

CENTER FOR THE PERFORMING ARTS

presents

**Chamber Music Society of Lincoln Center's  
*Front Row: National*  
*Winds from Different Lands***

*The presentation runs approximately 1 hour and 26 minutes, including an intermission, and will be available for streaming from noon Monday, March 14–noon Friday, March 18.*

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**PROGRAM**

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER  
*Front Row: National*

**Selections from *Don Giovanni*..... Wolfgang Amadeus Mozart**

*Featuring James Austin Smith and Stephen Taylor, oboists; Tommaso Lonquich and Rome de-Guise Langlois, clarinetists; Mark Goldberg and Peter Kolkay, bassoonists; and David Jolley and Erik Reed, horn players.*

**Octet for Flute, Oboe, Horn, Violin, Viola, Cello, Bass, and Piano, Op. 3.....**  
..... **Mily Balakirev**

*Featuring Ransom Wilson, flutist; James Austin Smith, oboist; David Jolley, horn player; Sean Lee and Mark Holloway, violists; Inbal Segev, cellist; Xavier Foley, double bassist; and Michael Brown, pianist.*

**INTERMISSION**

**Summer Music for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31.....**  
.....**Samuel Barber**

*Featuring Tara Helen O'Connor, flutist; Stephen Taylor, oboist; Sebastian Manz, clarinetist; Peter Kolkay, bassoonist, and Radovan Vlatkovic, horn player.*

**Sextet for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano.....Frances Poulenc**

*Featuring Tara Helen O'Connor, flutist; Stephen Taylor, oboist; Sebastian Manz, clarinetist; Peter Kolkay, bassoonist, and Radovan Vlatkovic, horn player.*

**PROGRAM NOTES**

**Wolfgang Amadeus Mozart**  
**(Born in 1756 in Salzburg, Austria; died in 1791 in Vienna)**  
**Selections from *Don Giovanni* for two oboes, two clarinets, two bassoons,**  
**and two horns (1787)**  
**(Arr. Josef Triebensee)**

Mozart's *Don Giovanni* recounts the legendary undoing of an unrelentingly selfish male. The opera opens with Don Giovanni's attempted assault of Donna Anna and his subsequent murder of her father. The high stakes of the opening drama are captured by the tense and funereal minor-key music that appears at the start of the overture. But the scampering *tutti* that follows is all sunshine. Indeed, most of the opera is occupied by the Don's buffoonish attempts at seduction, and the music is full of impish levity. Josef Triebensee's wind ensemble arrangements of selections from the opera capitalize on this lightness, creating a playful and yet faithful rendition of these familiar numbers. After the overture, several arias and ensemble sections are included:

*Ah chi mi dice mai*: Donna Elvira, whom Don Giovanni has previously seduced and then abandoned, plots her revenge.

*Madamina, il catalogo é questo:* Leporello, the Don's manservant and enabler, brags to Donna Elvira of all the women that the Don has seduced. He encourages her sincerely to give up on her love for him.

*Fin ch'han dal vino:* Don Giovanni tells Leporello to invite all the townspeople to his house for a party so that he may continue his lecherous pursuits.

*Eh via buffone:* Leporello threatens to leave Don Giovanni's service, but the Don offers him more money until he agrees to stay.

*Presto presto pria ch'ei venga:* In the finale to Act I, Masetto, the betrothed of young Zerlina, the target of Don Giovanni's advances, plots to hide and watch the Don's attempted seduction. Don Giovanni stumbles on Masetto and gives up his attempt for a couple of minutes, leading both Masetto and Zerlina back to the party. There, the Don once again reveals himself to be a villain but manages to escape punishment for the moment.

### **Mily Balakirev**

**Octet for Flute, Oboe, Horn, Violin, Viola, Cello, Bass, and Piano, Op. 3 (1855–56)  
(Born in 1837 in Nizhniy Novgorod, Russia; died in 1910 in St. Petersburg, Russia)**

Balakirev was a stubborn and dedicated advocate for Russian music. Together with fellow countrymen Nikolai Rimsky-Korsakov, Alexander Borodin, César Cui, and Modest Mussorgsky, he formed a collective of composers known as "The Mighty Five." Sometimes scoffed at as a band of amateurs, they disdained the national conservatory's overly European musical ethos, instead seeking to cultivate a Russian sound rooted in the distinct melodic and harmonic stylings of Russian folk music.

