

CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER

Fred Sherry, Artistic Director

Ida Kavafian, Violinist
Paul Neubauer, Violist
Fred Sherry, Cellist

David Shifrin, Clarinetist
Robert Rouch, Hornist
Lee Luvisi, Pianist

Monday Evening, October 1, 1990, at 8:00
Rackham Auditorium, Ann Arbor, Michigan

PROGRAM

Trio in B-flat major, Op. 11 (piano, clarinet, cello) Beethoven
Allegro con brio
Adagio
Tema con variazione: allegretto
Lee Luvisi, David Shifrin, Fred Sherry

*Sextet, "Quilt Panels" (clarinet, horn, strings, piano) Caltabiano
David Shifrin, Robert Rouch, Ida Kavafian,
Paul Neubauer, Fred Sherry, Lee Luvisi

INTERMISSION

Quartet No. 1 in G minor, Op. 25 (piano and strings) Brahms
Allegro
Intermezzo: allegro ma non troppo
Andante con moto
Rondo alla zingarese: presto
Lee Luvisi, Ida Kavafian, Paul Neubauer, Fred Sherry

*"Quilt Panels" was commissioned by the Chamber Music Society of Lincoln Center for world première on this tour.

The Chamber Music Society of Lincoln Center is represented by Columbia Artists Management Inc., New York City.

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**Trio in B-flat major, Op. 11,
for Clarinet, Cello, and Piano**
LUDWIG VAN BEETHOVEN (1770-1827)

Little is known about the compositional history of this Trio, but two pieces of documentary evidence are available. The theme for the variations in the last movement is from an aria in Joseph Weigl's (1766-1846) opera *L'anor marinaro*, which was first performed in Vienna on October 15, 1797. Weigl, Haydn's godson and student of Salieri and Albrechtsberger, was a very successful composer of German and Italian operas.

Since the publication of the Trio was advertised in Vienna on October 3, 1798, it is safe to assume that it was composed during that year. The only pertinent information about the circumstances that prompted Beethoven to compose the Trio appears in Czerny's *Complete Theoretical and Practical Pianoforte School*. He stated that the variation theme was chosen at the wish of the clarinetist for whom the Trio was written. Czerny does not mention him by name. A.W. Thayer, however, in his monumental biography of the composer, suggests the musician in question is Josef Beer. This theory is qualified with a question mark; however, it is not without foundation. Beer (1744-1811), a Bohemian clarinet virtuoso who improved the instrument by adding a fourth key, lived and played in Vienna. He took the clarinet part in Beethoven's E-flat major Quintet for Piano and Winds, Op. 16, in a performance with the composer at the piano on April 2, 1798, six months before the publication of the Trio. In spite of its opus number, the Quintet is the earlier work. The Trio could be the artistic fruit of the collaboration of Beethoven and Beer, who also participated in the first performance of the Septet on April 2, 1800.

In any event, Beer was not a casual friend. For Beer to suggest Beethoven compose a trio with clarinet is very plausible. Perhaps Beer wished, and Beethoven intended, to create a companion piece to Mozart's Trio for Clarinet, Viola, and Piano, K. 498. Beethoven's three-movement structure parallels Mozart's, in which soprano and

alto instruments are added to the piano. On the other hand, Beethoven chose soprano and tenor instruments. The tenor (cello) also has to function as a bass.

The work appeared with the title *Grand Trio pour le Pianoforte avec une Clarinette ou Violin, et Violoncelle*, with the dedication to Countess Thun. The lady was a piano student and supporter of Mozart, and her daughter and son-in-law Prince Lichnowsky would play a crucial role in the performance history of *Fidelio* a few years later. Because chamber music was composed primarily for music-making at home and amateur clarinetists were scarce, the substitution of violin for clarinet was a forgone conclusion. This is also the case with Mozart's E-flat major Trio. Since the eighteenth century, countless amateurs have played both trios in their alternate versions.

