Heifetz International Institute and the Sarasota Chamber Music, Bridgehampton, Meadowmount, Norfolk, and Angel Fire festivals. She and her sister, violinist and violist Ida Kavafian, have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a Full Professor at Yale University and has appeared at Carnegie's Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International

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Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Ms. Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master's degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.

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

Called “superb” by the *Washington Post* and “stunningly virtuosic” by the *New York Times*, **Peter Kolkay** is the only bassoonist to have received an Avery Fisher Career Grant and to win first prize at the Concert Artists Guild International Competition. Recent seasons have included a solo recital at the Centro Cultural Ollin Yoliztli in Mexico City, chamber music performances at Music@Menlo and Bridgehampton summer festivals, and appearances on the Emerald City, Camerata Pacifica, and Mostly Music series. He actively engages with composers in the creation of new works for the bassoon; he has commissioned and premiered solo works by Joan Tower, Mark-Anthony Turnage, and Tania León among others. His recent recordings include Stravinsky's *The Soldier's Tale* with Roger Waters narrating and Michael Torke's bassoon concerto. He is a member of the IRIS Orchestra in Germantown, Tennessee, and has also served as guest principal bassoon of the St. Paul Chamber Orchestra. A dedicated teacher, he is Associate Professor at the Blair School of Music at Vanderbilt University and has given master classes throughout the United States and Mexico. Mr. Kolkay is an alum of CMS's Bowers Program, holds degrees from Lawrence University, the Eastman School of Music, and Yale University, and studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins. A native of Naperville, Illinois, he now calls the Melrose neighborhood of Nashville home.

Swedish cellist **Jakob Koranyi** has firmly established himself on the classical music scene as one of Europe's most interesting young soloists. Acclaimed for his commanding virtuosity and passion for diverse and innovative programs, he has toured extensively performing as a recitalist as well as a soloist all over the world. Orchestral highlights of previous seasons include performances with the Royal Stockholm Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, New Zealand Symphony Orchestra, and Arctic Philharmonic Orchestra working with conductors such as Sakari Oramo, Jan-Pascal Tortiellier, David Atherton, Jaime Martin, and Christian Lindberg. A committed chamber musician, he collaborates with distinguished musicians such as Yura Lee, Simon Crawford-Phillips, and Juho Pohjonen and has appeared in chamber music concerts alongside such international stars as Vilde Frang, Kim

Kashkashian, Leonidas Kavakos, Misha Maisky, Martin Fröst, Lawrence Power, and Denis Kozukhin. He also enjoys working with artists of other disciplines and has a lasting collaboration with dancer Heather Ware. The 2016-17 season saw the premiere and Dutch tour of their new piece *Battle Abbey*, as well as performances with the Helsinki Philharmonic, Orquesta Filarmonica de Bogota, and the Stockholm Royal Philharmonic Orchestra. The current season sees performances of the Haydn C major Concerto with the Vasteras Sinfonietta and Gävle Symfoniorkester, Kurt Atterberg's Cello Concerto with the Swedish Radio Symphony, as well as other interesting projects and festivals. An alum of The Bowers Program (formerly CMS Two), Mr. Koranyi performs regularly with the Chamber Music Society, and plays an Iosephi Gratiani cello built in 1756 in Genoa.

Formerly principal horn of the Metropolitan Opera Orchestra for 25 years, **Julie Landsman** is a distinguished performing artist and educator who has served as faculty at The Juilliard School since 1989. She is a member of the Orpheus Chamber Orchestra, and has performed with the New York Philharmonic, Houston Symphony, St. Paul Chamber Orchestra, and Philadelphia Orchestra. She has recorded for the RCA, Deutsche Grammophon, CRI, Nonesuch, and Vanguard labels, and is most famous for her performance of Wagner's "Ring" cycle as solo horn with the MET Opera under the direction of James Levine. She has performed as a chamber musician at many festivals and concert series, including the Marlboro Music Festival, Chamber Music Northwest, the Santa Fe Chamber Music Festival, Sarasota Music Festival, La Jolla Summerfest, the Chamber Music Society of Lincoln Center, and the Metropolitan Museum of Art. This summer she will perform and teach at the Music Academy of the West and the Sarasota Music Festival. She received the Pioneer Award from the International Women's Brass Conference and was a featured artist at the International Horn Society Conference in 2012 and 2015. In addition to being on the Juilliard faculty, Ms. Landsman teaches at the Bard Conservatory and she recently released a series of Carmine Caruso horn lessons on YouTube. She received a bachelor's degree from Juilliard under the tutelage of James Chambers and Ranier De Intinnis. A native of Brooklyn, she currently resides in Nyack, New York.

