

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, FEBRUARY 25, 2018, AT 5:00 ▶ 3,802ND CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**  
*Home of The Chamber Music Society of Lincoln Center*

## DANISH STRING QUARTET

**FREDERIK ØLAND**, violin  
**RUNE TONGGAARD SØRENSEN**, violin  
**ASBJØRN NØRGAARD**, viola  
**FREDRIK SCHØYEN SJÖLIN**, cello

## THE THRILL OF THE HUNT

**JOSEPH HAYDN** **Quartet in B-flat major for Strings, Hob. III:1,**  
(1732–1809) **Op. 1, No. 1, “La chasse”** (c. 1757)

- ▶ Presto
- ▶ Menuetto
- ▶ Adagio
- ▶ Menuetto
- ▶ Presto

TONGGAARD SØRENSEN, ØLAND, NØRGAARD, SCHØYEN SJÖLIN

**WOLFGANG AMADEUS MOZART** **Quartet in B-flat major for Strings, K. 458,**  
(1756–1791) **“Hunt”** (1784)

- ▶ Allegro vivace assai
- ▶ Menuetto: Moderato
- ▶ Adagio
- ▶ Allegro assai

TONGGAARD SØRENSEN, ØLAND, NØRGAARD, SCHØYEN SJÖLIN

**JÖRG WIDMANN** **Jagdquartett for Strings** (2003)

(b. 1973)

TONGGAARD SØRENSEN, ØLAND, NØRGAARD, SCHØYEN SJÖLIN

## INTERMISSION

**JOHANNES BRAHMS** **Quartet in B-flat major for Strings, Op. 67**  
(1833–1897) (1875–76)

- ▶ Vivace
- ▶ Andante
- ▶ Agitato: Allegretto non troppo
- ▶ Poco allegretto con variazioni

ØLAND, TONGGAARD SØRENSEN, NØRGAARD, SCHØYEN SJÖLIN

This concert is made possible, in part, by the **Gladys Kriebel Delmas Foundation**.

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**Photographing, sound recording, or videotaping this performance is prohibited.**

# ABOUT TONIGHT'S PROGRAM

Dear Listener,

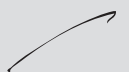
To be perfectly up front with you, we need to say that we are not hunters in the traditional sense. In fact, we strive not to take the life of anything, even inadvertently. However, if we are talking about hunting for antiques, bargains, or truffles, you may definitely count us among those who share the "thrill of the hunt," a spirit that is evoked throughout today's program.

This program is a first for CMS and has not been seen elsewhere by us. The horn call figurations throughout, the use of the horn-friendly key of B-flat, the prevalence of triple meter, the titling of three of the works, create the obvious theme which extraordinarily stretches across 246 years. It's common knowledge that horns, as well as other brass and wind instruments, didn't have many (or sometimes any) valves or keys in the early days, and that their best and easiest pitches to play were part of the harmonic series. Hence the triad/arpeggio horn volleys that no doubt rang through forests as men on horseback pursued hapless animals. It was a special music connected to an ancient human ritual that naturally found its way into the artistic tool boxes of many of our greatest composers.

To introduce Jörg Widmann's work would be to give it away, and we'd rather you are duly surprised. In fact, if you are not amazed, we'll be surprised! In any case, the casting of our adventurous friends from the north, the one-and-only Danish String Quartet, was probably one of the most natural artistic decisions ever made in our office. When this great young quartet eagerly embraced the idea (and are touring the program as we write), we knew we had a match made in heaven.

Or at least, in the forest.