Though the others went on to have varying degrees of international notoriety, Balakirev's musical career took a serious hit in the 1870s, when he suffered major professional setbacks as a composer and conductor that led to a mental breakdown. He did resume composing here and there eventually, but his output remained relatively small.

Among the reasons his music has received less attention than that of his colleagues is that he was extremely slow to finish his works. Such was the case with his Octet for Winds, Strings, and Piano, his only extant chamber work. The young Balakirev wrote the first movement between 1855 and 1856, and he proudly showed it to Mikhail Glinka, a mentor and a highly influential figure in Russian music. It is orchestral in its ambitions, pitting muscular string gestures against lyrical wind melodies in the dramatic, declamatory opening minutes. The piano goes on to introduce a secondary theme, an insistent, modally inflected tune that hints at the Russian style Balakirev would encourage his cohort to develop. Alas, as with many of his works, the composer did not complete the remaining movements of the octet, and so we are left only to imagine the

inventive ways he might have developed these themes and stylistic elements into the large-scale work he had planned.

### **Samuel Barber**

#### ***Summer Music* for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 31 (1955) (Born in 1910 in West Chester, Pennsylvania; died in 1981 in New York)**

The American composer was catapulted to fame in 1938 by Toscanini's broadcast of his iconic *Adagio for Strings*, but by then he had already produced a rash of quite popular symphonic and piano works. He resisted turning to the experimental methods that were being taken up by many of his colleagues, and though some of his music has borrowings from jazz and popular styles, for the most part Barber was focused on expanding the harmonic language of European Romanticism. He was criticized as conservative by many of his contemporaries, but the enduring presence of his music on concert stages is a testament to the effective balance he struck between new and old modes of music making.

His *Summer Music* for wind quintet, written in 1955 and premiered in 1956 on a commission from the Detroit Chamber Music Society, displays this balancing act. The piece is built on a tuneful refrain that Barber took from one of his own unfinished orchestral scores. As the melody develops, the density of the accompaniment ebbs and flows, alternating comfortably tonal phrases with sections that are harmonized more complexly. The whole ensemble then participates in a series of unison passages with short, stopped notes in tonally chaotic counterpoint that creates a strangely static feeling. The group returns to the initial refrain, and gradually the players add more textures. After a climactic section where every instrument seems to be doing something unrelated, they quickly unite and bring the work to an abrupt and unresolved close.

#### **Crowdfunding c. 1956**

The Chamber Music Society of Detroit had a remarkably prescient approach to paying for *Summer Music*, the quintet they commissioned from Barber. The society asked members of the audience to donate to pay the composer (though they did guarantee up to \$2,000). It turned out to be a huge hit with the crowd, who had apparently been very excited and motivated to attend by this commissioning process. The audience members got their money's worth; at the concert, the work was played twice, once before intermission and once after.

### **Francis Poulenc**

#### ***Sextet* for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano (1932–39) (Born in 1899 and died in 1963 in Paris)**

Poulenc received lessons as a pianist and demonstrated a high degree of skill from a young age, but he avoided formal training as a composer, concerned that he would

become enmeshed in the formal dogmas and preconceptions of a single influence. He accepted some lessons from Eric Satie and a few others over the course of the 1920s, but he never studied in a conservatory. The result is a uniquely omnivorous musical voice. In his music, we hear hints of the harmonic language of Debussy, the rhythmic complexity and changeable moods of Stravinsky, and the tongue-in-cheek attitude of Satie. Equally important among his influences were the popular songs and band music of the time, and he took pride in the resulting “vulgarity” that can be heard in many of his works. Indeed, in 1935, Poulenc admitted “I need a certain musical vulgarity as a plant lives on compost.”

Trappings of the local music hall can be heard throughout Poulenc’s Sextet for Piano and Winds, written in 1932. The perky outer sections of the first movement alternate between harsh, winding chromaticism and delightfully campy band fare. These passages enclose a melancholy and affecting interlude, cued by a bassoon solo that leads the whole group into a sultry bar-room ballad. The second movement opens with a sensitive oboe solo, a testament to Poulenc’s capacities as a melodist, which quickly devolves into a marching romp and then returns to the romantic material heard at the outset. The last movement is a triumphant rondo with extremely virtuosic horn parts. But the merriment is short-lived; the movement ends with a carefully and brightly harmonized slow chorale, as the party seems to end, and the revelers slowly return to their abodes.

