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SPRING PROGRAM BOOK

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TABLE OF CONTENTS

6	RICHARD GOODE, PIANO
9	JUNCTION TRIO
12	ANNOUNCING THE 2024-2025 SEASON
14	BRENTANO QUARTET with JONATHAN BISS, PIANO JOSEPH CONYERS, BASS
18	PATRON INFORMATION
19	VENUE INFORMATION
20	DONORS



DEAR FRIENDS,

From all of us at Chamber Music Detroit, welcome!

80 years is a long time. Time to build a loyal, passionate audience that has endured for decades. Time to share inspiring educational experiences with thousands of students across Metro Detroit. Time to respond to a worldwide pandemic with innovative webcast programs reaching six continents.

But most of all, 80 years is a great beginning.

This season, we're looking to the future by bringing you these inspiring performances by some of today's most visionary artists. These are musicians – instrumentalists, composers, ensembles – whose extraordinary work is writing the next chapter of the chamber music tradition.

Welcome to classical music in its most intimate and inviting form.

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Warmly,

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SATURDAY, MARCH 23, 2024, 8 PM | SELIGMAN PERFORMINGS ARTS CENTER

RICHARD GOODE PIANO

LUDWIG VAN BEETHOVEN Six Bagatelles from Op. 119 (Nos. 6-11)
Andante – Allegretto
C Major
Moderato cantabile
Vivace moderato
Allegramente
Andante ma non troppo

LUDWIG VAN BEETHOVEN Piano Sonata No. 30 in E major, Op. 109
Vivace ma non troppo, sempre legato - Adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung.
Andante molto cantabile ed espressivo

INTERMISSION

LUDWIG VAN BEETHOVEN 33 Variations on a Waltz by Diabelli, Op. 120

Theme. Vivace	Variation 19. Presto
Variation 1. Alla marcia maestoso	Variation 20. Andante
Variation 2. Poco allegro	Variation 21. Allegro con brio – Meno allegro
Variation 3. L'istesso tempo	Variation 22. Allegro molto, alla 'Notte e giorno faticar' di Mozart
Variation 4. Un poco più vivace	Variation 23. Allegro assai
Variation 5. Allegro vivace	Variation 24. Fughetta. Andante
Variation 6. Allegro ma non troppo e serioso	Variation 25. Allegro
Variation 7. Un poco più allegro	Variation 26. Piacevole
Variation 8. Poco vivace	Variation 27. Vivace
Variation 9. Allegro pesante e risoluto	Variation 28. Allegro
Variation 10. Presto	Variation 29. Adagio ma non troppo
Variation 11. Allegretto	Variation 30. Andante, sempre cantabile
Variation 12. Un poco più moto	Variation 31. Largo, molto espressivo
Variation 13. Vivace	Variation 32. Fugue. Allegro
Variation 14. Grave e maestoso	Variation 33. Tempo di Minuet moderato
Variation 15. Presto scherzando	
Variation 16. Allegro	
Variation 17. [Allegro]	
Variation 18. Poco moderato	

Sponsored by the Kawai Piano Gallery of Michigan.

Marcia Weinfeld occupies the Henry Shevitz Endowed Page Turner's Chair.

Richard Goode occupies the Diane and John Kaplan Chair in Piano Performance.

Richard Goode appears by arrangement with Fank Salomon Associates, New York.

RICHARD GOODE

This concert marks Richard Goode's eighth Chamber Music Detroit appearance; he most recently appeared in March of 2019.

Richard Goode has been hailed for music-making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, masterclasses in person or online, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

An exclusive Nonesuch recording artist, Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos. His 10-CD set of the complete Beethoven sonatas cycle, the first-ever by an American-born pianist, was nominated for a Grammy and has been ranked among the most distinguished recordings of this repertoire. Other recording highlights include Mozart piano concerti with Orpheus, with whom he launched the 2021 season at New York's 92nd St Y.

Mr. Goode opens the current season with his long-awaited explorations of Beethoven's Diabelli Variations at the Tippet Rise (MT) and Vivace (NC) Festivals. Additional US recital appearances include returns to Philadelphia, New York, Santa Fe, Chapel Hill, and Kansas City. Re-engagements abroad feature concerts in Copenhagen and London's fabled Wigmore Hall. Recent and upcoming orchestral performances include Mozart concerti with the New Jersey Symphony and the London Philharmonic.

