

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JANUARY 27, 2019, AT 5:00 ▶ 3,911TH CONCERT
TUESDAY EVENING, JANUARY 29, 2019, AT 7:30 ▶ 3,913TH CONCERT

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

WU HAN, piano
DANIEL HOPE, violin
PAUL NEUBAUER, viola
DAVID FINCKEL, cello

ESTEEMED ENSEMBLE

JOSEF SUK **Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 1** (1891)
(1874–1935)

- ▶ Allegro appassionato
- ▶ Adagio
- ▶ Allegro con fuoco

JOHANNES BRAHMS **Quartet No. 3 in C minor for Piano, Violin, Viola, and Cello, Op. 60** (1855-56, 1874)
(1833–1897)

- ▶ Allegro non troppo
- ▶ Scherzo: Allegro
- ▶ Andante
- ▶ Finale: Allegro comodo

INTERMISSION

ANTONÍN DVOŘÁK **Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 87** (1889)
(1841–1904)

- ▶ Allegro con fuoco
- ▶ Lento
- ▶ Allegro moderato, grazioso
- ▶ Finale: Allegro ma non troppo

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Today's concert celebrates one of chamber music's richest genres: the piano quartet. While most everyone has heard of the string quartet, and many know the piano trio, the piano quartet sits just outside of the epicenter of the chamber ensemble solar system. Yet, this configuration of piano, violin, viola, and cello owns some of the literature's most popular and challenging repertoire, and is heard on chamber music stages with almost constant frequency. Among those who have composed piano quartets are Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Dvořák, Saint-Saëns, Fauré, and even Mahler—his only chamber work!

The piano quartet ensemble possesses certain attributes that are attractive to players, listeners, and obviously to composers as well. Curiously, the piano quartet encompasses two major chamber ensemble configurations: the piano trio (piano, violin, and cello) and the string trio (violin, viola, and cello). The string trio, which received standard-setting works by the mature Mozart and the young Beethoven, is a kind of distilled version of the string quartet, each player taking on intensified obligations in the absence of the string quartet's second violinist. The piano trio, brought to fruition by Haydn and developed by composers ever since, is the ultimate chamber challenge for pianists, violinists, and cellists, each of whom must execute exposed, individual parts composed with soloistic virtuosity. The combination of the two groups offers the listener, on occasion, the pure string sonority associated with the string quartet, the transparency of the piano trio, and the electricity of the duo genres of violin, viola, and cello sonatas with accompaniment. And if that were not enough: contained in the piano quartet are also the ensembles of violin and viola (think Mozart), violin and cello (think Kodály), and violin and violin (think Prokofiev).

With all this great music at hand, it's natural that we walk on stage for you today with excitement, joined by our colleagues with whom we have appeared numerous times, nationally and internationally, since we first played together in 2011. This program is the second we have presented at CMS, and it comes to you once again at the end of a multi-city tour. It all went well, and we are very glad to be home!

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

I am delighted to be reunited with my wonderful colleagues for this exciting evening of romantic piano quartets. Our idea was to place Brahms in the presence of his contemporaries, but also to examine the idea of shared heritage and learning: Suk studied with Dvořák, later marrying his daughter. And Dvořák in turn was hugely influenced by Brahms.

Brahms demonstrated his affection for Dvořák by agreeing to make corrections to Dvořák's works due for publication while the latter was in the United States. In March 1897 Dvořák travelled to Vienna to visit Brahms, who by this stage was terminally ill, and a month later he attended his funeral. And as if he had come full circle, Dvořák was then appointed member of the jury for the state scholarship award in order to fill the position vacated by Brahms.

We hope you will enjoy tonight's journey with its fascinating content, but most of all for its glorious music!

—Daniel Hope

Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 1

JOSEF SUK

- ▶ Born January 4, 1874, in Křečovice, Bohemia.
- ▶ Died May 29, 1935, in Benešov, near Prague.

Composed in 1891.