Poulenc was not particularly pleased with the version of this sextet that he completed and presented in 1932. He viewed it as a flawed work of light entertainment. Over the course of the 1930s, in part in response to the tragic death of one of his best friends, Poulenc became more interested in seriousness in music. He started to write sincere religious works that would mark a new phase in his career and scaled back some of the “vulgarity” he had been so pleased to present previously. In 1939, he reworked the sextet into a final version, attempting to do a better job of striking the careful balance between the playfully absurd and the emotionally rich music that we can hear in the work today.

### **Francis Poulenc: Morning person?**

In 1932, Nino Franck interviewed Poulenc at his studio in Montmartre, north of Paris, where he regularly participated in an artist retreat. He was at the time working away on the Sextet for Piano and Winds, and Franck’s description gives a charming picture of the composer and his surroundings:

“When the composer leaves for a few days, it’s in Montmartre you have to seek him out: Here’s a broad, silent street, with no cars between the solid houses, climbing inexorably up to the Sacre-Coeur. In one of these houses is an immense, elegant studio; I wait there, at nine o’clock in the morning, for the composer to be woken. French windows lead out on to a charming small garden on the side of the hill: if you look up, the clock towers seem to become flesh, whiter than ever in the morning sun. Then Poulenc appears, enveloped in a morning coat the gives him a somewhat Balzacian air, his head

heavy and long like Apollinaire's, his gaze sleepy and ironical, his voice ingratiating. You ask him a question, he questions you in return: you insist, and he makes a devious reply, with a sort of cheerful casualness ...”

*Program notes by Nicky Swett, a cellist, a writer, and a PhD student in music at the University of Cambridge.*

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## ABOUT THE ARTISTS

Award-winning pianist **Jean-Efflam Bavouzet** enjoys a prolific recording and international concert career. He regularly works with orchestras such as the Cleveland Orchestra, San Francisco Symphony, BBC Symphony, and NHK Symphony. He collaborates with conductors including Vladimir Jurowski, Gianandrea Noseda, François-Xavier Roth, Yan Pascal Tortelier, Vasily Petrenko, Ludovic Morlot, Edward Gardner, and Sir Andrew Davis. Recent highlights include performances with Tokyo Metropolitan Symphony, Orchestre Philharmonique de Strasbourg, and Royal Liverpool Philharmonic; a play-direct week with Seattle Symphony Orchestra; and his continued relationship with Manchester Camerata. In recital, he commenced his residency at Wigmore Hall and performs at Beethoven-Haus Bonn. His previous performances include New York's Lincoln Center and Carnegie Hall with the London Philharmonic Orchestra; the Philharmonie de Paris with Orchestre Philharmonique de Monte-Carlo; and BBC Proms with the BBC Philharmonic Orchestra and Nicholas Collon. During the 2019–20 season, he returned to perform with Toronto and Seattle symphonies and Royal Scottish National Orchestra; and he toured the United Kingdom with the Iceland Symphony under Yan Pascal Tortelier. He records exclusively for Chandos, and his CD *The Beethoven Connection* received numerous accolades from magazines including *Gramophone*, *BBC Music*, *Choc-Classica*, and *The New York Times*. Ongoing cycles include the complete Haydn piano sonatas and the complete Mozart piano concertos with the Manchester Camerata and Gábor Takács-Nagy; their fourth volume was nominated for a Gramophone Award in 2020. In 2020, the complete Beethoven Concertos were released with the Swedish Chamber Orchestra play-directed by Bavouzet.

**Michael Brown** has been described as “one of the leading figures in the current renaissance of performer-composers” (*The New York Times*). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center and an alum of the society's Bowers Program. He makes regular appearances with orchestras such as the National Philharmonic, and the Seattle, Grand Rapids, North Carolina, and Albany symphonies. He was selected by pianist András Schiff to perform an international solo recital tour, making debuts in Zurich's Tonhalle and New York's 92nd Street Y. He has appeared at the Tanglewood, Mostly Mozart, Marlboro, Ravinia, Music@Menlo, Tippet Rise, Bridgehampton, and Bard music festivals. He performs regularly with his longtime duo

partner, cellist Nicholas Canellakis. A prolific composer, Brown wrote a piano concerto that was scheduled to premiere in 2020 at the Gilmore Festival and by the NFM Leopoldinum Orchestra in Poland. He was the composer and artist-in-residence at the New Haven Symphony for the 2017–19 seasons and a 2018 Copland House Award winner. He is the First Prize winner of the Concert Artists Guild competition. He earned degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. A native New Yorker, he lives there with his two nineteenth-century Steinway Ds, Octavia and Daria.