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 dares to perform Niccolò Paganini's 24 Caprices in concert, and his YouTube series, *Paganini POV*, continues to draw praise for its use of technology in sharing unique perspectives and insight into violin playing. He has performed as a soloist with orchestras including the San Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice; and his recital appearances have taken him to Vienna's Konzerthaus, Tel Aviv Museum of Art, and Carnegie Hall's Weill Recital Hall. As a season artist at the Chamber Music Society of Lincoln Center and an alum of CMS's Bowers Program, 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 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.

Violinist/violist **Yura Lee** is a multifaceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic on both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, the Palais des Beaux-Arts in Brussels, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes

in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris*, with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. An alum of CMS's Bowers Program, Ms. Lee is on the faculty at the USC Thornton School of Music.

Violinist **Cho-Liang Lin** is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio. Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the orchestras of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. An advocate of contemporary music, he has collaborated with and premiered works by Tan Dun, Joel Hoffman, John Harbison, Christopher Rouse, Esa-Pekka Salonen, Lalo Schifrin, Paul Schoenfield, Bright Sheng, and Joan Tower. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival. As music director of La Jolla Music Society's SummerFest from 2001 to 2018, Mr. Lin helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 *Musical America* named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.

American violist **Matthew Lipman** has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago's Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul's Kumho Art Hall, and CMS's Rose Studio. *The Strad* praised his "most impressive" debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the Billboard Charts. He was featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he studied at The Juilliard School with Heidi Castleman and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS's Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the RBP Foundation.

Anthony Manzo's vibrantly interactive and highly communicative music making has made him a ubiquitous figure in the upper echelons of classical music, performing at noted venues including Lincoln Center in NYC, Boston's Symphony Hall, and the Spoleto Festival in Charleston. He appears regularly with the Chamber Music Society of Lincoln Center, both in NY and across the country. He serves as the solo bassist of San Francisco's New Century Chamber Orchestra and as a guest with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he happens to be near his home in

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Washington, DC. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival and two tours as soloist alongside bass/baritone Thomas Quasthoff, performing Mozart's "Per questa bella mano." He is an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing was lauded as "endowed with beautiful and unexpected plaintiveness" by the *Boston Musical Intelligencer*), Philharmonia Baroque in San Francisco, and Opera Lafayette in Washington, DC. He is on 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!).

Romanian-born cellist **Mihai Marica** is a first prize winner of the Dr. Luis Sigall International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White's Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer. He is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. Last season, he joined the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master's and artist diploma degrees. He is an alum of CMS's Bowers Program.

Winner of the prestigious Avery Fisher Career Grant, flutist **Demarre McGill** enjoys an active career as a leading soloist, recitalist, and chamber and orchestral musician. He has appeared as soloist with the Philadelphia Orchestra, Pittsburgh Symphony, San Diego Symphony, Baltimore Symphony, Milwaukee Symphony, Buffalo Philharmonic, Chicago Youth Symphony, and at age 15 with the Chicago Symphony. He is a founding member of The Myriad Trio, a former member of Chamber Music Society Two, and has participated in the Santa Fe Chamber Music Festival, Music@Menlo, Marlboro Music, La Jolla Music Festival, Seattle Chamber Music Festival, Stellenbosch Chamber Music Festival in South Africa, St. Bart's Music Festival in the Caribbean, and the Jeju International Wind Ensemble Festival in South Korea. In addition to his performance schedule, he is the co-founder and artistic director of the chamber music organization Art of Élan. His discography includes Bach's Fifth Brandenburg Concerto, and *The Eye of Night* with The Myriad Trio. His other media credits include appearances on PBS's *Live From Lincoln Center* with CMS playing Bach's Second Brandenburg Concerto. Appointed principal flute of the Dallas Symphony in 2013, he previously served as principal flute of the Seattle Symphony, San Diego Symphony, Florida Orchestra, and Santa Fe Opera Orchestra. Mr. McGill received his bachelor's degree from The Curtis Institute of Music where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Mr. Baker at The Juilliard School, where he received a master's degree.