In recent seasons, Richard Goode appeared as soloist with Louis Langrée and the Mostly Mozart Festival Orchestra in a program filmed as part of a documentary celebrating the 50th anniversary of one of the country's most popular summer musical events. He also



Richard Goode

toured in the US with one of the world's most admired orchestras and his recording partner, the Budapest Festival Orchestra and Iván Fischer. Their recording of the five Beethoven Piano Concertos has won worldwide acclaim; Goode performed Concertos No. 2 and No. 4 on the tour, which included performances at the New Jersey Performing Arts Center, Lincoln Center, and for the Chicago Symphony, the University Musical Society in Ann Arbor, and Celebrity Series of Boston. Other orchestral appearances include the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, New York String Orchestra at Carnegie Hall, and in Europe with the London Philharmonic, Oslo Philharmonic, and BBC Philharmonic.

A native of New York, Richard Goode studied at the Mannes College of Music and the Curtis Institute. His numerous prizes over the years include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award for the Brahms Sonatas recorded with clarinetist Richard Stoltzman.

Mr. Goode served as co-Artistic Director of the renowned Marlboro Music School and Festival in Vermont from 1999 through 2013. In Fall 2021, Mr. Goode joined the Peabody Conservatory as Distinguished Artist Faculty. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

Richard Goode records exclusively for Nonesuch. Please visit Mr. Goode online at richardgoodepiano.com.

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SATURDAY, APRIL 20, 2024, 8 PM | SELIGMAN PERFORMINGS ARTS CENTER

JUNCTION TRIO

Conrad Tao, PIANO
Stefan Jackiw, VIOLIN
Jay Campbell, CELLO

JOHN ZORN

Ghosts

CHARLES IVES

Trio for Violin, Cello & Piano
Moderato
TSIAJ ("This scherzo is a joke"). Presto
Moderato con moto

INTERMISSION

ROBERT SCHUMANN

Piano Trio No. 1 in D minor, Op. 63
Mit Energie und Leidenschaft
Lebhaft, doch nicht zu rasch
Langsam, mit inniger Empfindung
Mit Feuer

Presented with generous support from Varnum LLP.

VARNUM

With special thanks to Thomas and Sandy Bergh.

Junction Trio appears by arrangement with Kirshbaum Associates Inc., New York.



Junction Trio

JUNCTION TRIO

This performance marks the Junction Trio's first Chamber Music Detroit appearance.

Three visionary artists combine internationally recognized talents in the eclectic ensemble, Junction Trio. Since their formation in 2015, the Trio has performed at Washington Performing Arts, Royal Conservatory in Toronto, Newport Classical, the Aspen Music Festival and for the LA Philharmonic's NowRising Series at The Ford Theater. Known for their unique program combinations and vibrant performances, they bring a fresh approach to the repertoire, dazzling audiences with their virtuosity and unity. "Watching the trio perform, one really couldn't tell who was happier to be there — the rapt audience or the musicians, who threw themselves into repertoire they clearly love... These three are onto something special." (Boston Globe)

The Junction Trio make their Carnegie Hall debut in the 2023-2024 season with the New York debut of John Zorn's Philosophical Investigations, performed alongside Ives's Piano Trio and Beethoven's "Archduke" Piano Trio. They also perform in concert with the Chamber Music Series of Tulsa, Pittsburgh, Albuquerque, and Detroit; and with Stanford Live!; Valley Classical Concerts in Florence, Mass; and the La Jolla Music Society.

Last season the Trio premiered composer Amy Williams's work Bells and Whistles with the Celebrity Series of Boston and Friends of Chamber Music Denver. Previous seasons have brought them to the Rockport Music Festival, the Phillips Collection in Washington, D.C., People's Symphony Concerts in New York City, Cliburn Concerts, Shriver Hall, Duke Performances, Caramoor, and performances in Cleveland, San Francisco, Dallas, Philadelphia, Schenectady, Orange County and at Emory University. In 2021, the Junction Trio was selected by New York's classical music radio station, WQXR, to be part of their inaugural Artist Propulsion Lab, which allowed them to engage collaborators, tap into new audiences through on-air curation opportunities and commission works.