The B-flat major Trio is shorter than those of Beethoven's Op. 1, because it does not have a scherzo. Yet, it shows technical refinement, concentration and a predilection for imitative writing. The opening, with its forceful unison statement of all instruments, has no precursor in Beethoven's *oeuvre* and was paralleled only about ten years later in the Fifth Symphony. There are frequent, sharp dynamic accents. Note the dynamic intensification of the restatement of the principal theme in the recapitulation. The *Adagio* gives all the instruments good opportunities to "sing" and to ornament. The opening motive stems rhythmically and metrically from the second movement of the little Piano Sonata Op. 49, No. 2. (Disregard the chronologically meaningless opus number.) The calm atmosphere is violently disturbed twice: midway, before the restatement of the main theme and, unexpectedly, before the *morendo* ending.

It is not possible to recount all the stories about Beethoven's use of the melody from Weigl's opera for the variation finale. Strangely enough, the first edition of the Trio gave the first line of the aria Beethoven used but omitted Weigl's name. No doubt Beethoven liked the tune and realized its potential for variations.

The nine variations form an attractive kaleidoscope of pictures. The first is for piano alone; the second is a canonic dialogue for clarinet and cello. The fourth variation and the marchlike seventh are in B-flat minor, the latter in contrast to the eighth, a lyrical duet for clarinet and cello. Its melodic con-

tour literally anticipates two identical melodies of Weber (from his opera *Oberon*) and Mendelssohn (*A Midsummer Night's Dream*), which also evolve from the descending scale of their respective basic keys (B-flat major and E major). The canonic ninth variation is extended into a merry and humorous finale. Concluding a large scale work with a variation-finale, Beethoven set the stage on which momentous events were to unfold.

— Dr. Joseph Braunstein



Sextet, "Quilt Panels," for Clarinet, Horn, Violin, Viola, Cello, and Piano

RONALD CALTABIANO (b. 1959)

An initial inspiration for *Quilt Panels* came in the early morning hours of a cool October day in 1987, at the first full showing of the AIDS Quilt in Washington, D.C. The enormous range of emotions I felt included shock, grief, joyful memories, anger, and an overwhelming sense of loss. The six "panels" of this sixteen-minute sextet (played without break) are an attempt to make explicit these emotions, which words can only imply. Perhaps because of these personal associations, my usual compositional procedures were often put aside in favor of a more instinctive stream of musical consciousness.

The work proceeds as follows:

Panel One: After a brief introduction dominated by wide, angry, ascending intervals in the horn, this panel is led by a quiet, almost motionless cello solo, which builds in momentum and complexity to a fierce, concentrated cadenza.

Panel Two: The clarinet prevails in a sustained, rhythmless counterpoint of descending sighing gestures, with occasional interjections of the previous material. Final clarinet sighs accompany a brief violin cadenza introducing the next section.

Panel Three: Dancelike violin and piano interplay, increasingly interrupted by the previous clarinet material. Conflict rather than dialogue predominates. The violin ma-

terial evolves into the frenetic activity of the next panel.

Panel Four: A jagged four-bar arpeggiated pattern is heard primarily in the piano while motives from previous sections are spun from slow *legato cantus* statements. A climax is torn off, leaving the viola playing at the top of its range while the rest of the ensemble hurls ferocious stabbing chords.

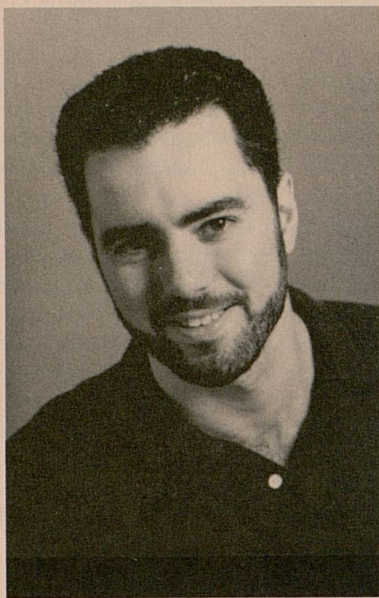
Panel Five: An extremely slow string chorale accompanies melodic fragments in the horn, clarinet, and piano. As the activity increases we are taken back to the opening horn gestures, now as part of the total ensemble.