Jennifer Montone joined The Philadelphia Orchestra as principal horn in 2006, and is currently on the faculties of The Curtis Institute of Music and The Juilliard School. She was formerly the principal horn of the Saint Louis Symphony, associate principal horn of the Dallas Symphony, adjunct professor at Southern Methodist University, and performer/faculty at the Aspen Music Festival and School. Named the Paxman Young Horn Player of the Year in London in 1996, she has since won many solo competitions and awards, including an Avery Fisher Career Grant in 2006 and a 2013 Grammy Award for her recording of Penderecki's Horn Concerto entitled *Winterreise*. She has performed with the Berlin Philharmonic,

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Cleveland Orchestra, Orpheus Chamber Orchestra, New York Philharmonic, Metropolitan Opera Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra, and New Jersey Symphony Orchestra, in which she was awarded the position of third horn while still a student. She performs regularly at the Chamber Music Society of Lincoln Center, La Jolla SummerFest, Strings Festival, and Santa Fe Chamber Music Festival, and is a coach at the New World Symphony. A native of northern Virginia, Ms. Montone was in the National Symphony Fellowship Program, where she studied with Edwin Thayer, was a fellow of the Tanglewood Music Center, and attended the Marlboro Music Festival. She is a graduate of The Juilliard School as a student of Julie Landsman.

Violist **Paul Neubauer** has been called a “master musician” by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the US premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.

Tara Helen O'Connor is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. Winner of an Avery Fisher Career Grant and a two-time Grammy nominee, she was the first wind player to participate in CMS's Bowers Program. A Wm. S. Haynes flute artist, she regularly appears at the Santa Fe Chamber Music Festival, Music@Menlo, the Chamber Music Festival of the Bluegrass, Spoleto USA, Chamber Music Northwest, Mainly Mozart Festival, Music from Angel Fire, the Banff Centre, the Great Mountains Music Festival, Chesapeake Music Festival, Rockport Chamber Music Festival in Massachusetts, Bay Chamber Concerts, and the Bravo! Vail Music Festival. She is a newly appointed co-artistic director of the Music from Angel Fire Festival in New Mexico. A much sought-after chamber musician and soloist, she is a founding member of the Naumburg Award-winning New Millennium Ensemble and a member of the woodwind quintet Windscape. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. She has appeared on A&E's *Breakfast with the Arts*, *Live from Lincoln Center*, and has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings with the Chamber Music Society, and Bridge Records. She is associate professor of flute and coordinator of classical music studies at Purchase College. She is also on the faculty of Bard College and Manhattan School of Music and is a visiting artist at the Royal Conservatory of Music in Toronto.

Violist **Richard O'Neill** is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, Hiroshima and Korean symphonies; the Moscow, Vienna, Württemberg and Zurich chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir

Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of last season include the complete Beethoven string quartet cycle for the Seattle Chamber Music Society with the Ehnes Quartet, and a South Korean recital tour with harp player Emmanuel Ceysson. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colón, Hong Kong's Cultural Center, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of CMS's Bowers Program, he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, and UNICEF and runs marathons for charity. He recently joined the Takács Quartet as their new violist.