The New York Times has praised the individual musicians of the Junction Trio, comprising the "brilliant young violinist" Stefan Jackiw, the "electrifying" cellist Jay Campbell, and pianist and composer Conrad Tao, a musician of "probing intellect and open-hearted vision." Together, writes the Boston Music Intelligencer, "This top-notch trio stands at the top of its game."



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Sat, Sep 21, 7:30pm
Zuill Bailey, CELLO
Awadagin Pratt, PIANO

*Opening Night: music of Pärt, Brahms,
Beethoven & Coleridge-Taylor*



Sun, Dec 15, 4:00pm
The Sebastian's

*A Holiday Baroque Matinée with
Handel, Corelli, Vivaldi & more*



Sat, Mar 22, 7:30pm
Louis Lortie, PIANO

*Maurice Ravel 150th Birthday
Gaspard de la nuit, La Valse & more*



Sat, Oct 5, 7:30pm
Juilliard String Quartet

*A New Schubertiade:
Music of Franz Schubert & others*



Sat, Apr 5, 7:30pm
Anthony McGill, CLARINET
Gloria Chein, PIANO
Sterling Elliott, CELLO

Brahms Clarinet Trio & more



Fri/Sat, Oct 25/26, 7:30pm
Ensemble 4.1

*Music for "Piano Windtet" by
Beethoven, Dorman, Gershwin
& more*



Sat, May 3, 7:30pm
Miró Quartet with
David Shifrin, CLARINET
Joseph Parrish, BASS/BARITONE

A Mozart/Benny Goodman Celebration



Sat, Nov 16, 7:30pm
Kelley O'Connor, MEZZO SOPRANO
Robert Spano, PIANO

*Seligman PAC 25th Anniversary
Debussy, Crumb, Spano & Grieg*



Sat, May 17, 7:30pm
Claremont Trio
SEASON FINALE

*Season Finale
Trios by Fauré, Kati Agocs, & Brahms*

SATURDAY, MAY 11, 2024, 8 PM | SELIGMAN PERFORMINGS ARTS CENTER

BRENTANO QUARTET

Mark Steinberg, VIOLIN
Serena Canin, VIOLIN
Misha Amory, VIOLA
Nina Lee, CELLO

with

JONATHAN BISS, PIANO

JOSEPH CONYERS, BASS

LUDWIG VAN BEETHOVEN String Quartet in B-flat major, Op. 130
Adagio ma non troppo – Allegro
Presto
Andante con moto ma non troppo
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
Finale. Allegro

INTERMISSION

FRANZ SCHUBERT Quintet for Piano and Strings in A major, D. 667, "Trout"
Allegro vivace
Andante
Scherzo: Presto
Andantino – Allegretto (Tema con variazioni)
Finale: Allegro giusto

This concert is sponsored by the Linda and Maurice Binkow Philanthropic Fund.

Nine Lee occupies the Cindy and Harold Daitch Chair in Cello Performance.

Jonathan Biss occupies the Henry and Susan Shevitz Collaborative Piano Chair.

Support for the appearance of Jonathan Biss is provided by the Whitney Law Boutique.

Support for the appearance of Joseph Conyers is provided by Carolyn Demps and Shain Park Realtors.

The Brentano Quartet and Joseph Conyers appear by arrangement with Davie Rowe Artists.

Jonathan Biss appears by arrangement with Opus 3 Artists.

BRENTANO QUARTET

This performance marks the Brentano Quartet's eighth appearance on the Chamber Music Detroit series; they most recently appeared in September of 2016.

Since its inception in 1992, the Brentano String Quartet has appeared throughout the world to popular and critical acclaim. "Passionate, uninhibited and spellbinding," raves the London Independent; the New York Times extols its "luxuriously warm sound [and] yearning lyricism."

Within a few years of its formation, the Quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award and was also honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. Since then, the Quartet has concertized widely, performing in the world's most prestigious venues, including Carnegie Hall in New York; the Library of Congress in Washington; the Concertgebouw in Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House.

In addition to performing the entire two-century range of the standard quartet repertoire, the Brentano Quartet maintains a strong interest in contemporary music, and has commissioned many new works. Their latest project, a monodrama for quartet and voice called *Dido Reimagined*, was composed by Pulitzer-winning composer Melinda Wagner and librettist Stephanie Fleischmann, and had its premiere in spring 2022 with soprano Dawn Upshaw. Other recent commissions include the composers Matthew Aucoin, Lei Liang, Vijay Iyer, James Macmillan, and a cello quintet by Steven Mackey.