Enjoy the performance,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*A while ago, David Finckel, co-artistic director of the Chamber Music Society, approached us after a concert and asked if we would be interested in doing a “hunt” program. The idea was great, and after some consideration we embraced the theme and the pieces on tonight’s concert. I started listening to the works, eager to pursue and conquer them, just like in the “la chasse” theme of the Mozart. I immersed myself in the noble art and ritual of hunting, evolved through thousands of years and acting as a monumental symbol of great civilization underlined by majestic hunting horns and the finest of outfits.*

*After reading the Widmann, I had second thoughts. The weight on my shoulders was massive, as I worked my way through note after note of this intimidatingly difficult piece, and my noble pursuit of conquest turned into a fearful escape, running the gauntlet in between the barlines.*

*I then realized the two sides of the game: the hunter and the prey.*

—Fredrik Schøyen Sjölin

## Quartet in B-flat major for Strings, Hob. III:1, Op. 1, No. 1, “La chasse”

### JOSEPH HAYDN

- ▶ Born March 31, 1732, in Rohrau, Lower Austria.
- ▶ Died May 31, 1809, in Vienna.

### Composed around 1757.

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 16 minutes

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Haydn entered St. Stephen’s Cathedral School in Vienna as a chorister in 1740, at the age of eight. After two years of premonitory squeaks, his voice finally broke in 1749, and the choirmaster, Johann Adam Karl Georg Reutter, threw him—literally—into the streets. The following years were bitterly hard for Haydn. He lived in poverty with a school chum hardly any better off, and often wondered where his next meal

would come from. He worked diligently, however, teaching, organizing street serenades, playing the violin at the Leopoldstadt church of the Barmherziger Brothers, and the organ at the private chapel of Count Haugwitz in Vienna and the Carmelite Church in Leopoldstadt, and studying composition on his own from borrowed books and scores.

By 1751, Haydn was earning enough money to move into his own fifth-floor garret in central Vienna, an unheated and miserable place but in a building that had the decided advantage of sheltering a famous resident on the more fashionable lower levels—Pietro Metastasio, poet to the Habsburg court and the era’s foremost writer of opera librettos. Living with Metastasio in his large apartment was Niccolò de Martinez, an employee of the Papal legation to Vienna, and



## Haydn's Op. 1, No. 1 Quartet represents his first foray into a genre that would occupy him for the next half-century.

Martinez's two daughters. Before the end of 1751, Nicola Porpora, the celebrated composer and singing master and a teacher of Metastasio, had descended upon Vienna (after having failed to unseat Hasse as music director at the court of Dresden), and the following year Metastasio engaged him to give lessons to the younger Martinez girl, Marianne. Porpora insisted that his eminence forbade him from accompanying his own pupils at the keyboard, so the young musician in the attic—Haydn—was employed for that purpose. Haydn served for a time as valet and accompanist to Porpora, who instructed him in composition and introduced him to numerous aristocrats and musicians (including Gluck).

In 1754, Haydn's fortunes improved still further, when Countess Maria Christine Thun engaged him as her piano teacher and presented him to Carl Joseph Edler von Fürnberg, a music-loving government official who arranged frequent chamber concerts at his Vienna palace and at his country estate, Weinzierl Castle, on the Danube near Melk, 60 miles west of Vienna. Fürnberg was unable to offer Haydn a regular position, but he did invite him to Weinzierl in the summer of 1755 to play and, perhaps, he suggested, to write a few pieces for their mutual entertainment. The invitation led to the composition of Haydn's first string quartets. "From time to time,"

recorded Georg August Griesinger, the composer's friend of later years and his eventual biographer, "Baron Fürnberg invited his parish priest [a violinist], his estate manager [another violinist], and Albrechtsberger [cellist Antonius Johannes, brother of the well-known contrapuntist and teacher of Beethoven, Johann Georg Albrechtsberger] in order to have a little music. Fürnberg asked Haydn [a violist] to compose something that could be played by these four friends of the art. Haydn accepted the proposal, and so originated his first quartet [Op. 1, No. 1], which, immediately upon its appearance, received such uncommon applause as to encourage him to continue in this genre." During the next five years, Haydn wrote another nine works for string quartet, an ensemble he did not invent but whose vast expressive and formal possibilities he was the first to explore, winning him the fully justified sobriquet of "father of the string quartet." These pieces were included in his Opp. 1 and 2 as part of the collected edition of the quartets begun in 1801 by his pupil Ignaz Pleyel. In 1759, Fürnberg brought the work of the 27-year-old Haydn to the attention of Count Ferdinand Maximilian von Morzin, a member of the Imperial Treasury and the Privy Council, Governor of Znojmo, and a fellow musical amateur, who gave Haydn his first regular job as music master of his castle at Lukavec, in Bohemia near Pilsen, and his town house in Vienna. Joseph Haydn stood on the threshold of one of the most brilliant careers in the history of music.