Panel Six: Numbing chords and ferocious cello and piano gestures lead to a closing viola solo, which elicits memories from the rest of the work and ends with fragments of the opening cello solo.

Most aspects of *Quilt Panels* can be traced to the sequence of major, minor, and diminished thirds presented at the outset by the cello. These thirds generate harmonies that run the gamut of tonal qualities from fully tonal to modal and bi-modal to nearly atonal. They generate melodies, oriented around thirds and sixths, as well as quasi-tonal arpeggiated figures, such as the driving rhythms of *Panel Four*. Further, the rhythms and harmonic sequences are produced by procedures using the same material. For example, the entire work can be heard as having a tonic E, with revolving dominants on C-sharp and G, and with subdominant relationships on F and D. The relationship between the materials, implicit throughout, is finally made explicit in the closing viola solo.

The work is dedicated to all those fighting the war.

— Ronald Caltabiano



Born in New York in 1959, **Ronald Caltabiano** is a graduate of The Juilliard School, where he studied with Vincent Persichetti and Elliott Carter. His early studies were with Elie Siegmeister and Andrew Thomas. Abroad, he has studied composition with Peter Maxwell Davies and conducting with Gennady Rozhdestvensky. Caltabiano's music has been performed by such ensembles as the Juilliard, Arditti, and Emerson string quartets, the Guggenheim Concert Band, The Fires of London, the San Francisco Symphony and the Pittsburgh New Music Ensemble. He is the recipient of commissions from the San Francisco Symphony, Chamber Music America, the New York State Council on the Arts, and Exxon Corporation. His honors include a Rockefeller Foundation Fellowship, two Beams prizes from Columbia University, and awards from ASCAP and BMI.

Mr. Caltabiano is presently a member of the theory faculty of the Manhattan School of Music in New York City; he was formerly assistant to the composer Aaron Copland for several years. A special United Nations concert marking the closing of its 40th Anniversary Session was devoted entirely to the music of Ronald Caltabiano.

Quartet for Piano and Strings in G minor, Op. 25

JOHANNES BRAHMS (1833-1897)

In the summer of 1861, Brahms rented a little place in Hamm, a suburb of Hamburg, in order to live in a quiet atmosphere conducive to his creative work. He had accumulated the following sketches: the Symphony in C minor; the G-minor, A-major, and C-minor Piano Quartets; some songs, and the *German Requiem*. He began to work on the Quartet in C minor, but put it aside in favor of the Quartets in G minor and A major. The C-minor Quartet was finally published 14 years later (1875).

Joseph Joachim, who was in close touch with Brahms in the 1850s, assumed that the work on the Piano Quartets dated from 1855. Max Kalbeck, Brahms's friend and biographer, reported that Brahms, Joachim, and others played the G-minor Quartet in Detmold in 1857. This was not the definitive version of 1861 played publicly by Clara Schumann in Hamburg on November 16, 1861.

A private reading took place a year later in Vienna in the apartment of Julius Epstein, a professor at the Vienna Conservatory. He lived in the house where Mozart had composed *The Marriage of Figaro* and had played three of the quartets dedicated to Haydn in the presence of the master. It is the house where, in 1787, the sixteen-year-old Beethoven played for Mozart. Brahms and members of the Hellmesberger Quartet sight-read the Piano Quartet in G minor with aplomb and enthusiasm. The composer at once secured their collaboration in a concert that would introduce him to the Viennese public as both composer and pianist. This concert took place on November 16, 1862. Brahms's personality and the playing appealed more to the public than his G-minor Quartet. The press was negative. One important critic found only desert, storm, horror, frost, destruction, and desolation. The Hungarian finale earned the greatest applause. It happened that the bridge of the cello fell down. The public took the misfortune in good humor because the movement was repeated.