Described as “a pianist with power, precision, and tremendous glee” (*Gramophone*), pianist **Hyeyeon Park** has appeared as a soloist and chamber musician on major concert stages around the world, performing with orchestras such as the Seoul Philharmonic, KNUA Symphony Orchestra, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra, among others. A Seoul Arts Center “Artist of the Year 2012,” she is prizewinner of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, and Corpus Christi, and her performances have been broadcast on KBS and EBS television (Korea) and RAI3 (Italy), WQXR (New York), WFMT (Chicago), WBJC (Baltimore), and WETA (Washington, DC). An active chamber musician, she has performed at multiple festivals including Music@Menlo, Chamber Music Northwest, Yellow Barn, and Santander (Spain) and has collaborated with such distinguished musicians as David Shifrin, Cho-Liang Lin, and Ani and Ida Kavafian. She released, among others, a critically acclaimed world-premiere recording of Lowell Liebermann's works for cello and piano with cellist Dmitri Atapine, and her solo CD *Klavier 1853* was released in 2017. Ms. Park holds a doctorate from the Peabody Institute of the Johns Hopkins University, and degrees from Yale School of Music, and Korea National University of Arts. She is artistic director of Apex Concerts (Nevada) and piano professor at the University of Nevada, Reno.

Violinist **Daniel Phillips** enjoys a versatile career as a chamber musician, solo artist, and teacher. A graduate of Juilliard, his major teachers were his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He is a founding member of the Orion String Quartet, which performs regularly at the Chamber Music Society. Available on recording are the complete quartets of Beethoven and Leon Kirchner. Since winning the 1976 Young Concert Artists Competition, he has performed as a soloist with many orchestras, including the Pittsburgh, Boston, Houston, Phoenix, San Antonio, and Yakima symphonies. He appears regularly at the Spoleto USA Festival, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and Music from Angel Fire, has participated in the International Musicians Seminar in Cornwall, England since its inception, and recently returned to the Marlboro Music Festival. He has served on the faculty of the Heifetz Institute and the St. Lawrence String Quartet Seminar at Stanford. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A judge in the 2018 Seoul International Violin Competition and the 2019 Fischhoff Chamber Music Competition, he is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School. He lives with his wife, flutist Tara Helen O'Connor, on Manhattan's upper west side.

In 2004, **Scott Pingel** became the principal bass of the San Francisco Symphony and the *San Francisco Chronicle* named him one of the most prominent additions to the ensemble. Previously, he served as

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principal bass of the Charleston Symphony Orchestra, performed with the Metropolitan Opera, and served as guest principal with the National Arts Center Orchestra in Canada. His solo performances with ensembles such as the San Francisco Symphony, the San Francisco Academy Orchestra, and the Charleston Symphony Orchestra, and his recitals (frequently consisting of his own arrangements) have received critical acclaim. As a chamber musician, he has collaborated with luminaries including Yo-Yo Ma and members of the Emerson, Miro, Pacifica, St. Lawrence, Danish, and Takács quartets. He can often be heard at the Arizona Musicfest, Music@Menlo, and Music in the Vineyards festivals and on television and radio programs including NPR's *Performance Today*. Formerly active as a jazz musician and electric bassist, he worked with greats including Michael Brecker, Geoff Keezer, and James Williams, and performed in venues from Birdland in New York to Fasching in Stockholm. He held a tenured position at the University of Michigan, and currently serves on the faculty of the San Francisco Conservatory of Music. Mr. Pingel's primary instructors were James Clute, Peter Lloyd, and Timothy Cobb. He earned a bachelor's degree from the University of Wisconsin-Eau Claire, a master's degree from the Manhattan School of Music, and spent two years as a fellow at the New World Symphony.