- ▶ Premiered on May 13, 1891, in Prague.
- ▶ First CMS performance on October 24, 2013, by pianist Gloria Chien, violinist Benjamin Beilman, violist Paul Neubauer, and cellist Mihai Marica.
- ▶ Duration: 22 minutes

⊕ **SOMETHING TO KNOW:** *Suk wrote this quartet while studying with Dvořák at the Prague Conservatory.*

⊕ **SOMETHING TO LISTEN FOR:** *The second movement, which Dvořák praised, begins with a passionate cello solo before growing into a thick dialogue between the strings.*

Josef Suk, one of the most prominent musical personalities of the early 20th century, was born into a musical family and entered the Prague Conservatory at the age of 11 to study composition and violin. He began composing three years later, and in 1891 became the

prize pupil of a new member of the Conservatory faculty—Antonín Dvořák. Following his graduation in 1892, Suk founded the Czech Quartet, with which he was to perform over 4,000 concerts before retiring in 1933. He was deeply influenced in his early compositional



When Suk played on the piano what he had written, Dvořák walked over to him, kissed him on the forehead, and said “*Chlapík*”—Good Lad!

style by the music of Dvořák, and his relationship with his teacher was cemented when he married that composer’s daughter, Otilie, in 1898. Suk suffered the double tragedy of the deaths of Dvořák in 1904 and of his own young wife only 14 months later. His personal loss was reflected in his later music, which became more modernistic and complex in its texture, harmony, rhythmic construction, and form, and more sophisticated in its instrumental technique. The works of his later years—most notably the symphony dedicated to the memories of Dvořák and Otilie titled *Asrael* (Angel of Death) and the symphonic poem *The Ripening*—show a concentrated emotional power through which Suk sought “to embrace the sterner problems of humanity,” according to Otakar Šourek. Much of the closing decade of his life was devoted to teaching composition at the Prague Conservatory, where he served four terms as Rector and taught many important Czech musicians of the next generation, including Bohuslav Martinů. His grandson, also named Josef (1929–2011), was one of the leading violinists of his generation.

In January 1891, Suk was admitted to one of the dozen prized places in Dvořák’s first composition class at the Prague Conservatory. He quickly shot to the head of the class, and when

the students went on Easter break, Dvořák assigned them to write a set of variations on a theme he proposed but, realizing a greater potential in Suk, told him that he wanted something more substantial from him for piano quartet. Suk spent his time at home in Křečovice, in the country 40 miles south of the capital, completing the first movement of his Quartet in A minor, but he could only finish the first two sections of the *Adagio* before heading back to school. When Suk played on the piano what he had written for his teacher, Dvořák walked over to him, kissed him on the forehead, and said “*Chlapík*”—Good Lad! Thus inspired, he finished the work quickly and premiered it at the conservatory as his graduation thesis on May 13 with a student quartet that was to form the core of the Czech Quartet. The Piano Quartet won a publication award from the Czech Academy the following year, and it was issued as his Op. 1 with a dedication to Antonín Dvořák.

The A minor Piano Quartet is evidence that the 17-year-old Suk understood, respected, and could utilize the traditional formal and stylistic models, qualities that must have pleased his teacher immensely. The opening sonata-form movement takes as its main theme a surging, dramatic melody presented by unison strings; a transformation of the opening theme in the cello, lengthened in rhythm, made lyrical and aspiring in character, and cast in a brighter key, provides the subsidiary subject. The music again turns dramatic in the development section and builds to an expressive climax before quieting for the recapitulation of the main theme by the piano. The reprise of the aspiring second theme culminates in a heroic coda. The *Adagio*, the music that excited Dvořák’s admiration, follows a three-part form (A–B–A) whose outer

sections are based on a tender, arching melody sung by cello and then violin; the movement's central episode is more animated and impassioned. The main theme of the finale, another sonata structure, is characterized by a march-like vigor and a distinctive dotted rhythm. The piano posits the idea initially

and it is then shared by the rest of the ensemble before the music takes up the smooth, wide-ranging second subject. The extensive development section treats the themes in reverse order. The recapitulation of the exposition's events leads to the quartet's triumphant conclusion. ♦

Quartet No. 3 in C minor for Piano, Violin, Viola, and Cello, Op. 60

JOHANNES BRAHMS

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

Composed in 1855–56 and 1874.

- ▶ Duration: 34 minutes

- ▶ Premiered on November 18, 1875, in Vienna by the composer and members of the Hellmesberger Quartet.
- ▶ First CMS performance on April 4, 1975, by pianist Richard Goode, violinist Jaime Laredo, violist Walter Trampler, and cellist Leslie Parnas.

