

CMS Chamber Music Society of Lincoln Center

WEDNESDAY EVENING, JULY 11, 2018, 7:30 ▶ 3,844TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

GLORIA CHIEN, piano
ALEXANDER SITKOVETSKY, violin
PAUL NEUBAUER, viola
CLIVE GREENSMITH, cello

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Trio in G major for Violin, Viola, and Cello,
Op. 9, No. 1** (1797–98)

- ▶ Adagio—Allegro con brio
- ▶ Adagio, ma non tanto, e cantabile
- ▶ Scherzo: Allegro
- ▶ Presto

SITKOVETSKY, NEUBAUER, GREENSMITH

**FELIX
MENDELSSOHN**
(1809–1847)

**Quartet in F minor for Piano, Violin, Viola, and
Cello, Op. 2** (1823)

- ▶ Allegro molto
- ▶ Adagio
- ▶ Intermezzo: Allegro moderato
- ▶ Allegro molto vivace

CHIEN, SITKOVETSKY, NEUBAUER, GREENSMITH

INTERMISSION

JOHANNES BRAHMS
(1833–1897)

**Trio in C major for Piano, Violin, and Cello,
Op. 87** (1880–82)

- ▶ Allegro
- ▶ Andante con moto
- ▶ Scherzo: Presto
- ▶ Finale: Allegro giocoso

CHIEN, SITKOVETSKY, GREENSMITH

The Chamber Music Society of Lincoln Center is grateful to **Sally and Stephen Clement** for their generosity in making this evening's post-concert reception with the artists possible.

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,

Welcome to *Summer Evenings* and thank you for joining us. How is your summer going? This is indeed our opportunity to check in with all of you who are with us during the winter months, and to greet those who may be hearing the Chamber Music Society for the first time. We can't imagine a better way to do both than to offer a selection of chamber music's most tantalizing, enjoyable classics.

For this July mini-festival we have programmed eight composers over three concerts. Only Mozart repeats himself, but how differently: his delightful quartet for strings and flute is contrasted by his dark and masterful G minor Quintet. A summer without Haydn would be unthinkable, so his Op. 50 quartet, nicknamed "The Dream," opens a program closed by Dvořák's glowing string sextet. Two immortal piano trios—Schubert's standard-setting first and Brahms's triumphant second—represent the genre definitively. Beethoven's groundbreaking first string trio is followed by the young Mendelssohn's fiery F minor Piano Quartet, and Weber's bucolic flute trio paints a picture of life in the hills, its third movement titled "The Shepherd's Lament."

The word "classic" describes anything which is not only of first quality and serves as a model for its type, but also—especially in the arts—refers to creations which have become time-honored. Musical classics are works that sustain themselves, like eternal flames. They can never be extinguished, and burn freshly into the future, lighting our lives with their undying relevance. Hearing them played with the passion and skill we promise you recharges the power cells of the spirit. Music could truly serve no higher purpose.

Enjoy the performances,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio in G major for Violin, Viola, and Cello, Op. 9, No. 1

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

Composed in 1797–98.

- ▶ First CMS performance on November 1, 1969, by violinist Pina Carmirelli, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 26 minutes

➤ SOMETHING TO KNOW: *Beethoven wrote the Op. 9 string trios as a trial run of his string writing abilities before beginning his first string quartets, which would have to stand beside Haydn and Mozart's masterpieces in the genre.*

➤ SOMETHING TO LISTEN FOR: *String trios were sometimes light trifles, but Beethoven made his Op. 9 trios substantial compositions. For instance, the set opens with a movement that has both a slow introduction and an extended coda.*

Beethoven moved to Vienna in 1792 at the age of 21, and he quickly established himself as the next rising star in the music scene. While he wasn't yet the living legend he would eventually become, he had generous patrons (like Prince Karl Lichnowsky, who gave him lodging early on and was the dedicatee of his Op. 1) and great connections (among them Haydn and the celebrated violinist Ignaz Schuppanzigh) that helped his career immensely. He dazzled audiences with his ferocious piano playing and beat his rivals in virtuosic piano duels. New compositions came slowly at first (he brought with him a number of works composed in his native Bonn) but after a few years he was consistently publishing sets of chamber music. He soon helped his two younger brothers move to Vienna and begin supporting themselves. The future looked bright.