Haydn's Op. 1 string quartets, with their balanced, five-movement form (fast–minuet–slow–minuet–fast), their major keys, and their pervasive cheerfulness, grew from the tradition of the serenade. (Haydn titled them variously *Cassatio* or *Divertimento*.) The Quartet in B-flat major, Op. 1, No. 1,

probably composed sometime between 1757 and 1759, opens with a compact sonata-form movement whose bounding main theme suggested the work's sobriquet: *La chasse*—The Hunt. The quartet's two *Menuettos*, the first suave and melodic, the second, largely built from just two musical lines, surprisingly austere, surround an *Adagio* whose gracious violin soliloquy is draped across a delicately pulsing background. The bracing sonata-form finale is what was

known in the 18th century as a *Kerhaus*, a "sweeping out," the final dance of the evening, and it here provides a merry dash to the end. This product of Haydn's youthful genius, his first foray into a genre that would occupy him for the next half-century, is yet another of the irresistible creations that once prompted the noted British musicologist Bernard Jacobson to write, "A lack of appreciation for Haydn is a species of the inability to enjoy the good things in life." ♦

## Quartet in B-flat major for Strings, K. 458, "Hunt"

### WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

#### *Composed in 1784.*

- ▶ Premiered on February 12, 1785, in Vienna.
- ▶ First CMS performance on February 3, 1984, by the Emerson String Quartet.
- ▶ Duration: 27 minutes

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Of all the famous composer pairs—Bach and Handel, Bruckner and Mahler, Debussy and Ravel—only Mozart and Haydn were friends. Mozart first mentioned his acquaintance with Haydn in a letter to his father on April 24, 1784, but he probably had met the older composer soon after moving to Vienna three years earlier. Though his duties kept him across the border in Hungary at Esterháza Palace for most of the year, Haydn usually spent the winters in Vienna, and it is likely that he and Mozart attended or even played together at some of the many "string quartet parties" that graced the social calendars of the city's music lovers during the cold months. True friendship and mutual admiration developed between the two

master musicians, despite the 24 years difference in their ages, and they took a special delight in learning from and praising each other's music. Mozart's greatest testament to his respect for Haydn is the set of six superb string quartets composed between 1782 and 1785, and dedicated to his colleague upon their publication in September 1785. "To my dear friend Haydn," read the inscription. "A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend." These works are not just charming souvenirs of personal sentiments, however, but they also represent a significant advance in Mozart's compositional style, for in them he assimilated the techniques of thematic development and thorough integration of the instrumental voices that Haydn had perfected in his *Quartets*, Op. 20 (1771) and Op. 33 (1781). "They are," Mozart noted in the dedication, "the fruit of long and laborious endeavor," a statement supported by the manuscripts,

which show more experimentation and correction than any other of his scores. "The 'Haydn' Quartets are models of perfection," wrote Homer Ulrich, "not a false gesture; not a faulty proportion. The six quartets stand as the finest examples of Mozart's genius."

The Quartet in B-flat major, composed in the autumn of 1784, early acquired the sobriquet "Hunt" (though not from Mozart) because of its jolly

opening theme in 6/8 meter, which resembles a hunting-horn motive. Once past the bounding main theme, the exposition moves on to the subsidiary subject, which incorporates a slow shake on neighboring notes that is first posited with some timidity by the individual instruments before being embraced by the entire ensemble. The development section, touched with just the slightest suggestion of