➤ **SOMETHING TO KNOW:** *Brahms originally wrote this quartet while in love with Clara Schumann. He withheld it for nearly 20 years and made major revisions before publishing it in 1875.*

➤ **SOMETHING TO LISTEN FOR:** *The Scherzo wasn't in Brahms's original 1856 version yet it seamlessly integrates the quartet's ardent mood and dramatic octave leaps.*

In April 1853, the 20-year-old Johannes Brahms set out from his native Hamburg for a concert tour of Germany with the Hungarian violinist Eduard Reményi. The following month in Hanover they met the violinist Joseph Joachim, who befriended Brahms and gave him several letters of introduction, including one to Robert and Clara Schumann in Düsseldorf. On the last day of September 1853, Brahms met the Schumanns for the first time. "Here is one of those who comes as if sent straight from God," Clara recorded in her diary. The friendship was immediate and unstinting.

Brahms's euphoria over his new relationship with the Schumanns turned quickly to concern for their well-being when Robert, long troubled

by severe nervous disorders, tried to drown himself in the River Rhine on February 27, 1854. Brahms rushed to Düsseldorf, and a week later helped Clara admit him to an asylum at Endenich. Brahms visited Düsseldorf and Endenich frequently and eagerly during the ensuing months, both to pay his respects to Robert, who was still able to converse and even write a little music during his lucid moments, and to offer his support to Clara. It was during that difficult period, when Clara proved herself both vulnerable and strong, that Brahms, despite the 14 years difference in their ages (he was 21 in 1854, Clara 35), fell in love with her. Clara, however, though she may have been equally drawn to Brahms, never allowed their relationship to be anything more than

completely proper, either before her husband's death on July 29, 1856 or at any time thereafter. Since Brahms was prevented from demonstrating his emotions in the usual more prosaic ways, he sublimated his feelings into the most eloquent language at his command—music—and wrote several impassioned compositions during the mid-1850s, notably the B major Trio, Op. 8 and a quartet for piano and strings that he began in 1855. The Piano Quartet, his first attempt at that genre, was completed in its original form—in the key of C-sharp minor and in just three movements—by April 1856, but Brahms refused to have it published and hid the score away for two decades. In 1874, he thoroughly revised the quartet, transposing it into C minor, rewriting the finale, and adding a scherzo. (The original version is lost, probably burned by the composer.) Even at that late date, the quartet remained a potent reminder of his earlier fervent emotions.

The quartet's powerful first movement is begun by stark octaves for the piano, which are answered by the tear-drop phrase in the strings

that serves as the main theme; the subsidiary subject is a brighter legato strain initiated by the piano. These motives (the main theme most prominently) are treated in the development, which builds to an episode of furious octave-leap unisons as the gateway to the recapitulation. The ferocious *Scherzo* has no true formal trio to serve as a foil to the impetuosity of the music, only a lyrical string passage that is hurried along by an incessant triplet accompaniment. The tender *Andante*, according to Richard Specht, is Brahms's farewell to the vision of Clara as lover, "a painful acknowledgment of their impossible relationship." The violin presents the *Finale's* broad main subject to the accompaniment of motoric piano figurations; the strings provide a brief chordal phrase as second theme. Both ideas are treated in the development, after which the recapitulation arrives with a unison statement of the main theme by the strings. The second theme is heard in a brighter key, but the music returns to C minor for its final despondent gestures. ♦

▼

The tender *Andante*, according to Richard Specht, is Brahms's farewell to the vision of Clara as lover, "a painful acknowledgment of their impossible relationship."



Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 87

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

Composed in 1889.

- ▶ Duration: 35 minutes

- ▶ Premiered on November 23, 1890, in Prague by pianist Hanuš Trneček, violinist Ferdinand Lachner, violist Petr Mares, and cellist Hanuš Wihan.
- ▶ First CMS performance on March 31, 1974, by pianist Richard Goode, violinist Jaime Laredo, violist Walter Trampler, and cellist Leslie Parnas.

➤ **SOMETHING TO KNOW:** *Dvořák wrote his second piano quartet 12 years after his first and following four years of requests from his publisher.*

➤ **SOMETHING TO LISTEN FOR:** *Dvořák was exceptionally talented at writing melodies. The Lento movement has five separate themes that are each performed twice.*

By the time Dvořák undertook his Piano Quartet in E-flat major in 1889, when he was nearing the age of 50, he had risen from his humble and nearly impoverished beginnings to become one of the most respected musicians in his native Bohemia and throughout Europe and America. He was invited to become Professor of Composition at the Prague Conservatory at the beginning of the year, but refused the offer after much careful thought in order to continue devoting himself to creative work and touring as a conductor of his music. In February, his opera *The Jacobin* enjoyed a great success at its premiere in Prague, and the following month his orchestral concert in Dresden received splendid acclaim. In May, Emperor Franz Josef awarded him the distinguished Austrian Iron Cross, and a few months later he received an honorary doctorate from Cambridge University. Dvořák composed his E-flat major Piano Quartet at his country home in Vysoká during the summer of 1889, the time between receiving these last two honors, in response to repeated requests from his publisher in Berlin, Fritz Simrock, who

had been badgering him for at least four years to provide a successor to the Piano Quartet, Op. 23 of 1875. The new composition was begun on July 10th, and completed within just five weeks, evidence of the composer's testimony to his friend Alois Göbl that his head was so full of ideas during that time that he regretted he could not write them down fast enough; he completed his boundlessly lyrical Symphony No. 8 two months later.