As soon as he arrived in Vienna, Beethoven began studying with Haydn, then the most famous composer in Europe. Haydn was well-known for his string quartets, among other things,

and Beethoven put off writing quartets in order to delay direct comparisons between them. In fact, just as the aristocracy enjoyed Beethoven's piano duels, they also relished a sort-of quartet composition duel—when Beethoven finally agreed to write six quartets, the commissioner, Prince Lobkowitz, commissioned a set from Haydn at the same time. Haydn's health was starting to fail, however, and he only completed two.

To prepare for the eventual scrutiny his quartets would see, Beethoven wrote five string trios in the 1790s. Toward the end of the decade, he switched to writing quartets and never composed string trios again. His first two trios, Opp. 3 and 8, were both in the style of serenades, much like Mozart's stunning Divertimento in E-flat major, K. 563. With six and five movements respectively, Beethoven's two early trios are light, tuneful, and have two dance movements apiece. The first trio, written soon after Mozart's divertimento was published in 1792, was closely modelled on it. Op. 8, probably written a few years later, is more of a crowd pleaser,

and was very popular in its day. The three string trios that comprise Op. 9 are different—they're each in the four movements standard for serious works at the time (and that all of Haydn's later quartets and Beethoven's earlier quartets were in).

The piece opens with a tentative slow and slightly coy introduction before the first theme pulls itself together and gets moving. The rest of the movement is early Beethoven at his best—rhythmically propulsive, with lots of collegial interplay between the

instruments (especially the violin and cello), and a sneaky modulation to the minor mode. The slow movement, marked *cantabile* (singing), looks forward to Beethoven's later works in its barely restrained emotion. A sturdy, lively *Scherzo* leads to an off-the-chain final movement. The main theme of the last movement is a fiery fiddling tune that each instrument plays separately, and when all three come together, the music drops into a sort-of deranged hoedown that leads to an explosively energetic ending. ♦

Quartet in F minor for Piano, Violin, Viola, and Cello, Op. 2

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1823.

- ▶ First CMS performance on May 1, 1994, by pianist Lee Luvisi, violinist John Dalley, violist Michael Tree, and cellist David Soyer.
- ▶ Duration: 28 minutes

⊕ **SOMETHING TO KNOW:** *Composed when Mendelssohn was 14, this piano quartet was the middle of a group of three piano quartets that formed his first published works (Opp. 1–3).*

⊕ **SOMETHING TO LISTEN FOR:** *This work features the piano, Mendelssohn's instrument, with dazzling virtuosic passages throughout.*

Mendelssohn was a child prodigy. He may have been one of the most impressive musical prodigies who ever lived, maybe even better than Mozart. His young success is all the more remarkable because, unlike many child prodigies, he didn't come from a musical family. His grandfather was the Enlightenment philosopher Moses Mendelssohn and his father, Abraham, was a successful banker first in Hamburg then Berlin. Also unlike many prodigies, Felix received a first rate general education with a strong grounding in the classics, including reading Shakespeare in German translation. His musical

education was likewise classically oriented. With his teacher Carl Friedrich Zelter, he studied the music of past great composers like Bach, Mozart, Haydn, and Handel, which was uncommon in those days. Zelter also led the Singakademie, which performed sacred vocal works by composers from the 18th century and earlier. Mendelssohn sang in the ensemble beginning at age 11 and was introduced to many older works that were otherwise not publicly performed.

Mendelssohn, ready to make his compositional debut even though he was still young, decided to make his first three published works piano quartets.