Cellist **Keith Robinson** is a founding member of the Miami String Quartet and has been active as a chamber musician, recitalist, and soloist since his graduation from the Curtis Institute of Music. He has had numerous solo appearances with orchestras including the New World Symphony, The American Sinfonietta, and the Miami Chamber Symphony and in 1989 won the P.A.C.E. "Classical Artist of the Year" Award. His most recent recording released on Blue Griffin Records features the complete works of Mendelssohn for cello and piano with his colleague Donna Lee. In 1992, the Miami String Quartet became the first string quartet in a decade to win First Prize of the Concert Artists Guild New York Competition. The quartet has also received the prestigious Cleveland Quartet Award, won the Grand Prize at the Fischhoff Chamber Music Competition, and was a member of CMS's Bowers Program. Mr. Robinson regularly attends festivals across the United States, including the Santa Fe Chamber Music Festival, Music@Menlo, Kent Blossom Music, Mostly Mozart, Bravo! Vail, Savannah Music Festival, and the Virginia Arts Festival. Highlights of recent seasons include international appearances in Bern, Cologne, Istanbul, Lausanne, Montreal, Rio de Janeiro, Hong Kong, Taipei, and Paris. Mr. Robinson hails from a musical family and his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. He plays a cello made by Carlo Tononi in Venice in 1725.

Known for her "complete dedication and high intelligence" (*San Francisco Classical Voice*), Israeli-American cellist **Inbal Segev** combines "rich tone, secure presence, and complete technical mastery" (*Jerusalem Post*). She has appeared as a soloist with such leading international orchestras as the Berlin Philharmonic, Israel Philharmonic, and Pittsburgh Symphony, collaborating with prominent conductors including Marin Alsop, Lorin Maazel, and Zubin Mehta. Committed to reinvigorating the cello repertoire, she has commissioned new works from Timo Andres, Anna Clyne, Avner Dorman, Gity Razaz, and Dan Visconti, and in 2018 became the first to perform Christopher Rouse's Violoncello Concerto since its premiere by Yo-Yo Ma in 1994. A co-curator of chamber music at the Baltimore Symphony's New Music Festival, she co-founded the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Her recent discography includes acclaimed recordings of Romantic cello works with pianist Juho Pohjonen for Avie and Bach's Cello Suites for Vox. Her YouTube channel features her popular master class series, *Musings with Inbal Segev*, which has thousands of subscribers around the world and more than a million views to date. Her many honors include prizes at the Pablo Casals, Paulo, and Washington International Competitions. A native of Israel, at 16 she was invited by Isaac Stern to continue her cello studies in the US, where she earned degrees from Yale University and The Juilliard School. Her cello was made by Francesco Ruggieri in 1673.

Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. His concerto debut came at the age of eight and in the same year he moved to the UK to study at the Menuhin School. He recently debuted with the Chattanooga Symphony Orchestra in Tennessee and the Hong Kong Sinfonietta and made return visits to the English Symphony Orchestra, Aarhus Symphony Orchestra, Royal Philharmonic Orchestra, and Camerata Salzburg. Further appearances include various chamber music festivals, tours with the Sitkovetsky Trio, and extensive periods of chamber music in Australia and the US. Recent concerto performances include appearances with the Yomiuri Nippon Symphony Orchestra, Royal Philharmonic Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, BBC Scottish Symphony Orchestra, Netherlands Philharmonic Orchestra, Tokyo Symphony Orchestra, Hallé Orchestra, Moscow Symphony Orchestra, St. Petersburg Symphony Orchestra, Orquesta Filarmónica de Bolivia, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, Residentie Orkest, Aarhus Symphony Orchestra, Welsh National Opera Orchestra, BBC National Orchestra of Wales, London Philharmonic Orchestra, and the Philharmonia Orchestra. He directs and performs as a soloist regularly with chamber orchestras, including the Australian Chamber Orchestra, Norwegian Chamber Orchestra, Amsterdam Sinfonietta, London Mozart Players, Lithuanian Chamber Orchestra, New York Chamber Players, Camerata Zurich, and a recent tour with the Netherlands Youth Orchestra. He is a founding member of the Sitkovetsky Trio, who regularly perform throughout Europe and Asia, and an alum of CMS's Bowers Program.