The first *Allegro* is rich with musical ideas. The principal theme enters somewhat timidly. There is no repeat of the exposition. The G-minor tonality is abandoned in the second half of the movement, whose ending bears the stamp of tragedy. Brahms called the

second movement an "Intermezzo," a term he inherited from Schumann. It follows only formally the Scherzo with Trio pattern; musically and spiritually it has nothing to do with the traditional scherzo. There is no gaiety and humor, but is rather serious in mood with muted strings. It is not vigorous, and aside from a few *forte* accents, has only *piano* and *pianissimo* passages. The Trio in A-flat maintains the triplet motion, stopping briefly only in the transition to the *Intermezzo*. Although the coda is in the key of C major, the somber mood is not broken. It is broken in the *Andante*, however. Note the appearance of the main theme in the bass part of the transition passage to the march episode. It reaches a triumphant climax in C major before returning to the home key (E-flat) and the solemn ending. In the *Rondo alla zingarese*, based on a three-measure rhythm, Brahms evokes memories of his concert tour with Eduard Remenyi (1830-1898), the talented violinist of gypsy temperament. By employing the Hungarian idiom but raising the tunes to the level of chamber music, Brahms created a virtuoso piece. Arnold Schoenberg later adapted this Quartet for a large symphony orchestra.

— Dr. Joseph Braunstein

CHAMBER MUSIC — SOCIETY OF LINCOLN — CENTER

It was with the stated purpose of "bringing together from all parts of the world strong musical personalities whose combination and interaction will create new excitement in chamber music performance" and "providing a comprehensive survey of chamber music literature, including not only repertoire for standard combinations, but also lesser-known works for unusual combinations of instruments," that the Chamber Music Society of Lincoln Center was established in 1969 to be the official performing organization of Alice Tully Hall. Conceived by William Schuman, during his presidency of Lincoln Center, to complete the representation by the Center of the full spectrum of performing arts, the Society took its shape from an intensive survey of the chamber music field and the

chamber music audience conducted over a three-year period by pianist Charles Wadsworth, who was to become the Society's artistic director for its first 20 years. He was succeeded in July 1989 by cellist Fred Sherry.

In the 21 years of its existence, the Society's adventuresome programming and the exceptional performance standards it has set have not only lured a brand-new audience to experience a new kind of excitement in an old art form previously reserved for an elite few, but have spurred a large-scale revival of chamber music throughout this country. The Society has given more than 1,000 concerts to date, over 700 of these at its home theater in New York. It has been obliged by popular demand to expand its subscription concerts from the 16 of its inaugural season to 24 this year.

Since 1972 the Society has also given an annual series for four sold-out concerts in the Concert Hall of Washington's John F. Kennedy Center for the Performing Arts. It has also presented an informal series of Saturday evening "Cushion Concerts" at an *avant-garde* art gallery in Manhattan's new Soho section. During the 1974-75 season the Chamber Music Society collaborated with the New York Philharmonic in presenting two week-long "mini-festivals" — one "Around Charles Ives" and one "Around Franz Schubert" — in each case offering five different programs on five consecutive nights at both Avery Fisher Hall and Alice Tully Hall. Preceding its regular 1981-82 subscription season, the Society presented a week-long "Haydn-Stravinsky Celebration" honoring the 250th birthday of the "father of modern chamber music" and the 100th birthday of "its outstanding 20th century exponent," with a concentration of concerts, lectures, museum and library exhibits, and pre-concert events. The Society also ushered in the worldwide celebration of the 300th anniversary of the birth of Johann Sebastian Bach with a week-long concentration of Bach concerts and lectures in September of 1984 designated as "J. S. Bach: A Musical Offering."

In 1975-76 the Society undertook a two-week-long tour for Columbia Artists Management that was sold out months in advance. In subsequent seasons, it has doubled its American tours, extending them as far as Alaska. In June of 1975, the Society gave its first concert outside the United

States, accepting a special invitation from Benjamin Britten to appear at England's famous Aldeburgh Festival. The Society has also been invited to the Casals Festival in Puerto Rico, the Festival of Bermuda, and Miami's New World Festival of the Performing Arts, and in May of 1984 undertook its first extensive overseas tour, performing 11 concerts in eight leading cities of Australia. This was so successful that a return tour was scheduled in 1987. In 1989, it also made a two-week tour of Japan. In 1976, the Society was invited by the South Carolina Arts Commission and the International Society of Performing Arts Administrators to give three special Bicentennial concerts at the historic Dock Theatre in Charleston, South Carolina, commemorating the first public concerts ever given on U.S. soil. And in June of 1988, the Society participated in the First New York International Festival of the Arts, presenting four special programs of contemporary music that explored the major trends of twentieth-century composition.