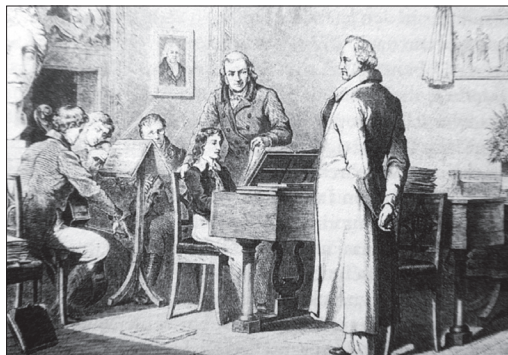
He may have intended them as a tribute to Mozart, who had famously written two of them, or as a way of staying out of Beethoven's shadow as he didn't write any mature piano quartets. Mendelssohn composed the piano quartets between the ages of 13 and 15. The second, Op. 2 in F minor, was written in 1823 and published the following year with a dedication to Zelter.

This piece is a typical Mendelssohnian mix of delicacy and intensity. In true Classical style, the first movement is the most substantial. A fully developed

sonata form with coda, it features the piano (Mendelssohn's instrument) in a concerto-like role set against the strings. A slow movement filled with pathos leads to an *Intermezzo*, rather than a typical third movement minuet or scherzo. The intermezzo originated in the theatre as a short comic entertainment between acts of the main show, and Mendelssohn's intermezzo here functions similarly as a loosening of the tension between the deep slow movement and a happily industrious finale that relentlessly drives to the finish. ♦

MENDELSSOHN AND GOETHE

Mendelssohn first met German literary legend Johann Wolfgang von Goethe in 1821, when Mendelssohn was 12 and Goethe was 72. Mendelssohn visited Goethe's home in Weimar, and played for him on two occasions. Goethe, who had seen Mozart perform at age seven, put Mendelssohn through a series of tests. He was asked to improvise on various subjects, perform the overture to Mozart's Marriage of Figaro from memory, decipher a sloppy handwritten score by Beethoven, and play his Piano Quartet in D minor (an early unpublished work). Goethe declared, "...what [Mendelssohn] already accomplishes, bears the same relation to the Mozart of that time, that the cultivated talk of an adult does to the prattle of a child."



► *Mendelssohn performing his Piano Quartet in D minor for Goethe on November 11, 1821, in Goethe's Juno room. He is joined by Weimar court musicians and his teacher Zelter is turning pages.*

Trio in C major for Piano, Violin, and Cello, Op. 87

JOHANNES BRAHMS

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

Composed in 1880–82.

- Duration: 28 minutes

- Premiered on December 29, 1882, in Frankfurt by violinist Hugo Heermann, cellist Bernhard Müller, and the composer as pianist.
- First CMS performance on February 21, 1971, by pianist Richard Goode, violinist James Buswell, and cellist Leslie Parnas.

⊕ SOMETHING TO KNOW: *In the decade before he composed this piano trio, Brahms completed two symphonies, three string quartets, and numerous other important works. This trio shows the composer at the height of his career.*

⊕ SOMETHING TO LISTEN FOR: *Brahms emulates Mendelssohn in the Scherzo, which has a delicate, crystalline texture and pent up rhythmic energy.*

Brahms liked to write and rewrite his compositions, and he systematically destroyed his juvenile pieces, incomplete works, and sketches. His piano trios were no exception. He wrote his first piano trio at age 20 and extensively revised it 35 years later, intending both versions to be available for performance. In his second attempt at the genre, Brahms was a confident and established 47-year-old with two landmark symphonies behind him. He wrote two different first movements in

summer 1880, one in C major and one in E-flat major, and then solicited opinions from some of his friends. He sent them to amateur musician Theodor Billroth and played them for pianist Clara Schumann. Both expressed a preference for the E-flat movement but Brahms put both works aside and ended up abandoning and later destroying their preferred movement. Two years later he took up the C major movement and completed the work during a summer working vacation at Bad Ischl, a spa town east



In the last movement of the Piano Trio in C major, Brahms uses sweeping contrary motion passages in the piano to build tension.

of Salzburg. Despite a two-year break between the first movement and the following three, the composition process seems to have been pretty smooth. He wrote to his publisher, "You have not yet heard such a beautiful trio from me, and very likely have not published its equal in the last ten years." Clara Schumann called it "a great musical treat." Four years later Brahms wrote his last trio, in C minor—the only one composed without revisions or breaks.