Praised for his "virtuosic," "dazzling," and "brilliant" performances (*New York Times*) and his "bold, keen sound" (*New Yorker*), oboist **James Austin Smith** performs new and old music across the United States and around the world. He is an artist of the International Contemporary Ensemble, Decoda (Affiliate Ensemble of Carnegie Hall), and Cygnus, co-principal oboist of the Orpheus Chamber Orchestra, and Artistic and Executive Director of Tertulia, a chamber music series that takes place in restaurants in New York and San Francisco. A devoted educator, he serves on the oboe and chamber music faculties of Stony Brook University and the Manhattan School of Music. His festival appearances include Music@Menlo, Marlboro, Lucerne, Bowdoin, Orlando, Stift, Norfolk, Bridgehampton, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA. He has performed with the St. Lawrence, Orion, Rolston, and Parker string quartets and recorded for the Nonesuch, Bridge, Mode, and Kairos labels. An alum of CMS's Bowers Program, he holds a master's degree from the Yale School of Music and Bachelor of Arts in Political Science and music degrees from Northwestern University. He spent a year as a Fulbright Scholar at the Mendelssohn Conservatory in Leipzig, Germany and is an alum of Carnegie Hall's Ensemble Connect. Mr. Smith's principal teachers are Stephen Taylor, Christian Wetzel, Humbert Lucarelli, and Ray Still.

Stephen Taylor is one of the most sought-after oboists in the country. He is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (for which he has served as co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and is co-principal oboist of the Orpheus Chamber Orchestra. His regular festival appearances have included Spoleto, Aldeburgh, Caramoor, Bravo! Vail Valley, Music from Angel Fire, Norfolk, Santa Fe, Aspen, and Chamber Music Northwest. Among his more than 300 recordings are Bach arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter's Oboe Quartet, for which he received a Grammy nomination. He has performed many of Carter's works, giving the world premieres of Carter's *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the US premieres of *Trilogy* for Oboe and Harp, Oboe Quartet, and *A 6 Letter Letter*. He is entered in Who's Who in American Colleges and Universities and has been awarded a performer's grant from the Fromm Foundation at Harvard University. He has collaborated with the Vermeer, Shanghai, Orion, American, and Artis-Vienna String

Quartets. Trained at The Juilliard School, Mr. Taylor is a member of its faculty as well as of the Yale and Manhattan schools of music. He plays rare Caldwell model Lorée oboes.

Praised as an “utterly dazzling” artist (*The Strad*), with “a marvelous show of superb technique” and “mesmerizing grace” (*New York Classical Review*), violinist **Danbi Um** captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. A Menuhin International Violin Competition Silver Medalist, she showcases her artistry in concertos, chamber music, and recitals. After winning the Music Academy of the West Competition in 2014, she made her concerto debut performing the Walton Violin Concerto with the Festival Orchestra, conducted by Joshua Weilerstein. Highlights of her 2019-20 season included solo appearances with the Chamber Orchestra of Philadelphia (Kimmel Center) and Brevard Philharmonic, a national tour with the Chamber Music Society of Lincoln Center, and debut performances at premier national series including Wolf Trap, Cincinnati’s Linton Chamber Series, and Chicago’s Dame Myra Hess Concerts. An avid chamber musician, she is an alum of CMS’s Bowers Program. Her festival appearances have included those at Marlboro, Ravinia, Yellow Barn, Moab, Seattle, Caramoor, Moritzburg, and North Shore. Her chamber music collaborators have included Vadim Gluzman, Pamela Frank, Frans Helmerson, Jan Vogler, David Shifrin, and Gilbert Kalish. Admitted to the Curtis Institute of Music at the age of ten, Ms. Um graduated with a bachelor’s degree. Her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She is a winner of Astral’s 2015 National Auditions and plays on a 1683 “ex-Petschek” Nicolò Amati violin, on loan from a private collection.