The quartet's first movement follows a freely conceived sonata form. To launch the work, the unison strings present the bold main theme, which immediately elicits a capricious response from the piano. Following a grand restatement of the opening theme and a transition based on a jaunty rhythmic motive, the viola introduces the arching subsidiary subject. The development is announced by a recall of the theme that began the movement. A varied recapitulation of the earlier materials rounds out the movement. The *Lento* is unusual in its structure, consisting of a large musical chapter comprising five



Dvořák's head was so full of ideas during that time that he regretted he could not write them down fast enough

distinct thematic entities played twice. The cello presents the first melody, a lyrical phrase that the composer's biographer Otokar Šourek believed was "an expression of deep, undisturbed peace." The delicate second motive, given in a leisurely, unruffled manner by the violin, is even more beatific in mood. A sense of agitation is injected into the music by the animated third theme, entrusted to the piano, and rises to a

peak of intensity with the stormy fourth strain, which is argued by the entire ensemble. Calm is restored by the piano's closing melody. This thematic succession is repeated with only minor changes before the movement is brought to a quiet and touching end. The third movement, the quartet's scherzo, contrasts waltz-like outer sections with a central trio reminiscent of a fiery Middle Eastern dance. The *Finale*, like the opening *Allegro*, follows a fully realized sonata form in which an energetic main theme (which stubbornly maintains its unsettled minor tonality for much of the movement) is contrasted with a lyrically inspired second subject, first allotted to the cello. A rousing coda of almost symphonic breadth closes this handsome work of Dvořák's full maturity. ♦

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UPCOMING CONCERTS AT CMS

ART OF THE RECITAL:

TARA HELEN O'CONNOR AND PEDJA MUZIJEVIC

THURSDAY, FEBRUARY 7, 2019, 7:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

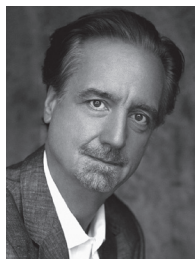
The timeless art of the recital is perpetuated in the hands of present-day masters of the genre.

INTERNATIONAL COLLECTION

FRIDAY, FEBRUARY 22, 2019, 7:30 PM ▶ ALICE TULLY HALL

Debussy's impressionist cello sonata and Brahms's magisterial string sextet are accompanied by a colorful clarinet trio by the Armenian Aram Khachaturian and a significant addition to the piano quintet repertoire by Welshman Huw Watkins.

ABOUT THE ARTISTS



LISA MARIE MAZZUCCO

DAVID FINCKEL

▶ Cellist David Finckel's multifaceted career as concert performer, artistic director, recording artist, educator, and cultural entrepreneur distinguishes him as one of today's most influential classical musicians. A recipient of *Musical America's* Musician of the Year award, he tours extensively with pianist Wu Han, in trios with Philip Setzer, and in a quartet with Daniel Hope and Paul Neubauer. Together with Wu Han, he serves as co-artistic director of the Chamber Music Society of Lincoln Center, and they are the founding artistic directors of Music@Menlo, the San Francisco Bay Area's premier summer chamber music festival and institute. In East Asia, he serves as founding co-artistic director of Chamber Music Today, an annual festival in Seoul. His wide-ranging musical activities include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company. *BBC Music Magazine* saluted the label's 20th anniversary with a cover CD featuring David Finckel and Wu Han. This new recording is to be released on the ArtistLed label this season. He is professor of cello at The Juilliard School and artist-in-residence at Stony Brook University. Through a variety of educational initiatives, including directing the LG Chamber Music School in Seoul under the auspices of CMS, he has received universal praise for his passionate commitment to nurturing the artistic growth of countless young artists. David Finckel served as cellist of the Grammy Award-winning Emerson String Quartet for 34 seasons.