## MOZART'S "HAYDN" QUARTETS

*Mozart played the first three of the six "Haydn" Quartets (K. 387, K. 421, K. 428) for the older composer on January 15, 1785, and proudly sent a report on the occasion to his father in Salzburg, with which he enclosed the scores for the new pieces. A month later, on Friday, February 11, Leopold arrived for his only visit to Vienna following Wolfgang's marriage in 1782 (which Papa constantly decried). That same evening, Mozart whisked his father to a concert at which he played the new D minor Piano Concerto (K. 466) at the first of six heavily subscribed "Academies" he presented that spring. The next night Mozart gave a long-planned party for Leopold and several friends at his flat in the Schulerstrasse at which the last three of the "Haydn" Quartets were introduced. (K. 464 and K. 465 were finished on January 10 and 14; K. 458 was composed the previous November.) Haydn and Mozart were joined in the performance by their Masonic lodge brothers Anton and Bartholomäus Tinti. In a letter to his daughter in Salzburg, Leopold, bursting with pride over the accomplishments and recognition of his son in the Imperial city, recorded the highlight of that soirée: "Herr Haydn said to me: 'I tell you before God and as an honest man that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition.'" For the father who had devoted so much of his life to the training and nurturing of his extraordinary son, that moment was, according Alfred Einstein, "the climax of his life."*

—Dr. Richard E. Rodda



► Cover page from Mozart's "Haydn" Quartets

melancholy, refers repeatedly to the slow-shake rhythm of the second theme. The movement continues with another traversal of the principal thematic elements, and is concluded by an extensive coda that codifies what has preceded. The following *Menuetto* is almost becalmed in its own stately elegance, a surprisingly sedate example of the ubiquitous old dance form whose nature is, however, fully justified by the

perfect transition it provides from the breathless trot of the first movement to the rapt timelessness of the *Adagio*, the slowest movement in the “Haydn” Quartets. The sonata-form finale, bursting with the joy of creation that marked the happiest year of Mozart’s life, exhibits a “combination of badinage and counterpoint that sounds like an affectionate parody of Haydn,” according to Ivor Keys. ♦

## *Jagdquartett* for Strings

### **JÖRG WIDMANN**

▶ Born June 19, 1973, in Munich.

#### **Composed in 2003.**

- ▶ Premiered on November 12, 2003, in Badenweiler, Germany by the Arditti Quartet.
- ▶ First CMS performance on November 15, 2011, by violinists Ani Kavafian and Arnaud Sussmann, violist Paul Neubauer, and cellist Nicolas Altstaedt.
- ▶ Duration: 12 minutes

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German composer and clarinetist Jörg Widmann was born in Munich in 1973 and studied clarinet with Gerd Starke at the Hochschule für Musik in Munich and with Charles Neidich at The Juilliard School in New York. After winning the Carl Maria von Weber Competition, Competition of German Music Colleges, and Bavarian State Prize for Young Artists, Widmann was appointed professor of clarinet at the Staatliche Hochschule für Musik in Freiburg in 2001; he continues to be recognized as one of his generation’s finest clarinetists. His parallel interest in composition began when he started lessons with Kay Westermann in Munich at age 11, and continued with his studies with

Hans Werner Henze, Wilfried Hiller, and Wolfgang Rihm; in 2009, he was named to the Freiburg Hochschule’s composition faculty. Among his many distinctions as a composer are the Stoecker Prize of the Chamber Music Society of Lincoln Center, Arnold Schoenberg Medal, Honorary Award of the Munich Opera Festival, Paul Hindemith Prize, Ernst von Siemens Foundation Encouragement Award, Composition Award of the Berlin Philharmonic Academy, and Kaske Foundation Music Award, and election to membership in the Institute for Advanced Study in Berlin, Bavarian Academy of the Fine Arts, Free Academy of the Arts in Hamburg, and German Academy of the Dramatic Arts.

Widmann wrote of his *Jagdquartett* (Hunt Quartet), “The five string quartets I have composed so far follow a cyclical idea. They can be performed separately, and yet they form a whole, each of them representing an archetypal sort of movement, the First Quartet (1997) as introduction, the Second (2003, ‘Chorale Quartet’) as a *largo* verging a little towards stasis, the Third (2003, ‘Hunt Quartet’) corresponding to a classical, albeit grim scherzo whose hunting

rhythm rushes towards death. The Fourth Quartet (2003) examines varieties of walking or striding in an *andante/passacaglia*, and the Fifth, with soprano, is an 'Attempt at Fugue' (2005).