Praised as “extraordinary” and “a formidable clarinetist” by *The New York Times*, **Romie de Guise-Langlois** has appeared as soloist and chamber musician on major concert stages internationally. She has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra; as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul chamber orchestras; NOVUS NY; the Orchestra of St. Luke’s; the New Haven and Stamford symphony orchestras; and The Knights Chamber Orchestra. She is an alum of Astral Artists, Ensemble Connect, and Chamber Music Society’s Bowers Program. She has appeared at series such as the Boston and Philadelphia chamber music societies; Musicians from Marlboro; the Santa Fe Chamber Music Festival; and Chamber Music Northwest, among others. A native of Montreal, de Guise-Langlois earned her bachelor’s degree from McGill University and her master’s degree from Yale School of Music. She is assistant professor of clarinet at UMass Amherst.

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 was 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 titled *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 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 the society’s Bowers Program. A native of Marietta, Georgia, 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.

**Marc Goldberg** is a member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble; is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theatre, New York City Opera, Orchestra of St. Luke's, and Riverside Symphony; and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, Goldberg 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 United States, 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 New York University.

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, and Concordia; and with the Boston Chamber Music Society. Performances have taken him to 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. He was principal violist at Tanglewood and 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; and with the Israeli Chamber Project and Chameleon Ensemble. He also has performed 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, Chamber Music Society Live, Music@Menlo Live, Naxos, and Albany. An alum of Chamber Music Society's Bowers Program, 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.

**David Jolley** has thrilled audiences throughout the world with his "remarkable virtuosity" (*The New York Times*), and he has been hailed as "a soloist second to none" by



*Gramophone*. A chamber artist of unusual sensitivity and range, he has frequently collaborated with such groups as the Kalichstein-Laredo-Robinson Trio, the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, Musicians from Marlboro, and the Chamber Music Society of Lincoln Center. He is a member of the virtuoso wind quintet Windscape; the Trio Valtorna, with violinist Ida Kavafian and pianist Gilles Vonsattel; and the New York Brass Arts Trio, with trumpeter Joe Burgstaller and trombonist Haim Avitsur. He was also a founding member, now emeritus, of the Orpheus Chamber Orchestra, with which he toured widely and made more than two dozen recordings for the Deutsche Grammophon label. He has made solo appearances with symphonies across the United States, including Detroit, Rochester, Memphis, San Antonio, Phoenix, Florida West Coast, New Mexico, and Vermont. His keen interest in expanding the solo horn literature has led to the composition of works for him by Ellen Taaffe Zwilich, John Harbison, George Tsontakis, and George Perle. He most recently premiered a concerto by Lawrence Dillon with the Carolina Chamber Orchestra. He has six solo recordings under the Arabesque label, including Mozart and Strauss concertos with the Israel Sinfonietta. Jolley is on the faculty of Stony Brook University, Mannes College of Music, Queens College, and Manhattan School of Music.

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 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 he has 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. Kolkay is an alum of Chamber Music Society’s Bowers Program. He 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 calls the Melrose neighborhood of Nashville home.

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. 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. 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

Chamber Music Society's Bowers Program, Lee performs regularly at Lincoln Center, as well as on tour. Originally from Los Angeles, he 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 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.