The C major Trio, despite its sunny key, is not uncritically cheerful. Biographer Malcolm MacDonald wrote, "Brahms finds no superficial brightness in C major: the key brings forth from him virile, good-humored music with a strong sense of purpose."

In true Brahms fashion, the first movement has a few simple themes that morph and develop in complex and unexpected ways, all while maintaining a thick, sweeping texture. The form is unique—it's either sonata form with a few wrong turns and fake-outs or, according to musicologist Laurence Wallach, "an original two-part form combining elements of sonata, rondo, and variation..." The second movement is a theme and variations with a slight eastern European flair. The *Scherzo* has a mischievous, scampering quality that Mendelssohn made famous. The piece ends with a lively movement whose four-square melody gets overtaken by its accompaniment before the music rushes to a powerful finale. ♦

Laura Keller is the Editorial Manager at the Chamber Music Society.

UPCOMING CONCERTS AT CMS

SUMMER EVENINGS III

SUNDAY, JULY 15, 2018, 5:00 PM ▶ ALICE TULLY HALL

Schubert's First Piano Trio is perhaps history's longest, sweetest song for chamber ensemble. Preceding the Schubert are two equally attractive works by Mozart and Weber, each offering the spotlight to the charismatic flutist Sooyun Kim.

RUSSIAN INSPIRATION

TUESDAY, OCTOBER 16, 2018, 7:30 PM ▶ ALICE TULLY HALL

As a prelude to this season's Winter Festival, Russian Panorama, CMS presents an eclectic and surprising array of works by composers who influenced the country's spectacular musical evolution.

ABOUT THE ARTISTS

GLORIA CHIEN

► Taiwanese-born pianist Gloria Chien has one of the most diverse musical lives as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the year, "... who appears to excel in everything." She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons she has performed at Alice Tully Hall, the Library

of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of CMS Two, she performs frequently with the Chamber Music Society of Lincoln Center. In 2009 she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in Chattanooga, that has become one of Tennessee's premier classical music presenters. The following year she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. Ms. Chien received her B.M., M.M., and D.M.A. degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is artist-in-residence at Lee University in Cleveland, Tennessee. She is a Steinway Artist.



USA: MARTI MAZZUCCO

CLIVE GREENSMITH

► Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's Southbank Centre, Paris Châtelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. As a soloist, he has performed with the London

Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. He has performed at the Aspen Music Festival, Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, the Ravinia Festival, the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan, and the Hong Kong Arts Festival. He has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Quartet. Mr. Greensmith studied at the Royal Northern College of Music in England with American cellist Donald McCall. He continued his studies at the Cologne Musikhochschule in Germany with Boris Pergamenschikow. After his 15-year residency with the Tokyo String Quartet at Yale University, he was appointed Co-Director of Chamber Music and Professor of Cello at the Colburn School in Los Angeles in 2014. Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.



SHANE GRAY



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* for viola and piano 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.

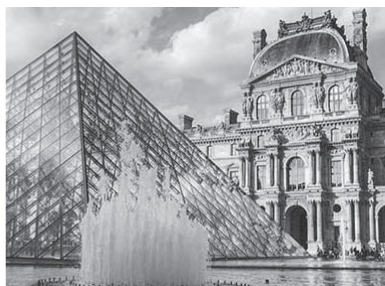


ALEXANDER SITKOVETSKY

► Violinist Alexander Sitkovetsky was praised by *Gramophone* magazine for "his confident, entirely natural musicianship." He has performed with the Yomiuri Nippon Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Tonkünstler Orchestra, Munich Chamber Orchestra, Konzerthaus Orchester Berlin, Norwegian Chamber Orchestra, Royal Northern Sinfonia, New York Chamber Players, BBC Scottish Symphony Orchestra, Sinfonietta Riga, Brussels