Six times the subject of "Live From Lincoln Center" international telecasts, the Chamber Music Society has also achieved a large international following on records, its initial recording for the Book-of-the-Month Club having sold more than 20,000 copies in the first three months. The Society has also recorded for CBS Masterworks, the Musical Heritage Society and its Musicmasters label, Omega Record Classics, and Arabesque. Since the 1977-78 season, all of the Society's New York programs have been broadcast, and for the past ten seasons they have been heard coast to coast on the American Public Radio network.

The six performers at the Lincoln Center Chamber Music Society's concert this evening represent the Society's permanent personnel of nine virtuosi, each with special reputation in the chamber music repertoire. The permanent artists include pianist Lee Luvisi, violinists Ani and Ida Kavafian, violists Walter Trampler and Paul Neubauer, cellists Leslie Parnas and Fred Sherry, clarinetist David Shifrin, and hornist Robert Rouch.

For its New York concerts, the Society has also invited world-famous soloists and vocal and instrumental ensembles specializing in particular areas of the repertoire to collaborate with the regular artists. The unique structure of the Society and conditions of its

hall allow many to perform for the first time in New York works in which they could not otherwise be heard.

Under a program encouraging outstanding contemporary composers to broaden the repertoire, the Chamber Music Society of Lincoln Center has commissioned 75 works to date. In addition, 11 works have been commissioned for the Society by the Koussevitzky Music Foundation. The composers commissioned to provide works for world première performance at Tully Hall by the Society thus far represent many different nationalities. They range from long-acknowledged veterans like the United States's Samuel Barber and William Schuman, England's Lennox Berkeley, Mexico's Carlos Chavez, Argentina's Alberto Ginastera, Switzerland's Frank Martin, and France's Darius Milhaud; to such leaders of the *avant-garde* as Berio and Boulez; and such fast-rising composers of the younger generation as Japan's Haruna Miyake and Scotland's Oliver Knussen; native New Yorkers John Corigliano, Jr. and William Sydeman; Chicago-born Michael Colgrass, Indiana-born Ned Rorem, California-born Stephen Burton, Iowan Peter Schickele; George Perle from New Jersey and Florida's Ellen Taaffe Zwillich. Their contributions to the Society's repertoire have ranged from duo-sonatas, trios, quartets, and quintets of classical form all the way to a "dramatic abstract" piece for nine solo instruments, in which the woodwinds sit at far corners of the stage and players are at liberty to provide any pitches they like between two given notes.

The Chamber Music Society has given world premières so far of 76 compositions, in addition to nine New York premières and six U.S. premières. A total of 892 works by 227 composers has been programmed by the organization to date.

A unique source of funding for the Society has come from the establishment in 1978 of endowed "chairs" (a practice borrowed from academia). The Society now has a total of eight of these, each representing a permanent means of support for one of the instrumental positions required by works in the chamber music repertoire. In addition, a Composer's Chair, named in memory of Elise L. Stoeger, has been endowed by a bequest of her late husband, Milan Stoeger.

The Chamber Music Society of Lincoln Center now makes its third Ann Arbor appearance.

Artists of the 1990 Fall Tour



Ida Kavafian, *violinist* (Fan Fox and Leslie R. Samuels Chair). Internationally acclaimed both as violinist and violist, Ida Kavafian is the younger sister of Chamber Music Society violinist Ani Kavafian, with whom she often plays in unique duo recitals. Born in Istanbul of Armenian parentage, the Kavafians came to the United States as youngsters and grew up in Royal Oak, Michigan, where Ida began her violin studies with Ara Zerounian and Mischa Mischakoff. Later, she studied with Ivan Galamian and Oscar Shumsky at New York's Juilliard School, from which she holds a Master of Music degree with honors. In 1978, as winner of the Young Concert Artists International Auditions, she made her New York debut in a joint recital with pianist Peter Serkin, and in 1981, she was the recipient of the Young Concert Artists' prestigious Michaels Award, which gave her an Alice Tully Hall solo recital debut. The following year she was awarded the

Silver Medal as the top American prize-winner in the First Indianapolis International Violin Competition, and in 1988 she won the coveted Avery Fisher Career Grant.