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

Clarinetist **Sebastian Manz** has been praised for his "enchantingly beautiful intonation and technical prowess" by *Fono Forum*. He recently performed as a soloist with major European orchestras such as the Camerata Salzburg and the Munich Chamber Orchestra. On the chamber music stage, he gave performances at the Elbphilharmonie Hamburg and the Concertgebouw Amsterdam. He performed at festivals including the prestigious Heidelberger Frühling in Germany and the Jazzfestival Viersen, collaborating with artists like Sebastian Studnitzky, Herbert Schuch, Sarah Christian, Julian Steckel, the wind quintet variation5, the Danish String Quartet, and the Armida Quartet. At the ARD International Music Competition in 2008, he won not only first prize in the clarinet category, which had not been awarded for forty years, but also the coveted Audience Prize and other special prizes. He is solo clarinetist with the SWR Symphony Orchestra in Stuttgart and artistic director of the Alpenarte Festival. He is also active in the "Rhapsody in School" organization founded by Lars Vogt, which is committed to bringing classical music into schools. His recording of the complete works of Carl Maria von Weber was included in the list of the German Record Critics' "Quarterly Critics Choice" and won an ECHO Classic award. He recently released the recording *A Bernstein Story*. Manz was born in Hanover, Germany, and his teachers include the acclaimed clarinetists Sabine Meyer and Reiner Wehle. He is a member of

Chamber Music Society's Bowers Program.

**Tara Helen O'Connor** is a charismatic performer noted for her artistic depth, brilliant technique, and colorful tone spanning every musical era. The winner of an Avery Fisher Career Grant and a two-time Grammy Award nominee was the first wind player to participate in Chamber Music Society'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* and *Live from Lincoln Center*. She 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.

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

Israeli-American cellist **Inbal Segev**, known for her "complete dedication and high intelligence" (San Francisco Classical Voice), combines "rich tone, secure presence, and complete technical mastery" (*The 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. In 2018 she became the first person 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. At age 16, the native of Israel was invited by Isaac Stern to continue her cello studies in the United States, where she earned degrees from Yale University and The Juilliard School. Her cello was made by Francesco Ruggieri in 1673.

Praised for his "virtuosic," "dazzling," and "brilliant" performances (*The New York Times*) and his "bold, keen sound" (*The 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, Stiff, Norfolk, Bridgehampton, Bay Chamber Concerts, Mecklenburg-Vorpommern, and Spoleto USA. He has performed with the St. Lawrence, Orion, Rolston, and Parker string quartets. He has recorded for the Nonesuch, Bridge, Mode, and Kairos labels. An alum of Chamber Music Society's Bowers Program, he holds a master's degree from 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. 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, and the New England Bach Festival Orchestra; and he 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 Award nomination. He has performed many of Carter's works, giving the world premieres of *A Mirror on Which to Dwell*, *Syringa*, and *Tempo e Tempi*; and the U.S. 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, 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.

**Radovan Vlatkovic** has performed extensively around the globe and popularized the horn as a recording artist and teacher. He is the winner of numerous competitions, including the Premio Ancona in 1979 and the ARD Competition in 1983. He has premiered works by Elliott Carter, Sofia Gubaidulina, Heinz Holliger, and several Croatian composers; he premiered Penderecki's horn concerto, *Winterreise*, in Bremen, Germany, in 2008 with the composer as conductor. 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, the NHK Orchestra in Tokyo, and the Scottish Chamber Orchestra. The recipient of several German Record 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. Vlatkovic is on the faculty of the Mozarteum Salzburg, Hochschule Zürich, and holds the Canón horn chair at the Queen Sofia School in Madrid. He recently became an Honorary Member of the Royal Academy of Music.

Flutist and conductor **Ransom Wilson** has performed in concert with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in Europe. As a conductor, he is starting his fourth season as music director of the Redlands Symphony in Southern California, and he has become the director of Orchestral Programs at Idyllwild Arts. He has led opera performances at the New York City Opera and for ten years was an assistant conductor at the Metropolitan Opera. He has been a guest conductor of the London, Houston, KBS, Kraków, Denver, New Jersey, Hartford, and Berkeley symphonies; the Orchestra of St. Luke's; the Philadelphia Chamber Orchestra; the Hallé Orchestra; and the chamber orchestras of St. Paul and Los Angeles. He has also appeared with the Glimmerglass Opera, Minnesota Opera, and the Opera of La Quincena Musical in Spain. As an educator, he regularly leads master classes at the Paris Conservatory, The Juilliard School, Moscow Conservatory, and Cambridge University. A graduate of The Juilliard School, he was an Atlantique 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 thirty-five albums as flutist and/or conductor. Wilson is a professor at the Yale University School of Music and has performed with the Chamber Music Society since 1991. He plays exclusively on a handmade Haynes flute.