Philharmonic, and St. Petersburg Symphony Orchestra. Highlights last season include engagements with the Arctic Symphony Orchestra, National Polish Radio Symphony Orchestra, Russian State Philharmonic Orchestra, Amsterdam Sinfonietta, Aarhus Symphony Orchestra, and a return to Camerata Salzburg. His critically acclaimed CPO recording of Andrzej Panufnik's Violin Concerto with the Konzerthaus Orchester Berlin won the 2015 ICMA Special Achievement Award. He has been awarded first prize at the Trio di Trieste Duo Competition alongside pianist Wu Qian, with whom he subsequently embarked on a 20-concert tour of Italy as well as a recital at Carnegie's Weill Hall. He is a former member of Chamber Music Society Two, and in 2016 received the Lincoln Center Emerging Artist Award. He is a founding member of the Sitkovetsky Piano Trio, with which he has won various prizes including the Mecklenburg Vorpommern Kammermusik Prize. Mr. Sitkovetsky was born in Moscow into a family with a well-established musical tradition. He studied at the Menuhin School in the United Kingdom, and performed several works with Lord Menuhin, including the Bach Double Concerto, Bartók Duos at St James' Palace, and the Mendelssohn concerto under Menuhin's baton.

TRAVEL WITH CMS



LONDON AND PARIS

September 16 – 25, 2018

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SEVILLE AND GRANADA

April 5 – 13, 2019

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*designates a CMS Two Artist

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*
Lise de la Salle, *piano**
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Paolo Bordignon, *harpsichord*
Kenneth Weiss, *harpsichord*
Benjamin Beilman, *violin*
Nicolas Dautricourt, *violin*
Francisco Fullana, *violin**
Chad Hoopes, *violin*
Daniel Hope, *violin*
Bella Hristova, *violin*
Paul Huang, *violin*
Ani Kavafian, *violin*
Ida Kavafian, *violin*
Erin Keefe, *violin*
Alexi Kenney, *violin**
Kristin Lee, *violin*
Sean Lee, *violin*
Yura Lee, *violin/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Philip Setzer, *violin*

Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Angelo Xiang Yu, *violin**
Misha Amory, *viola*
Mark Holloway, *viola*
Hsin-Yun Huang, *viola*
Matthew Lipman, *viola*
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello*
Efe Baltacigil, *cello*
Nicholas Canellakis, *cello*
Timothy Eddy, *cello*
David Finkel, *cello*
Clive Greensmith, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
David Requiro, *cello**
Keith Robinson, *cello*
Inbal Segev, *cello*
Nicholas Tzavaras, *cello*
Paul Watkins, *cello*
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Joseph Conyers, *double bass*
Xavier Foley, *double bass**
Anthony Manzo, *double bass*
David Starobin, *guitar*
Bridget Kibbey, *harp*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Adam Walker, *flute**
Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Sebastian Manz, *clarinet**
Anthony McGill, *clarinet*
Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
David Byrd-Marrow, *horn*
David Jolley, *horn*

Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Brandon Ridenour, *trumpet*
David Washburn, *trumpet*
Victor Caccese, *percussion*
Daniel Druckman, *percussion*
Ayano Kataoka, *percussion*
Eduardo Leandro, *percussion*
Ian David Rosenbaum, *percussion*

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Ruben Aharonian, *violin*
Sergei Lomovsky, *violin*
Igor Naidin, *viola*
Vladimir Balshin, *cello*

CALIDORE STRING QUARTET*

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

EMERSON STRING QUARTET

Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

ESCHER STRING QUARTET

Adam Barnett-Hart, *violin*
Danbi Um, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

ORION STRING QUARTET

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steven Tenenbom, *viola*
Timothy Eddy, *cello*

SCHUMANN QUARTET*

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

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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AVAILABLE ON ITUNES AND GOOGLE PLAY

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Contributors to the Annual Fund provide vital support for the Chamber Music Society's wide-ranging artistic and educational programs. We gratefully acknowledge the following individuals, foundations, corporations, and government agencies for their generous gifts. We also thank those donors who support the Chamber Music Society through the Lincoln Center Corporate Fund.

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From the Chamber Music Society's first season in 1969–70, support for this special institution has come from those who share a love of chamber music and a vision for the Society's future.

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.

Those first steps 49 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.

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