Ida Kavafian has been a frequent soloist with major symphony orchestras throughout the United States, including the New York Philharmonic and the Pittsburgh, Detroit, St. Louis, Montreal, Minnesota, and Seattle Symphonies. She has also soloed with orchestras in London, and at the Berkshire Music Festival in Tanglewood, Lincoln Center's Mostly Mozart Festival, the Santa Fe Chamber Music Festival, and the Roundtop Festival. For the past three years, she has been artistic director of New Mexico's Music from Angel Fire Festival and is also a founding member of Tashi, performing with the latter group throughout the United States, Europe, South America, and the Far East, as well as on RCA and Deutsche Grammophon recordings. In 1980, she performed the world première, with the Tokyo Metropolitan Symphony, of a concerto written for her by the distinguished Japanese composer Toru Takemitsu. Her instrument is a J. B. Guadagnini violin, made in Milan in 1751.

Ms. Kavafian now makes her second Ann Arbor appearance, after performing here in 1981 with Tashi.

Paul Neubauer, *violist* (Mrs. William Rodman Fay Chair). Principal violist from 1983 to 1989 of the New York Philharmonic — a post to which he was appointed at the age of 21, the youngest musician in the history of that venerable orchestra to be so honored — Paul Neubauer is a native of Los Angeles, where he began playing the viola at age seven. His principal teachers have been Alan de Veritch, William Primrose, and Paul Doktor, with whom he studied at The Juilliard School, obtaining the degree of Master of Music there. Winner of numerous awards, including First Prize in the 1980 Lionel Tertis International Viola Competition, First Prize in the 1982 D'Angelo Competition for Strings, and a Solo Recitalist's Fellowship from the National Endowment for the Arts, Neubauer made his New York recital debut in 1983 at Alice Tully Hall as a winner in the Naumburg International Competition.



Since then, Paul Neubauer has appeared as soloist with a number of leading orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the orchestras of St. Louis, San Francisco, and Taipei City, the Bavarian State Radio Orchestra, and the English Chamber Orchestra, with which he gave the world première of a concerto by Gordon Jacob. He has performed a program of works for viola and orchestra in Alice Tully Hall with the Solisti New York, in addition to his appearances with the Lincoln Center Chamber Music Society. He has participated in numerous festivals (including the Marlboro, Chautauqua, Santa Fe, and Chamber Music Northwest), made a Hollywood Bowl debut in the summer of 1985 with Michael Tilson Thomas conducting, performed with Pinchas Zukerman and James Galway for Lincoln Center's Mostly Mozart Festival, and with Vladimir Feltsman at the Metropolitan Museum of Art. He has recorded for the RCA, Marlboro Society, and Second Hearing labels and was featured in a half-hour recital on BBC-TV's Front Row Center series. Neubauer serves currently on the faculty of the Manhattan School of Music.

He returns this evening after making his Ann Arbor debut with the Chamber Music Society of Lincoln Center in 1986.



Fred Sherry, *cellist/artistic director*. A performer with the Chamber Music Society since the early 1970s, Fred Sherry became the Society's music administrator in 1981 and last year was named artistic director, succeeding Charles Wadsworth who had filled that position since the ensemble's inception. A native of Peekskill, New York, Sherry joined the permanent artist roster for the first time in the 1984-85 season. He had his principal musical training at New York's Juilliard School, where he studied with Leonard Rose and Channing Robbins. Sherry first came to public attention as winner of the 1968 Young Concert Artists Auditions and made his concert debut at Carnegie Hall on the 1969 Young Concert Artists series. Since then, he has appeared regularly on New York's major recital series at the Metropolitan Museum of Art and the 92nd Street "Y," among others. As a founding member of the chamber music ensemble Tashi, he has performed on four continents

and has recorded extensively for RCA, Columbia, Deutsche Grammophon, and other major labels. Sherry has taken part in numerous festivals, including Lincoln Center's Mostly Mozart, the Casals Festival in Puerto Rico, the Berkshire Music Festival at Tanglewood, the Italian and American Spoleto Festivals, Chamber Music Northwest, and the Interlochen, Scotia, and Bonn Beethoven Festivals. In 1983-84, he founded a new concert series, Bach Cantata Sundays, at St. Ann's Church in Brooklyn Heights, serving as both cellist and conductor.