The Brentano Quartet has worked closely with other important composers of our time, among them Elliot Carter, Charles Wuorinen, Bruce Adolphe, and György Kurtág. They have also been privileged to collaborate with such artists as soprano Jessye Norman, mezzo-soprano Joyce DiDonato, and pianists Richard Goode, Jonathan Biss, and Mitsuko Uchida. The Quartet has recorded works



by Mozart and Schubert for Azica Records, and Beethoven's late Quartets for the Aeon label. In 2012, they provided the central music for the critically-acclaimed independent film "A Late Quartet."

Since 2014, the Brentano Quartet has served as Artists-in-Residence at the Yale School of Music. They were formerly the Ensemble-in-Residence at Princeton University, and were twice invited to be the collaborative ensemble for the Van Cliburn International Piano Competition.

The Quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved" the intended recipient of his famous love confession. .

JONATHAN BISS

This performance marks Jonathan Biss's second Chamber Music Detroit appearance; he first appeared in February of 2005.

Praised as "a superb pianist and also an eloquent and insightful music writer" (The Boston Globe) with "impeccable taste and a formidable technique" (The New Yorker), Jonathan Biss is a highly acclaimed teacher, musical thinker, and a performer whose repertoire ranges from the core canon to contemporary commissions. Biss has appeared as a soloist with many of the world's great orchestras, and is Co-Artistic Director alongside Mitsuko Uchida at the Marlboro Music Festival, where he has spent fifteen summers.

In 2023-24, Biss returns to perform with the Saint Louis and Cincinnati Symphony



Jonathan Biss



Joseph Conyers

Orchestras, and with the Philadelphia Orchestra and Yannick Nézet-Seguin at Carnegie Hall. He will present a new project with major presenters across the U.S. that pairs solo piano works by Schubert with new compositions by Alvin Singleton, Tyson Gholston Davis, and Tyshawn Sorey. Biss continues his long-standing collaboration with Mitsuko Uchida with concerts featuring Schubert's music for piano 4-hands at Carnegie Hall, Princeton University Concerts, and Philadelphia Chamber Music Society. He will also appear with the Brentano Quartet at Chamber Music Society of Salt Lake City, the Royal Conservatory of Toronto, and Philadelphia Chamber Music Society in addition to tonight's performance with CM Detroit.

Highlights of his European engagements for the 2023-24 season include performances with London Philharmonic Orchestra, the BBC National Orchestra, the Elias String Quartet, and the Orchestre de chambre de Paris with a performance of Beethoven's Piano Concerto No. 2 and Timo Andres' The Blind Banister, part of his ongoing Beethoven/5 commissioning project.

Biss is the recipient of numerous honors, including the Leonard Bernstein Award, an Avery Fisher Career Grant and a Gilmore Young Artist Award. His albums for EMI won the Diapason d'Or de l'Année and Edison awards. Jonathan Biss is a third-generation professional musician; his grandmother is pioneering cellist Raya Garbousova, and his parents are violinist Miriam Fried and violist/violinist Paul Biss. He studied at Indiana University and the Curtis Institute of Music.

JOSEPH CONYERS

This performance marks Joseph Conyers's second Chamber Music Detroit appearance; he made his debut in April of 2023 with the Dover Quartet.

Joseph H. Conyers was appointed principal bassist with the Philadelphia Orchestra in 2023. He had served as acting associate principal bass with the orchestra since 2017, and was assistant principal bassist since 2010, following tenures with the Atlanta Symphony, Santa Fe Opera, and Grand Rapids Symphony. Conyers has performed with numerous orchestras as soloist across the U.S., is an artist of the Chamber Music Society of Lincoln Center, and has performed internationally. Recognized for his artistic and social entrepreneurial endeavors, awards include the Sphinx Organization's Medal of Excellence (2019); the C. Hartman Kuhn award (2018); and Musical America's 30 Top Professionals—Innovators, Independent Thinkers, and Entrepreneurs (2018). In 2015, Conyers was the inaugural recipient of the 2015 Young Alumni Award from Curtis Institute of Music, where he received his bachelor's degree. An advocate for music education, he is the executive director of Project 440, an organization that helps young people use their interest in music to forge new pathways and change their communities. He is also the music director of Philadelphia's All City Orchestra, which showcases the city's top high school musicians. Conyers is on the double bass faculty of Temple University's Boyer College of Music and the Juilliard School, and is a frequent guest clinician and lecturer presenting across the country from Yale University to the Colburn School.