"In classical context, the *Jagdquartett* would correspond to a scherzo. It is a development of a 'healthy' dotted-rhythm hunt theme (borrowed from the finale of Schumann's *Papillons*, Op. 2), through which the originally positive hunting gesture becomes splintered until it is finally skeletal. At the same time, the situation of the four players alters, as those exuberantly hunting become successively the hunted, the driven. In another (mortal) change of perspective,

the three upper strings conspire against and blame the cello, creating an analogy with patterns of social behavior. The continuous playful-overwrought tone conceals, but with effort, the seriousness that got deeply into this piece.... At the end, it's only bones, a skeleton of strange, white noise. So it's not that I took the Schumann rhythm and stole it; it's more like I analyzed what it means to hunt. Because a hunt is violent. Someone or something is killed. In my piece, it's the cellist who dies with a long scream at the end. Audiences sometimes smile at this moment, but what I wanted them to feel was that they might start laughing, but that it dies in their throats. It's ambivalent." ♦

## Quartet in B-flat major for Strings, Op. 67

### JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg.
- ▶ Died April 3, 1897, in Vienna.

#### **Composed in 1875–76.**

- ▶ Premiered on October 30, 1876, in Berlin by the Joachim Quartet.
- ▶ First CMS performance on February 11, 1997, by the Orion String Quartet.
- ▶ Duration: 35 minutes

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In late spring 1875, Brahms accepted an invitation from the painter Anselm Feuerbach to spend an extended holiday at Ziegelhausen in a house nicely fronting on the right bank of the Neckar River, not far from Heidelberg. Brahms met eagerly with old and new friends in his rooms and in neighboring towns and taverns, and he enjoyed the company of the Ziegelhausen villagers—he discovered that the cook at the local inn, for example, a woman named Bertha whose girth was ample testimony

to the quality of her work, made a particularly delicious variety of pancake, for which he rewarded her with a lively improvised waltz. "When he played, you couldn't even see his hands," Bertha reported for years after the encounter. As was his custom during his summer country retreats from the dust and heat of Vienna, Brahms composed in Ziegelhausen, working there on the Third Piano Quartet (Op. 60), Third String Quartet (Op. 67), and some Duets (Op. 66) and Lieder (Op. 70). The B-flat major Quartet was largely sketched by the time he returned to Vienna in the fall of 1875, but its finishing touches were not applied until the following summer, when Brahms was vacationing at Sassnitz on the island of Rügen as a guest of George Henschel; Fritz Simrock published the score later that year. Brahms's old friend and champion, the violinist Joseph Joachim, led his quartet



in the work's premiere in Berlin on October 30, 1876.

The B-flat String Quartet, conceived under the beneficent influence of Brahms' Ziegelhausen holiday, is the most lyrical in expression and halcyon in mood of his three examples of the genre, more closely related in spirit and form to the sunny Classical chamber works of Mozart and Haydn than to the transcendent instrumental romanticisms of Beethoven's last years. The opening sonata-form movement incorporates three thematic elements: a hunting-horn motive given immediately by the second violin and viola; a complementary melody initiated by the middle instruments below rustling figurations in the first violin; and a peasant-dance strain that juxtaposes its duple-meter rhythms with the galloping 6/8 phrases of the preceding music. The two meters are briefly superimposed to serve as the bridge to the development section, in which each of the three motives is given a hearty working-out. A full recapitulation of the themes rounds out the movement. The *Andante*, disposed in a simple three-part form, is lyrical and rather luxuriant in its outer sections and somewhat more rambunctious in