Particularly identified with twentieth-century music, Fred Sherry has collaborated with many of the leading composers of our time, among them Boulez, Berio, Carter, Copland, Foss, Takemitsu, and Wuorinen. He premièred Mario Davidovsky's *Divertimento for Cello and Orchestra* with the American Composer's Orchestra, later performing it with the Municipal Orchestra of Buenos Aires and the San Francisco Symphony. In 1988, Charles Wuorinen wrote *Five* for him, a concerto that was premièred at the New York City Ballet and which he performed again last season at Carnegie Hall. Sherry has also been closely associated with jazz pianist and innovator Chick Corea, with whom he has toured the United States, Europe, and Japan.

Prior to tonight's concert, Fred Sherry appeared on this stage with the Tashi ensemble in 1981 and with the Lincoln Center Chamber Music Society in 1986.



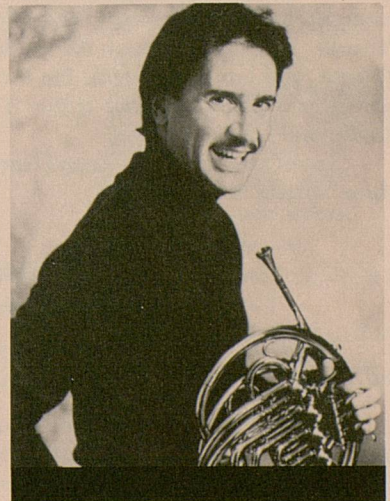
David Shifrin, *clarinetist* (Charles E. Culpeper Chair). A native New Yorker, David Shifrin had his musical education at the High School of Performing Arts, Michigan's Interlochen Arts Academy, and Philadelphia's Curtis Institute of Music. His principal teachers were Fred Ormand, Anthony Gigliotti, and Robert Marcellus. While still a student, he served as principal clarinetist with the American Symphony Orchestra under Leopold Stokowski and later held similar positions with the Cleveland Orchestra under Lorin Maazel and the orchestras of Dallas and Honolulu. Shifrin made his professional debut as a soloist playing the Nielsen Clarinet Concerto with The Philadelphia Orchestra under William Smith in 1969, and his New York recital debut at Alice Tully Hall came in 1983 as the recipient of a Solo Recitalist's Fellowship from the National Endowment for the Arts. In 1987, he was also chosen to receive

an Avery Fisher Award Grant.

Through the years, Shifrin has performed as soloist with most of the major symphony orchestras of the United States and Canada and has made frequent appearances at major festivals, including Lincoln Center's Mostly Mozart, for which he made news playing the original version of Mozart's Clarinet Concerto on an extended-range instrument specially constructed for him. As a chamber musician, he has collaborated with the Guarneri, Tokyo, Vermeer, Fine Arts, and New World String Quartets, with oboist Heinz Holliger for a special program at the Metropolitan Museum of Art, and in frequent concerts with the Chamber Music Society of Lincoln Center.

David Shifrin is remembered in Ann Arbor as a faculty member of the University School of Music from 1976 to 1983. Between 1979 and 1981, he performed in three concerts for the University Musical Society: with Judith Blegen and Martin Katz in the Debut & Encore Series, as soloist in a Faculty Artists Concert, and with Michael Tree and Gyorgy Sandor in the Chamber Arts Series. Currently, he is serving as music director of Chamber Music Northwest and is on the faculties of both Yale University and The Juilliard School. Shifrin has recorded the Copland Clarinet Concerto for EMI/Angel, a Brahms-Schumann recital for Delos, and other repertoire on the Nonesuch, Vanguard, CRI, and Chamber Music Northwest Collectors Series labels.