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GENERAL PATRON INFORMATION

Chamber Music Detroit is publishing two program guides for the 2023-24 Signature Series. Program notes will be inserted into the programs this year instead of being in the book. Patrons may turn in their programs at exit doors at the end of each concert, or take them home and bring them back for any remaining concerts they plan to attend that are included in that book.

Ticket Policies & Seating

• **Tickets Sales:** Tickets for all CMDetroit concerts may be purchased by phone at 313-335-3300 or online at www.CMDetroit.org. Tickets are available online on concert days up to two hours prior to performance. At Seligman PAC, most seats are reserved, with a general admission section in Rows P through T and limited handicapped elevator-accessible seating in rows U, V and W. At all other venues, seating is general admission. General admission seats may be selected on a first-come, first-served basis.

• **Lost or Misplaced tickets:** Can't find your concert tickets? Call the Ticket Office at 313-335-3300 and we will have duplicate tickets waiting for you free of charge at the Box Office.

• **Tax Credit Donations:** Subscribers and single ticket buyers may call 313-335-3300 up until two hours before a concert if they are unable to attend a concert and wish to donate their ticket(s) back for a tax credit.

• **Ticket Exchanges:** Subscribers may also call 313-335-3300 in advance of concert night to exchange tickets for another concert on any 2023-2024 CMD series, subject to availability. In some cases, upgrade fees may apply, depending on seat location.

• **Digital Access:** All concerts this season will be live-streamed and the digital recording is available for viewing for ten days following each concert, free of charge to subscribers. For information on accessing the concerts or purchasing individual digital tickets or digital subscriptions, call 313-335-3300.

• **Student and Senior Tickets:** Seniors may purchase tickets at all venues for \$5 off adult prices. Student/youth tickets are 50% off for Seligman concerts and \$10 at all other venues.

• **Ticket Refunds:** Due to the nature of live events, artists and programs are subject to

change without notice. Refunds are given only in the case of event cancellation. Handling fees are not refundable. All ticket sales are final.

• **Will Call:** Ticket orders received less than 10 days prior to the performance will be held at Will Call, which opens one hour prior to concert.

Children

• Please use discretion in bringing children to performances, particularly children under five years of age. As a courtesy to others, parents or guardians may be asked to remove children creating a disturbance during the performance.

• All patrons, regardless of age, must have a ticket to enter the theater.

Electronic Devices

• Please turn off all cell phones, pagers and other devices prior to performances.

• The taking of photographs and the use of recording equipment is not permitted during any performance.

• Patrons expecting emergency calls are encouraged to leave pagers or cell phones and seat locations with the Box Office.

• Please do not text during performances.

Late Seating

Latecomers will be admitted to the back of the hall (accessible by stairs or, at Seligman, by elevator). Patrons are asked to stand until a movement is over and then take a seat in the back of the hall until the end of the piece. At that time, Seligman patrons will be seated in their purchased seats, and patrons may move to any unoccupied seat at all other venues. On very rare occasions, an artist will request that there be no late seating. In those cases, the artist's wishes will be honored and patrons may take their seats after intermission. Patrons who need to leave any performance will be readmitted at an appropriate break.

VENUE INFORMATION



SELIGMAN PERFORMING ARTS CENTER
22305 W. 13 Mile Road (at Lahser Road),
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Arrival

Tickets go on sale at the box office at 7:00 PM before 8:00 PM concerts. Doors open for seating at 7:30 PM.

Accessibility & Parking

Seligman Performing Arts Center is wheelchair accessible. Please contact the Ticket Office at 313-335-3300 to purchase accessible seating. Persons who wish to request use of a wheelchair are urged to call in advance of concert night to make arrangements. Handicapped parking is available in the circle outside the hall, with additional parking in the adjacent lot.



Tickets: \$12 adults, \$15 students, children under 12 free

Tickets and information at 313-520-6443

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