HARALD HOFFMANN

DANIEL HOPE

▶ British violinist Daniel Hope has toured the world as a virtuoso soloist for 25 years and is celebrated for his musical versatility. Winner of the 2015 European Cultural Prize for Music, he is associate artistic director of the Savannah Music Festival, music director of the Zurich Chamber Orchestra, music director of San Francisco's New Century Chamber Orchestra, and in 2019 begins his appointment as artistic director of the Dresden Frauenkirche. This season, he tours his *Air—A Baroque Journey* program with a host of stellar collaborators across Europe and the United States, including a stop at Carnegie Hall. He also performs Britten's Violin Concerto with the Berlin Konzerthaus Orchestra, and Beethoven's Triple Concerto with CMS Artistic Directors David Finckel and Wu Han with the Atlanta Symphony and at the Savannah Music Festival. A member of the Beaux Arts Trio during its final six seasons, today he performs at all the world's greatest halls and festivals: from Carnegie Hall to the Concertgebouw Amsterdam, from Salzburg to Schleswig-Holstein, from Aspen to the BBC Proms and Tanglewood. An exclusive Deutsche Grammophon artist, he has recorded over 25 albums that have won the Deutsche Schallplattenpreis, the Diapason d'Or of the Year, the Edison Classical Award, the Prix Caecilia, seven ECHO-Klassik Awards, and numerous Grammy nominations. Mr. Hope was raised in London and studied with Zakhar Bron; he now lives with his family in Berlin. He plays the 1742 "ex-Lipinski" Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany.



PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." In 2018 he made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere of the newly discovered *Impromptu* by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on

Signum Records and his recording of the complete viola and piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College as well as a visiting professor at DePaul University.



WU HAN

► Pianist Wu Han ranks among the most influential classical musicians in the world today. Leading an unusually multifaceted artistic career, she has risen to international prominence as a concert performer, artistic director, recording artist, educator, and cultural entrepreneur. A recipient of *Musical America's* Musician of the Year award, she appears annually at the world's most prestigious concert series and venues, as both soloist and chamber musician. She tours extensively with

cellist David Finckel, in trios with Philip Setzer, and in a quartet with Daniel Hope and Paul Neubauer. Together with David Finckel, she serves as co-artistic director of the Chamber Music Society of Lincoln Center and founding co-artistic director of Music@Menlo, the San Francisco Bay Area's premier summer chamber music festival and institute. In East Asia, she serves as founding co-artistic director of Chamber Music Today, an annual festival in Seoul. Wolf Trap Foundation for the Performing Arts recently appointed Wu Han artistic advisor for Chamber Music at the Barns. Her wide-ranging musical activities include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company. *BBC Music Magazine* saluted the label's 20th anniversary with a cover CD featuring David Finckel and Wu Han. This new recording is to be released on the ArtistLed label this season. Through a multitude of educational initiatives, including directing the LG Chamber Music School in Seoul under the auspices of CMS, she has received universal praise for her passionate commitment to nurturing the artistic growth of countless young artists.

Travel with CMS Artists to Seville and Granada

Music, Historic Cities, Palaces, & Gardens

APRIL 5-13, 2019

Concerts performed by CMS Artists Wu Han, Hyeeyeon Park, piano;
Francisco Fullana, violin; Inbal Segev, cello



ONLY A FEW SPACES REMAIN!

Andalucía Interlude

Seville, Cordoba and Granada were the great cities and intellectual and artistic centers of Al Andalus, as they are in today's Andalucía. This special trip, designed specifically for CMS, will focus on the three cities and explore their incredible architectural and art treasures, rated among the most beautiful in the world. Andalucía, the birthplace of flamenco, has been an inspiration to poets, musicians and composers for years. About 30 music pieces, operas and symphonies have been written in, or relating to Seville alone. Therefore, it is natural that in addition to our explorations, we will attend concerts performed by our accompanying CMS artists at places of singular beauty, such as a private palace.

Spring is the ideal time to visit Andalucía. The air in the cities is intoxicating with the scent of orange blossoms, jasmine and other aromatic plants, while the countryside is adorned with wild flowers. Please join us on the ***Andalucía Interlude*** for a memorable travel and musical experience.

**FOR MORE INFORMATION,
CONTACT SHARON GRIFFIN AT 212-875-5162**

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ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for setting the benchmark for chamber music worldwide. 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. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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ARTISTS OF THE 2018–19 SEASON

Tony Arnold, *soprano*
Mané Galoyan, *soprano*
Joëlle Harvey, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*

Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*

Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*

Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*

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(as of January 17, 2019)

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While celebrating our 49th 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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