David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, and California philharmonics; the Los Angeles, San Diego, St. Matthew’s, and South Bay chamber orchestras; and the Berkeley, Burbank, and Glendale symphonies. He has performed at the Santa Fe, La Jolla, and Music@Menlo chamber music festivals as well as with the Chamber Music Society of Lincoln Center. Active in the recording studio, he has played principal trumpet for the soundtracks of *Toy Story 4*, *Spiderman: Far From Home*, *Incredibles 2*, *Rogue One*, *Coco*, *A Quiet Place*, *Spiderman Homecoming*, *War for the Planet of the Apes*, *Fast and Furious 7*, *10 Cloverfield Lane*, *Independence Day Resurgence*, *Godzilla*, *The Amazing Spiderman*, *White House Down*, *Karate Kid*, *Avatar*, *The Legend of Zorro*, *A Beautiful Mind*, *Troy*, *Titanic*, and *Deep Impact*. He has also been a member of John Williams’s trumpet section for over 20 years, recently recording *Star Wars Episodes VII, VIII, and IX*. He is currently a faculty member at Azusa Pacific University and Biola University. He received his master’s degree with distinction from the New England Conservatory of Music and his bachelor’s degree from the Thornton Music School at the University of Southern California.

Acclaimed for his inspirational performances and eloquent musicianship, **Paul Watkins** enjoys a distinguished career as concerto soloist, chamber musician, and conductor. He performs regularly with major British orchestras, and has made eight concerto appearances at the BBC Proms, most recently in the world premiere of the cello concerto composed for him by his brother Huw Watkins. He has performed with prestigious orchestras worldwide including the Gewandhausorchester Leipzig, Netherlands Philharmonic, Norwegian Radio Orchestra, Melbourne Symphony, Tokyo Metropolitan Symphony, Konzerthausorchester Berlin, and the Orchestra Nazionale Sinfonica della RAI Torino. The 2019-20 season sees his debut with the Minnesota Orchestra, a tour of Sweden and the UK with Västerås Sinfonietta, chamber recitals with Simon Crawford-Philips, Lawrence Power, and Marianne Thorsen in Switzerland, and performances with pianist Alessio Bax at the Chamber Music Society of Lincoln Center, Virginia Commonwealth University, and Festival Incontri in Terra di Siena. A dedicated

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chamber musician, he was a member of the Nash Ensemble from 1997 until 2013, when he joined the Emerson String Quartet. Since 2014, he has been artistic director of the Great Lakes Chamber Music Festival in Detroit. He also maintains a busy career as a conductor, with recent highlights including appearances with the Detroit Symphony, Swedish Chamber Orchestra, and Kristiansand Symphony. He has held the positions of music director of the English Chamber Orchestra and principal guest conductor of the Ulster Orchestra. Mr. Watkins plays a cello made by Domenico Montagnana and Matteo Goffriller in Venice, c. 1730.

Kenneth Weiss has an active career as a soloist, conductor, chamber musician, and teacher. He has performed extensively in Europe, North America, and Asia, including appearances at Wigmore Hall, Tokyo's Bunka Kaikan Hall, Théâtre de la Ville in Paris, Library of Congress, Carnegie Hall, Lincoln Center, La Roque d'Anthéron, Auditorio Nacional in Madrid, and the Amsterdam Concertgebouw. He is a frequent guest of the Chamber Music Society of Lincoln Center, Bridgehampton Chamber Music Festival, and NYC's Music Before 1800. Highlights of the 2019-20 season included the Brandenburg Concertos with the Orchestre de Rouen, a tour with the Berkshire Bach Society in December, and *The Art of Fugue in Confinement* in May on YouTube. Other planned engagements included a live recording of Jean-Féry Rebel's *Eléments* on the historic Taskin harpsichord in Lisbon, and appearances at the Lausanne Bach Festival and Emerald City Music in Seattle. His recordings for Satirino records have been widely acclaimed. They include Bach's *Goldberg Variations*, partitas, and *Well-Tempered Clavier*, a recording of Rameau operas and ballets transcriptions, two Scarlatti albums, and two CDs devoted to Elizabethan keyboard music—*A Clear Day* and *Heaven & Earth*. A native New Yorker, he attended the High School of Performing Arts and the Oberlin Conservatory where he studied with Lisa Goode Crawford, later studying with Gustav Leonhardt at the Amsterdam Conservatory. He is professor of harpsichord at the *Haute Ecole de Musique* in Geneva, Switzerland, and professor of chamber music at the Paris Conservatory.