Robert Rouch, *hornist*. A frequent guest artist with the Chamber Music Society of Lincoln Center since 1973, Robert Rouch is now on the permanent roster of the Society. A native of Lock Haven, Pennsylvania, he attended the Oberlin Conservatory, Curtis Institute of Music, and The Juilliard School, from which he received his Bachelor of Music degree. His principal teachers have been Robert Kehm, Julius Levine, and Phillip Cohen. At the age of 17, Rouch made his professional debut playing the Strauss Horn Concerto No. 1 with The Philadelphia Orchestra. Subsequently, he played solo first horn in the Kansas City, New Orleans, and Munich symphony orchestras. He has also soloed with a number of leading orchestras throughout the United States, in addition to giving solo recitals on such prestigious series as those of New York's Metropolitan Museum of Art and the 92nd Street "Y."



Robert Rouch was introduced to chamber music at the 1971 Marlboro Festival and has since toured extensively with the Music from Marlboro and Tashi ensembles. He also appears as a guest artist with the Juilliard, Guarneri, Tokyo, Emerson, American, and Mendelssohn String Quartets. His festival appearances include the Spoleto Festivals in Italy and the United States, Lincoln Center's Mostly Mozart, the Santa Fe Festival, and the summer festival in Sitka, Alaska. His recordings with Music from Marlboro, Tashi, and the Chamber Music Society have been issued on the RCA Red Seal, Columbia Masterworks, Polydor, Erato, Musical Heritage Society, Sunnyside, and CRI labels.

In addition to his recital, chamber music, and orchestral performances, Rouch is also a jazz improviser and composer. He has collaborated in performance and recordings with Ornette Coleman, Kirk Lightsey, and the Danish Radio Big Band and is co-founder of Confluence, a jazz quartet with which he has toured the important jazz clubs of France and Spain and appeared at New York's Symphony Space.

A current member of the Manhattan College of Music faculty, Robert Rouch is now heard in his Ann Arbor debut.



Lee Luvisi, *pianist* (Alice Tully and Edward R. Wardwell Chair). One of the most highly respected pianists on the American musical scene, Lee Luvisi joined the Chamber Music Society's artist roster for the 1983-84 season. Born in Louisville, Kentucky, Luvisi was a student of Rudolf Serkin and Mieczyslaw Horszowski at the Curtis Institute in Philadelphia. Upon graduation there, he became the youngest faculty member in the history of that institution. Returning in 1963 to Louisville, he assumed the position of artist-in-residence at the University of Louisville School of Music, which he still holds.

Lee Luvisi's solo activities through the years have included a formidable list of major recitals and orchestral engagements across the United States, Canada, Mexico, and Europe. He has performed with nearly every important orchestra in North America, under such distinguished conductors as Bernstein,

Ormandy, Steinberg, and Shaw. His European career has seen numerous highly acclaimed appearances in London, Vienna, Berlin, and many other major capitals.

As a chamber pianist, Lee Luvisi is a member of the Buswell-Parnas-Luvisi Trio and collaborates regularly with the world's foremost musicians and ensembles. Among these have been the Juilliard, Guarneri, and Cleveland Quartets, and eminent artists such as Itzhak Perlman, Pinchas Zukerman, Alexander Schneider, Zara Nelsova, Richard Stoltzman, Benita Valente, and Jan De Gaetani. He is a frequent guest artist with New York's Mostly Mozart Festival and Chamber Music at the "Y" and has participated for many years in the Marlboro, Aspen, and Casals Festivals.

Luvisi now makes his second Ann Arbor appearance, after performing with the Chamber Music Society artists in 1986.

The Chilingirian String Quartet

Coming Tuesday, October 16, Rackham Auditorium, 8:00 p.m.

Program: Sergey Aslamazian's folk-based "Armenian" Suite, Bartók's Quartet No. 4 and Schubert's Quartet No. 15, D. 887.

Philips Pre-concert Presentation: 7:00 p.m., October 16, Rackham Building (free admission). "Armenian Folk Instruments" will be discussed, and perhaps demonstrated, by Mr. Hachig Kazarian, who has been associated with Armenian music for more than 30 years. Mr. Kazarian holds music degrees in both performance and literature.

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