## **The B-flat String Quartet is the most lyrical in expression and halcyon in mood of Brahms's three examples of the genre.**

its mid-parts. The following *Agitato* is cast in the structure of a scherzo, but is really more like a nostalgic intermezzo in its wistful expression. Much of the autumnal effect of this music arises from its unusual sound palette, in which the lead is taken throughout by the husky-voiced (unmuted) viola while the violins and cello surround it with veiled, muted sonorities. The finale is a set of eight variations and coda based on the curious theme (curious because it seems to end two measures early) announced at the beginning by the violin. Brahms' masterful ingenuity in variations technique is displayed by the seventh variation, where the hunting-horn melody from the first movement is threaded through the formal and harmonic supports of the finale's theme. ◆

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# ABOUT THE ARTISTS



CAROLINE BITTENCOUFF

## DANISH STRING QUARTET

Rune Tonsgaard Sørensen, violin; Frederik Øland, violin; Asbjørn Nørgaard, viola; Fredrik Schøyen Sjölin, cello

► Embodying the quintessential elements of a chamber music ensemble of the highest caliber, the Danish String Quartet has established a reputation for its integrated sound and technical and interpretive talents matched by an infectious joy for music-making and “rampaging energy” (*The New Yorker*). Since making their debut in 2002 at the Copenhagen Festival, the musical friends have demonstrated a passion for Scandinavian composers, who they frequently incorporate into adventurous contemporary programs, while also giving skilled and profound interpretations of the classical masters. The *New York Times* selected the quartet’s concerts as highlights of 2012 and 2015, praising “one of the most powerful renditions of Beethoven’s Opus 132 String Quartet that I’ve heard live or on a recording,” and “the adventurous young members of the Danish String Quartet play almost everything excitingly.”

The Danish String Quartet’s expansive 2017–18 North American season includes more than 30 performances across 17 states. The ensemble gives debut performances at numerous renowned venues, such as the Bravo! Vail and Ravinia summer festivals, Cleveland Chamber Music Society, Santa Fe Pro Musica, Oregon Bach Festival, and San Francisco Performances, among others. Further season highlights include returns to the Mostly Mozart Festival, UW World Series at Meany Hall in Seattle, Chamber Music Society of Lincoln Center, and the Philadelphia and Buffalo chamber music societies. This season, the quartet features an array of diverse repertoire that includes both giants of the string quartet canon—Bartók, Beethoven, Brahms, Haydn, and Mozart—and lesser-performed works by Sibelius, Schnittke, and Jörg Widmann.

The quartet's recent debut recording on ECM Records features works of Danish composers Hans Abrahamsen and Per Nørgård and English composer Thomas Adès and received five stars from the *Guardian*, praised as "an exacting program requiring grace, grit and clarity and the Danish players sound terrific...It's a sophisticated performance." The recording debuted at number 16 on the Billboard Classical Chart and continues to earn international acclaim. In addition to its commitment to highlighting Scandinavian composers, the Danish String Quartet derives great pleasure from traditional Nordic folk music. Its most recent album was released in September 2017.

In 2009 the Danish String Quartet won First Prize in the 11th London International String Quartet Competition, as well as four additional prizes from the same jury. This competition is now called the Wigmore Hall International String Quartet Competition and the quartet has performed at the famed hall on many occasions. The ensemble received the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany and, in 2011, won the prestigious Carl Nielsen Prize. The Danish String Quartet received the 2016 Borletti Buitoni Trust provided to support outstanding young artists in their international endeavors, joining a small, illustrious roster of past recipients.

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## UPCOMING CONCERTS AT CMS

### THE ROARING TWENTIES

SUNDAY, MARCH 4, 2018, 5:00 PM ▶ ALICE TULLY HALL

*As the Western world turned giddy with 1920s post-war optimism, composers fed the cultural fires with an astonishing array of newly-conceived musical ideas.*

### CHAMBER MUSIC VIENNA: 11TH OF NOVEMBER, 1827

TUESDAY, MARCH 13, 2018, 7:30 PM ▶ ALICE TULLY HALL

*CMS's Winter Festival celebrates the dawn of chamber music concert life with the first of four programs performed in Vienna in the 1820s.*

# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS's mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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**David Finckel and Wu Han, Artistic Directors ♦ Suzanne Davidson, Executive Director**

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\* designates a CMS Two Artist

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While celebrating our 48th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

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